MODERN LANGUAGE TEACHING

THE OFFICIAL ORGAN OF THE MODERN LANGUAGE ASSOCIATION

EDITED BY

J. G. ANDERSON

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THE ANNUAL MEETING.

THE Twenty-first Annual Meeting of the Association was held on January 6 and 7 (Conference Week) in the Jehangir Hall of the University of London. The high level of addresses, papers, and discussions of previous years was more than maintained. The outgoing President, Lord Weardale, was unable, through ill-health, to give his address. His place was taken by the President-Elect, Sir Henry Miers, D.Sc., F.R.S., Principal of the University of London, whose thoughtful and stimulating address is given below, and who distinguished himself in the chair by his urbanity and the great interest he took in the proceedings.

Noteworthy features of the meeting were the addresses in French by Mr. Nevill Perkins on *L'Angleterre à travers les Lunettes françaises*, and by Professor Savory on *Maeterlinck*. Mr. Daniel Jones gave a delightful lecture on 'The Importance of Intonation in the Pronunciation of Foreign Languages.' The papers and discussions on 'How far History can be taught in Connection with Modern Languages' and on 'Free Composition' showed great diversity of opinion, and the former led to the passing of a resolution which will be found under the rubric 'Modern Language Association.' All these we hope to print in a future issue. Two delegates attended the meeting. M. André Koszul represented *La Société des Professeurs de Langues vivantes*, and Mr. Mansion the Scottish Modern Languages Association. The early part of the first morning session was devoted to business matters and to reports, secretarial, financial, and editorial.

At twelve o'clock the President began his address. After referring to the influence and the activities of the Association, the publications MODERN LANGUAGE REVIEW and MODERN LANGUAGE TEACHING, the inspection of Holiday Courses, the Certificates of Proficiency, etc., Sir Henry noticed the diversity of methods in teaching both ancient and modern languages and the utility of experimenting in such methods. He considered modern languages superior to the ancient ones in that the former gave the student an instrument for continuing his self-culture after school, and recommended the study of a favourite subject, or even reading a novel in a foreign language, because it fostered slower thinking and promoted intellectual effort after school days were over. These remarks were by way of preface to his main theme, which might be entitled—

THE NEEDS OF THE ADULT STUDENT.

It is continually borne in upon my mind that as systems of education develop and become better organized, there is an increasing tendency to provide more and more fully, but for that reason, perhaps, more and more exclusively, for those who are able to pursue a continuous and systematic course. Now, this is all very well for school pupils; indeed, we trust that modern educational systems are providing something continuous and systematic for all school-children; and it is all very well for those who, having been satisfactorily grounded at school, are able to proceed to systematic work at the University, based on their school foundation. But have we sufficiently before our minds, not only in the matter of modern languages, but in all other educational subjects, the needs

of those who have not had either the time or the opportunity to get the grounding at school, and the needs of that still larger class who cannot proceed to the University? There is no danger nowadays of the needs of the ordinary student being overlooked; indeed, there is rather a danger lest in an increasing curriculum too much will be expected of him both at school and at the University, where through excess of zeal the special teacher of each subject makes increasing demands upon the time of the pupil; but there is a danger lest the amateur, or the person who at more than school age desires to begin the study of a new subject, should be left adrift with none to guide him—and, in my opinion, such persons constitute a class of very great and growing importance.

When one has been led to some conclusion as the result of a personal experience which is necessarily limited, it is well to ascertain how far this conclusion is supported by others who have had a wider experience, and to inquire whether it is applicable outside the range of one's own work; and, acting on this principle, I venture to submit to you some of the views to which I have been led by my own experience as a University teacher of Science, and to ask you to criticize them in the light of your wider knowledge.

The question that I ask myself and you is this: How far are we providing for the needs of those who do not fall into our systems, and who are, moreover, in general too old to be brought into them? How far have we succeeded in providing books and encouragement for those who lack special preparation, but wish to teach themselves, say, something of a modern language and its literature? Such people are beginners in one sense, but not children. Are we not inclined to assume that they should do as others, and, so far as possible, pass through a course designed for the education of beginners at school, without giving full consideration to the fact that their minds are not immature, as are the minds of school-children?

If a man of mature mind and general education, but without any special training, desires to acquire some knowledge, say, of Spanish or Norwegian, or Hungarian, and to obtain some real insight into the literature, whom is he to consult, and to what books is he to go? Even at the University if a young man wishes to begin the study of such a language, have we anything to set before him other than books and methods designed for beginners on the lines of school teaching? Do we not, in dealing with subjects that have not been learnt at school, tend to continue school methods which assume that the student is being taught, rather than that he is teaching himself? School teaching is designed not only to give the pupil a knowledge of the language, but to train the unformed mind, and to exercise the intellectual powers. When the mind has been trained by the systematic methods of school teaching, is it necessary or advisable that it should pass through the same mill again?

I put all this in the form of a question because I am not at all sure of my ground, and therefore hesitate to make positive statements. But I wish to ask whether what I know to prevail in subjects with which I am familiar does not also prevail in others with which I am less acquainted.

In Science I have observed not only that too much University teaching is pursued on methods which are identical with those employed at school, but that no special provision is made at the Universities for the student who wishes to begin a new subject for which he has not been prepared at school; and yet if school training is intended as a preparation for the general work of life there is surely no reason why a University student should be constrained

to follow only those courses for which he has been specially prepared at school. I can best illustrate what I mean by an example which came under my own notice at Oxford, and which I have quoted on a previous occasion.

The case was that of a young Frenchman, a student of Philosophy, who was engaged in advanced theological research work in England, and spent the greater part of his day in the Bodleian Library. In the course of discussion upon the subject of his own work he told me that he wished he knew something from practical experience of the nature of scientific work and research. I suggested to him that he should try for himself, but he explained how difficult it was for anyone who was not properly trained in physics, chemistry, and mathematics to secure admission to a University Laboratory. It had always seemed to me that this was absurd, and that a person of mature mind and real intellectual power should, after a good school training, be equipped to take up any intellectual work in which he might have an interest. I accordingly arranged that he should spend a part of every day in my laboratory, and devote himself to a special research upon which I was at that time engaged. So interested did he become in this that he was led to acquire for himself most of the preliminary knowledge that was necessary for the experimental investigation so soon as he had grasped its full meaning; and he was able to do so far more rapidly than if he had been compelled to pursue the ordinary routine of school or University preparation. Instead of settling down to a preliminary study of the scientific and mathematical principles which he would have to apply in the research, he settled down to the research itself, and soon found himself so interested in the principles involved that he was led to study them with the concentrated zeal that always characterizes work inspired by a definite purpose. The result was, that for a period of two or three years he was able to carry on the research, and published upon it papers of considerable importance; and he has thus, as he desired, not only obtained some insight into the nature of scientific work based on personal knowledge, but has even acquired some reputation as a scientific worker, although he was able to devote so short a time to the subject.

In his case and in that of others of University age, I have no doubt that to begin with something that at once kindles the interest and imagination is far better than to begin with preparatory studies which such a student must necessarily find ungrateful. The question which occurs to me is whether something of the same sort does not happen in the study of modern languages, and whether an adult student who wishes to acquire a knowledge of some language is not liable to be discouraged by having to go through the ordinary training of a beginner. Is there no process by which such a student can be at once brought face to face with the language from some other point of view?

If this be the case even with the University student, is it not much the same with the amateur who, deprived of the advantages of University teaching, seeks to acquire by himself some knowledge of a modern language? Again I am able to speak from personal experience. Every scientific investigator finds after a short time that if he wishes to keep abreast of modern research he should make himself to some extent acquainted not only with French and German, but also with Italian and the Scandinavian languages, and, in my opinion, also with Russian. In this, moreover, his object is not only to ascertain what experimental work is being carried on in other countries, but to understand the theories and general ideas of foreign workers; and this clearly requires something more than a mere smat-

tering of the language. I think, too, that any scientific man who has done this much will inevitably be led to desire some further acquaintance with the wider literature of the countries concerned, and will thus be led to improve his general education and culture. And yet what is a man in such a position to do? If he buys an introduction to the study of Italian * or Russian, he will find himself confronted by exercises in conversation or translation, on trivial subjects, or by grammatical rules and exercises which may be very interesting to a specialist student of language, but not to the man to whom the language is, in the first instance, merely a means to an end. He may find himself hampered by want of technical knowledge concerning philology or phonetics so soon as he gets beyond the preliminary stage, and takes up some more advanced textbook in which technical phraseology is used.

The first and immediate need of such a scientific worker is to be able to read memoirs on subjects with which he is familiar, in which the ideas are not new to him, and in which, moreover, the technical words of his science being international, are also easily intelligible.

And similar to the needs of the scientific worker will be, I presume, the needs of all other specialists who desire to acquire a knowledge of modern languages for the purpose of their own studies. Historians, archæologists, theologians, and others feel the same necessity, and any method which can be devised for satisfying the needs of one will presumably satisfy those of the others.

But, in addition to the demands of the amateur and the specialist, there is another reason why the present is a time to consider the general question how best to assist the fully formed, but not fully prepared, mind. There is a new class of students growing up in our midst whose existence has not been so fully realized as it should be; a class of students who are by no means amateurs, who are in deadly earnest, who have by age, experience, and intelligence passed beyond the need for elementary and preparatory methods; who have had no opportunity for continuous study, and whose school education may have ceased at an early age. They knocked at the doors of the Universities ten years ago, when the Workers' Educational Association was founded, and the doors of the Universities were opened, or partly opened, to them five years ago, when the Tutorial Classes for Working People were initiated. They constitute a University in themselves already, so far as numbers are concerned, for there must be now more than three thousand of them in England alone. They are being organized in Australia at the present moment, and I have no doubt that they will extend throughout the British Empire.

The Workers' Educational Association has for ten years stimulated the demand for higher education on the part of working people and has organized lectures and classes for them. For five years the Universities have organized, by co-operating with the Association, the system of the Tutorial Class, in which a band of about thirty students meet once a week in the evening after their long day's work is over, and carry on seminar work under a University tutor during the winter months. There are more than 150 of these classes now in existence. There are thirty in London alone. The students are drawn from all types of workers. They come inspired with such zeal that they undertake, in spite of all difficulties, to attend the class regularly for three years. In response

* Flecker's *Scholar's Italian Book* (Nutt), published in 1911, would seem to be the sort of book which Sir Henry Miers desiderates.—Ed.

to further demands, the Universities are now organizing summer schools for them; and they desire to have means of continuing their studies in more advanced work when the three years' course is finished.

It is true that up to the present the chief —indeed, the overwhelming — demand has been for classes in Political Economy, Economic History, and Sociology; and it has not even been suggested that classes in Modern Languages are desired; but a demand is beginning to arise for Literature, History, and Science, and it will not be very long, I think, before the desire to know the views of our foreign contemporaries in their subjects of study will create a demand on the part of many working people for instruction in foreign languages.

It will be well, therefore, that we should be prepared before the demand arises with schemes for opening many, if not all, the ordinary subjects of University study to workers as well as to amateurs; to persons of full years and ripe intelligence, whose minds are formed, though they have not been fully prepared by the continuous methods of school and University education.

A great and growing need is arising throughout the whole community for knowledge quite outside the ordinary lines of our recognized systems, and it will be for the Universities to consider how they can best satisfy this need. It will involve a revision of much to which we are now accustomed; and I, for one, venture to hope that it will do much to improve our ordinary University methods, in which too much stress is laid upon the teaching and too little upon the learning.

It must be remembered, moreover, that in the amateur and the specialist we are dealing with those who possess some knowledge of either French or German, or both, and who are proceeding with this equipment to attack a new language; but in the working man or woman we shall probably be faced with the problem of those who want for the first time to gain a practical knowledge of French or German, and are not helped by previous training in any foreign language.

Let us, then, picture to ourselves the student, man or woman, for whom I have been pleading. Let it be an amateur whose day is devoted to business or occupied in other pursuits, but who desires in his leisure time to acquire enough Italian to read Dante in the original language; or let it be a learned specialist who wishes to read the views of Russian workers in his field of research; or let it be a working man or woman student at an evening class who wishes to read at first hand the writings of foreign authorities on Economics or History. Let us suppose that he has not the time, or the opportunity, or the means, or perhaps even the desire, to attend University classes, or to engage a tutor, or to go to a Berlitz school; and what is he to do? Is he to provide himself with a dictionary, a grammar, and an elementary reader; to begin with practice in pronunciation, to acquire a simple vocabulary by an effort of memory, to learn the rules of the grammar, and to go through a course of exercises in translating simple sentences for weeks or months before he can ever think of approaching the books he desires to read? If this be so, is he not in the position of my French friend who could not enter a laboratory without the passport of a preliminary course?

Again, books for beginners, being designed for children, are generally so written as to involve very simple ideas. But the student whom I am contemplating wants advanced ideas; he only requires simple means of getting at them.

I hope that it is possible to supply him with something analogous to the

scientific research of my example—something that will enable him to begin work for himself, something that appeals to his interest and excites his imagination, something through which he may further be led by degrees to seek a knowledge of the grammar, the philology, and the phonetics, of the language, and so to equip himself with the means of a wider study of the literature.

Now, this is where I should personally like to leave the matter. Having stated the difficulty, I should prefer to ask you who are experienced teachers to find the solution. But I will venture, for the purpose of discussion, to go a step farther and make a very crude suggestion.

The class of students on whose behalf I am pleading do not desire in the first instance to speak the language or to understand its grammatical or philological affinities, but to understand what the author means. They want to learn to translate; and, in view of the mental equipment which they already possess, it is more than probable that if they are given a slight lead they will be able to meet the author halfway. But if translation is their desire, it is perhaps not unreasonable to suggest that through translation they should be taught, or rather given the opportunity of teaching themselves. And in so far as they are beginners, the translation must be a perfectly literal one. I know that nothing is more difficult than to produce a really good translation. A translation, to be of any value as a work of art, must to some extent be a paraphrase. Ideas expressed in one language are not fully capable of literal translation into another. Not only is a literal translation stilted in manner, but it fails to some extent in its purpose of conveying the real meaning. And yet, for the students of whom we are speaking, a literal translation is the only one that can be of much service. For a man who is trying to teach himself a modern language, a graceful paraphrase which is not a faithful reproduction of the original will not help much.

I am fully aware that in suggesting the use of the literal translation I may seem to be advocating the much-discredited 'crib,' the abomination of school teachers. It must be remembered, however, that the so-called 'crib' only became a scandal in the hands of those who were not anxious to learn, but merely desired to save themselves trouble. Many of them were not originally written for schoolboys, and in the hands of real students might be of the greatest possible use. It was only because they were misused that they fell into discredit when new and improved methods of teaching foreign languages came into being. And so it came about that, for example, the excellent translations of the Bohn series were often condemned, from the schoolmaster's point of view, as mere cribs. If to many a schoolboy they have supplied the means of concealing his ignorance, to many an older student they have opened the doors of classical and modern learning. I have certainly known men whose knowledge of classics was entirely derived from such translations and yet that knowledge was singularly deep and thorough.

To put it briefly, I feel that the literal crib, which is just the thing not required for the school-child, may be precisely what is required for the beginner of more advanced years. Moreover, if written for him and his purposes, there is no danger of its being misused by the school-child, for I am assuming that it will be in the form of literal translations of books or memoirs on special and advanced subjects, and not of the books which are set for boys and girls in their school work or examinations.

In the University of London we require candidates for the B.Sc. degree to show some knowledge of French and German by expecting them to translate a passage,

which for a chemist, for example, is a passage from a chemical book; and some attempt is being made to provide special teaching for specialists, to enable them to acquire, at any rate as a beginning, such an acquaintance with these languages.

In Germany, France, Italy, and Russia, excellent translations of many of the best scientific books exist, and in particular there is a German series called Ostwald's *Klassiker der exacten Wissenschaften*, which provides translations of many well-known and standard papers from the scientific journals of all nations. Whether other departments of knowledge are so well served I do not know.

It is possible that a student who has some familiarity with one of these four languages will have no difficulty in getting good translations of books in subjects in which he is interested, in whatever language the originals may be written. But they are of little use to the English student if his desire is, not only to know what the original is about, but to learn the language in which it is written.

Here, then, is our problem: A student of more than school age—one who has either received a fair general education at school and University, or who, having left school young, has received his further education by experience in the affairs of life. A person well able, therefore, to use a mind matured either by education or experience; one, moreover, who is no unwilling learner, but is anxious to teach himself.

In this country it is more than likely that, whatever his general knowledge may be, he will lack the power to express himself in his own language; for the one thing which is not taught in our schools, or even in our Universities, is the power to write the English language. If, therefore, in his effort to acquire a knowledge of a foreign language he can obtain practice in the use of his own, an additional and most important object will be gained.

I venture to suggest that we should put into the hands of such a student a foreign book upon some subject in which he is already interested—in which, therefore, he is familiar with the ideas and the technical expressions. Give him a perfectly literal translation, written in as simple English as possible, and provided with notes that relate only to linguistic difficulties and presuppose no previous acquaintance with the grammar and the philology of the language; expect him from these two books to make his own translation into good English; and we shall then enable him to approach the new language in a manner which begins by fixing his interest, gives him at the outset work that engages his own mental power, and makes him his own critic.

I venture to suggest that such a course will drive the student to consult his grammar constantly, and to consult it with interest. It will lead him to seek information about the phonetics and philology of the language; whereas if he had been set down to grammatical or phonetic exercises at first, he would in all probability have been discouraged.

After all, what are the conventional methods of teaching a modern language to beginners? Are not the grammatical exercises practice in literal translation? But they are not of a sort to interest a student of mature years, and they are designed to enforce a knowledge of certain grammatical principles and to build up a simple vocabulary.

The child's memory enables it to retain easily both the rules and the words; but with the adult student the position is quite different: he finds it irksome to commit such things to memory for future use; his primary interest is to know what the language means, and his initial desire to is get the English equivalent for the foreign word or sentence under different conditions of context; he is not much interested at the be-

ginning in translating English phrases into the foreign language.

Give him, therefore, a page of which he wishes to know the meaning—a page of a book which is important to him because of its subject or interesting to him on account of its author—and you begin by holding his attention. Give him the meaning of the words as they stand, and let him, with the help of grammar, dictionary, and rules explaining the linguistic difficulties, find out for himself how each sentence is constructed. Encourage him further, after he has acquired some familiarity with the words, to make his own less literal translation, and I believe you will enable the sort of student whom I have in mind to get to the heart of a language by his own efforts and by a comparatively attractive road. Moreover, you will give him—what he is sure to want—exercise in the careful use of his own language. There is no better practice for this purpose than the endeavour to express in English the words of a foreign author. I believe that much of the extraordinary inability to write decent English, especially on the part of Science students, is due to their lack of experience in accurate and careful translation such as is gained by those who have gone through a classical training. I do not see why the same experience should not be gained by accurate and careful translation from French and German; but it is a melancholy fact that many students of modern subjects have not learnt either of these languages long enough or in such a way as to enable them to make a good English version; and it seems that English essay-writing, in which they have presumably had some practice, has also failed to give them a command of their mother-tongue.

Now, even the student who cannot write well himself can generally recognize the difference between good and bad English, and he who cannot make a good translation can recognize the difference between a good and bad one.

Let me quote an example. It is taken almost at random from a well-known and much-used translation by an American of a scientific textbook, which in the original German is quite clear. The passage is as follows:

'The successful scrutiny of the student of nature reveals itself in finding out that which phenomena, apparently very diverse, have in common; and the results are the more brilliant as the parallelized phenomena appear at the outset more diverse. The transference of observations from one case to another is naturally at first attended with some uncertainty, but with the repeated corroboration of the experience in question there follows an ever-growing credibility until this transference finally attains to the rank of an empirical law of nature.'

Passages as bad might be quoted by hundreds. They are of no use either for learning the language or for understanding the meaning of the author. But to correct a bad translation such as this, and to produce a version which shall be intelligible to the ordinary reader, is a most valuable exercise; for it means both an attempt to understand the foreign language and an attempt to write one's own.

I am well aware that many authorities have contended that a really literal translation is impossible. Dryden, in the preface to his translations from Ovid's *Epistles*, says:

'It is almost impossible to translate verbally and well at the same time. The verbal copier is encumber'd with so many difficulties at once that he can never disentangle himself from all,' and he instances Ben Jonson's literal translation of Horace, which only led him into obscurity.

De Quincey, in his essay on Protestantism, makes merry over the inade-

quacy of any language to find equivalents for the words of another.

'In the highly cultured languages of England, France, and Germany,' he says, 'are words by thousands which are strictly untranslatable. They may be approached, but cannot be reflected as from a mirror. To take an image from the language of eclipses, the correspondence between the disk of the original word and its translated representative is, in thousands of instances, not annular; the centres do not coincide; the words overlap; and this arises from the varying modes in which different nations combine ideas.'

To De Quincey, however, the student may reply that, although the word is untranslatable, the beginner has got to translate it, and can only learn the extent of its overlap by continued experience.

And so the beginner will, I believe, be enabled to make a real start if he is provided with a very literal translation; and, as a matter of convenience, it will be a great advantage if the translation is printed on the same page as in Chapman and Hall's edition of John Carlyle's prose translation of Dante's *Inferno*, or on opposite pages, as in the Cambridge translation of Lermontof's *Tales*. I know how such books, to take only two examples, have assisted beginners in Italian and Russian.

The translations which I picture to myself would, however, be more literal than either of these, and would be provided with copious explanatory notes, which will enable the student to understand the construction of the sentences and to make his own literal version.

The sort of notes that are required can be imagined if you think of the questions that our student would ask a teacher if he were by his side to help him in reading the original.

It would be interesting, did time permit, to consider more closely the educational value of translation, and to discuss what are the characteristics of a good translation. What is it that is common, or is there anything common, to Jowett's Plato, Frere's Aristophanes, Jebb's Theophrastus, Calverley's Theocritus, Murray's Euripides, Fitzgerald's Omar, Urquhart's Rabelais, Carlyle's Wilhelm Meister? Why is it that these, and others like them, but so few altogether, have so much of the spirit of the original? How can the style of one author be rendered by the style of another? Why is it, again, that a translation seems to gain something of this spirit, and to become more convincing if it has a flavour of antiquity in its diction? Like the Bible, the Tudor translations and others of a bygone age gain much to us by the fact that their English is not the English of our own day. Is it not true also that something of the same effect is produced when we read a translation, not in English, but in some foreign language with which we are familiar? The French versions, through which much of the modern literature of Russia is made known to English readers, are better reading for a person with no knowledge of Russian than an English version, and partly because they are not English.

I imagine this to be due to the fact that though we may be unable to render the meaning of a word or sentence into an exact equivalent because, as De Quincey says, the exact equivalent does not exist, yet we are conscious of the true meaning; and therefore it is more satisfying to the critical sense to translate by a foreign or an unusual word into which we can more easily read the true meaning. This we cannot do with the familiar words of common English, because we know too well what they mean to us. I understand that the translation of the Bible into modern Yankee language that was published a few years ago was by no means a success.

It is, however, by attempting to get at the finer shades of meaning in the

original, with the help of a literal translation, that the student of maturer years can begin to acquire that knowledge of a foreign language which he needs.

Macaulay, knowing the English version of the Bible practically by heart, was able, on a voyage to India, to read that book through in a foreign translation by way of beginning his study of a new language. It is really his method for which I am pleading.

I hope it will not be thought that I am insulting so distinguished and learned an audience by suggesting that you should spend your time in producing bald cribs for the use of persons who wish to save themselves trouble. To produce a good literal translation requires very great knowledge and experience. When produced, it will correspond to the laboratory into which my French pupil was introduced.

Still more difficult will it be to write the explanatory notes which will help the student to understand the original and to make his own translation. These will correspond to the personal assistance which enabled my French pupil to enter upon the research. And I venture to assert that neither the one nor the other is beneath the dignity of the ablest teacher of a modern language if by means of them he can help to start a serious and earnest student who is unable to get personal tuition.

I imagine that the co-operation of two persons would be required. The translation to be partly made or revised by a specialist in the subject of the book, the notes by a specialist in the language.

In all that I have said to-day I have simply been speaking from my own experience. As an undergraduate I did attempt to get a working knowledge of certain foreign languages by at once translating into English for my own use scientific books which I desired to read; and it seemed to me so obvious a method of making a beginning that I venture to ask you whether it is not possible to help others along the same road. You can take my crude suggestions for what they are worth, and perhaps devise some better and more effective way. I only beg you in some way or other to consider the interests of the adult beginner.

If my address has been trivial or unreasonable, please attribute it to the fact that you have chosen as your President one who, though deeply interested in the progress of modern language teaching, was himself never taught—one who is only able to base his reflections upon a training in Latin and Greek which occupied the greater part of his own student career; of which therefore he has a better knowledge than of French or German.

It is perhaps due to the deeper and more thorough training received in the Classics, in spite of what I have said concerning the method of that training, that I find myself longing to know more of the philology, the grammar, and the phonetics, as well as of the literature, of those modern languages with which I have scraped a casual and incomplete acquaintance; and my experience is no doubt that of many others.

Let me only, in conclusion, wish this annual meeting all possible success, and wish the Association a prosperous and strenuous year of energetic work and activity.

STANDARD ENGLISH AND ITS VARIETIES.

It is greatly to be desired that Professor Wyld's highly interesting and valuable article on this subject in Modern Language Teaching, vol. ix., No. 8 (December, 1913), may create widespread interest and call forth a lively discussion. His distinction between 'Received Standard' and 'Modified Standard' English seems peculiarly happy, and his whole treatment of the subject makes for clear thinking on a matter where mental *chiaroscuro* has been too long the rule.

Will you allow me as a third non-Londoner (apparently overlooked by Professor Wyld, though not by Professor Schröer), who has ventured to publish transcripts of *Standard Spoken English*, to raise one or two queries in connection with Professor Wyld's facts and conclusions?

'I believe,' says the Professor, 'that it is the school system of this country which provides the explanation of the problem.' There can, I think, be no question that he is right as to the immense influence of the Public Schools in preserving and handing down 'Received Standard.' In my own book, published in 1910, I defined 'Standard English' as the 'English commonly spoken by well-educated people in London and the South of England generally—for example, at the Universities of Oxford and Cambridge and at the Great Public Schools.' This definition of 'Standard English'—by which I meant, of course, Professor Wyld's 'Received Standard'—will probably seem to him at once too wide and too narrow; but, at least, it brings out the importance of the Public Schools.

It is curious that Professor Wyld has little or nothing to say of the *present-day* influence of the two ancient Universities. Possibly he thinks that there is now no uniformity there observed in the matter of English pronunciation. It is, of course, true that a large proportion of undergraduates, and some even among the 'dons,' may be heard speaking Scotch, Irish, Welsh, or London varieties of English, all with more or less of a dialectal tang (I deprecate the word 'vulgarism' in this sense, it is apt to give offence where none is intended). But may we not say that, apart from this invasion of an element not drawn from the Public Schools reservoir, Oxford and Cambridge Universities still play a part only second to that of the Public Schools in preserving 'Received English'?

This brings me back to the rôle of the school—but this time of the Day School—to which I also think Professor Wyld hardly does full justice, though doubtless his contentions are in part borne out by facts. There used to be a joke at Oxford about a certain lecturer who, in illustrating the relation of causes to effects, described all the well-known ingredients of punch, but, in the words of a fellow-tutor, always 'forgot the barmaid.' Is it not possible that Professor Wyld has also 'forgotten the barmaid'? Has he not, that is to say, while describing the influence of home and schoolfellows on the Day School pupil,' unduly underrated the influence of the masters and mistresses? The latter, in Secondary Schools, perhaps tend towards a too careful type of 'Received English.' But of this I know but little. I do feel sure, however, that even three or four masters, chancing to come from the Public Schools (sometimes), or at least from Oxford or Cambridge, exercise a very strong influence in speech matters, as in others, at least over the older and more intelligent boys even at a Day School, especially if such boys are themselves destined for one of the ancient Universities. After all, the average schoolboy of to-day probably hears his schoolmasters speaking during a much larger amount of his day than he possibly can listen to either his father or mother or any other relative. The case of Liverpool is particularly interesting to me, as I went to school within a few miles of that city. I believe I am right in thinking that, so long as we were at school, we were more influenced as boys by the speech of our cultured head-master and some of his colleagues than by the more 'modified' or even dialectal speech we heard in the streets of the city or in the trains that occasionally took us thither. This, of course, does not preclude the probability that, if our school had been situated, let us say, on Brownlow Hill, we should have acquired a more distinctly 'Liverpool' accent.

As to the 'future of Received Standard,' the Professor's guesses are novel and interesting, but they can be hardly more than guesses. Nor is it clear that the balance of evidence does not point to a result the opposite of that envisaged by him. In Germany, the capital of the empire has perhaps never been recognized as the chief, certainly never as the sole, centre of culture. Yet in that country, as time goes on, a process of assimilation towards a single 'Received Standard' is said to be growing more, rather than less, marked. This 'Received Standard' is not identifiable with 'educated' Berlin German, yet the latter probably approaches the 'Received Standard' more nearly than does the 'educated' pronunciation of Hamburg, Köln, or München.

It does not, of course, follow that what has happened in England formerly, or what is happening in Germany now, will of necessity also happen in England in the future. Because 'the sugar merchants of Liverpool'—to quote Sweet's *Primer*—once began to 'speak fine,' in imitation of the Londoner, it does not necessarily follow that they will nowadays adopt the 'broad' *a* so much heard in the south of to-day. But the chances seem at least as much for this result as for the other. Personally, I should *guess* that they are greater. For, after all, in a small country like England, London can scarcely ever be rivalled by any other city as the chief centre

of cultured society. The Law Courts are there, the Houses of Parliament are there, St. Paul's and Westminster Abbey are there. The trains take you thither in half a day at the most. The Professor's country squires go up there to the club and the play. Society's 'season' is centred there also. Even Oxford and Cambridge are but an hour's run or so from the Metropolis.

The new Universities are doing great things, and will perform wonders, but they cannot upset a thousand years of history and a unique geographical position. London is close to the continent of Europe, and in that fact alone has already an enormous advantage. Moreover, the new Universities, unless they adopt an impossibly 'protectionist' policy, must, to a large extent, draw their teachers from Oxford and Cambridge and London, and from each other. The business men of Liverpool and Manchester and Birmingham will tend more and more to run up to 'town' to do business, since even the telephone does not rival the personal interview. And the telephone itself will bring the Londoner's accent direct to Bristol and Edinburgh. The provincial business man's sons will be sent, while their father prospers, to Eton and Harrow and Rugby; and the 'educated classes' will (at least in my humble opinion) tend more and more to speak one tongue and to put off their 'local variants,' just as the villagers are already tending to lose their characteristic dialects. But will not this 'one tongue' of the educated classes be 'Received Standard English,' made (for the most part) in London?

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Giessen University.

PROFESSORS OF MODERN LANGUAGES.

IN the November number of MODERN LANGUAGE TEACHING Professor Williams falls foul of Mr. S. A. Richards for attempting to present the other side of the question in the agitation concerning appointments to University posts in foreign modern languages. As Professor Williams has expressed himself on that topic at least on two different occasions, and so far none of the arguments put forward by him and other extremists have been challenged, those who seek the truth owe a debt of thanks to Mr. Richards, whether they agree with him or not, for his frankness and courage. They owe their thanks to Professor Williams also for declaring himself so unequivocally. Although Professor Williams asserts that he has seriously considered both sides of the question, the net result of his meditations is that he stands out as a Protectionist pure and simple. He is perfectly entitled to take up that position, and I, for one, prefer it to the more circuitous methods of the Sub-Committee. Many advocate that same policy in a wider and more vital domain than that of University education, but the fact that they have not yet succeeded in convincing the British public shows that such questions are not so simple as Professor Williams would have us believe. To him the arguments in favour of the adoption of the policy he advocates with so much assurance appear 'irresistible.' It is not my intention to traverse the whole field of the present controversy; to do so would require more time and space than are at my disposal. I prefer to address myself to certain specific statements and charges put forward by Professor Williams and his allies, and in the concluding part of this article to offer a few suggestions in the direction of reform.

After insisting (MODERN LANGUAGE TEACHING, June, 1913, p. 118) on the interpretation of foreign literatures and culture to Englishmen as a service of the greatest magnitude, Professor Williams lays down the postulate that such interpretation 'can only be efficiently discharged by Englishmen,' because the Englishman alone can be trusted 'to win for his fellow-countrymen the heritage of all that is best and most beautiful in the mind and thought of foreign nations.' We bear with Professor Williams so far; but when he represents to us the possible foreign competitor as an ardent missionary or as an insinuating corrupter of British youth, whose natural desire will be to 'Germanize or Gallicize the thought and feeling of his scholars as far as possible,' one wonders whether a mind constituted like that of Professor Williams is best fitted to interpret to his fellow-countrymen 'all that is best and most beautiful in the mind and thought of foreign nations.' One might just as well argue that if the interpreter be British he will Anglicize the literature and culture of the foreign nation. Prejudice has wrought incalculable havoc in the teaching of modern languages; sympathy with the people whose life and language the teacher is called upon to interpret, though it can hardly be scheduled under 'qualifications,' is absolutely essential. Professor Williams returns to the same topic in his reply to Mr. Richards (MODERN LANGUAGE TEACHING, November, 1913, p. 222), but his condemnation of the foreigner is this time less sweeping and, I think, more reasonable, though

occasionally bordering dangerously on paradox. The substance of his argumentation appears to be contained in the following passage: 'Have I made it plain why I regard the foreigner with distrust as interpreter of his own literature for English people? It is because, highly as I admire the perfection of his knowledge on the one hand, I cannot, on the other hand, overlook his lack of familiarity with the audience for whom he is called to act as interpreter. It is, I aver, not paradoxical to say that the more perfectly he comprehends his own literature, the greater will be his difficulty in realizing an Englishman's inability to comprehend it as he does.' But what if the foreigner does possess the necessary knowledge of the English tongue and of the English people, or if the tables are turned, and the Britisher lacks the necessary familiarity with the foreign tongue and people? The truth is (the argument cuts both ways) that the better interpreter of the two is the one who possesses the better aggregate knowledge of the two languages and peoples, English and foreign. The settling of that one point, one way or the other, however, is by no means final; and if Professor Williams will cast a glance at the Sub-Committee's 'Questionnaire,' he will find there enumerated five different qualifications for a University Chair or Lectureship, though he may agree with me that at least one important qualification — namely, experience — has been omitted. Before passing on, it may be remarked as pertinent to the issue in question that the plan suggested by the 'Questionnaire' of appointing foreign Lektors in British Universities, as is done in Continental Universities, is completely invalidated by the foregoing considerations, whether the view of Professor Williams or mine is accepted. Here again you cannot have it both ways, though no doubt some people would like to dam the stream at both ends. A Lektor (in the Continental sense) in a British University, where the conditions are different from those that prevail abroad, though he might be useful in conducting practical classes, could not successfully take the place of the regular foreign lecturer or assistant-lecturer, who takes part in the systematic work of the Department, and should have a good knowledge of English. There is also the danger that if the Head were a pure philologist he might be tempted to delegate, or rather relegate, an important part of the subject to the Lektor, a quite inexperienced person.

I now come to a second point, about which there has been a good deal of loose talk and misrepresentation. Anyone not acquainted with the facts who reads the articles and correspondence that have appeared in MODERN LANGUAGE TEACHING would at once conclude that the teachers of modern languages in British Universities were almost exclusively foreigners, not to say that they had but a despicable knowledge of English and of English ways. I will, if I may, recapitulate a few striking utterances. Dr. Hedgcock (MODERN LANGUAGE TEACHING, July, 1913, p. 159), comparing the French and British systems, says: 'The system in England is absolutely the contrary: foreign professors hold the great majority of the highest posts. . . . Englishmen are thus condemned to hold the subordinate posts,' etc. Professor Strong (*ibid.*, October, 1913, p. 193) is equally far from the mark, and apparently unaware that practically all posts in schools are now held by Britishers, when he writes on 'the subject of the custom prevailing in our schools and Universities of choosing foreigners to teach modern languages.' Professor Williams and the Sub-Committee responsible for the 'Questionnaire' plainly suggest the same conclusion as far as University teachers are concerned. Now, if these gentlemen will take the trouble to consult *Minerva* they will find, to speak of French and Romance Philology only, that one half of the Professorships or Headships of Departments are occupied by non-Frenchmen; and, further, that the number of assistants of French birth is as nearly as possible equal to that of assistants of British birth. In German the result would be much the same, though not quite so favourable to the Britisher. Some twenty years ago not half a dozen Britishers could have been found among the teachers of French and German in the Universities and University Colleges of the United Kingdom. That in itself is eloquent. Thus it is apparent that the present British system is a mixed system, somewhat like the American one, and that the implication contained in Question 3 of the 'Questionnaire' is not justified. Professor Williams, and the majority of those who have written on the subject, assert that the French and German system, according to which natives only are employed, produces much better results than the British system, that modern language studies are in a much more flourishing condition in France and Germany than in England, and that we should therefore at once adopt their system. If that argument were sound, we should expect the British corps who occupy University posts to show as a whole superiority over their foreign colleagues. I do not think it is so. Nor do I believe that in the schools where the foreign system can be said to be a *fait accompli*, the result is at all comparable to that achieved in the schools of France and Germany. I have grave doubts, for reasons I will indicate subse-

quently, whether the result in the schools is better, as a whole, than it was when foreigners still occupied a fair proportion of the posts. On that point I can speak with some authority, having examined, for the last twenty years or so, loads, literally, of scripts from all kinds of schools in the kingdom, as well as Intermediate candidates in practically all the English Universities. This is not a unique distinction or one of which I am particularly proud, except as a feat of endurance. It remains, however, a valuable experience; and I would much like to know whether those of my colleagues who happen to have shared a similar fate have formed a different opinion. I may also add that I taught French and German in schools for a period of years. I admit that considerable progress has taken place in the better schools, which have been able and willing to secure the services of our best University students; but there is still a large proportion of secondary schools, in the provinces particularly, in which the teaching of modern languages cannot be satisfactory as long as the teachers do not possess a better knowledge of the language they profess. I agree with Professor Williams that the superiority of France and Germany, both in schools and Universities in foreign modern languages, is not due to the superiority of French and German brains. To what, then, should be attributed the admitted British inferiority which exists in the schools, where the teachers are almost exclusively British, as well as in the Universities? Is it due to the fact that in our Universities no more than one half (roughly) of the teachers are Britishers? I have already supplied the answer to that query. The causes of this inferiority lie deeper, and when we have faced them and fully solved them, there can be little doubt that the majority of posts in our Universities will fall to Britishers. If I may be allowed, I will attempt presently to indicate some of the factors that appear to me to militate against more rapid progress, and at the same time to suggest in what direction improvement may be sought. I am not a pessimist, however, and though much remains to be done or undone in our schools and Universities before we can hope to reach the same level in modern languages as in France or Germany, it is only just to point out that a considerable advance has been made of recent years in our Universities, in the teeth of obstacles which those only can appreciate who have been engaged in University work for some considerable time, and can recall to mind the state of things some twenty years ago. In spite of many difficulties, the British Universities are producing, and have produced, a number of competent scholars in modern languages, and will continue to do so in increasing numbers, if our Universities and schools see to it; but the upward movement is only of recent growth, and part of a general movement in our Universities. The young scholars who have recently distinguished themselves are still few, and some of them have alienated one's sympathy a good deal of late by beating their own drum, or exhibiting in the hour of defeat a petulance that is both undignified and unwarranted. They cannot expect to reach the top of the tree any more quickly than their junior colleagues in other subjects; nor can they afford, as a start, to sneer at the usual £150 per annum (unsatisfactory as it is) of the assistant-lecturer in all departments of University work, as does the gentleman who hides himself under the pseudonym 'Lancastriensis.' They seem to forget that experience is generally considered an important factor in elections to the more important chairs in our Universities, and that not infrequently the personal element has been known to be decisive. At the same time, it must be owned that they (they are not the only ones) have been unlucky in coming up against a new and formidable type of foreign invader who has generally got the better of them, though it is curious to note that in some cases they have been worsted by their own compatriots. The grievance, then, if I understand the position correctly, is against the British electors, who in several recent instances have held that the aggregate qualifications of the foreign candidates were superior to those of the British aspirants. It is clear that the electors do not share the view of Dr. Hedgcock and Dr. Ritchie—that, for the special task to be performed in our Universities, the British teacher alone is competent; nor, obviously, do they even admit that a thorough command of the English tongue shall outweigh all other considerations. To say, as Dr. Ritchie says (MODERN LANGUAGE TEACHING, July, 1913, p. 160), that though a British candidate 'had the erudition of Pico della Mirandola, and spoke French with the tongue of angels, he would in present conditions systematically be brushed aside as *incompetent because he is not French*,' is to attribute to the electors a lack of intelligence and a perverseness that they do not deserve, and for which I do not believe there is the slightest foundation. This might have been true some thirty years ago; now it is perfectly ridiculous. I should say, on the contrary, that the electors, who, it must not be forgotten, are frequently the future colleagues of the successful candidates, are naturally prepossessed in favour of the British candidate. Of one thing I am quite sure—that is, that they take immense trouble to get the best man for the post, and that, in the better Universities especially, they will

not appoint a Britisher in preference to a foreigner, unless the Britisher can meet and beat the foreigner in a combination of qualifications which they believe to be essential, and concerning which I do not think they will accept instruction from so large and mixed a body as the Modern Language Association.

As I have said, the British electors will always be naturally prepossessed in favour of a British candidate, and if it were merely a question of pitting a foreigner against a Britisher, the Britisher would invariably be appointed, unless, of course, he were demonstrably quite incompetent. But that is not the question that the electors are called upon to decide. Their vote is cast, not for the special benefit of the British candidate as against his foreign competitor, but in the interest of the many Britishers who are students in the Department concerned, and more generally in the interest of the whole University. I am afraid that, with an eye on themselves only, several of those who have taken part in the present controversy have overlooked that point. To appoint Britishers at any price, even though they were clearly inferior, on the basis of qualifications I have indicated, to their foreign competitors, would no doubt encourage a larger number of University students of foreign modern languages to enter upon a definite academic career ; but it would also have, by a lowering of the standard, a detrimental effect on the study of foreign modern languages in general. A lowering of the standard in our Universities at the present moment, when, in spite of some 'passengers,' the goal is well in sight, would be disastrous to modern languages. The pace is becoming hotter; probably a good many of the older hands could not stand it. For all that, the younger men (and women) of the right type will scorn to beg for favours, because they believe that the future British Professors of Modern Languages must not only be as good, but better, than those who already occupy the higher posts. The Sub-Committee and a large majority of the correspondents in MODERN LANGUAGE TEACHING are evidently of opinion that the electors are wrong, and propose (this I conceive to be the object of the present agitation) to exclude in the future, under cover of two recent appointments, all foreigners from the systematic teaching of foreign modern languages in our Universities. The position, at all events, has been clearly stated by Dr. Ritchie and by Dr. Hedgcock. Dr. Hedgcock further proposes that the Modern Language Association should request the Board of Education to exert its influence in that direction. To make such a proposal seriously is to show oneself ignorant of University affairs. However, that is beside the point immediately at issue.

For the reasons I have stated, I believe that the present inquiry of the Sub-Committee of the Modern Language Association is unnecessary, and may do a good deal of harm to the study of modern languages in our Universities for a considerable time to come by splitting up the teaching corps into two hostile camps. Young British scholars of undoubted competence do exist, and they will succeed if they will only exercise ordinary patience. And they are being followed by others (I know some), more numerous and equally good, who may easily take their place, if they are not careful. The solution of the problem is in their hands, and not (I believe) in that of the Sub-Committee of the Modern Language Association. It is in the hands of the Universities, who are striving their hardest to turn out such men. If the supply has been slow in coming, and not as abundant as one could desire, it is idle to blame the University professors (a mixed corps, as I pointed out) who have (I dare say it, though I am one of them) striven hard for the children who would now disown them. All of us—teachers and students—belong to a transition stage about to end. I believe we are just entering on a new era in the study of modern languages, and in the supply of teachers of modern languages in our Universities. Some are conscious of the old and some of the new. Hence this uncertainty, this uneasiness and conflict. The new ideal, already realized in many another subject, is about to prevail, of which, I should say, the keynote is exact and severe scholarship, more so, perhaps, in modern languages than in any other subject, because those who have been brought up on Classics are somewhat doubtful still of the possibilities of modern languages.

What are the main causes, then, which, in the Universities especially, account for our present inferiority as compared to France and Germany? I do not believe that the answer is to be found in the nationality of the teachers, as I have already stated, but in the schools and in the Universities themselves. If the University teachers received from the schools pupils who had a sound grasp of the elements, the final result would undoubtedly be more satisfactory. Under present conditions they are compelled to be schoolmasters as well as University teachers. Personally, I have no hesitation in attributing this deplorable state of things in our schools, in large part, to the demoralizing influence of the extremists among the advocates of the Reform Method, who by their sloppy and slipshod methods have done a terrible amount of harm to the serious study of

modern languages, and helped to spread abroad a belief that modern languages cannot be made the basis of a liberal education. They have also encouraged fussy people to vent their garrulity in the pages of so-called educational papers, instead of pointing out to them that their main business ought to be to try and improve themselves in the language that they profess. Fortunately they are being found out, and unbiassed observers, both in this country and abroad, who have no axe to grind, are raising a warning voice against their methods, which are not too dangerous for infants and for those who want to acquire a waiter's knowledge of a modern language. Much good I hope will be done in that direction by the Circular on Modern Language Teaching lately issued by the Board of Education, which, when one considers the unabated propaganda carried on for some years, can only be looked upon as a defeat for the extreme New Methodists. I have known many competent teachers of French thrown away because the extreme Reform Method was foisted on them, instead of their being allowed to evolve, under guidance, their own method, according to circumstances, as any sensible teacher will do. But, apart from the method sometimes employed, the teachers of modern languages in our secondary schools are not infrequently unequal to their task, and will remain so until the authorities exact as an initial qualification from specialist teachers a test comparable to those demanded in France and Germany, and allow them adequate leisure for proper preparation and for private study. When that day comes, as I hope it will, openings will not be lacking for our better students, for it must not be overlooked that, even if a purely British corps of University teachers were realized, room could not be found in the Universities for all our better students of modern languages.

Thus it is undeniable that the ordinary Fresher in Modern Languages comes up to a British University much worse equipped as a rule than the corresponding student in France and Germany. The blame, however, must also be shared by the Universities. At present there is no standard for such teachers except the Honours Schools in Modern Languages of our Universities, and no one could pretend that, save the picked few who have obtained a First Class, such candidates have a command of the foreign language they are going to teach as specialists equal to that of the Frenchman or the German who has been successful in the necessary tests. It is true that a University is not merely a place of professional training, but nevertheless the result shows that things are not as they ought to be. The evil, in my opinion, is twofold, and is due partly to the comparative neglect of the more living and humane aspects of modern languages, especially literature and history; and partly also to the idea which dies so hard that Honours students should take two foreign modern languages up to Honours standard. I cannot help believing that those Universities who still adhere to the dual system would be well advised to abandon it in favour of the one, according to which the second language is taken as a subsidiary subject only. How can a student whose University career in nineteen cases out of twenty extends over three years only, and who in general comes to the University but ill prepared, be expected to have acquired in that time two foreign languages sufficiently to be able to discharge efficiently the duties of a specialist teacher of French and German in a secondary school, even if by a combined knowledge of the two languages he may have gained a high class in Honours? In this matter some Universities, instead of pointing the way, have allowed themselves to be led. In the best type of schools, it is true, teachers are not now generally required to take charge of both French and German up to the highest stage. That is a step in the right direction, and clearly indicated in the Circular of the Board of Education. It follows that all I have said on this point applies to the student who intends to prepare for a University career; and I am convinced that the system of the dual Honours Schools has not only been detrimental to our secondary schools, but has at the same time hindered the production of native University teachers.

I also think that in some of our Universities the curriculum in Modern Language Honours is too heavy to be properly covered in the given time. I would not, however, put down that defect, as Dr. Ritchie does (MODERN LANGUAGE TEACHING, December, 1913, p. 27), especially after so short an experience, to a desire on the part of the teachers to deceive the public. It is in large part a consequence of the dual Honours system, and more generally, I submit, of the mistaken idea—which I am sure the teachers themselves do not share—that modern languages are easier than any other subject. Thus, I am strongly in favour of the creation in all our Universities of single Honours schools in French and German; but wherever that plan is adopted, as for English Honours, a natural corollary should be a considerable strengthening of the staff, in such a way as to have, if possible, at least two specialists in each Department. That, of course, means more money; and as long as the British Government (though of late years it has become, relatively speaking, almost lavish) keeps the purse-strings so tight, we cannot expect from

what is, in many Universities or University Colleges, an inadequate and overworked staff the same results as in the better French and German Universities. It is all too easy, unfortunately, to point triumphantly to the superior achievements of the Continental teachers (which require *some* qualification at least), and to forget that they are in part traceable to more favourable conditions, and also, perhaps, to what is a striking quality of the Britisher, who is nearly invariably a man of action, regarding a University as an institution for the production of useful citizens rather than as a seat of pure learning. The University teacher in this country, compared with his more fortunate Continental colleagues, is also handicapped by the want of co-operation between the various Universities, due largely to the fact that the English mind is repelled by anything approaching centralization, and fights shy—in our Universities at all events—of what might be called a national system—the ideal of several of those who have discussed the present question in these columns. It is for that reason that the Universities (and no one, as far as I am aware, has ever challenged that claim) have made it quite clear that, while accepting grants from the Government, they will not tolerate any interference.

The undue preponderance of philology, especially dangerous in a dual School, in the curricula of many of our Universities has already been fully ventilated in these columns and elsewhere, and I do not propose to revert to it, except to point out that we have therein—such, at all events, is my belief—the explanation of the failure of the Britishers in the two appointments which appear to have been the immediate cause of the present outcry. The British Universities have so far not given to literature, especially modern literature, the attention it deserves; and when last year it was announced that the London County Council had endowed a Chair of Modern French Literature, the Board of Advisers, constituted for that purpose, were unable to find among the Britishers who had specialized in French, and were prepared to accept the post, anyone who could be said to have the necessary qualifications, simply, I believe, because there were no Britishers who had specialized in modern French literature. It is also noteworthy that the successful candidate at Liverpool was Professor of '*French Literature*' at Johns Hopkins University; and I have since heard that many of the electors were anxious to secure the services, if possible, of a scholar who could give more prominence to that aspect of the subject.

Before closing I would like to deal with a change, hinted at before more or less obscurely in this journal, and openly formulated by Dr. F. Sandbach in the December number of MODERN LANGUAGE TEACHING. Dr. Sandbach states that 'each individual English teacher of French finds himself fighting single-handed, not only against a mass of prejudice, but also against French influence exercised from Paris in favour of his foreign competitors.' And in another part of his paper he lends countenance to the allegation that the French professors of Paris and elsewhere are aiming at the virtual control of all the best posts open to teachers of French in Great Britain. I conclude that the origin of this malicious and utterly baseless accusation is to be found in the fact that the Board of Advisers responsible for the appointment to the recently-created Chair of Modern French Literature in the University of London decided to ask Professor Lanson to help them in their deliberations, and that he consented to do so, thinking, no doubt, that he was rendering a service to his British confrères. Professor Lanson, in any case, cannot be blamed for having placed his services at the disposal of the Board of Advisers; and if he had a say in the election—and that is found objectionable—the blame must be borne by the Board of Advisers, every man of them Britishers, answerable for the appointment. Ordinary courtesy demanded that an end should be made of all veiled insinuations in this matter, and that those who do not know should be told that experts are continually consulted by the electors to important chairs. At the same time I wish it to be understood that I am not defending the composition of the Board of Advisers, which, I may say, I would not like to see imitated by our Universities. I do not know on what authority Dr. F. Sandbach makes his sweeping accusation. He has, I believe, occupied for many years a post in the department of German at the University of Birmingham; that hardly justifies his meddling with things of which he is obviously not cognisant. Let him stick to his last—which reminds one of a proverb (Portuguese, I believe) applicable not only to Dr. Sandbach: 'Cobblers go to Mass and pray that the cows may die.' If Dr. Sandbach had any knowledge of the teaching of French in our Universities, and if he had read a few of the testimonials which the French professors have written at different times in favour of British candidates for posts as University teachers of French in this country, he would not say that the French professors of Paris and elsewhere are aiming at blocking the way for Britishers. I can assure Dr. Sandbach, from a long and varied experience, that the assertion he makes is a travesty of facts, and that the professors of the French Universities have all along been much more favourably disposed towards their British

students of French than to their own fellow-countrymen in England. To their ungrudging support many Britishers owe the posts they now occupy, and a good deal of the knowledge of French they possess. He may also be reminded that his general censure of foreign professors would have come, for reasons that need not be specified, with better grace from other quarters. Moreover, as one who likes fair play, it is not a little annoying to see the French and the French Universities invariably picked out in the present controversy by ill-informed persons as the special target. On the general question of the appointment of foreigners to University posts, all that applies to Frenchmen applies to Germans, even if recent events alone are taken into consideration. One has heard a good deal of specious argumentation as to the advantages a Britisher possesses over a Frenchman as an interpreter of French literature and culture, but from the same special pleaders not a word (I would have thought it a splendid hobby-horse) of the dangers for French literature and culture when the interpreter to the British student is either, as is sometimes the case, a Britisher who has received his training exclusively or mainly in Germany, or a pure German. Little details of that kind are not unimportant as a touchstone.

As regards the point, raised once more in the present number of MODERN LANGUAGE TEACHING by Professor Savory, of the exclusion of foreigners from all professorships at French Universities, I have always imagined that they were automatically excluded because in France professors were civil servants, and that to be a civil servant you cannot, in any country as far as I know, remain a foreign subject. However that may be, what they do in France or Germany need not necessarily be copied in this country, though much might be gained (Professor Savory appears to consider it a very exacting demand) if a British degree, or its equivalent, were required from foreigners who propose to teach their language in British schools or Universities. Quite a number of foreign professors, including one of the few Professors of Romance Philology in the kingdom beside Professor Savory, possess British degrees, and no doubt many more will take them in the future. I even know of some foreign professors who have two British degrees. To include without any distinction men of that type, who have acquired a thorough knowledge of English and done much to raise the standard of Modern Language scholarship in this country in a general condemnation of foreign professors, has produced an unfavourable impression in more quarters than one. It has set some people wondering whether the methods used in the present agitation, far from representing the settled and deliberate opinion of those more directly concerned, did not emanate from a cabal of interested or disappointed partisans. The truth is that there are foreigners and foreigners; and not a few of us believe that considerable mischief has been done owing to the confusion of what are really two separate issues. The consideration of that aspect of the question, however, would lead much too far, and must for the present be left aside. That is not all; but I have already, I am afraid, occupied too much valuable space. These are merely indications. More pruning and grafting is necessary. The Honours courses should, in my opinion, extend over four years, one spent in the foreign country; the senior staffs should be increased, and the stipends raised to a standard approaching that which obtains in other subjects, as has been done in a few of our Universities. In the schools also the salaries are far too low to attract men of the type required—men who would raise the quality of the study of Modern Languages both in our Schools and in our Universities.

L. E. KASTNER.

LE MOUVEMENT UNIVERSITAIRE ET LITTÉRAIRE À PARIS.

L'Université.—Les cours de la Sorbonne ont repris le 6 novembre. Le changement le plus important à noter dans le personnel enseignant est le départ de M. Faguet, qui prend sa retraite. Le célèbre critique ne se résigne pas cependant à se séparer définitivement d'avec l'Université, où il professe depuis tant d'années. Après le nouvel an il y donnera un cours libre de littérature française. M. Gazier succède à la chaire de poésie française ainsi devenue vacante. M. Strowski, qui avait remplacé M. Faguet pendant sa maladie, est nommé maître de conférences. Dans la section anglaise, M. Léon Morel, auteur d'une belle étude sur James Thomson, se retire pour raisons de santé; son enseignement a été donné à M. Koszul, connu pour ses travaux sur Shelley. D'autre part, M. Lanson, fatigué, prend une année de congé; c'est M. Daniel Mornet, l'auteur du *Sentiment de la Nature*, qui le remplace. M. Baldensperger fait cette année le voyage d'Amérique; M. Hazard occupe sa chaire pendant son absence. Je remarque aussi sur l'affiche des cours le nom de Sir Walter Raleigh. Le professeur d'Oxford donnera, au mois de janvier, quatre conférences sur *The Prose Criticism of the Romantic Revival.*

Parmi les cours les plus susceptibles d'intéresser

des étudiants anglais, notons ceux de M. Brunot sur *La Diffusion du Français en France et à l'Étranger au XVIII^e^. Siècle ;* de M. Reynier, *Le Roman français du XVIII^e^ Siècle ;* de M. Gazier, *Racine et son Temps ;* de M. Chamard, *La Poésie française de la Renaissance.* M. Huguet donne des leçons sur la langue française du XVI^e^ siècle ; M. Thomas s'occupe d'étymologie et de lexicographie françaises. On ne peut s'empêcher de remarquer que le vieux français tient cette année moins de place dans les programmes que dans ceux de mainte université anglaise.

Le Théâtre.—A l'Ambigu, MM. Descaves et Nozière ont fait jouer *La Saignée** (2 octobre), drame pittoresque et pathétique, qui emprunte son cadre aux événements de 1870-1871 : Le père Mulard est un ébéniste du faubourg Saint-Antoine, brave homme, mais féru de morale et aussi têtu que la première moitié de son nom. Sa fille, Antonine, devait épouser Charles Bécherel ; mais la guerre a éclaté, et Charles a dû rejoindre son régiment. Bientôt arrive la nouvelle de sa mort. Antonine n'est pas seulement frappée dans son amour ; elle voit devant elle la honte et la colère paternelle : son enfant n'aura pas de père. En effet, lorsque Mulard apprend la vérité, il met sa fille à la porte. Et voici le siège de Paris, la faim, la misère. Antonine essaie de gagner sa vie en chantant dans les rues, car elle a une jolie voix et 'dit' bien. Mais c'est un dur métier que celui de tirer des sous de portemonnaie vide. Après bien des luttes elle se laisse protéger par le jeune médecin qui l'a soignée pendant son accouchement. Elle devient sa maîtresse. Et puis voilà Charles qui revient. Laissé pour mort (comme tant d'autres héros de théâtre !) sur un champ de bataille, il a été recueilli, sauvé par de braves paysans. Antonine retournera avec lui au foyer ; son père oubliera, pardonnera. . . . Mais Mulard est un communard, et Charles a déserté pour se battre du même côté. Lorsque les Versaillais entrent dans Paris tous les deux sont faits prisonniers. Antonine tente l'impossible pour les sauver. Charles est fusillé presque devant ses yeux ; son père est déporté. A vrai dire, la pièce finit là ; mais les auteurs y ajoutent un épilogue pour faire reparaître la muscade du bonheur escamotée par le destin : Antonine, devenue une actrice célèbre, jette sur la vieillesse de son père des rayons de gloire et d'orgueil.

Ainsi résumée la pièce ne tient pas debout. Elle commence, s'arrête, et repart de nouveau comme une locomotive de bazar. Des gens arrivent et disparaissent, emportés par la mort ou le mariage—ce qui revient au même pour un héros de mélodrame—ils ressuscitent au moment voulu, ils subissent des transformations étourdissantes. Et cependant, à la scène, cela est touchant, vivant, et pittoresque. On pardonne les faiblesses de construction en faveur du sentiment généreux qui anime la pièce. Les auteurs ont habilement traité les faits historiques. On entend à la coulisse le canon qui gronde et les flammes qui crépitent, mais le drame qui s'offre aux spectateurs est plus intime.

A l'Odéon, le 18 octobre, on a joué une *Manon Lescaut* d'un nouvel auteur, M. Didier Gold, en cinq actes et en vers. Je ne vois pas en quoi le poète a renouvelé son sujet, si ce n'est en s'écartant de temps en temps du texte de Prévost, ce qui n'est pas toujours une amélioration. Et pour être exprimée en alexandrins, la passion de la pièce n'est pas plus réelle que dans les doux roucoulements de l'opéra de Massenet. Tout compte fait, je préfère, et de beaucoup, le roman. On nous promet une *Manon* de M. Henri Bataille ; espérons qu'il n'en fera pas une *Vierge folle.*

Les *Roses rouges* de M. Romain Coolus (Renaissance, 30 septembre) sont, sans doute, pour bien des gens tout ce qu'il y a de plus parisien en fait de théâtre. Je veux dire que la pièce se passe dans un monde luxueux et équivoque, où les actrices et les financiers jouent un rôle très important, et que l'intrigue se noue à coup d'adultère, et se dénoue par des duels, des aveux, des pardons, et des récidives. Il faut lire sur cette pièce les pages de critique cinglante de M. Maurice Boissard dans le *Mercure de France* du 1^er^ novembre. Elles apprendront à des étrangers, qui pourraient être trompés par les opinions de quelques Français peu compétents et peu judicieux ou par les jugements prévenus des journaux, une autre façon de considérer ces pièces de pontifes à imagination malpropre qu'on nous offre comme le seul théâtre français contemporain. Quand nous donnera-t-on une étude sur l'esthétique hébraïque ou la littérature franco-juive ?

M. Henri Bernstein a donné, le 18 octobre, aux Bouffes-Parisiens, *Le Secret,** pièce qui, comme la précédente, repose sur des liaisons plus que dangereuses, des rencontres entre mari, amant, et maîtresse, des explications difficiles, etc. Mais ici la fin est presque honnête. Si Gabrielle Jeannelot a agi traîtreusement envers sa chère amie Henriette, si elle a réussi à empêcher son mariage avec M. Ponta Tulli et à ruiner, ou peu s'en faut, son union avec Denis Le Guenn en révélant à ce dernier l'ancienne liaison avec M. Ponta Tulli, c'est tout simplement qu'elle ne veut pas que le bonheur de son amie soit l'œuvre d'une autre qu'elle-même ! En voilà

* Voir la *Petite Illustration théatrale*, du 1^er^ novembre, 13, Rue Saint-Georges, Paris.

* *Petite Illustration*, numéro du 29 novembre.

une étrange façon d'aimer les gens ! Je préférerais qu'on me déteste ! Et voilà *Le Secret*. Si l'on pouvait déviner un peu plus tôt que Gabrielle ne faisait des vilénies que par les motifs les plus purs, on la trouverait peut-être—je dis, peut-être—moins antipathique.

A la Comédie Marigny on a représenté (29 octobre) *Les Anges gardiens*, pièce tirée du roman de M. Marcel Prévost. La pièce, comme le livre, a eu, paraît-il, du succès. On y voit des gouvernantes étrangères amenant par leurs intrigues la ruine dans les ménages français où elles se sont introduites. L'une, anglaise, accapare l'affection de la jeune fille à elle confiée ; elles quittent la maison ensemble en emportant l'argent du papa. L'autre, italienne, séduit le fils ; tandis que la troisième, allemande (les traîtres et les espions allemands sont à la mode), s'empare du cœur du père, et se sert de son pouvoir pour voler des documents intéressant la défense nationale. J'ai oublié de dire que le père, le fils, et la fille n'appartiennent pas tous à la même famille ; et c'est dommage, parce que cela aurait été plus dramatique, d'une unité plus purement classique, et cela n'aurait nui en rien à la vérité de la pièce. Pourquoi M. Prévost a-t-il négligé petite maman ? N'y aurait-il pu se trouver un jeune instituteur espagnol, japonais, ou islandais capable de la séduire ? Le célèbre auteur y pensera peut-être pour une nouvelle édition. Il faut faire bien les choses, et c'est aux grands littérateurs de travailler à l'œuvre d'une meilleure entente entre les nations européennes.

Au théâtre Antoine M. Gémier trouve dans *Le Procureur Hallers* une belle occasion de jouer un double rôle à la *Dr. Jekyll et Mr. Hyde*. La pièce n'est peut-être pas de belle littérature, mais l'acteur y est admirable. De même c'est le jeu extraordinaire de Mlle. Suzanne Després, qui a fait le succès de *l'Occident* par M. Kistemaeckers, représenté à la Renaissance, le 4 novembre. De beaux sentiments, une grande science de la scène et une forte étude d'une jeune Marocaine jalouse, perfide et vindicative, voilà les principaux éléments de cette pièce.

J'espère pouvoir parler plus longuement dans un prochain numéro du Théâtre du Vieux Colombier, genre de *Repertory Theatre*, fondé par M. Jacques Copeau et quelques amis, où l'on a donné une belle traduction de Heywood's *A Woman killed by Kindness*. C'est un plaisir de voir aujourd'hui une pièce littéraire traitée par une homme de lettres et de goût.

Publications nouvelles. Romans.—Je n'ai pas eu le temps de lire beaucoup de romans et d'après ce que me disent mes amis et ce que je lis dans les Revues, je n'ai pas perdu grand'chose. Un roman qui sort en peu de l'ordinaire est *Jean et Louise** par Antonin Dusserre. L'auteur n'est ni homme ni femme mais bel et bien Auvergnat ; c'est un paysan qui, tout seul dans sa petite cabane a appris le latin, l'anglais, l'allemand et l'espagnol, a lu les chefs d'œuvre de tous les pays et composé lui-même plus d'un livre. Evidemment l'histoire de cette âme simple fait penser à Madame Audoux ; et cela n'est que juste, car il paraît que c'est le succès de *Marie Claire* qui a éveillé chez M. Dusserre le désir de se voir imprimé, de se savoir lu par le grand public et que Madame Audoux lui a servi d'intermédiaire auprès des éditeurs. D'ailleurs les deux romans se ressemblent jusqu'à un certain point : tous deux nous ramènent aux champs, nous mettent en communion avec les forces primitives. Mais M. Dusserre a un style bien plus littéraire dans sa simplicité que celui de Madame Audoux. Il est bien plus civilisé qu'elle. Je le regrette ; car cela fait que *Jean et Louise* est bien moins une révélation que *Marie Claire*. Toutefois le roman auvergnat ne manque pas de charmes ; l'amour qui naît entre Jean Paullac, le jeune fermier manchot, et Marie Louise, la petite *pastoure*, est décrit avec finesse et habilement mêlé à des scènes rustiques, un peu dans la manière de Thos. Hardy. Qu'on en juge par cette courte citation :

'Le fils Paullac songeait à ces choses tandis qu'il rassemblait son troupeau pour le départ, car les derniers rayons du soleil s'éteignaient dans les vallons. Une rumeur s'élevait, venue d'en bas, qui était comme la palpitation du jour expirant. Une buse regagnait son aire, et les oiseaux nocturnes commençaient leurs courses. Il y eut dans les fourrés des glissements furtifs, des froissements de feuillages, des fuites éperdues. Un renard glapit.

'Puis une voix de jeune fille se fit entendre, pure et vibrante. C'était Louise qui chantait une élégie en dialecte d'oc, sur un air mélancolique :

'J'avais quinze ans à peine,
J'étais comme une fleur
Il a fallu qu'il vienne
Empoisonner mon cœur.

'Ses charmes, ses caresses,
Et ses baisers menteurs,
Et ses fausses promesses,
M'ont mise dans les pleurs.

. . . le reste de la chanson se perdit dans l'espace.

'L'ombre maintenant avait envahi les plus hauts sommets, le voile qui d'un bout à l'autre de l'horizon était étendu sous le ciel devenait plus épais. Et dans la tiédeur du crépuscule embaumé, à cette minute même où Jean descendait au village, sur tous les versants, d'autres

* *Petite Illustration*. nov. 8, 22 ; déc. 13.

pâtres se hâtaient comme lui. Les chemins s'encombraient de troupeaux, de gens et d'attelages. La nuit s'imprégnait de sérénité et de douceur souveraine.'

Science.—J. H. Fabre—Le grand naturaliste, méconnu pendant si longtemps, jouit en ce moment d'une grande popularité; à chaque devanture de librairie on voit ses ouvrages. Deux nouveaux volumes de lui, tirés de ses *Souvenirs entomologiques* viennent de paraître: *Les Merveilles de l'Instinct* et *Les Auxiliaires.** Je les recommande à tous ceux qui ont déjà goûté *La Vie des Insectes.* Pour des étrangers qui étudient le français, les livres de Fabre ont un intérêt tout particulier à cause de leur vocabulaire riche et varié et qui change après celui des ouvrages purement littéraires. Les professeurs de collège y trouveront des pages susceptibles de charmer les meilleurs élèves de leurs classes supérieures.

Grammaire.—M. Ferdinand Brunot vient de donner le tome quatre de son *Histoire de la Langue française*† où il traite de *La Langue classique* 1660 à 1715. Ce volume sera de la plus grande utilité pour des professeurs étrangers, en particulier parce qu'il s'occupe de la langue des auteurs qu'on explique le plus souvent dans les classes. Je leur recommande surtout les Livres IV. et V. M. Brunot y suit l'évolution du vocabulaire français pendant la période classique, en nous montrant quels mots ont vieilli, quels autres ont pris leur place, quels nouveaux sens se sont établis ici, quelles significations se sont perdues là. Il nous révèle l'influence des sociétés choisies, du mouvement scientifique, du monde artistique; il nous apprend quels mots, devenus bas, ont été expulsés de la langue littéraire tandis que d'autres sont montés des ateliers au salon. Il nous fait voir par quels procédés la langue s'est affinée, est devenue plus précise et plus expressive. Il nous indique les nouvelles alliances des mots, les images neuves et frappantes, les distinctions imaginées entre des synonymes apparents. Pour expliquer les auteurs classiques, et surtout ceux qui, comme Molière et La Bruyère, aimaient à adapter leur vocabulaire au personnage et n'avaient pas peur du néologisme ou du mot technique, ce volume de *l'Histoire de la Langue* est indispensable.

Devant cet ouvrage monumental on ne sait quel mérite admirer le plus: la science profonde qui en fait la base, la patience indomptable qui conduit l'œuvre à sa fin, ou la saine vigueur d'esprit qu'on y sent partout, animant l'érudition, recouvrant de chair le squelette de la langue et y infusant la vie. M. Brunot est un vrai humaniste: pour lui les lettres sont un instrument d'éducation morale. Dans ses livres, comme dans ses cours, on découvre non seulement un savant professeur mais, chose bien plus rare, une personnalité forte et intéressante.

Le Moyen Age.—Un livre où j'ai puisé autant de plaisir que de profit est le *François Villon** de M. Pierre Champion, le savant archiviste à qui nous devons tant d'études sur le XV^me^ siècle. Il y a essayé de reconstituer les circonstances entourant la vie du poète vagabond, de refaire l'atmosphère de ce Paris du XV^me^ siècle dont il était un enfant si caractéristique. Il nous montre l'Université avec ses milliers de pauvres écoliers, souvent mendiant leur pain et acceptant les vieux habits ou les vieilles chausses de leurs professeurs —façon originale de porter le manteau du maître! Nous le voyons disputer dans la célèbre rue du Fouarre où, nous dit un écrivain du temps, 'l'odeur la plus suave du nectar philosophique réjouissait l'odorat apte à recueillir une émanation si délicate,' et où, d'après d'autres témoignages 'pour la puanteur, les régents n'y pouvaient plus faire les leçons et les écoliers même n'y pouvaient durer non plus.' M. Champion nous fait voir le jeune maître ès arts, courant les tavernes d'où les buveurs sortaient parfois 'nus comme les bêtes, ayant laissé en gage leurs habits,' et les filles, ces jolies marchandes de denrées et d'amour qu'il a si souvent chantées, la belle Gantière, la belle Chapponnière, sans parler de la Grosse Margot et tant d'autres. Si vous aimez la poésie, n'hésitez pas à suivre ce pauvre Villon dans les endroits mal famés qu'il fréquente et parmi les truands, ivrognes, coquillards, filles amoureuses et autre gibier de potence avec qui il a accointance; car dans les bouges les plus infectes et au pied même du gibet il sait cueillir des fleurs rares, aux couleurs délicates et tristes. Ecoutez plutôt un instant sa Belle Heaumière regrettant sa jeunesse, passée en honte et péché, et le 'garçon rusé' qui fut son amoureux de cœur:

> 'Or il est mort, passé trente ans,
> Et je remains vieille, chenue.
> Quant je pense, lasse! au bon temps,
> Quelle fus, quelle devenue;
> Quant me regarde toute nue,
> Et je me voy si très changiée,
> Povre, seiche, mègre, menue,
> Je suis presque toute enragiée.'

Et il a fait avec la même sûreté de main le portrait de sa mère, *pauvrette et ancienne*, qui *oncques lettre ne lut*, qui a peur *de l'enfer où damnés sont boullus*, qui espère aller *au paradis où sont harpes et luths:* il faut avoir une âme plus grande que

* Chez Delagrave, fr. 3.50 le volume.
† Armand Colin, fr. 18.

* *François Villon, sa vie et son temps.* 2 vol., 20 fr. H. Champion, 5 quai Malaquais.

celle du commun des mortels pour pénétrer ainsi l'âme d'autrui.

Dans le volume de M. Champion on peut revivre la vie du XV^me^ siècle sur ce mont Sainte-Geneviève qu'il connaît mieux que moi mais que j'aime autant que lui. On peut y entendre les cris des marchands: *Coterets secs! Choux gelez! A ma belle orange! Viel fer, vieulx drapeaulx! Pastez tous chaulx! Apportez le pot au laict! Cassemuseaulx chaulx!* entendre le carillon de Notre Dame, les clameurs des écoliers qui se battent avec le guet, le chant des processions allant à Saint Étienne du Mont. Je regrette de ne pouvoir parler plus longuement de ce livre savoureux, riche en faits, admirablement imprimé, orné de belles reproductions de vieilles estampes qui sont d'un haut intérêt.

Puisque nous parlons de Villon, appelons l'attention de nos lecteurs sur l'admirable série de *Classiques français du Moyen Age*, publiés sous la direction de M. Mario Roques.* Ces textes, soigneusement imprimés et édités par des romanistes connus, sont évidemment appelés à rendre de grands services pour l'étude du vieux français dans nos universités, surtout, en ce qui concerne l'Angleterre, dans les cours les plus avancés. Nous espérons que le savant directeur trouvera plus tard moyen d'ajouter à cette série d'autres textes traités d'une façon plus élémentaire, d'après la méthode employée par Gaston Paris dans sa petite édition de la *Chanson de Roland*, avec un vocabulaire détaillé, contenant des indications étymologiques. Le maître n'a-t-il pas écrit que ce serait 'un exercice très utile pour les étudiants de contrôler toutes les étymologies et d'expliquer toutes les formes . . . à l'aide des règles de phonétique'? Après tout, c'est là qu'est la difficulté pour des commençants; et étant donné ce fait qu'il n'existe pas de dictionnaire étymologique de l'ancienne langue, les éditions de textes doivent faire quelquechose pour remplir la lacune. On m'objectera que c'est là la tâche du professeur. Je le sais; mais combien de vers ou de lignes un professeur arrive-t-il à expliquer en une année de cours? N'est-t-il pas vrai que l'étudiant doit en général faire le gros du travail? Et comment le fera-t-il si les instruments lui manquent? Ajoutons que dans une ville de province, surtout à l'étranger, on n'a pas toujours les facilités qu'on trouve à Paris. Mais, à part cette réserve, je reconnais que ces textes sont très utiles. Ils ont été choisis de façon à couvrir toute l'étendue du terrain, depuis le XI^me^ siècle (*Saint-Alexis*, par Gaston Paris) jusqu'à la fin du XIII^me^ (*La Chastelaine de Vergi*, par L. Foulet; *Le Garçon et l'Aveugle*, par M. Roques), et à représenter tous les genres, fabliaux, jeux, chansons, et poèmes de plus longue haleine.

Poésie.—Paul Fort vient de donner un nouveau volume de vers, *Chansons pour me consoler d'être heureux**—intéressant, surtout pour ceux qui se laissent séduire par la forme amorphe dans laquelle cet auteur cristallise sa pensée. J'avoue que pour moi ce qu'il écrit paraît assez souvent

'Comme une prose en rime et une rime en prose.'

J'ai découvert cependant quelques pensées neuves et quelques expressions frappantes dans ce volume, et j'ai été heureux de me consoler par là de quelques déceptions.

Une petite revue que je recommande à mes lecteurs est *La Revue des Poètes*;† elle servira à les tenir au courant de la poésie française contemporaine. Oh! pas *toute* la poésie, je le sais bien; il y en a de tant de couleurs et de nuances. Mais ils y trouveront des choses intéressantes écrites par de jeunes auteurs non encore admis à la publicité des grandes revues. J'y remarque au numéro du 10 octobre un joli sonnet, signé Marcel Toussaint:

'Je vais descendre la colline;
Le dur Pluton m'attend là-bas;
J'ai tenu l'amour dans mes bras:
Puisqu'il faut partir, je m'incline.

'La bleue et pâle mousseline
Du soir embaume les lilas;
Pour le voyageur bien las,
Pour l'âme au désespoir encline,

'Plane un tiède recueillement
Où frissonne encore, par moment,
Un arome de fleurs fânées.

'Voilant leur visage charmant
Aux lointains les jeunes années
Passent tristes et couronnées.'

Les Revues.—Dans le *Mercure de France* du 1 novembre je note une étude sur *Émile Zola, sa Vie, son Œuvre, et son Influence*, par Maurice Le Blond. Dans le même numéro M. de Rougemont fait le portrait graphologique de Gustave Kahn, Maurice Barrès, Francis Jammes, et autres; très curieux.

Mercure de France, du 16 novembre: Bon article de Marcel Coulon sur le poète Rimbaud. Le numéro du 1 décembre contient une étude intéressante sur Laurence Sterne.

Dans la *Revue du Mois*, M. Cestre, se basant sur le livre récent de M. Cazamian,‡ traite de *La Doctrine sociale de Carlyle*. Il s'efforce de révéler chez le sage écossais des sympathies démocrati-

* Librairie Honoré Champion, 5, quai Malaquais. Les prix varient entre 50 centimes et 2 francs.

* Figuière et Cie., fr. 3.50.
† Jouve, 13, rue Racine, 60 centimes.
‡ *Carlyle*, chez Bloud, 2 fr.

ques, une forte conception de la solidarité, un amour du libre effort; il conclut que son œuvre a eu sur le monde anglo-saxon une influence bienfaisante. M. Cazamian, avec son esprit fortement systématique, l'avait fait entrer tout entier dans sa conception *manichéenne* de l'histoire anglaise au XIXme siècle. M. Cestre redresse la balance. D'ailleurs, l'article et le livre ne peuvent pas manquer d'intéresser tous ceux qui étudient l'évolution de l'Angleterre moderne. Le dernier numéro que j'aie vu au moment d'écrire de la *Revue du XVIIIme Siècle* (juillet-septembre, 1913) contient une bonne étude sur *Les Aventures du Chevalier Beauchêne* de Lesage par M. G. Chinard. F. A. H.

Faute d'espace, je réserve à mon prochain article la notice de plusieurs autres ouvrages reçus.

MODERN LANGUAGES IN BUSINESS.

THE article 'Modern Languages and Education' has stimulated my laggard thought, and I cannot help thinking that the writer of that article knows more than he cares to say about the teaching of languages for business purposes.

Having the advantage of a sound theoretical training, as attested by an Honours University Degree, combined with many years' practical experience of foreign languages in business life, I can lay claim to some qualifications for dealing with this aspect of the study of Modern Languages.

I remember seeing a letter signed by a Liverpool foreign correspondent, who happened also to be a University graduate, in which he complained of the low standard of efficiency that contented his employers. This is one of the many causes that account for the bad state of things at the present time. From personal experience I could say much that is not to the credit of the merchant princes of London.

I mind me of one partner of a financial house controlling many millions who was content personally to muddle through an important Spanish document assisted only by his knowledge of French. I cannot speak of other cities, but in so far as London is concerned important documents are sent out to the various translation offices to be translated by poor foreign hacks paid at the rate of 4d. or 5d. a folio. Needless to say, the work thus turned out is often quite unreliable. Especially is this the case with languages which are less known, such as Portuguese.

I know of one firm who had to have a Portuguese document translated three times into English. The first was not English at all, and had to be discarded. The second caused many a visit to a Brazilian lawyer in order to discover the meaning of different clauses. Underground and overhead railway crossings are therein referred to as the 'inferior and superior crossings.'

In another document that came under my notice the phrase 'on the line of march' was rendered into French by 'dans le mois de mars.'

British manufacturers occasionally deplore that they are being ousted by foreign rivals. Can one wonder when they send out foreign communications worthy of Gold Coast niggers? The salaries offered to thoroughly efficient foreign correspondents is far less than that commanded by accountants, the salaries being depressed owing to the employment of foreigners as voluntaires. The result of the poor pay is that the more ambitious commercial aspirant turns his energies into other fields, where the remuneration is better. It is a common thing for a young clerk to thoroughly master, say, Spanish, not in order to become a foreign correspondent, but in order to get a position abroad.

Another cause of the present bad state of things is the fact that there are so few teachers with qualifications for teaching languages for business purposes. In some of the Handelsschulen of Germany they are now favouring the employment of men who have held responsible commercial positions. The advantages of the employment of practical men are mainly that they correct the philological and literary tendency of the University-trained teacher. I remember a German class attended exclusively by young clerks in the City of London studying Goethe's *Tasso*. The irony of the whole thing was that this particular institution was especially patronized by merchants who brought its classes under the notice of their employés.

All honour to the London Chamber of Commerce and the Royal Society of Arts for keeping the torch alight in the dark days! But surely the time has arrived when some single body with both University and commercial representatives should step in and end the chaos caused by the varying examinations with their standards of varying *in*efficiency. Some of the examination-papers are a disgrace to the bodies in whose name they are issued. Notably is this the case with Portuguese, a language I know something about, most of the papers abounding in spelling mistakes and aiming at a ridiculously low standard.

Then there remains the question of suitable textbooks. Personally, I only know of three

good books on commercial French and German, and one of these is now quite out of date. The market is flooded with collections of foreign letters thrown in hotch-potch. It stands to the credit of the teaching profession that the 'editor' of such collections is not mentioned on the title-pages of these books, which can make no pretence at 'teaching' how to compose a foreign letter. Whilst the compilation of such books is left to purely private enterprise, it is almost hopeless to expect much improvement; but I am hoping that ere long the Oxford or Cambridge University Press will not consider it beneath its dignity to publish reliable French, German, and Spanish handbooks on commercial correspondence, accompanied by appropriate Readers imparting systematic information about the countries concerned.

A. COZENS ELLIOTT.

CORRESPONDENCE.

FOREIGN PROFESSORS.

MAY I ask you to publish the following propositions on the question of Foreign Professors, at which I have arrived in the course of some years' experience as teacher and lecturer in this country?

1. *Double Aspect of the Question, according to the Different Sides of University Training.*—(*a*) The ideal side (the education of the scholar). (*b*) The practical side (the training of the future teacher). The terms are to be taken as terms only, involving naturally a vagueness of definition.

2. *Foreigners and Native Professors.*—For the 'ideal side' I should think it absolutely necessary that the 'educator' (or 'adviser of studies') should be a foreign scholar. For the 'practical side' I can only recommend a 'teacher' of this country. He will be able to understand the students better than the foreigner. At the same time, the working hand-in-hand of the *two* would be beneficial to both; and only in this way an improvement of the school system can be effected.

3. *The Necessity of establishing Double Chairs at Universities.*—There should be no rivalry between the two sides. From a national point of view the 'teacher' should rank highest; from an idealistic, the 'adviser.' Both should receive same remuneration. The titles may be given as 'Professor' to the Native, and as 'Associate-Professor' to the Foreigner.

4. *Division of Duties between the Two.*—All *school* subjects would be under the Professor—*i.e.*, the linguistic side and practical teaching. A foreigner can never place himself *quite* in the position of the native student. He cannot judge his own language impartially, because he has not *acquired* it by study. Here lies the wrongness of instruction through foreigners. All *ideal* subjects should be the share of the Associate-Professor—*i.e.*, Literature and History.

5. *Qualifications of Scholars.* — (*a*) Native: Requirements for secondary school-teachers, with Honours' degree. (*b*) Foreigner: First-class distinction in the language he professes, besides same qualification in English. Previous residence in this country very desirable.

6. *Points emphasizing Importance of Services of a Foreigner.*—(*a*) The literature of the foreign country can only be interpreted by the foreigner. He knows the differences between the two respective countries better (because of *living* in both), and also the moving forces of his own. (*b*) The 'living' example of a foreigner is necessary from a social and mutual-relation point of view. It is not only beneficial to the University alone, but also for the whole city. (*c*) As a supplement of linguistic study, the viva-voce training by the foreigner could not be equalled by the native.

W. STEDE,
Lecturer in German, Dundee.

Your correspondent, Mr. S. A. Richards, complains that the protests of his English compatriots on this question have an 'obtrusively trade-union savour,' whereas he maintains that the French professors who have taken part in this controversy 'weigh the merits of the case in a judicial spirit,' which seems to him 'extremely praiseworthy.' But what are the facts? Englishmen have been for a great number of years completely excluded from all professorships at French Universities and masterships in secondary schools. In a few commercial and technical colleges, however, one or two Englishmen were still allowed to remain. Even this small measure of toleration aroused the jealousy of the *Congrès du Personnel des Écoles Techniques*, who met in 1908 and passed the following resolution:

'L'Assemblée émet le voeu que l'enseignement des langues vivantes (qu'il soit obligatoire ou qu'il soit facultatif) dans toutes les Écoles qui dépendent du Ministère du Commerce soit confié à des professeurs pourvus de diplômes français.'—*Les Langues Modernes*, 1908, p. 327.

The editor of *Les Langues Modernes*, after stating that this resolution was passed unanimously, adds the following note:

'Ce voeu a été immédiatement transmis à M. le Ministre du Commerce, ainsi que veut bien nous en informer M. C——, à qui nous renouve-

lons nos remercîments. Il y a mieux à faire encore que de remercier ceux de nos amis qui interviennent en notre faveur ; c'est d'agir nous-mêmes énergiquement.'

The mover of the resolution in an article on the subject made the following statement, which shows sufficiently the object he had in view:

'Pour nous, membres de l'enseignement public de France, poser la question c'est la résoudre. L'Etat français déconsidérerait lui-même ses professeurs, ceux qu'il a estampillés, dont il a contrôlé le savoir-faire et les études, s'il leur préférait des étrangers inconnus de lui et sans diplôme. Ce n'est pas une question de boutique —c'est une question de moralité pour notre personnel enseignant.'—*Les Langues Modernes*, 1908, p. 96.

Were the Modern Language Association to pass a resolution that no Frenchman who had not obtained a British degree should be appointed to any post at English Schools and Universities, Mr. Richards would no doubt have some justification for protesting against our trade-union spirit, but even so we should be displaying a far more liberal 'Free Trade policy' (to quote again Mr. Richards) than that which prevails on the other side of the Channel, as we should still be admitting natives of France not merely to technical schools, but to the highest posts in the country, without demanding from them the sacrifice of their nationality.

D. L. Savory.

I am glad that Mr. S. A. Richards has drawn attention to the letters from French professors published in your July number, and that he has given his own interpretation thereof. I thought at the time that Dr. Hedgcock had done a risky thing in appealing to his French friends for their views. Not that they have not expressed themselves frankly ; but it is evident that they were *gênés* by the service asked of them, and their 'judicial attitude' will look to many much like an attempt to *ménager la chèvre et le chou*. Mr. Richards should remember that these professors have, no doubt, acquaintances—former comrades, perhaps—among the Frenchmen already established in the English University ; that they may have friends or relations already looking forward to a career in England. It was, therefore, difficult for them to declare that the present condition of things in England was good only to be abolished. Dr. Hedgcock had somewhat rashly asked them: 'Under which King, bezonian?' And they naturally, if judicially, replied: 'Under both, an 't please you.'

Dr. Hedgcock knows his correspondents and the circumstances of the case, and I suppose that he counted on a certain nuance in these replies ; he probably also expected that English teachers would employ a little more perspicuity in perusing these letters and would read between the lines. And that, I expect, most have done. What is very plain from them is that everyone in France is well content with the system of native professors (for, of course, when M. Huchon says that he would not like to affirm that *everyone* is *perfectly* satisfied, he means that the vast majority sees no reason for complaint); the only change considered as within the range of practical politics is that of extending the present system of Readerships, and making these situations a little less beggarly. Whatever reasons, military or otherwise, gave rise to the system, it gives good results —better, at any rate, than those we obtain in England with the other system. Why change what is already excellent?

As to the question of military service, I have never understood how that affects the position of English teachers in England. In France they will not have foreign teachers, because the latter would take no part in defending the country—*entendu*. Does that prove that because they have obligatory service in France we *must* provide situations for Frenchmen in England, at the expense of our own people? Military service seems to me beside the point. But, if it is only that that excludes foreign teachers from France, why do they not accept Englishwomen in their *Lycées de Jeunes Filles*? The women of the two countries are on the same footing.

In spite of the fact that Mr. Richards sat at the feet of a man who had sat at the feet of Gaston Paris (and the number of his French disciples makes one wonder what was the size of that teacher's lower extremities), I gather that he did not profit greatly from the teaching received. The idea that an Englishman could ever dare explain a French author, give lectures in French, or correct French composition, has never entered his head. What English students of French learnt in his day I do not know, but certainly those of the twentieth century understand that they must not shrink before these tasks. I was not long ago at a University where the French composition lessons were entrusted to the English lecturer in French ; the only difference we remarked between him and a French teacher was that he anticipated our mistakes ('he understood the learner's difficulties and knew how to meet them,' as Mr. Richards would put it), corrected our dissertations, etc., more fully, and was generally in sympathy with our point of view. Whether he understood the French language as well as a highly cultivated Frenchman I cannot say, but certainly he understood it well enough for us. He gave his lectures in French, and revealed to

us a good deal of the beauty of what was not his own glorious literature. I know that he left on most of us the impression: 'Well, if *he* can do this, so can I, with time and work.' His example was encouraging. There are, I believe, plenty of Englishmen to-day who are masters of the modern part of a living language, and no longer obliged to shut themselves up in the domain of philology, that neutral ground of which the Germans (poor students of the modern side) have cultivated the dry soil with such tranquil patience.

I might speak here of the somewhat egotistical view taken by Mr. Richards, that so long as the secondary teachers (to which number I suppose he belongs) reign supreme in the schools, the Universities may well be handed over to the foreigners, but I prefer not to take up more of your space in attacking an antiquated prejudice which not one foreign teacher holding a post in England has so far dared defend. MERCIAN.

If MODERN LANGUAGE TEACHING were a periodical addressed primarily to theorists, the various articles on 'The Muddle,' condemning the system of Modern Language teaching obtaining in our Universities, would obtain almost universal support. But as it is the paper of the practical teacher, why not come down to practical details, and determine where our system has really brought us?

If there are in England many students willing and able to undertake work in the higher branches of Modern Language teaching, but debarred by the competition of the foreigner, then, when we consider the system that prevails abroad, it may be claimed that England is guilty of gross injustice towards her sons. But so far this is only a supposition. Would it not be possible for MODERN LANGUAGE TEACHING to obtain and publish statistics?

Yet, even if the number is great, there is no question of injustice, if the foreigner has to offer what the Englishman has not, for then the community is benefiting though individuals may suffer. How are we to decide whether or not this is the case? Here again the only course to follow is to come down to facts by taking the opinion of those capable of judging. And who is more capable of judging of the merits of a teacher than the students who have passed through his hands? It seems to me that, as different systems obtain at different Universities, interesting reading would be provided for the columns of this paper if students of Modern Languages would offer their views on the subject.

I feel that it is slightly presumptuous for a graduate of but two years' standing thus to address the Modern Language reading public; but as in my old 'Alma Mater' conditions prevailed which seemed to me eminently suitable for giving students of the best that Modern Language training has to offer, I should like to make these conditions widely known. The Professor here was an Englishman, a well-known Doctor of Philology, and the Lecturer a Frenchman, each of the colleagues undertaking those special branches of the work peculiarly suited to his nationality. Thus the Englishman reserved for himself the teaching of philology, with literature in its broader outlines. The advantages of such work being undertaken by an Englishman have already been set forth in this paper, but much might still be said about the work which fell to the lot of the Frenchman—that is, practically all the written work in the foreign tongue, together with the detailed study of texts.

It cannot be too often emphasized that no Englishman, however wide his reading and extensive his training, can possibly have the same mastery over French idiom as a native. He may, when translating any set passage into French, produce a rendering in nowise inferior to that of a native. But we must not forget that much teaching is done unconsciously. Does not the Frenchman, by the very gestures with which he accompanies them, and by his very intonation, help to fix in the minds of his students a hundred current idioms which would probably never be met with in the whole course of an Englishman's lectures? Has not the foreigner something to offer in this respect which the Englishman has not?

Again, until England can boast a system of composition teaching as efficient as that of France, it is idle to imagine that a Frenchman has nothing to teach us in the matter of style. His training fits him for being eminently useful in this direction.

A further remark on a Frenchman's training and its results. All through his Lycée course a Frenchman has been trained by a thorough method of 'lecture expliquée' not only to realize the glories of his own literature, but to be able to express them in such a way as to make others realize them too. That I am now able to appreciate and enjoy what is beautiful in French literature, I owe in no small measure to the 'explication de textes' of my old lecturer, who, realizing that training more than acquirement is the aim of higher education, concentrated on the study of typical portions of texts rather than attempted a rapid survey of the whole. And here I might add that an Englishman, not possessing a French instinct, cannot claim the same discriminating power as a Frenchman when the literature of the latter is in question.

It is because the sweeping statement 'irresponsible foreigners' has been applied indiscriminately to French teachers in England—who, by the way, only came in answer to England's call for help—that I have wished to point that I found in my lecturer a man of wide sympathy for his students, of unflagging interest in their work, and whose minute corrections of 'thèmes' will never be forgotten by those who had the good fortune to know them; who, by his interpretation of French literature, proved a valuable source of inspiration to his students, and who appreciated English literature too well to look upon his own as the necessarily 'superior culture' referred to by one writer in this journal. The words of a fellow-student, who said, 'He has shown us more than the outward form of language: he has shown us that it has a soul,' sum up admirably the work of my old teacher.

It may be that this is an isolated case. It is for Modern Language students to decide. England for the English is a somewhat narrow-minded standpoint. In any case, let us keep the old English watchword Justice!

E. B. MIDDLEHAM, M.A.

As my name has been mentioned a great many times—not always in a very sympathetic manner—in the last two issues of MODERN LANGUAGE TEACHING in connection with this question, I may perhaps be allowed to add a few words with reference to my previous letter, though I have no wish to continue the discussion.

I have no objection to trade-unions: I believe in them. The expression 'trade-union savour' (whether elegant or not) referred solely to the *tone* of certain letters which appeared to me exaggerated, dogmatic, and lacking in good manners. Far from being calculated to convince an unbiassed reader, they suggested disappointment, or anxiety for vested interests, rather than a desire for educational efficiency, as their motive. Professor Williams' contribution to the November number is a further example. He says, for instance: 'Nothing could be more foolish than the reproach of lack of enterprise made by Mr. Richards.' 'But a great English weakness *is* involved, of which Mr. Richards is himself an example. It is the almost pig-headed unwillingness to admit that English people can learn anything from foreign systems and methods.' Such utterances need no comment, but I may say, in parenthesis, that the second of the above statements has caused considerable amusement, as I am generally twitted by my friends with being a Gallophile, and, in the present case, I was standing up for our French colleagues who, it seemed to me, had been rather unfairly handled.

When a writer quoted the urbane and moderate words of certain French professors in support of his own violently expressed views (which they did *not* support), the inconsistency seemed to me so glaring that I could not forbear drawing attention to it. It is begging the question—and also rude—to say that the remarks of these gentlemen were insincere.

On the question itself (native *versus* foreign teachers) I really had no very strong views, but I did feel that there was another side which had not been represented and which, in the interests of fairness, ought to be represented. I knew our French friends would not enter the lists, so I ventured on their behalf. I thank Dr. F. Sandbach for crediting me at least with making 'a chivalrous attempt.' Had previous contributions been all as moderate and reasonable as his (see December number), I should not have left my tent. I have read it with great interest, as well as Dr. R. L. Græme Ritchie's account of his work at Edinburgh, and frankly admit that I have learnt a great deal from both, especially as regards the conditions which prevail at some of our Universities. If English University teachers wish to convert the public to their view, it is by such moderate statements of the case alone that it can be done. 'Strong' language is the weakest of all weapons, and dogmatic assertion is no argument at all.

I should have made it clearer in my letter that I had the higher work of a University in mind, though I did add the qualification, 'at any rate, in the case of those working for higher degrees.' My experience of University teaching is limited to the Honours B.A. and M.A. classes at London University, from a student's point of view. Here lectures, questions, written work, were all in French, a fact which presented no difficulty to the students, who certainly *were* possessed of 'a good working knowledge of the language.' Surely this should be demanded of a student before he is allowed to join an Honours course. In the M.A. class a good knowledge of modern literature, as well as some acquaintance with the *Moyen Age* and philology, was taken for granted (and assured by the previous Honours course). Here the students devoted their attention to philology and palæography, medieval texts and literary history, textual criticism and research work. I remember the case of a student who was weak in composition. He was told that he must take private lessons, which he did. It must be added that he had taken his B.A. some years previously under the old regulations, otherwise his weakness would have doubtless

revealed itself and been attended to at an earlier stage.

This state of things is very different from that described by Dr. Græme Ritchie, whose students, from his own account, strike one as having attained a standard no higher than that of some of my sixth form boys. It seems to me that the Universities and the secondary schools ought to be in closer touch and to work together more than they do at present. Personally, I fear the influence of the Direct Method (unless it is modified by wise counsels of compromise) will not make things easier for the University teacher.

The standard of attainment evidently needs raising in many cases. If the appointment of English professors is going to do it, let us have them. The essential is that they should be sound scholars. As long as we can point to a single instance in which this essential condition is not fulfilled, we had better refrain from throwing stones. Meanwhile do not let us forget the good work that is being done by some of their French colleagues. I am still glad that the change was not made in my day.

S. A. Richards.

In view of the recent and bitter controversy about 'Foreign Professors of Modern Languages,' when many a *génie méconnu* sought to force recognition, if not by sheer merit, at least by clearing his foreign competitors, it seems interesting to quote an article which I have just read in the *Mercure de France* (December 1), and which throws a new light on the trend of French opinion:

'Une autre obligation, pour les Universités d'un pays . . . est de retenir ceux qui possèdent les qualités nécessaires. . . . Naturellement, nos nationaux trouveront dur de *partager nos chaires avec des étrangers*, mais ce recrutement d'auxiliaires . . . est cependant *indispensable*. Il serait donc nécessaire de faire des efforts dans ce sens en inscrivant au budget un crédit spécial . . . pour *fournir des pensions aux étrangers* venant faire dans les Universités françaises des cours libres ou supplémentaires. L'Institut Pasteur a bien senti ce besoin quand il a retenu en France des hommes comme Metchnikoff, mais il ne faisait que suivre l'exemple des Allemands qui avaient attiré Van 't Hoff à Berlin, Meyer-Lübke à Vienne, etc.'

Thus, while in England a few think of opposing healthy competition from learned foreigners, which alone would insure efficiency by the survival of the fittest, they are thinking, in France, not only of attracting foreigners to French Chairs, but to retain them by *pensions*. Surely they are not mere philanthropists!

J. P. R. Marichal.

A CORRECTION.

I crave leave to say publicly through your columns that I have *never called myself* a Licencié ès Lettres, and that I am *not* one.

The mistake has been disseminated broadcast, and is likely to do me harm, so pray excuse my intruding my personality on your readers in a very personal matter.

B. M. Nevill Perkins.

Bristol,
December 5, 1913.

THE DIRECT METHOD.

If the Direct Method is strong enough and well known enough to make it unnecessary to reply to critics with the prejudices of M. Paillardon, whose contribution you recently published, it is not strong enough to suffer unanswered the criticism that appears to have been made upon it in the Report on Secondary Education in Scotland (1913), summarized on p. 230 of your last number (November). Here it is stated that translation into 'crude English' is a weakness of the New Method. This is hardly fair. Surely the blame for 'crude English' must attach, not to the teachers of French, whose business it is, after all, to teach French, but to the teachers of English. A great deal of unfair, and, indeed, extremely foolish, criticism is levelled at the Direct Method; but the above-mentioned seems particularly gratuitous.

F. B. Kirkman.

THE STUDY OF RUSSIAN.

Will you allow me to notice in your journal the difficulty which attends students of Russian in this country from the want of a good Russian dictionary? The large dictionary by Alexandrow, besides being ridiculously expensive, is defective in many ways. Many words which occur commonly in the writings of reputable Russian authors do not appear at all; many technical terms which are perfectly useless to the ordinary reader are superfluous; and the English in many places is very incorrect. What is wanted in a new dictionary is, in connection with every verb, a complete list of the different aspects which it can assume, and in every case the form of the so-called 'future perfect' should be given, together with any peculiar forms in the different parts of the verb which are commonly known as 'irregular.' It would be a help, too, if some scholar would produce for English students of Russian some books modelled on the interlinear versions published in Germany, and some short, easy stories, with full notes, like those in the *Sammlung Göschen*.

The 'readers' of Riola and of Golotuzow do not

contain a sufficient number of pieces which are at once easy and interesting. It would be a kindness if one of our public teachers of Russian would indicate in your journal the names of some very simple Russian books for beginners, and would add to these a list of works which might form a progressive course of reading for the increasing number of Russian students in this country.

HERBERT A. STRONG.

Clyst, Farnham Common,
Slough.

A UNIVERSITY SYLLABUS IN FRENCH.

The address delivered by Dr. R. L. Græme Ritchie at a meeting of the Scottish Modern Language Association on 'Quatre Années d'Enseignement Supérieur' is very interesting and suggestive. With many ideas expounded by the lecturer everyone will, I think, agree. Some statements are not so convincing, and if MODERN LANGUAGE TEACHING can spare room for it, it will give a good opportunity of discussing a few points raised in Dr. Ritchie's programme.

In the meantime it is gratifying to see the much-maligned 'version' rehabilitated by a teacher who has tested it with an open mind and a complete knowledge of its merits, and of the causes which generally prevent the students from deriving a real benefit from this useful exercise. The 'explication de textes'—which a long time ago, and perhaps one of the first to do so in the country, I introduced in my teaching *—is given its proper place, as being of the highest educative value. Dr. Ritchie also favours, with some reservation, the use of the 'thème.' But one finds nowhere any mention of the French essay or 'dissertation,' which assuredly is of immense value from the point of view of the language in general and of the literature, while being, together with a careful reading, the best help in acquiring a good French style of writing.

It is perhaps indiscreet of me to ask the question, but I would really like to know whether essay-writing is not included in the French syllabus of the University of Edinburgh. I do not doubt that the reasons for such an exclusion are excellent and all-preponderant, though I fail for the present to see them.

A. V. SALMON.

FOREIGNERS AT THE SORBONNE.

With regard to Miss Robson's reference to the Bureau des Renseignements at the Sorbonne, may I be permitted to say that I also have just returned from Paris, but I cannot speak too warmly of the kindly interest displayed at the Bureau! I found the sound advice given me there of the greatest service in my efforts to turn my time in France to the best account. It would be a thousand pities if Miss Robson's article deterred future students from seeking such valuable aid.

(Miss) M. S. SCHOLLICK.

Lyceum Club, Melbourne.

MODERN LANGUAGES AND A LIBERAL EDUCATION.

I have read with much interest the letters in MODERN LANGUAGE TEACHING on the subject of the study of philology in ordinary degree courses, and it has struck me that perhaps the point of view of students themselves might be of some interest. I find that I, together with the majority, I think I may safely say, of my fellow-students, am entirely at one with Dr. Hedgcock on this subject.

I entered the University with the full determination of specializing in Modern Languages, but that determination was weakened year by year by seeing the study of the living languages which I came to learn almost subordinated to the study—detested by most of us—of philology, prosody, etc. I gained my B.A. degree (with Honours in Modern Languages, ye gods!), but though I read and write French and German with tolerable accuracy and ease (but even then I have to avoid difficult constructions!), I am practically incapable of carrying on the simplest conversation in either language. Many of those who obtained their degrees at the same time as I are even worse off. Some of them confess to having very elementary ideas of French or German grammar and construction, and incredibly small vocabularies; for a large proportion of their examination marks were obtained by answers (*in English*) to questions on philology. The philological work of the year is often—I think I may even say generally—'crammed' a few days before the examination, and forgotten a few days after. Literature, history, learnt and then forgotten, (if such subjects ever are completely forgotten), must yet leave some lasting and elevating general impression, for they have become part of the mind that loves them; but what good does hastily crammed and thankfully forgotten philology ever do to any young student whose heart is, or should be, beating with the joy of life itself, and hungering after the greater knowledge and deeper insight which literary and historical studies will give him?

It makes one wonder what the aim of Modern Language teaching really is. Is not the aim of

* *Vide Reading University College Review*, No. 3, p. 213, and No. 11, p. 145.

all rational teaching to make us more entire human beings? Are not our humanity, the breadth of our sympathies, the depth and range of our insight into the essentialities of human life, the final test? Surely Modern Language teachers are blest above all men, in that they have, perhaps, more opportunity than any other educators of giving their students these priceless gifts? Our own literature lies ready to our hands, but though its value is almost inestimable, it is perforce insular, and hence narrow. We look to our Modern Language teachers to open up to us the literary treasures of other lands, to show us the essential difference between the spirit of England and the spirit of France or Germany, and to lead us to the final realization of the still more essential underlying brotherhood among men of all nations. We look to them to make us, in the best sense of the phrase, citizens of the world. We ask them for bread, the living language, and they give us the cold stone, philology. What shall it profit a man if he can read the Gospels in Gothic, the Chanson de Roland in the original, and if yet the souls of Rousseau, of Victor Hugo, of Lessing, of Goethe, are not living realities for him?

The mind that revels in tracing the evolutions of a letter or a stop is of a totally different type from that which delights in watching the obscure workings of the human heart and soul; and each should have its special fare. Will Modern Language teachers ever realize that one man's meat is another man's poison? When they do, perhaps we shall have the joy of seeing in every University parallel and alternative courses in literature and philology, thus enabling Modern Language students to follow up the particular course of study for which they feel themselves best fitted.

D. O. D.

FROM HERE AND THERE.

MR. PAUL STUDER, D.Litt. (London), Professor of French in the Hartley University College at Southampton, has been appointed to the Chair of Romance Philology at Oxford, in succession to Dr. H. Oelsner, resigned. Dr. Studer received his early education at Neuchâtel, and gained the Teachers' Diploma there in 1879. In the University of London he took, in 1904, the M.A. degree in French with special distinction, and studied subsequently in France and Germany.

The above is the sixth University appointment as head of a modern foreign language department that has taken place during the year. All six have been filled by foreigners, who have in three cases replaced Britishers. There must be something radically wrong if the Honours Schools of Modern Languages that have been so long in existence have not produced a Britisher to fill even one of these posts. Or are the electors at fault?

Those who are interested in the question should study the article published in *Everyman* on December 12, 1913, entitled 'Where Germany Leads: Modern Language Professorships,' by Gilbert Waterhouse. He says: 'There must be no more importations from the Continent; not because we are jealous of foreign professors, but because they are no longer necessary.'

OXFORD. — Mr. David Nicholl Smith, M.A., Worcester College, has been re-elected Reader for a further term of five years.

Stead's Publishing House has issued a New Series of *Books for the Bairns*, fully illustrated, of a more advanced character than the original series.

We have received from the Teachers' Guild the prospectus of their Holiday Courses in 1914 at Honfleur, Santander, and Lübeck. Particulars from the General Secretary, 74, Gower Street, W.C.

Herr Cuno Knorsch, *Englisches Seminar*, Universität Marburg, desires to complete the set of MODERN LANGUAGE TEACHING in the library of the *Seminar* by obtaining No. 3 of vol. v. He would be grateful to any member of the Association who would enable him to secure this issue.

We take the following from the report of the annual meeting of L'Association des Professeurs de Langues vivantes, as given in *La Semaine Universitaire* (December 25, 1913):

'M. Cloudesley Brereton prononça une allocution souriante et tout impregnée du plus parfait humour britannique. Il prétendit représenter son pays à peu près de la même façon qu'Anatole France venait de déclarer en Angleterre qu'il était le symbole de la France, comme avait pu l'être de la Raison la Déesse Raison qui n'était ni déesse ni raisonnable.

'Son collègue et compatriote Savory exprima dans le français le plus pur, quelques idées plus sérieuses mais plus élevées.'

We are fortunate enough to be able to give Professor Savory's speech in full:

MESDAMES, MESSIEURS,—Je ne saurais vous dire à quel point je suis heureux d'avoir été choisi par la 'Modern Language Association' pour la représenter parmi vous à la très intéressante Assemblée de cet après-midi, et à la charmante réunion de ce soir.

L'honneur qui m'a été conféré m'est d'autant plus doux que les sentiments de bonne amitié que je suis chargé de vous transmettre et les vœux de succès que j'apporte à votre association déjà si florissante, me tiennent personnellement à cœur.

Ai-je besoin de vous dire qu'ayant les mêmes vues que vous, poursuivant le même idéal qui fait de l'enseignement des langues vivantes un des instruments d'éducation les plus modernes et les plus efficaces, fondé qu'il est sur les méthodes de cette nouvelle psychologie qui est en train de révolutionner le monde de la pensée, votre sœur d'Outre-Manche applaudit à vos efforts, à votre bel enthousiasme pour la cause de la méthode directe qui compte parmi vous de si chaleureux partisans? Chaque étape franchie par vous dans cette voie est pour elle une étape de moins à franchir, chaque victoire remportée par vous c'est elle aussi qui la remporte, tant nos intérêts et nos buts sont intimement liés.

Comment pourrait-il d'ailleurs en être autrement? Ne sommes-nous pas tous, nous les professeurs de langues vivantes, tant en pays latin qu'en pays saxon, des *initiateurs* et des *rénovateurs:* n'avons-nous pas ressuscité un enseignement qui languissait: terne, froid et mort, tout de formules arides et sèches; ne lui avons-nous pas insufflé une vie nouvelle, une vie toute palpitante, toute débordante d'activité! La langue n'est plus pour nous que le moyen d'atteindre l'âme étrangère qui autrefois demeurait voilée et indistincte; c'est l'âme saxonne, c'est le génie saxon que vous révélez à vos élèves, en leur enseignant l'allemand ou l'anglais; l'âme latine que nous révélons aux nôtres, nous anglo-saxons, quand nous leur enseignons 'le doux parler de France,' et au contact de ces deux génies que nous cherchons à rapprocher, nous ne pouvons que gagner les uns et les autres. Chacun s'enrichit de ce qui lui manque et de ce que l'autre justement possède, et c'est là non seulement tout profit pour l'esprit qu'il élargit et affine, mais c'est œuvre d'une plus grande portée encore. Se mieux connaître, n'est-ce pas se mieux estimer et se mieux aimer! et cela étant, les professeurs de langues vivantes ne travaillent-ils pas, d'une façon plus profonde, plus durable, plus efficace peut-être que les diplomates et les politiques, à cette 'Entente Cordiale' universelle si désirable à notre époque de civilisation, et dont l'Entente Cordiale franco-anglaise n'est, espérons-le, que le prélude.

Permettez-moi donc de lever mon verre en même temps qu'à la prospérité toujours grandissante de nos deux associations et à l'amitié toujours croissante de nos deux pays, à cette entente plus large, plus compréhensive, plus belle, qui devrait être et qui sera sans doute un jour le brillant couronnement de notre œuvre.

QUEEN'S COLLEGE, OXFORD.—To a Dixon Exhibition, Cyril L. Armstrong, St. Peter's School, York, for Modern Languages and History.

ST. JOHN'S COLLEGE, OXFORD.—A Scholarship in Modern Languages has been awarded to Frank T. Barton, in the Casberd Foundation.

CAMBRIDGE.—The following Modern Language Scholarships and Exhibitions are announced. At Gonville and Caius College: A. M. Gibson, Manchester Grammar School, £60; K. T. C. Gurney, Clifton College, £60. At Christ's College: D. W. Small, Repton School, £30. At Emmanuel College: L. A. Bloxham, City of London School, £30. At King's College: E. A. Walker, the Perse School.

Two Gamble Prizes for 1913, of equal value, have been awarded at Girton College as follows: To Miss I. M. Massey (Medieval and Modern Languages Tripos, Class I., French and German, both with distinction, 1908), for an essay entitled 'Gedicht von den Sieben Weisen Meistern'; and to Miss M. E. Soman (Medieval and Modern Languages Tripos, Class I., German, 1911), for an essay on 'The Romanticism of Ernest Renan.'

DUBLIN.—The Chair of English Literature (Trinity College, Dublin), held by the late Professor Edward Dowden, has been filled by the appointment of Mr. Wilbraham FitzJohn Trench, a distinguished Shakespearian student. Mr. Trench took his degree in Trinity with a Senior Moderatorship in Modern Literature in 1894, and was afterwards a member of Christ's College, Cambridge. He has been Professor of English Literature in the National University of Ireland since its foundation. He has recently published a remarkable book on 'Hamlet.'

The death is announced in Dublin of Edouard Cadic, D.Litt., Professor of French and the Romance Languages in University College, Dublin. Professor Cadic was President of the French and German Reading Society, and of the Modern Language Society.

Dr. Patrick Weston Joyce, M.A. and LL.D. of Trinity College, Dublin, who died recently in

Dublin, was born at Limerick in 1827. Dr. Joyce was the author of a work in two volumes on the origin and history of Irish names of places, and of 'Ancient Irish Music,' a collection of hitherto unpublished Irish airs and songs.

♣ ♣ ♣

LONDON.—The French Ambassador presided at the inaugural lecture delivered by PROFESSOR PAUL J. MANTOUX (Professor of Modern French History and Institutions in the University of London) on January 19. The subject of the course is 'Le rôle de la France dans les grands mouvements européens du XIX^e^ siècle.'

♣ ♣ ♣

The University College Committee have received from Sir John Rotton a collection of 330 books and 65 volumes of pamphlets relating to Dante and Italian literature.

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Professor DOBSON, at the meeting of the Classical Association: 'Are the Classics worse in their results than other school subjects? Do boys on leaving school take a great interest in history, English literature, French or German, any more than in Classics? I find boys who get much more practice in English than ever they can possibly have in Latin, leaving school unable to spell, or write a letter grammatically.'

♣ ♣ ♣

Professor H. B. BAKER, of the Imperial College of Science and Technology, President of the Association of Public School Science Masters: 'It was to be hoped that in the near future there would be an organized revolt of British parents, and that they would demand that their boys should be taught what would be of use to them afterwards, Modern Languages, including English, Science, and Mathematics.'

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English students who propose to spend some time at a German University should study the article by Professor Breul on 'German Universities' in the *Cambridge Review* of January 22, 1914.

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TEACHING TO THINK: FROM THE 'MORNING POST.'

In the method of 'lecture expliquée' as practised in French schools, it will be found, I believe, that 'teaching to think' is there intimately associated with the scientific study of literature, and that the authorities rely upon the 'explication des textes' to develop just those qualities of logic, intellectual probity, precision, clearness, and style, which our schoolboys are said to lack so sorely. Reading, in the real sense, means to rewrite the work with the writer, to penetrate into his intellectual processes, to appreciate the effects he has aimed at and the exact effect by which he has achieved them. This kind of reading, which is thinking, has to be laboriously taught, just as 'classics,' 'maths.,' and 'stinks' have to be taught. A French Professeur de Lycée would really smile if it were suggested to him that 'teaching literature' is one thing and 'teaching to think' another. In the meantime, and until the essential unity of these things is grasped, our young people will hold aloof from literature. SAMUEL SMITH.

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On December 5 Mademoiselle Alice Clerc, the excellent 'diseuse' who lectures at Sir Herbert Tree's Dramatic Academy, read a paper on Jean Richepin before the French Society at Cambridge, and delighted her audience with the recitation of some specimens of 'La Chanson des Gueux.'

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A young German lady wishes to have a situation in a family as a governess for Modern Languages from April. Write to Fraulein Emmy Rach, Streiberstrasse, 45^II^ Halle a. S., Germany.

♣ ♣ ♣

English students in Paris, or about to begin their studies there, should *write* to Dr. F. A. Hedgcock, Bois des Falaises, Villennes s/ Seine (S. et O.), who has kindly undertaken to give them information and advice.

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We draw the attention of Modern Language teachers to *Messidor*, an illustrated review of 32 pp., of the same format as this journal, published (19 Bd. Montmartre, Paris) bi-monthly, at 25 c. As its name indicates, *il moissonne toutes les actualités*, and gives lengthy extracts from books (prose and verse), speeches, reviews, newspapers. The various sections of each number are: Figures contemporaines, Littérature et Art, Sciences, Hygiène, Pages politiques, Pages sociales, Echos et Nouvelles, Pages d'Hier, Aux Champs, Pages étrangères, Sports, Variétés. In the current number we notice a speech by Bergson, two *Sonnets* and an *Epigramme* by Henri de Régnier, as well as a long extract from his *Le Plateau de Laque*, and a review article by Maurice Barrès.

REVIEWS.

Drei Vorträge über die direkte Methode beim fremdsprachlichen Unterricht. Von E. Simonnot, Professeur d'Allemand au Collège Chaptal à Paris. Sonderabdruck aus den 'Neuphilologischen Mitteilungen,' herausgegeben vom Neuphilologischen Verein in Helsingfors. Jahrgang 1912 und 1913. Armand Colin, Paris. Prix fr. 1.25.

Professor Simonnot devotes the first lecture of this interesting series to a discussion of 'how to inculcate in Modern Language teaching a sufficiently large and useful vocabulary.' His main contention is that people are growing satiated with the large amount of purely theoretical discussion on the aims and claims of the Direct Method, and that, consequently, it is much better to speak of the actual results obtained by a long practice of teaching on modern lines. As an enthusiastic and unusually capable teacher of German, Monsieur Simonnot has been able to achieve results which others less trained, and perhaps less well adapted by their temperament to the manifold mental and even physical gymnastics required by the Direct Method, may well regard with both astonishment and envy. In his own capable hands M. Simonnot's system of instruction has proved eminently successful; but how many are there at the present time who are able to range themselves alongside with him? To mention this fact is, of course, not to find fault with his system, but it certainly constitutes a practical difficulty that must be taken into account, and with time may perhaps be overcome.

M. Simonnot puts and, in a concise and most instructive manner, answers the following three main questions:

1. How may a teacher impart a working vocabulary of a foreign language to his pupils without having recourse to their mother-tongue?

2. In what manner may grammatical instruction be combined with and derived from the acquisition of a foreign vocabulary?

3. By means of what kinds of written exercises is it possible, at each stage of the development of the pupils, to solidify and, until the literary stage is reached, to widen the knowledge of the spoken Modern Language?

Professor Simonnot answers these questions from his own rich experience, and illustrates his statements by numerous carefully chosen examples. Thus the teacher who would garner for his own use some valuable practical hints cannot do better than spend a pleasant hour over the pages of this suggestive lecture.

The second address has for its subject, 'Grammatical Instruction by Means of the Direct Method,' and, like the first, abounds with practical illustrations of the method adopted by the lecturer. The last address deals in a lucid manner with 'Exercises on Certain Important Points of Grammar and Style in Modern Language Teaching.'

Professor Simonnot may justly claim to have fulfilled the object of his address, which was to offer to the members of the Modern Language Association of Helsingfors a brief survey of what has been achieved in France in Modern Language teaching by means of the Direct Method.

E. D. B.

Le Théâtre Anglais à Paris sous la Restauration. Par J. L. Borgerhoff. Paris: Hachette. 1913.

The study of comparative literature is one that is occupying the minds of modern students, and much of the most fruitful work produced today deals with that field of inquiry. Mr. Borgerhoff has made an interesting contribution to this study in his recent book on the history and influence of the English drama in France during the Romantic revival. We would have wished, however, that Mr. Borgerhoff had given us a little more criticism and a little less anecdote. A just and scholarly estimate of the influence that English drama exercised on Victor Hugo and his contemporaries has still to be achieved, and the single chapter Mr. Borgerhoff devotes to this at the end of his book is a little meagre. Again, no effort is made to elucidate—which is to us the most interesting side to comparative literature—the reasons which drew together the two nations at that period, showing what was due to the *Zeitgeist* and what to national characteristics. This is hardly outside the scope of Mr. Borgerhoff's study, who himself in his preface defines thus broadly his aim: 'Décrire avec quelques détails . . . les efforts accomplis entre 1820-1830 pour acclimater Shakespeare en France . . . montrer l'influence qu'une connaissance immédiate du drame anglais, interpreté par de bons acteurs, exerça sur les écrivains, les artistes, et le public parisien . . . prouver que Shakespeare fut considéré comme exemple d'indépendance dramatique plutôt que comme modèle à suivre, et c'était bien plus la forme que le fond de ses œuvres qu'on imita.'

However, we can only be grateful to Mr. Borgerhoff for having studied with such care contemporary documents, and given us the first connected and complete account of the history of the English theatrical companies who introduced to the French capital the plays of Shakespeare.

We follow in his pages their initial difficulties and their final triumphs; and copious extracts from the newspapers of the day give a graphic picture of the literary warfare waged among the French artists themselves. His book is adorned with several excellent illustrations. J. K. R.

Andando. Classes de Deuxième Année. Par E. DIBIE et A. FOURET. Pp. 300. Didier, 1913. Price 3 fr. 25.

This book forms the second volume of a series to consist of three Spanish grammars on the Reform Method. It is intended for pupils in French lycées who have already studied the language for a year. A short account of the first volume, *Primeros Pinitos*, appeared in vol. vii., p. 187, of this review. *Andando* is composed on the same lines—*i.e.*, each lesson begins with a connected piece of prose, specially designed to offer examples of the grammar rules printed below it, which form the *Advertencias;* questions on the application of these rules complete the lesson. Many of the extracts, also the poems and short stories, which fill more than fifty pages towards the end of the volume, are capped by excellent illustrations. We learn from the preface that they are the work of M. Victor Raymond, a gifted pupil of the École des Beaux Arts. Especially delightful are his sketches of animals (pp. 48, 176, 239), and the landscapes occurring on pp. 44, 46, and 102. There is also a very clear map of Spain, and a varied list of Spanish advertisements and official notices, even a railway time-table. In short, the book is absolutely up-to-date, and aims at imparting to the pupil, through the medium of the teacher, a detailed and technical knowledge of the Spanish language, together with some idea of the appearance and customs of the Peninsula.

The lessons fall into five sections, of which the first (pp. 13-71) consists of the revision of rules contained in *Primeros Pinitos—e.g.*, the use of the definite article, plurals of substantives, formation of adverbs, remarks on the conjugations, etc. The second, entitled *Por el Campo* (pp. 73-109), introduces us to fresh ground—*El cual, más de lo que*, use of the subjunctive, form of the imperative in connection with the personal pronouns, and some irregular verbs, etc. Meanwhile the pupil is also gleaning information as to life on Spanish farms —seed-time, harvest, vintage, the care of gardens, fishing and the chase. Section 3 (pp. 111-193), entitled *Por la Ciudad*, deals with streets and public buildings, factories, hotels, theatres, fires, floods, earthquakes, festivals, means of transport, and shipwrecks, at the same time explaining the use of *cualquiera* and *quienquiera*, *haber de*, *tener que*, *se*, and verbal irregularities. Section 4 (pp. 195-211), *Por la Naturaleza*, treats of earth, sky, and sea, woods and mountains, mines, etc., the use of the definite article before names of countries, and adverbial constructions. Section 5 (pp. 213-235), *Por la Patria Española*, is concerned with Spain, its geographical formation and political constitution, use of the cardinal and ordinal numbers, etc.

It will be seen from the above account that as the extracts increase in size and importance the grammatical information diminishes—*e.g.*, of the five questions at the end of the last lesson (p. 222), only two deal with grammar, whilst the remaining three are of an historical nature. May not books on these lines tend to produce living encyclopædias rather than scholars? No doubt it is important for children to gain some knowledge of modern customs together with a modern language, but is not the somewhat prosaic present merely the outcome of a more poetical past? and would it not be possible to begin with the Middle Ages and the Reconquest, the Cid and the discovery of the New World, kindle enthusiasm for national heroes and all the glories of the past, leaving pupils to make their own acquaintance with express trains, hotels, and theatres—in short, all the phenomena of modern civilization, from which, for us of the twentieth century, there is no possible means of escape?

We live in a materialistic age, and it is chiefly for commercial purposes that the youth of France and England study Spanish. To such we would warmly recommend *Andando*, an attractive volume, prettily bound, clearly printed, beautifully illustrated, and well planned, and we look forward with pleasurable anticipation to the appearance of *Por la España*, the third volume of this series. A. R. HUTCHINSON.

The Demonstration School Record. No. II.: *The Pursuits of the Fielden School.* Edited by J. J. FINDLAY. Pp. xxxvi+284. Manchester University Press. Price 5s. net.

One great merit of this book is the combination it offers of theory and practice. There is a good deal of theory, but it is all brought to the test of practice, the book being, in fact, a record of practical experience informed by theory, and a record of a peculiarly valuable kind. For the Fielden School has a great advantage in being unfettered by tradition, by rigid constitution, or by external control; it therefore offers an ideal field for the testing of experiments.

The daily programme of the school is explained in some detail, and much care is devoted to displaying the relation which particular methods in the various subjects bear to the general theory of education which inspires the whole work of the

school. Let it be premised that there is nothing stereotyped about this theory; it is continually submitted to the 'pragmatic' test, and the outcome is an evident open-mindedness which yet abides by results.

The main points of the theory are somewhat as follows: That the intellectual life of a child cannot profitably be divorced from the practical, and this because, in the first place, human experience, particularly from the developmental standpoint, is best regarded as a unity; and, secondly, because the basis of true education is, as modern psychology is teaching all of us, 'self-activity' and 'purposive' work, and this ideal, to be thoroughly realized in the child, must have especial reference to the practical character of his main interests. The practical aim of the school (in which the range of ages is from four to fifteen) is to fulfil what was really Plato's ideal—to build up in the child a world of experience by stages of instruction, or rather guidance, which are scientifically adapted to the natural expansion of his interests.

Particular prominence is given to the 'Humanities' (the name given to 'English subjects' considered from the cultural standpoint). The child learns history by (as far as possible) 'living through' the stages of experience, which make up the story of human development. 'The true basis,' we are told, 'of a historical or a geographical idea is neither event nor fact, neither what *was*, nor what *is*, as such, but how it *became*, and what is *coming to be*.' This ideal is rendered easier of attainment by the correlation of subjects, which is characteristic of the Fielden School. The study of history is aided by the 'arts and crafts' work, boys and girls illustrating and realizing their history by making, *e.g.*, models of a British village or a Roman fort; or, again, by making the properties necessary for a small play depicting early English life, for the 'dramatic method' is also fully utilized. Geography is not taught as a separate subject, but is related in part to history and in part to science, in either case being conceived of, not as a mass of information about 'capes and bays,' but as a study essential to the understanding of man's dealings with his environment, or, conversely, the influence of his environment upon man.

In regard to 'Humanities,' it is worth noting that the writers put in a powerful plea for more expenditure on 'equipment.' Experience has shown them that a good reference library, for example, is quite an essential in these subjects, and quite as fully appreciated by children as efficient laboratory equipment for science, the provision of which in these days is rarely grudged.

The teaching of science and mathematics, no less than of the 'Humanities,' is adapted to the developing interests of the child. 'If the growing experience of the child is considered, it is found that some scientific facts lie nearer to him than others. . . . Since the teacher must perforce use this experience as a starting-point in the acquirement of new knowledge, the selection of material for science teaching ought to take account of it. . . . The unifying factor . . . is the felt need of the child living in a complex environment in which science plays an extremely large part.' Mathematics also must 'grow out of the child's individual experience.' Thus it is correlated as far as possible with the practical work of 'arts and crafts.' A striking illustration of this principle is the rule for passing from arithmetic to algebra. 'The right time to make this transition is when the scholars themselves through the measurements on which they are engaged, find a need for some mode of expressing *in a more compendious form* the arithmetical generalizations which they have reached.'

It is interesting, by the way, to note that the experience of the Fielden School is against the modern tendency to an extremely *concrete* treatment of geometry. We have more than once heard the experimental psychologist declaim against this method, as not allowing sufficient scope for training in abstract thought.

In regard to Modern Languages—as, indeed, to other subjects—the Fielden School claim to have vindicated the importance of the 'intensive method.' Instead of teaching French and German concurrently, three years are devoted to the first, and the second is studied in one year. It is claimed that this method is justified by results.

An appendix gives the results of tentative experiments in the Montessori method. While according enthusiastic recognition to the world-wide importance of the Montessori discoveries, Professor Findlay pleads for a certain amount of elasticity in the application of the method, and particularly in the use of the apparatus. He considers it more important to follow the spirit than the absolute letter of the new doctrine, and notes several minor points of difference between Italian and English conditions.

Pour Charmer nos Petits. By C. FAIRGRIEVE. Price 1s. Harrap.

These simple prose versions for junior classes of some dozen La Fontaine's 'Fables,' each followed by modern story to illustrate the idea contained in the fable, are well printed, and are followed by a short *questionnaire, dictée, traduction en français*, and *grammaire*. The whole makes excellent practice.

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N.B.—*All books received will be noted in this column. Such notice does not preclude a careful review should the Editor consider any book of sufficient importance or interest.*

ENGLISH.

The Channels of English Literature. Price 5s. net each.

RHYS, ERNEST: Lyric Poetry. 374 pp.

SAINTSBURY, GEORGE: The English Novel. 319 pp. Dent and Sons.

Pitt Press Series:

BURKE: Thoughts on the Cause of Present Discontents. Edited by W. Murison. xxxviii+112+51 pp. Price 2s. 6d.

POPE: Essay on Man. Edited by A. Hamilton Thompson. xxiii+49+38 pp. Price 2s.

BYRON: Childe Harold's Pilgrimage. Edited by A. Hamilton Thompson. xxii+190+96 pp. Price 2s. 6d.

ELIAS, E. L.: Great Names in English Literature. Vol. I., Chaucer to Bunyan. 238 pp. Price 1s. 6d. Harrap.

Poetry and Life Series. Harrap and Co.:

CHASE, L.: Poe and his Poetry. 129 pp. Price 10d.

EDMUNDS, E. W.: Pope and his Poetry. 145 pp. Price 10d.

OGILVIE, G., and ALBERT, E.: A Practical Course of Secondary English. 484+xii pp. Price 4s. 6d. Harrap.

MANLY and POWELL: A Manual for Writers. 225 pp. Price 5s. net. The University of Chicago Press. Published in the United Kingdom by the Cambridge University Press.

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VERRALL, A. W.: Collected Literary Essays, Classical and Modern. Edited by M. A. Bayfield and J. D. Duff. With a Memoir. cxiv+292 pp. Price 10s. 6d. net. Cambridge University Press.

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AYDELOTTE, F.: College English. A Manual for the Study of English Literature and Composition. ix+150 pp. Price 3s. net. Oxford University Press (American).

BUCK, P. M.: Social Forces in Modern Literature. 254 pp. Price 4s. 6d. Ginn and Co.

WARREN, K. M.: The Vision of Piers the Plowman. Translated into Modern Prose, with an Introduction. 168 pp. Price 2s. 6d. E. Arnold.

KLAEBER, FR.: The Later Genesis, and Other Old English and Old Saxon Texts relating to the Fall of Man. 69 pp. M. 2.00. Carl Winter, Heidelberg.

MILLER, G. M.: The Historical Point of View in English Literary Criticism from 1570 to 1770. 160 pp. M. 4.00. Carl Winter, Heidelberg.

MORE, P. E.: The Drift of Romanticism. 302 pp. Price 5s. net. Constable.

SCHELLING, F. E.: The English Lyric. 335 pp. Price 6s. net. Constable.

Selected English Letters (fifteenth to nineteenth centuries), arranged by M. Duckitt and H. Wragg (World's Classics). 460 pp. Price 1s. Humphrey Milford.

KIMPTON, E.: Book Ways. An Introduction to the Study of English Literature. 296 pp. Price 2s. 6d. Ralph Holland and Co.

MACDONAGH, THOMAS: Thomas Campion and the Art of English Poetry. 129 pp. Price 3s. 6d. net. Dublin: Hodges and Figgis.

MACAULAY, LORD: Historical Essays. 821 pp. (Oxford Standard Authors.) Price 1s. 6d. net and 2s. 6d.

MACAULAY, LORD: Literary Essays. 702 pp. (Oxford Standard Authors.) Price 1s. 6d. net and 2s. 6d.

Collected Papers of Henry Sweet. Arranged by H. C. Wyld. 590 pp. Price 18s. net. Clarendon Press.

WYLD, H. C.: Evolution in English Pronunciation. 42 pp. Paper covers. Price 2s. net. University Press of Liverpool.

LEATHES, STANLEY: What is Education? 191 pp. Price 2s. 6d. net. Bell and Sons.

MARSHALL, E. C., and SCHAAP, E: A Manual of English for Foreign Students. 309 pp. Price 3s. 6d. Hachette and Co.

EVANS, E. DERRY: A Handbook of Précis-Writing, with Graduated Exercises. viii+106 pp. Price 2s. Cambridge University Press.

Essays and Studies by Members of the English Association. Vol. iv. Collected by C. H. Herford. 182 pp. Price 5s. net. Clarendon Press. 1913.

LAMB, C.: Essays of Elia: Last Essays of Elia. 2 vols. Edited by A. Hamilton Thompson. xxiv+241+95 and xxiv+212+91 pp. Price 2s. 6d. each.

FRENCH.

Courses.

SIEPMANN, O., and VERNOIS, L. F.: Preliminary French Lessons. New Edition, illustrated by H. M. Brock. 120 pp. Price 1s. Macmillan.

SCHWEITZER, C., SIMONNOT, E., et BRAUNHOLTZ, E. G. W.: Méthode Directe pour l'Enseignement de la Langue française. 149 pp. Price 2s. Hachette.

GROVES, E. J. A.: La Classe en Français (Cours Moyen). A New Intermediate French Course on Reform Lines, based on Soulié's Tour de France, with Explications, Questionnaire, etc. 116+108 pp. Price 2s. Hachette.

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YOUNG, T. PETTIGREW: L'Histoire de France en Thèmes. 127 pp. Price 2s. 6d. Oxford University Press.

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DANIELS, W. M., et TRAVERS, RENÉ: Poèmes et Chants de France. 15 + 133 + 33 pp. Price 1s. 6d. Harrap.

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Bell's Standard French Plays. Edited, with Notes and Introduction, by Marc Ceppi. Paper covers, price 6d. each. Le Tartuffe; L'Avare; Le Misanthrope; Le Cid; Zaïre; Les Plaideurs.

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Almanach Hachette, 1914. 432+96 pp. Price 2s. net.

[The French Whitaker. An indispensable guide—social, political, geographical, etc.—to French life and ways.]

LASSERRE, E., et GRANDJEAN, J. Étude du Verbe. Théorie et Exercices. 208 pp. Genève: Jullien.

HAYTER, R. J. C.: Exercices on Le Blocus, with Grammaire and Questionnaire. 32 pp. Price 10d. Cambridge: University Press.

Histoire illustrée de la Littérature française. Précis méthodique par E. Abry, C. Audic et P. Crouzet. 324 illustrations. 2e Edition revue et corrigée. xii+664 pp. Prix 5 fr. 50. Didier. 1913.

GERMAN.

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BONDAR, D.: Simplified German Method. An Elementary Conversational and Commercial Course. 229 pp. Price 2s. 6d. net. Effingham Wilson.

Texts.

BOLT NIKLAUS: Peterli am Lift, with Notes, Vocabulary, and Exercises. 70 + 80 + 52 pp. Price 1s. 6d. Heath.

Miscellaneous.

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CLARK, G. A., and MURRAY, C. J.: A Grammar of the German Language. 404 pp. Second Edition. Cambridge University Press.

BECKWITH, E. G. A.: Military Expressions in English, French, and German. 72 pp. Price 1s. 6d. Hachette and Co.

SCHRÖER, Dr. M. M. ARNOLD: Neuenglischer Ausprachwörterbuch mit besonderer Berücksichtigung der wichtigsten Eigennamen. 523 pp. Preis M. 4.50. Carl Winter, Heidelberg.

Geisteswissenschaften Verlagsverzeichnis von B. G. Teubner, Leipzig. Ausgegeben im Oktober, 1913. 394 pp.

EGAN, ALFRED: A German Phonetic Reader. ix+142 pp. Price 5s. net. University of London Press (Hodder and Stoughton).

FLAGSTAD, C. B.: Psychologie der Sprachpädagogik. xxviii + 370 pp. Preis M. 5.00. Teubner, Leipzig.

SCHNUPP, W.: Klassische Prosa (Aus deutschen Lesebüchern, VII. Band). Erste Abteilung: Lessing, Herder, Schiller. 559 pp. Preis M. 7.00 in Leinwund. Teubner, in Leipzig.

VARIOUS.

HERBERTSON, A. J.: Commercial Geography of the World. Part II. Outside the British Isles. Second edition. 383 pp. Price 2s. 6d. Chambers.

WESTAWAY, F. W.: Quantity and Accent in the Pronunciation of Latin. xv + 111 pp. Price 3s. net. Cambridge University Press.

WHITEHOUSE, J. H.: A Rational System of Education. 90 pp. Cambridge University Press.

The Association for the Reform of Latin Teaching. Proceedings. Report of the Third Summer School held at Cambridge, September 2 to 12, 1913. 75 pp. Price 1s. (6d. to members). 26, Sydenham Road, Croydon.

The Oxford Book of Spanish Verse, Thirteenth to Twentieth Century. Chosen by J. Fitzmaurice-Kelly. xxxv + 460 pp. Price 7s. net. Clarendon Press.

MODERN LANGUAGE ASSOCIATION.

THE Annual Dinner took place at the Holborn Restaurant on Tuesday, January 6. The President, Sir Henry Miers, was in the chair, and the other guests were the Dean of St. Paul's, Mr. J. W. Headlam, Mr. B. M. N. Perkins, Mlle. d'Orliac, Mr. Adam Black, M. André Koszul, Maître de Conférences, who represented the Association des Professeurs de Langues vivantes, and Mr. J. E. Mansion, the delegate of the Scottish Modern Languages Association. The company numbered fifty-four.

The honorary members of the Association had been invited to dine, and letters expressing regret for inability to attend were received from M. Bayet, of the French Ministry of Public Instruction; M. Liard, M. Hovelaque, Professor Viëtor, Sir Arthur Rücker, and Mr. Otto Jespersen.

The following twenty-two new members were elected on January 6:

H. M. Adcock, B.A., Bablake School, Coventry.

T. A. Baggs, M.A., King Edward's School, Camp Hill, Birmingham.

Gilbert Benscher, B.A., Ryslaw, 185, Willesden Lane, N.W.

J. Bithell, M.A., Birkbeck College, E.C.

Gabriel Bognier, B.A., Beaumont College, Windsor.

Miss Gladys E. Brown, High School, Wigan.

P. H. Dannatt, M.A., Great Waltham, Chelmsford.

J. F. Ebdon, B.A., King's School, Pontefract.

Miss Elsie Fogerty, Royal Albert Hall School of Speech Training.

F. E. Gauntlett, B.A., High School for Boys, Southend-on-Sea.

L. A. Gothard, Magdalen College School, Brackley.

Miss J. M. Harcus, B.A., Tadcaster Grammar School.

Mrs. Lucy B. Motley, B.A., Casa Cara, Weybridge.

Miss Evelyn Ord, Girls' Grammar School, Bradford, Yorks.

Miss E. E. Quick, B.A., County Secondary School, Bermondsey, S.E.

E. A. Robertson, M.A., Gresham's School, Holt, Norfolk.

G. W. Rowe, M.A., Westminster City School.

A. S. Dennett Smith, B.A., Forest School.

L. L. Smith, B.A., Grammar School, Bradford, Yorks.

H. E. Truelove, B.A., Plymouth College.

Miss Gwendolen Watkins, B.A., Godolphin School, Salisbury.

Miss Irene V. White, Runton Hill School, West Runton.

The following have been elected members of the General Committee:

Miss Allpress, County School, Wood Green, N.

Professor Atkins, King's College, London.

Mr. H. E. Berthon, Taylorian Institution, Oxford.

Mr. Cloudesley Brereton, L.C.C. Divisional Inspector.

Rev. W. S. Macgowan.

Professor Milner-Barry, University College, Bangor.

Mr. W. Rippmann.

Professor Savory, University of Belfast.

Mr. F. Storr.

Professor Weekley, University College, Nottingham.

A MEETING of the General Committee was held at University College, London, on Saturday, January 31.

Present: Rev. W. S. Macgowan (chair), Miss Allpress, Messrs. Allpress, Anderson, Miss Ash, Professor Atkins, Miss Backhouse, Professor Breul, Messrs. Chouville, Cruttwell, Professor Fiedler, Messrs. Fuller, von Glehn, Hutton, Miss Hargraves, Messrs. D. Jones, Payen-Payne, Miss Pechey, Messrs. Rippmann, Robert, Professor Robertson, Miss Shearson, Mr. Storr, Miss Strachey, and the Hon. Secretary.

Apologies for absence were received from Messrs. Andrews, Brereton, Gerrans, Ll. Jones, Milner-Barry, and Twentyman.

The minutes of the last meeting were read and confirmed.

Miss Hart and Miss Strachey were co-opted.

The officers were reappointed.

The following were elected to serve on the Executive Committee: Mr. Allpress, Miss Batchelor, Messrs. Brereton, Breul, Fiedler, Fuller, von Glehn, D. Jones, Payen-Payne, Rippmann, Miss Shearson, Messrs. Somerville, Storr, Twentyman, and Miss Tuke.

The following sub-committees were constituted:

Finance: Messrs. Allpress, Bridge, Fuller, Miss Hart, Messrs. Payen-Payne (convener), Twentyman, Whyte.

Exhibition: Messrs. J. G. Anderson, von Glehn, Miss Hart (convener), Mr. Hutton, Messrs. Payen-Payne, Twentyman.

Lectures: Miss Ash, Messrs. Brereton, O'Grady, Somerville, Storr, Twentyman (convener).

Exchange of Children: Miss Batchelor (convener), Messrs. Bridge, C. H. Carr, von Glehn, Miss Hart, Miss Lawrence, Mr. Lipscomb, Mrs. Longsdon, Miss Sandys, Messrs. Tonkin, Twentyman, Wichmann.

Study Abroad: Miss Althaus, Messrs. Braunholtz, Brereton, Cruttwell, Fuller (convener), Mme. Guy-Hentsch, Messrs. D. Jones, Robert, Miss Stent, Mr. Twentyman.

Membership: Messrs. Allpress, Bridge, Payen-Payne, Twentyman (convener), Whyte.

University Chairs: Messrs. J. G. Anderson (convener), Atkins, Bridge, Fiedler, Macgowan, Priebsch, Robertson, Salmon.

The representatives on the Committee of the *Modern Language Review* were reappointed, as were the auditors.

The following resolutions passed by the General Meeting were then considered:

(1) That in the opinion of this meeting no member should be supplied with any publication of the Association until he has paid his first subscription.

(2) That in the opinion of this meeting it is desirable that the General Committee should consider the question of the correlation of the teaching of history with that of the Modern Language concerned.

The first was adopted, the second was referred to the Executive Committee.

The officers were appointed a sub-committee to make the arrangements for Professor Eucken's visit.

Professor Robertson announced that Professor Fitzmaurice-Kelly, of Liverpool University, had accepted the editorship of the Romance section of the *Modern Language Review*.

Mr. Anderson stated that he proposed to appoint Miss Althaus and Dr. Ritchie as sub-editors of MODERN LANGUAGE TEACHING, in the place of Miss Bentinck-Smith and Mr. Brigstocke, who had resigned.

The following twenty-one new members were elected:

Miss L. A. Brett, B.Litt., Girls' County School, Winchester.

John Callie, B.A., Strand School, Brixton, S.W.

Miss A. B. Chaney, Girls' County School, Enfield.

J. H. Childs, Municipal Secondary School, Barrow-in-Furness.

Miss D. Langton Cole, Homefield Preparatory School, Sutton, Surrey.

Miss E. C. Fritze, Hull High School.

Andreas Heisholt, Bergen, Norway.

Fräulein Martha Hofstetter, Greenham House, Crewkerne.

George R. Hughes, B.A., Oxford University Press, E.C.

Arthur G. Kenchington, B.A., Erith County School, Belvedere.

F. Knowles, B.A., The University, Birmingham.

Denis R. Kuhlmann, B.A., Forest Hill House School, S.E.

Frank Leeds, M.A., Grammar School, Ilkley.

Miss M. M. Lyle, L.L.A., Oxhey Place, Watford.

Miss M. McElderry, Ballymena and Ballymoney Technical Schools, Ireland.

Miss M. R. Nation, B.A., Wallasey High School, Liscard, Cheshire.

Miss E. B. Newby, County School for Girls, Guildford.

Miss Frida R. Neve, B.A., Portsmouth High School.

Miss Lilian M. Sinkins, B.A., Stanley Central School, Camden Town, N.W.

Miss Christina Smith, Municipal Secondary School, Oldham.

Miss Marion Haworth Smith, M.A., Girls' Grammar School, Rochester.

BIRMINGHAM BRANCH.

At a meeting of the Birmingham Branch held on November 5, a discussion took place on 'Inspections and Examinations in Connection with Modern Language Teaching.' The following resolutions were unanimously passed:

1. 'That this Branch holds that there are too many outside school examinations, and that Leaving Examinations are the only ones necessary before the University Entrance Examination.'

2. 'That no one should be appointed an Inspector of Secondary Schools who has not had at least ten years' experience as a teacher in a secondary school.'

EDITORIAL NOTES.

The Editor wishes to thank the Committee for sanctioning the widening and lengthening of the columns of this Magazine, and hopes its readers will consider this an improvement. The chief advantage is that the area of printed matter is increased by one-third without adding to the cost of postage. It will enable the Editor to accept longer articles and give scope for improvements. He takes this opportunity to ask contributors to send in matter by the 24th of each month, if publication is urgently required for the issue following.

MODERN LANGUAGE TEACHING appears eight times yearly, viz., on the 15th of February, March, April or May, June, July, October, November, and December. The price of single numbers is 6d.; the annual subscription is 4s.

Contributions and review copies should be sent to the Editor of MODERN LANGUAGE TEACHING, Cuilrathain, Harpenden, Herts.

The Journal is sent free to all Members of the Association, but those whose subscription for the current year is not paid before July 1 are not entitled to receive it.

The Annual Subscription to the Association, payable on January 1, is 7s. 6d., and should be sent to the Hon. Treasurer, Mr. H. M. Cruttwell, Byron Hill, Harrow.

Applications for membership should be addressed to the Hon. Secretary, Mr. G. F. Bridge, 7, South Hill Mansions, London, N.W.

The MODERN LANGUAGE REVIEW, a Quarterly Journal of Medieval and Modern Literature and Philology, edited by Professor J. G. Robertson, and published by the Cambridge University Press, is supplied to Members of the Association at a special annual subscription of 7s. 6d., *which must be prepaid*. It should be sent with the membership subscription (15s. in all) to the Hon. Treasurer. Those who wish to take in or discontinue the REVIEW should communicate with the Hon. Secretary.

Those who wish to make use of the Children's Exchange should communicate early with Miss Batchelor if they wish to have a choice of the best exchanges.

The Hon. Secretary will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

The attention of Teachers is drawn to the collection of French and German School Books, carefully selected by a Sub-Committee, and known as the Travelling Exhibition. It may be inspected on applying to Mr. Twentyman, Board of Education, Whitehall. A Catalogue (sent *gratis* to members) has been issued of all sections except Reading Texts, of which a separate and minutely detailed list is being prepared. For particulars of conditions on which the Exhibition may be loaned apply to Miss Hart, as below.

Communications on the under-mentioned subjects should be addressed to the persons named:—

Exchange of Children: Miss BATCHELOR, Bedford College, Regent's Park, N.W.

Magic Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E.

Residence Abroad (Women): Miss SANDYS, 30, East St. Helen's, Abingdon; **(Men)**: The Hon. Secretary.

Travelling Exhibition: Miss HART, County Secondary School, Sydenham Hill Road, S.E.

Correspondence on all other subjects should be addressed to the Hon. Secretary.

PROFESSOR EUCKEN'S VISIT.

UNFORESEEN circumstances having made it undesirable that the dinner should be confined to members of the Modern Language Association, we have pleasure in announcing that a combined dinner of our Association with that which was being organized by a committee of admirers of the Professor's philosophy will take place at the Savoy Hotel on Thursday, May 28, at 7 for 7.30 precisely.

A reception will be held at the Hotel, both before and after the dinner, at which the guest of the evening will probably be accompanied by his wife and daughter. Further details as to this will be given later.

The prices of tickets will be 12s. 6d. each, exclusive of wine.

The list of speakers has not yet been finally drawn up, but in addition to Lord Weardale, Sir Henry Miers, F.R.S., and Dr. Macgowan, it is hoped that it will include the German Ambassador, Bishop Boyd Carpenter, the Dean of St. Paul's, Sir A. W. Ward, Sir W. Robertson Nicoll, LL.D., or others of similar standing in the domains of philosophy, language, and literature.

Applications for tickets should be made to—

THE EUCKEN DINNER COMMITTEE,
c/o Williams and Norgate,
14, Henrietta Street, W.C.

With regard to Professor Eucken's lecture on May 29, admission is free to all members of the Association. Details as to time and place will be given in our next issue.

MODERN LANGUAGE TEACHING

THE OFFICIAL ORGAN OF THE MODERN LANGUAGE ASSOCIATION

EDITED BY J. G. ANDERSON

VOLUME X. No. 2 March, 1914

THE GERMANS AND THEIR NATIONAL HERO.

IT is true that I am going to say something in the present article about the Germans and Theodor Körner, the centenary of whose death has lately been celebrated. But my ultimate thoughts in writing it are not about the Germans in particular, but about any nation or race and the gods it sets up from its past.

For we know very well that at bottom there is very little difference between nations, at any rate of the Western world. I grant that their external habits and manners offer interesting variation. Skilfully drawn and slightly caricatured by writers like the author of *Elizabeth and her German Garden* and less gifted people, such variation can leave any country for whom it was written with a pleasing sense of superiority over the neighbour who is being baited. I allow that these differences are so great and numerous—or, rather, we let ourselves so live in them—that it is sometimes hard for two nations, or even individuals of two nations, to find common ground. But the true emotions by which we live have their roots in something deeper than national customs. I do not read Ibsen's plays to find out what Norwegian provincial life is like. I am not really very much interested in Norway. But I read them to understand more fully what English provincial life is like.

So when, in the course of a long and rather dreary investigation into the sources of Körner's patriotic poems, I began to be aware of the extraordinary life after death of this man, it was because of its universal application that I was interested. My sight clearer by distance, I looked at the behaviour of German sentiment towards a national character to find out what we do about such people in England.

Very few English people are ignorant of the name of Theodor Körner. This alone, considering the general knowledge of German literature in England, is in itself significant. Many have heard of his *Gebet während der Schlacht*, or some other of his war poems of 1813. In the United States he is more widely known and highly thought of. But the fact is that nowhere, even in Germany, is Körner known because of his works. His works, though they are still universally read in Germany, are read and known because of Körner. The problem, then, if there is one, is beyond being merely literary. There is not the slightest question that the space allotted to Körner in the German literary histories grows decennially smaller. Not one of his plays

would be remembered if it were not for the thirty-six fiery numbers of *Leier und Schwert*, his volume of war poetry. Even of these, it may be said that all have reached oblivion save five, which received immortal melodies (in four cases from Karl Maria von Weber), and are artificially kept alive by that means. For none of Körner's poems had that quality of universality which raises a patriotic song composed in a particular age to a permanent national hymn, as had the *Marseillaise*. That was reserved in Germany for a later composition, the *Wacht am Rhein*. Körner's existence in the imagination of his people is a personal one, and apart from, or at any rate superior to, his literary fame.

It was when I had reached this point in my thinking that I consulted the biographies anew, to try and discover what manner of man Körner himself was. What did he think and feel about it all? What qualities could this boy of twenty-one possess that could endear him to a century of posterity?

He was born in 1791 in Dresden, the only son of Dr. Christian Gottfried Körner, Appellationsrat. Dr. Körner was more than a mere friend of literature and mentor of Friedrich Schiller. He was a critic of no mean ability, whose views on Kant, for example, helped to form and influence those of Friedrich Schlegel. He was, moreover, a friend of Goethe and Wilhelm von Humboldt, and his house was the literary salon of Dresden. In this all too favourable atmosphere—above all, in the adoration of Schiller—Theodor Körner grew up. After two years in the mining academy of Freiberg, he passed to the University of Leipzig; thence, relegated on account of his identification with the wildest outbursts of the contemporary democratic tendency on the part of students, to Berlin, and lastly to Vienna. In each of these places he reflected with warmth, but with utter lack of originality, the ideas current about him. He embodied them in facile verse, for which Schiller was his constant model—indeed, his positive original. In Vienna he turned his talent to drama, and produced with amazing fertility and success. Finally he offered, at the close of 1812, *Zriny*, a tragedy drawn from Hungarian history. The intention was obvious. In the subordination of Hungary to Soliman the Great, Sultan of Turkey, a comparison with Germany's fallen state before Napoleon was intended. The course of the action of the drama showed Germans clearly where their national duty lay. The immediate result of this was that Körner was appointed playwright to the Hoftheater, at a fixed salary.

It was an astonishing achievement for a youth of his age. Yet in two months, as soon as Frederick William III. could be induced by the counsels of the Freiherr von Stein to declare war against Napoleon, Körner threw aside this promising career, and enlisted in the Prussian volunteer rangers' corps of Major von Lützow.

At this point I generally got a long peroration from the biographies. The promise of his career, the charm of his fiancée, and the brilliance of his surroundings, were eloquently presented; the rough existence in camp and the field strikingly contrasted. How high-minded, how noble, was the emotion that moved him! How perfect and unsullied was his love for his country! How beautiful in the born Saxon to become a pan-German! Yet, they continued, it was but now that Körner really began to live. All that he had done and written hitherto had been but in the nature of prelude and preparation. Henceforward his life and art flow in one stream. All that is copied and adapted from others in his nature and his writings (it being impossible to deny such a thing) is now

shaken off. He has found himself and his place in poetry and life. The subjects of his poems are those of the world about him, and the death on the battlefield foreshadowed in his verses was soon to become his own. Therefore he is immortal to the German race.

They make these illogical remarks because this immortality is such a puzzling phenomenon to account for. It is most puzzling, as I said, to those who approach the matter from the literary side. It is merely natural that Körner's biographers should be of literary inclinations. So they feel it necessary to make some excuse for their work, since it cannot escape them that their subject, despite his continued fame, is to all seeming a totally unremarkable character, whose works bear no æsthetic inspection at all.

It ill becomes one to criticize any whole-hearted sacrifice, but it seems hardly sufficient to think that the combination of soldier with poet should in itself, even in a favourable period, produce immortality. Many poets joined the ranks in 1813—Friedrich de la Motte Fouqué (the author of *Sintram and his Companions*), Friedrich Förster, Max von Schenkendorf, and others. It is reckoned to their honour, but their fame rests on their writings alone. The fact is, Körner's verses were of that very sort that appeal to the great bourgeois mass of people at any time, and especially at a time when there is some fighting to do, and the bourgeois becomes the most important section of the nation. Körner's war poetry was religious and definitely Protestant in character. It called the German by every good and brave name, and attributed, with a fine vocabulary of abusive epithets, all low and evil things to the Frenchman. It pointed to the domestic hearth and ties to be preserved, and called on all men to prove themselves worthy of their forbears, and be ready for death in the redemption of their country's freedom. But in doing this the verses only did (save in their Protestant character) what all true war poetry does, from the most primitive peoples upward. The emotions of war are bound to be of an elemental character.

To these, however—which were, after all, but the common characteristics of all the topical verse of the day—Körner added something else, which all bourgeois love. It was the melodramatic strain. He had learned it from Schiller, with whom his nature had, on a lower plane, much in common. It is true that what was rhetoric with his model descended to bombast with Körner, but his audience was not averse to the change. I am sure Körner was totally sincere about it. It was still more or less the fashion of the day to talk a good deal about virtue, and his letters show abundantly that such language was quite natural to a youth who had but a superficial acquaintance with the things of life. He really thought that war was going to be very like the scenes of his own *Zriny*. This drama closes thus: The fate of the town which Zriny commands is inevitable. He enjoins his wife and daughter to flee, accompanied by his lieutenant, Juranitsch, who is, of course, affianced to his daughter Helene. In a speech of thirty lines Juranitsch declares that his Fatherland comes before his love, and the women are resolved to die also. Alone, Zriny has one lyric outburst over his people, and another over his well-beloved weapons. Battle is referred to as a sword-dance (Waffentanz), and Death as his bride. Meanwhile, Helene has been stabbed to death by Juranitsch at her own request, to escape a worse fate. Lastly, the scene on the stage is transformed to a burning castle. Trumpets and drums sound, and the battle-cries of the Turks are heard. There is a desperate hand-to-hand conflict, in which

Zriny, being more important, dies last. At the same time his wife throws a lighted torch into the powder-magazine, there is a final explosion, and the curtain rapidly falls.

Now this is undoubtedly the sort of thing Körner expected when he took up arms. Before he took part in any engagement, his verses suggest similar scenes—the soldier kneeling amidst shot and shell in prayer:

'Brüllend umwölkt mich der Dampf der Geschütze,
Sprühend umzucken mich rasselnde Blitze.
Lenker der Schlachten, ich rufe dich!
Vater, du führe mich!'
(*Gebet während der Schlacht.*)

And this is just the sort of thing which, in theatrical language, 'draws thousands.' It is so much more interesting than the plain reality. The most religious-minded man has no time for the act of prayer while the engagement is actually proceeding.

And even when the prosaic reality had come home to Körner, and verses of that sort cease with him, he continued to hold out death as the only future, in a similar strain. He literally courted death. In one of his last letters he wrote, 'In drei Tagen erwarten wir die Todeshochzeit,' and eye-witnesses tell us that his last act was an unnecessary running into death against the orders of his superior officer, not in battle, but while engaged in the not particularly creditable business of attacking a French convoy.

This was the man whom Germans have raised to be their national hero. But, after all, this is not because of what he was. For that matter, I do not suppose there is a single man of fame dead twenty years who was just what the legends make him out to be.

But in their vision of Körner they see themselves as they like to think they were in 1813. He himself had been a darling of the public, young, ardent, happy-hearted, marvellously popular, particularly with women; and in his enthusiastic embrace of the national cause, and, above all, in finding death before the impression could be spoiled by later prosaic existence, he symbolized for them that sublime moment in the national consciousness when all had but one aim and all were as one man.

So much did they love him that it was long before they could bear to admit the slightest flaw in his works. In the thirties a storm of indignation rose about Friedrich Hebbel when he gave his opinion of the verses in Hamburg. Heine's mockery of them—

'Entsetzliche Verse! sie klangen ins Ohr
Gar schauderhaft den Tyrannen!
Der Kaiser und der Tambourmajor,
Sie flohen erschrocken von dannen'

—was unlikely to be taken seriously for a long while. Even Scherer, whose criticism meant such a readjustment in our interpretation of German literature, succumbed to the general enthusiasm.

It is true that a voice against the general tenor of opinion is heard now and again. In the flood of articles which the hundredth anniversary of Körner's death, on August 26, 1913, called forth, one or two pens try to account for the importance attached to this ordinary young man, who did no more than his fellows, only he made such a fuss about it. They say that it is because of the readiness with which he lost his life that he has gained it for ever in the hearts and minds of his countrymen; or that our mothers and grandmothers in us, who grew up in adoration of him, make us worship him; or they remember that his example has been carefully fostered and lauded by the national leaders and the pan-German movement, who see to it that his works form part of every schoolboy's set literature.

But for the great majority—I suppose they see in him what we see in the

accepted versions of men like Drake and Raleigh and Nelson and Clive. We draw ourselves up when we mention them, and think that this is the sort of men we were when we made England what she is.

MARGARET KÖRNER.

THE ANNUAL MEETING.

(Continued.)

THE Morning Session on January 7 was occupied by the reading of papers, followed by a discussion on, 'HOW FAR CAN EUROPEAN HISTORY BE TAUGHT IN CONNECTION WITH MODERN LANGUAGES?'

Mr. H. L. Hutton (Merchant Taylors' School, E.C.) read his paper, which he entitled 'Modern History and Modern Languages':

There is no attempt in this paper to prove anything. Twenty minutes is too short for that. The object in view is to start a number of hares—mad March hares some will think, but maybe worth hunting.

There is a tacit assumption, common with classical enthusiasts, that Greek and Roman history are permanently and essentially superior to, say, French and German history. Such an assumption no modernist can accept as a self-evident proposition. He demands proof. He inquires: In what does this superiority consist? One of the clearest and fairest of recent writers on the subject has given this answer: In the fact that authors of the first rank have left us records of contemporary events. Does this explain the value of Herodotus' account of Assyrian and Egyptian dynasties, or Livy's account of early Rome? Are Gibbon, Michelet, Ranke, failures for this same reason?

I would start from some general statement of this kind: Both have certain advantages; no proper scheme of education can neglect the study of either—1813 and 1871 are as important to us as 490 B.C. and 201 B.C. The French Revolution is as important to us as the revolution which led to the foundation of the Roman Empire.

We cannot take the whole of the past for our study; we must have time to live, as well as to learn how to live. Practical work must supplement book work. So we must revise our ideas of essentials, but forget neither Salamis nor Trafalgar.

We, as a nation, are always engaged in friendly rivalry, and sometimes in deadly struggles, with neighbouring civilizations. That the competitors change parts, that the hot hate of Fashoda becomes the warm friendship of the Entente Cordiale, does not render this statement an illusion.

If we are to secure a fair proportion of successes—we cannot stand aside and say we will not compete in these Olympic Games—if we are to preserve our national type of civilization, if we are to keep open our national shop—our hardware shop and our poetry-book shop—we must understand these other types. History is the key to this understanding, history studied in the foreign language and literature (as well as in our own)—that is, in the permanent record of their forms and informing thoughts and emotions, of national reason and unreason, of abiding aims and passing passions, embodied in personalities.

We live in a world where these national civilizations are unpleasant facts, or pleasant facts. Whichever they are, we cannot ignore them.

We may study history with scientific detachment; we may regard it as a

recreation, a pastime, a hobby. We cannot neglect it as a school of experience, as a preparation for—nay, as a part of—practical life.

Right conceptions of space and time have both a scientific and a practical value. Modern history deals with space which is here. London, Paris, Berlin can become realities more readily than old Rome and old Athens. They are places between which we can go to and fro. They can easily become more than mere dots on a diagram (often called a map; most historical maps are folly). A journey is more than the turning from one sheet to another.

Besides direction, space implies dimension. It is important, essential, to acquire clear, comparative conceptions of areas like England, France, and Germany, as a basis for the study of their contents. The average boy runs about without noticing these things, and does not alone learn to reason from them.

Time-values, both scientific and practical, form one of the hardest conceptions man has to acquire. I have been thinking recently over a statement in the newspapers that the Piltdown skull is 1,000,000 or 1,500,000 years old. I have not yet formed any conception of the difference. We do not call on the boy for any effort so great. But he must learn early to think in tens, and fifties, and hundreds.

The boy starts probably with the conception of time as an 'eternal now,' and of history as 'a statical analysis of an eternal now.' The study of Greek and Roman history fosters this view: 490 to 333 B.C., 216 B.C. to A.D. 31, roughly the dates within which Greek and Roman history in schools is often confined, are too narrow limits—the whole sweep from 490 B.C. to A.D. 476 is too narrow. There is a certain isolation about Classical History which it is hard to overcome. The literatures of Greece and Rome tend traditionally towards a treatment in a time vacuum. They inculcate a certain abstract attitude which is often called—but wrongly called—'intellectual and artistic detachment,' the viewing of life from eternity.

Now much culture, much pleasure may be derived from such a study of 'pure' history, 'pure' literature, 'pure' linguistics. But do we not need a culture and a pleasure related to the society in which we live and move and have our being—a dynamic, not a static, society? The civilizations of Athens and Rome do not exist now; we can live them only in thought. The civilizations of Paris and Berlin do; we can live them in act.

The boy must learn familiarity with the movement of time, not as a metaphor, but as a fundamental reality, not shaking the foundations of facts, but forming part of their structure. This may prevent one persistent fallacy: that the statement of facts, the formulas, which find favour with the age of Plato, or of Marcus Aurelius, or with us to-day, are those of the final edition of truth. This may preserve a reverence for the whole of the past and teach a reverence for the future.

I turn now to my scheme. It is assumed that history is not the only material used in teaching the foreign language. To teach history, the teacher must have a plan in his mind. He must ask himself: What are the essentials at each stage? and what are the stages? I confine my remarks to German history. Pupils probably begin German about the age of fourteen. This is what they may well learn in their first year:

Six dates will form the fixed points to which will be riveted the steel frame of German history: 800, 1521, 1618, 1740, 1813, 1871. I give the plan first in this bare, abstract form, because I wish to insist once more on time-values. They cannot be learnt by the mechanical repetition of dates, but they cannot be learnt without dates. Within these six fixed

points pupils must learn gradually to insert new facts in their logical order.

Every teacher will have noticed that the dates chosen are the dates of great and picturesque personalities: Charlemagne; Luther; Wallenstein and Gustav Adolf; Frederick the Great; Blücher; Bismarck and Moltke. They should supply material of the highest value for Direct Method work or translation. At this stage it must be written or adapted for the purpose in the form of simple anecdote or narrative. Lyrics connected with these men should be learnt by heart at this stage.

Further, it will have been noticed that these dates are the dates of great movements: The Holy Roman Empire; the Reformation; the Thirty Years' War; the rise of Prussia; the War of Liberation; the union of Germany in the Empire under the leadership of Prussia. All these can certainly be taken up in the second year.

When the plan has been working a short time—when the Form has a common stock on which to draw — it is always possible to add to the details. Some knowledge of English history may be assumed.

Let us consider our six movements shortly.

It is impossible to understand the history of Central Europe or the history of the Middle Ages without understanding the Holy Roman Empire, the one great original political conception of the Middle Ages. When the Middle Ages are regarded as the hyphen connecting things ancient and things modern, we can understand the point of view, though we may not share it. When a famous historian, speaking of the men of that time, says, 'They cannot come to us, and we cannot go to them,' we can enjoy the pathetic fallacy of the melodious words. But we cannot understand modern Germany without this study—without 'going to them.'

In the second year, then, we shall add to our picture Henry the Fowler, Barbarossa, Frederick II., the Wonder of the World, and the first of the Hapsburgs. We shall try to explain the religious and political significance of the Empire.

We shall add details to our knowledge of the Reformation and the Thirty Years' War. We shall explain the religious and political causes. We shall lay stress on the fact that Germany as a whole did not recover till 1871. We shall read something from Luther's Translation of the Bible and from his other works, and something from Schiller's *Wallenstein*.

We shall insert the figure of the Great Elector, and so link the war to 1740 and Frederick the Great. Here will come in the story of the Hohenzollern and the story of Prussia, of Frederick's relations with England — Clive and Wolfe will stand side by side with *der alte Fritz*. We shall take passages from Goethe and from Lessing. Frederick's death takes us to the eve of the Revolution. To our picture we shall add the figures of Queen Louise, Stein, and Scharnhorst. We shall insist on the part played by Prussia in 1805 and 1813.

We shall now link 1813 to 1870 by the Danish and Austrian Wars, and introduce more passages from great authors, and learn by heart more lyrics; but much of the material will still be specially prepared.

In the third year we begin the study of German history in original German authors. For some time we shall draw chiefly from Freytag and Schiller. We shall read Freytag's *Frederick the Great* and Lessing's *Minna* side by side. We shall make selections from Schiller's *Thirty Years' War* and read them with selections from the *Lager*, *The Piccolomini*, and *Wallenstein's Tod*. Time is short; we must make selections for intensive work in form. We shall learn something of the lives of Lessing, Goethe, Schiller, and others.

The more advanced stage (fourth year) will continue this work with more literature and more reading of books alone. The problem is to give boys enough to read without glutting their appetite—to teach them how to absorb or skim a book for themselves.

Let us make out a list of the tools at the service of the modern language teacher. Besides texts read in form, with or without preparation, he can employ :

1. Written unseens—*e.g.*, on the Holy Roman Empire and the events of 1850-1900 ; in *Elementary Modern German Reader*, and *Half-hours with German Authors of the Day* (Hachette).

2. Free composition of various kinds, leading to the—

3. Essay (in the foreign language and the Mother-tongue).

4. Proses—*e.g.*, Young, *L'Histoire de France en Thèmes* (Oxford Press).

5. The Form library, which will contain, *e.g.*—

   (*a*) Carlyle and Macaulay, as well as von Sybel and Treitschke.

   (*b*) Novels, such as *Die Humanisten*, *Vor dem Sturm*, and *My Lady Rotha*.

6. Illustrations, photos, etc.

7. Lectures.

The chief value of lectures and of novels is to arouse interest. We all know the father who says, 'My son ought to win a history scholarship. He works tremendously hard at history. He'll sit up half the night reading Stanley Weyman or Conan Doyle.' Some may know, too, the boy who in an essay unburdens his soul on the dulness of school history, the difficulty of remembering it, and the interest of the lecture Mr. X gave us, with the picture of the derelict *Mary Anne* on the blackboard, signifying William Pitt, the end of smuggling, and 'a great many other important things which I have now forgotten.'

Interest, enthusiasm, are our motive force. Like any other motor, they require direction.

Mr. Kittson's paper was read by the Hon. Secretary :

It is not perfectly clear to me what was in the minds of those who set the subject on which I am asked to speak, 'How far can European History be taught in Connection with Modern Languages?' We are here dealing with three distinct things, and we must be careful not to confuse them—the teaching of a language, the study of a foreign literature, and history. With linguistic training and literary training we in this Association are, I think, already familiar ; but History is a new arrival amongst us—indeed, I think she arrives amongst us to-day for the first time. Now, what is history, and why do we teach it? The reason why we teach the history of our own country is because the man who is not familiar with his country's past is not in a position to understand the problems that face her in the present, and therefore unfitted to have any voice in the solution of those problems. For history is a series of problems of causation. The past has produced the present, as the present will produce the future, and everything is linked to everything else. We cannot possibly understand political problems otherwise than by tracing them to the causes that produced them in the past. The conscientious study of history can alone produce enlightened citizens. A sense of the continuity of history, moreover, reconciles us to the briefness of human life and the littleness of human effort ; and though

> 'Time, like an ever-rolling stream,
> Bears all its sons away,'

we are conscious of belonging to something that is greater than we, which existed before we existed, and will continue to live when we are no more—the nation, to the working out of whose destiny

we must be content, in our brief generation, to make our slight, but earnest, contribution.

And we teach European history for a multitude of reasons. Without a knowledge of it we cannot rightly understand our own; and we desire to gain a knowledge of European civilization as a whole, and of the peculiar contribution made to it by each individual nation. In political history we pursue two main lines of inquiry. We are concerned on the one hand with the internal organization of the individual State, its growth and government, and on the other hand with the relation of States externally to one another. We want to know why Poland was partitioned and why Prussia prospered; why the political unions between Belgium and Holland, or between Spain and Portugal, were failures, and the union between England and Scotland a success. The study of history, in fact, if it is not to be a sham, requires very close and exact thought; and I desire to insist on this point, for the next question that seems to present itself is, Should the history teaching be carried on in the foreign language? It is very difficult to prescribe for everybody, but I incline to think that in the vast majority of cases neither the history work nor the linguistic work would benefit from such an arrangement. We have to consider the claims of pure literature and the short allowance of time at our disposal; and we must remember that not all historical works are literature. By all means let us read historical masterpieces in class when we can. But if we wished to hand over the teaching of European history to the modern language master, to be carried on in the foreign language, it would be found in practice rather difficult: for though French history might conceivably be taught in French, and the history of Germany in German, we should also want to deal with the expansion of Russia, and the unification of Italy, and the decline of Spain; and for these we should find it convenient to turn to English works, for there is no particular advantage to be gained from reading the history of Russia in French. Therefore I hold that the formal teaching of European history had better be carried on in English, which, after all, is a very interesting language, and may occasionally be spoken with great advantage even on the modern side.

I am not sure, even, that we should make any very definite attempt closely to co-ordinate history and literature. If we teach both independently, they will meet of their own accord at a sufficient number of points without our trying to bring them together. It is, however, a decided advantage to have the teaching of both subjects in the hands of one master, for he can then appeal from history to literature and from literature to history as occasion arises, all the more readily since he knows exactly where his pupils are in both subjects. The one supplements the other. If history forms a framework for literature, literature in its turn—if I may use the expression—*humanizes* history. The Seven Years' War will mean more to a boy if he has been reading some play or some ballad dealing with it. I have myself for years been accustomed to read with my junior German boys a little story called *Heute mir, Morgen dir.* It deals with the War of Liberation, and the hero is a boy who fights his way through the campaign of Leipzig. It forms their introduction to narrative literature; and although it has not much literary value, it is the kind of tale that fascinates a boy of fourteen. It gives me the opportunity of teaching them the geography of Germany and the story of the rise of Prussia. But what strikes me most is that, when we proceed to deal with the history of Germany later on in a more scientific and

formal manner, the War of Liberation always seems to have for them quite a personal interest. Sympathy, we are told, is a part of insight; and the more we stimulate our pupils' interest by the imaginative literature we read and by the methods of language teaching we employ, the more fruitful will our history teaching be. In the same way, I have been accustomed to include a life of Frederick the Great in my German course, and several imaginative works dealing with the same period, such as Lessing's *Minna von Barnhelm* and Bürger's *Lenore*. In this way a knowledge of the outlines of German history can easily be imparted through the medium of German alone; and the same could be done without much difficulty for French history. But if this idea is carried too far there is a danger that pure literature may suffer, since the time at our disposal is short; and it is for this reason, and because history is a subject the importance of which cannot easily be exaggerated, that I think the formal teaching of European history should be carried on in English.

The Rev. H. J. CHAYTOR (Plymouth College) dissented from the view that modern language teachers should teach history, but agreed that they should know enough history to be able to explain allusions. He thought that the modern language teacher should co-operate with the history master, and that the one should supplement the other. In most cases the reading of historical texts for their own sake was necessary, if these could be classed as good literature. Such reading was useful for free composition. Historical texts were well suited to rapid reading. He welcomed the discussion, because it showed that the Association was coming round to the view that subjects were not in water-tight compartments.

Professor MILNER BARRY thought that Mr. Hutton's syllabus would make a good outline of German literature. The discussion was not quite a new one. The matter had been examined by a sub-committee of the Association, and Mr. Stanley Leathes had already given his views in MODERN LANGUAGE TEACHING and elsewhere. He hoped the Modern Language Association would appoint a sub-committee to deal with the question. He felt that more advantage would be gained from the correlation of studies than from the study of archaic texts. He had suggested to the Central Welsh Board the advisability of substituting the history of the country concerned for historical grammar. He moved: 'That in the opinion of this meeting it is desirable that the Association should consider the question of the correlating the teaching of languages and history.'

Mr. S. A. RICHARDS (Hackney Downs) said that the question of the correlation of studies was being done to death. It was a reaction from the system of water-tight compartments. From the point of view of the ordinary language master, lack of time was the great obstacle. Too much should not be attempted, nor should ideals be pitched too high. How much could be done in three hours a week with twenty to thirty pupils? Was it wise to increase the burden? Then why stop at history? Should geography not be included? We should do more if we tried less. Conversational or writing power was seldom required in later years; reading power was more precious. No one wished to divorce history and literature, but the utmost that could be attempted was to explain anything historical that occurred in the text. He was strongly opposed to the elimination of historical grammar. The history of the language was necessary to the study of its literature, and we were first of all teachers of language. Historical grammar aroused interest.

Mr. H. W. ATKINSON seconded the resolution. It was a subject which required consideration. It seemed to him that the study of the language was enough, and that the study of history should be confined to the history class. It was better, too, to study the history of modern Europe rather than ancient English history. The appreciation of history comes late. It was a mistake to try to put too much into children's heads. Correlation was overdone. The explanation of references was all that was necessary, and historical grammar as a school subject was a waste of time.

Professor BREUL supported Professor Milner Barry. History teachers did not as a rule teach modern history. It was impossible to understand a work like *Minna* without some historical knowledge. The *media via* was to teach only essential things in order to arouse interest, and to do a moderate amount well.

Mr. CLOUDESLEY BRERETON also supported the motion. European history could be taught incidentally. Specializing should come later, and history was rather a University subject. History was an essential part of education, and necessary for the solving of many problems that confronted us. By it the judgment and other intellectual faculties were trained.

Mr. HANBURY (Harrow) did not agree with Mr. Richards. We could not set our ideals too high. The study of literature should be enriched by the study of history. We should do the same as our classical colleagues, and study the history and the literature together.

The PRESIDENT put the resolution, which was carried.

Mr. HUTTON replied. He wished to destroy the scholastic vacuum. We should aim at national and social culture, and reduce it to essentials. We had too much linguistic teaching. He was not a specialist, and a modern language teacher should not be a specialist. A history specialist may have no sympathy. 'What do they know of England who only England know?' The clash of nationalities may strike some idea not known before. His scheme was not too ambitious. A little history might even come into the first year of French. The scheme should lead the pupil through intensive reading to reading by himself, and should lead to teaching him the use of life.

REFORM OF ENGLISH SPELLING

(*Concluded*).

FATE OF ARTIFICIAL LANGUAGES.

The catalogue of the British Museum shows a long list, from twenty to thirty, of these artificial languages, the chief of which have been the German inventions, Volapük and Esperanto. I have elsewhere shown how Volapük split up into improved versions, each sect maintaining that it was the true faith, and all others faulty imitations or impostures. Finally all died, and no more was heard of Volapük.

Contrary to expectation, since it only began to be boomed in the Press a few years ago, Esperanto is nearly a quarter of a century old. Since it began to be popularized, the inevitable has happened. An improvement called Ido has been launched, and I am informed that there are still two other forms, much better than the original Esperanto, Adjuvilo and Antido. Very likely. We now know that it is not beyond the wit of man to devise a whole language. But the great crux remains that he cannot get the universe to accept his invention as the second or acquired language, useful for international purposes. There is no agreement and there is no literature, and people will not bother their heads to acquire inflexions and conjugations that offer a most inadequate reward for the trouble entailed.

French and Italian are both greatly hampered with an overplus of concord, Italian far more than French, since it has three ways of forming the plural of nouns, *a*, *e*, *i*, with exceptions; seven ways of writing *the*, even in a language that has no declension for nouns and articles; and a great deal of other mind-benumbing nonsense. English has a few traces of the stuff in its irregular plurals: *men*, *women*, *mice*, *geese*, etc.; in the plural of the adjectives *this* and *that*; in the comparison of certain adjectives and adverbs; and in all its strong verbs—quite enough for us, and for all who learn our tongue as foreigners, to be devoutly thankful that there is no more. Owing to a lucky accident, the conquest of England by the Norman-French, and the far-reaching results of the defeat of King John at Bouvines and Runnymede, two races had to face each other, live their lives in England, and learn each other's language as a mere matter of convenience. Philip Augustus and Pope Innocent III. stripped King John of his foreign possessions, so that the great Norman-French nobles ceased to pass most of the year in Normandy, Anjou, Touraine, Aquitaine, returning to England merely to pass an agreeable summer and the hunting season among the Saxon hinds.

THE GREAT AMALGAMATION.

It is even now matter of surprise that, of the two languages then spoken in England, that of the vanquished Saxons came out top. It is the real language, but stripped of all its noun declensions, the agreement of adjectives, the turning of the subordinate clause topsy-turvy because some adverb or adverbial conjunction has introduced it. It ought to be mentioned in the Litany as a cause for deep gratitude, and very likely would have been had those who composed it ever studied the European languages comparatively. Our language is the most wonderful blend that the world has ever known. Its basis is Anglo-Saxon, but it soaked so much Norman-French into its texture, and at a later period systematically added so vast a number of words of Latin and Greek origin, that the Romance element in its composition as compared with the Teutonic element is computed to be as three to one. The basis of our language is low German; the major part of it, so far as the mere number of words may be called 'major,' is Romance. This is not only a mere dryasdust fact for philologers to chew over; it is a most important reason why English should be a world language. English is the sister tongue of Dutch, Flemish,

and Frisian; the cousin tongue of German, Swedish, Norwegian, and Danish. It is related to these other nations by its Anglo-Saxon element. A few years ago when I travelled with some Swedish friends in their country, not knowing one word of their language, they were about to explain to me that a notice in a great many windows of the village—'Rum att hyre'—had nothing to do with the sale of spirits, when I immediately observed that it meant 'Room to let.' How many of us realize that the difficulty foreigners have in distinguishing *to* and *at* arises from the fact that the brave Danes consented to share England with us, taking a good half of the country as the Danelagh, and leaving us a handsome inheritance in their contribution to the language and to the race? When we teachers shall cease to ask our pupils to parrot off the articles of the Treaty of Wedmore, but can rather explain their relationship to such a matter as our superfluous preposition *at*, we shall have taken a step forward in the things that pertain to education, and notably to causation. Dr. Johnson briefly declared English to be a language without grammar. It is simple, flexible, possesses the natural order of words, great powers of expression; it is musical and extraordinarily wealthy. It is germane to the subject to lay stress on its vast wealth. Personally I had always been informed that German, Italian, and almost any other language, is richer than English. The French have never claimed that their language is wealthier than ours, and as a matter of fact no Latin language equals it. We have words derived from Latin, itself rather a poor language so far as the number of words goes, which Italian, the language most closely resembling Latin, does not possess — amongst them, *accomplishment*, *performance*, *cumbrous*, *inquisitive*, *perfunctory*, *desultory*, *hideous*, *vacancy*, *extent*. We had need of them; the Italians had not.

WEALTH OF ENGLISH.

In 1907 I was in correspondence with Dr H. Bradley, editor of the great *Oxford Distionary*, touching the extraordinary wealth of English. I attempted to convince him that the claim of Italian, constantly repeated in my hearing during a residence of several years in Italy, that it is a more wealthy language than English, was null and void of foundation. He very kindly caused his assistants to make a computation to test the accuracy of Dr. Meiklejohn's conjecture that English possesses 100,000 words. Usually half an English dictionary is completed at the end of the letter L. On this reckoning, the *Oxford Dictionary* will treat when finished of 180,980 *main* words, not counting obsolete words, those not fully naturalized, and the compounds, a class in which English is wonderfully rich. If these be counted also, the extraordinary total of at least 360,000 words is reached. In 1910 Dr. Bradley again counted the words, on the assumption that from A to R three-fourths of the great dictionary was complete. The computation closely tallied with that of A to L, though, as he himself warns us, to be 'out' by 10,000 words or so is but a trifle in English. Three months after I left Italy, the Professor of English at the University of Rome gave an opening address to the students, in which he alluded to the popular error that Italian is wealthy and English poor, and insisted that these statements required to be inverted in order to be true. He also declared that Italian words number 40,000; English, 120,000. I need not labour the statement that the publication of the *Oxford Dictionary* of the English language is the most important event that has yet occurred in the history of philology. A thousand readers are engaged in tracing the history, the introduction, development or extension of meaning, or the passing into obsolescence, of every word that is or has been in the language. Just as every one of the 45,000,000 individuals who compose the population of Great Britain and Ireland has a life-history, so has each one of these 360,000 words. The makers of the *Oxford Dictionary* write down each of these histories.

Now, it is necessary to admit that the great wealth of a language is not of itself a recommendation; it is, indeed, a handicap to its claim as a universal language. But English has this incomparable advantage: its dual wealth relates it to the two great families of European languages, and permits the student to draw from an enormous reservoir the word most nearly related to his own tongue. When one examines such pairs of words as *begin* and *commence*, *deep* and *profound*, *let* and *permit*, *freedom* and *liberty*, *handwork* and *manual labour*, *fickle* and *changeable*, *wonder* and *marvel*, *road* and *street*, *mean* and *signify*, *good-bye* and *adieu*, *doom* and *judgment*, *hinder* and *prevent*, *acknowledge* and *confess*, *grow* and *increase*, *motherhood* and *maternity*, we realize that we are dealing with a language in duplicate. The lion and the lamb have lain down together, and are still distinguishable. Great as was the feat, it was the lamb of Anglo-Saxon that swallowed the lion of Romance. The German and Scandinavian who study English find closest association, and the mind works by association of ideas, with the Anglo-Saxon word; the Frenchman, Italian, and Spaniard, understand most easily the Latin word. It is interesting to note

how an Italian child lights on the Latin word, and the difficulty he finds with our shorter Anglo-Saxon one, the very one most easy to the English and German child. To the former an exercise is facile, a lake profound, he retires at eight o'clock, pardons rather than forgives, considers rather than thinks it over. I fail to see how the 'nyu speling' of the following words will in the very least help the Frenchman or Italian—*jentl, presurvz, cri, sucses, minit, dien* (*dine*), *shoogar, larj, fais* (*face*), *frunt, survis, ficst, bonet, cors.* The old spelling is a help to them by association ; the new will surely confuse and confound the learner.

CONFUSING THE FOREIGN LEARNER.

The vowel reform in the new spelling consists largely in the addition of fresh vowels whose insertion clashes with well-known rules in French, Italian, German. All German students know how the vowel is sounded in combinations of *ei* and *ie*. Imagine the confusion of the hard-worked child of the Fatherland when he is confronted with *miet, riet, siedz, ciend, prievit*, and told to pronounce them as *might, right, sides, kind, private*. I have not met a normal French or Italian person who did not find the elements of English easy, and its delightful literature for children, vastly superior to anything that Continental nations have ever produced, a means and an encouragement to proceed, a great reward in itself. It is easy to exalt the difficulty of English and to minimize that of foreign languages. The fact remains that large numbers of well-tended, suitably-fed children of intelligent English parents learn to read and spell without any trouble worth mentioning, and some have acquired the art without a *direct* lesson, especially those trained in an efficient kindergarten. I repeatedly observe the praise Italian receives for its 'fonetic' character. *H* is a useless letter in that language ; yet the present indicative of 'to have' is *ho, hai, ha, abbiamo, avete, hanno*. *Accadémia* and *cavalleria* are pronounced quite differently, and one has to learn the differences ; English people make Italians smile at the way they usually pronounce *duomo*. The complaint is general in Italy that Italian is ill-spoken by foreigners, especially by the English, whose elision of the letter *r* causes them to fall into grave blunders, such as confusing *cane* and *carne ;* in French, *boit, bois, boire*, are a pitfall.

The S.S.S. has itself dealt with the grave difficulty of standardizing English. The North Country man, the Cockney, and the educated Englishman, all pronounce *say, come, which, where*, and a host of other words, differently ; it is permissible to pronounce some words differently. Nearly all other languages have to meet the same difficulty, although it is doubtless exaggerated in Britain by the lack of an Academy appointed to deal with the language ; by the fact that four nations, each with a fair share of individuality, use a common language ; and perhaps by our habit of self-government. No one could be surprised if a Cockney lighted on *sigh* and *die* when attempting to write *say* and *day*. There is also the danger of homonymity or similar sounds with different meanings, such as *meet, meat, mete ; die, dye*. Many people will prefer them to be distinguished in printing. It is a doubtful blessing that the word *mean*, with three very different meanings (niggardly, middle, and signify), has only one form for eye and ear. Like Oliver Twist, we ask for more. The single form is really false simplicity, and frequently drives the mind on a wrong tack, from which it has to be dragged back by the teacher or learner himself. It is the meaning of the word that is important. If the reformed spelling writes me down one form for *heal, heel*, and *he'll*, I am not delivered from evil. It is always the spirit that gives life, and the letter that attempts to kill it, even in reformed combinations. We all know how the mind of a child escapes us in this respect. He appears to have understood, and only probing, an operation for which the elementary school system does not find time, proves that he has not. I believe that reformed spelling will often give him another door of escape, but will never really help him to think, to select, to arrange, to reason. It is one of the claims of reformed spelling that it helps the reasoning faculty.

THE PROPOSALS OF THE S.S.S.

Professor Rippmann and Mr. William Archer have issued a pamphlet, *Proposals for a Simplified Spelling of the English Language*, which embodies the changes the S.S.S. is desirous to make. It would not be easy to find 78 pp. giving proof of more thorough and painstaking work. The language is carefully analyzed and classified according to its sounds. For instance, simplifiers feel it their duty to make a choice between *k* and hard *c*. Both will not be permitted to exist in the reformation, and finally *c* is chosen, which partly explains why they write *taic, cil, concer, cwiet*. They have counted up the 110 words with final *k* in the language, those in *ake, oke, uke*, etc. The 400 and odd words in final *c* are similarly counted, as well as all the *c* combinations. Portions of literature and editorials in a London paper are examined before they reach the conclusion that *k* occurs 186 times as against 567 for *c*. We ought to feel *concerd*, and yield gracefully.

These and other statistics are very extraordinary, and at least prove that the writers show zeal, enthusiasm, and unlimited capacity for taking pains. The changes proposed are not haphazard, even though we may object to them. The authors make the handsome admission that some of their suggestions are open to criticism, and possibly to amendment. On the principle of least disturbance, they leave an immense number of words unaltered, and in a still larger number suggest only slight alteration.

This is their claim. But anyone acquainted with the modest and moderate alterations made in German about the year 1875, and in French in 1900, all of which are merely alternatives, can hardly agree. You may still write *Rathaus*, or *Rathhaus*, in the noble German tongue. Those introduced into French may not unfairly be described as scrapping a quantity of piffling concord, only considered important by that always too-numerous class of persons who confuse the essential and the accidental. Examiners in French will henceforth accept *aïeuls* or *aïeux* for the ashes of their fathers; you may pluralize *chou*, *hibou*, and all the rest of it, despite the 940 precise rules of Noël and Chapsal with an *s* (awful thought); you may call them *de bons gens* or *de bonnes gens*. The changes in Italian were much more sweeping, and it still survives them. They were effected in good time; the literature was meagre at the time, and is not yet rich; the Press was in its infancy; compulsory education is placed on the Statute Book, but it covers only three years in many districts, and many parents pay absolutely no attention to the law. It is therefore reasonable to limit ourselves to a comparison with France and Germany.

Both these cultured nations, in their alterations in the language, fulfilled the dictum of all philologers, and notably of H. Paul, a most important authority, that no language will bear a great amount of change at any given time; every linguistic creation is always the work of one individual only; groups and societies can never create anything by working together. At this point we shall almost certainly be told that the new spelling proposals are not a linguistic creation, but simply a new, convenient, reformed dress, not unlike 'bloomers' for ladies. But the gulp is far, far too large. The acceptance of a new word, say *bloomers*, *rotter*, depends on its acceptability. I see no chance for the acceptance of this new system. There would be innumerable splits, quarrels, new versions of 'improved' spelling, confusion worse confounded, winding up with a concordat to re-establish the old, based on the time-honoured formula that the old is better.

THE LANGUAGE WILL BEAR REFORM.

Nothing is easier than the *non possumus* attitude. But the spread of education, a deeper knowledge of the English language and its shortcomings, some knowledge of the languages of other nations, will inevitably lead to the conclusion that languages are faulty, like persons. They cannot be made over again, they require stability within limits, and yet they can admit of improvement, here a little, there a little. There already exist alternative spellings in the language, such as *organize*, *organise*; *program*, *programme*; some are up in arms against *honor*, though they have to admit that *error* and *control* can dispense with *u*. Mr. Bernard Shaw writes *isnt*, *dont*, *wont*; a battle royal is often fought over the admission of a new word into the language, especially if it enter by the more usual door of slang. It is well known that the subjunctive mood, so infinitely important in Anglo-Saxon grammar, has become alternative. The 'if it enter' of the previous sentence is often written 'enters.'

I am strongly of opinion that the English-speaking peoples will not permit much alteration of the Anglo-Saxon element of the language; they will not accept such atrocities as *taicen*, *liecwiez*, *ciendly*, *cwicly*, *aulwaiz*, *miend*, *cumz*, *wurc*, *ar*, *ov*, *hav*, *wil*, *cood*, *boi*, *katz*, *thinc*, *looc*, *ie* (eye), *i* (I), *doncis*, *deer sur*, *tu*, and the rest. They might almost be excused if they alluded to such changes, not only as 'groetesc,' but, in the classic words of the *Mikado*, as 'dashed tomfoolery.' I find scarcely anyone with patience enough to read the amusing *Scwulboi'z Story* the Society issues. It is repulsive and irritating to them. The Society, in my opinion, would do well to leave almost completely alone the Anglo-Saxon element, and with it all that part of the Norman-French contribution that has become indistinguishably naturalized, such words as *byuetiz*, *yuezd*, *shuur*, *pyur*, *dyuty*, *cors*, *preshus*, *pail* (pale). The aversion people feel from such forms must be reckoned with. They tell us our preference for the old spelling is mere habit, but the chain of habit is often stronger than Nature itself.

THE THIN END OF THE WEDGE.

The thin end of the wedge should be inserted first, and that seems to be the learned Latin and Greek contribution to the language. It is here that the defences are weakest; *organize*, *honor*, *program*, *catalog*, *despatch* (or *dis*), *accomodation*, *litterature*, *sollicit*, *dicshonary*, *efect*, *fantom*, *filosofer*, *idolator*, *acomplishment*, *fotograf*, *cumfortabl*, *apoint*, do not shock and disgust as do the alterations in Anglo-Saxon. Even that test-word

of the dunce, *seperate*, is quite endurable compared with *huum* (whom), *ceep*, *bocsez*.

I do not argue that Anglo-Saxon should be left entirely and severely alone; some alteration can be borne even here. We already have either *doat* or *dote*; there is some uncertainty as to whether *burnt* or *burned* should be written. Very probably *pickt*, *hisst*, *peept*, *fixt*, *askt*, *stopt*, would win their way to acceptance. Students of the language are well aware that *h* in *ghost*, *ghastly*, *ache*, is superfluous; it might be well for those who can remember this to write *gost*, *gastly*, and *ake*; it is reasonable. I see no call whatever to alter plural *s*, '*s* and *s* of the third singular of verbs (*boiz*, *girl'z*, *singz*) into *z*. As a matter of fact, they are all delightfully simple, even in sound, nor have I ever heard the most stupid student of English boggle at them in sound, save that some simplify the language to the extent of saying and writing 'he love,' 'she think.' Why, therefore, attempt to improve a symbol that occasions no difficulty? We got the *s* plural from the Norman-French, who in their turn inherited it from our common Aryan language. To adopt it was one of the best day's work we ever did; yet we are now asked to confuse and bamboozle ourselves with a *z*, because, forsooth, someone refuses to acknowledge that *s* may have a *z* sound.

The question of symbols is a reminder that, as the English language stands to-day, it has twenty-six sound marks or letters, of which several are redundant. English really requires an alphabet varying from thirty-nine to forty-two letters. The proposals of the S.S.S. do not nearly meet the case. One sees this when it is grasped that the scheme equalizes the vowel pronunciation of the following pairs: *feet*, *feat*; *good*, *food*; *meat*, *mete*; *quiet*, *quite*.

Personally I think that the time is nearly ripe for an instruction to be given to examining boards to be more lenient in judging of capacity by spelling. Numbers of people already fully realize the vast importance of ideas, of thought and reflection, of the powers of reasoning and comparison, of correct speech and articulation, compared with the spelling dress of words. The fault, dear Brutus, is more in ourselves than in the language—that we attach wrong values to certain things, that we are rigid where we should be bending, exacting where we should be lenient, impatient to gather fruit when we should be satisfied to wait.

C. S. Bremner.

CHRONIQUE FRANÇAISE.

UN PROSATEUR FRANÇAIS CONTEMPORAIN: CHARLES-LOUIS PHILLIPE

Il y aura quatre ans bientôt que Charles-Louis Philippe est mort. Il avait trente-quatre ans; il était en pleine production et plein de promesses. Sa gloire depuis s'est accrue lentement; le cercle de ses lecteurs n'a cessé de s'élargir. *La Nouvelle Revue Française* publie son dernier roman, *Charles Blanchard*, que la mort lui avait fait laisser inachevé.

'J'appartiens à une génération qui n'a pas passé par les livres,' écrivait-il à Barrès. 'Ma grand'mère était mendiante; mon père, un enfant plein d'orgueil, a mendié lorsqu'il était trop jeune pour gagner son pain.' Puis son père s'était établi sabotier dans un petit village, et avait à la fin amassé une toute petite aisance. Le petit Charles-Louis passe là son enfance, souffreteux, sensible à l'excès, blotti avec sa sœur jumelle entre son brave homme de père et sa mère qu'il adore—'une bonne femme du peuple très simple, avec un cœur délicieux qui pleure de bonté.' L'enfant a la passion de lire et s'instruire; les parents l'envoient étudier à Paris. Il échoue à Polytechnique, essaie diverses voies, berné par de soi-disant protecteurs; il entre enfin au service de la ville de Paris 'comme commis auxiliaire au service de l'éclairage, dans la mairie du 4ème arrondissement.' Il est petit, timide, gauche; il connaît les angoisses de la misère toute proche qui menace; il est naïf et enthousiaste; il est délicat; il a un cœur tendre à l'extrême, ouvert à toutes les blessures; il est merveilleusement organisé pour souffrir.

Ses *Lettres de Jeunesse* sont frémissantes d'une sensibilité ardente, souffrante, dolente, et qui ne s'apaise que dans les larmes. Sa tristesse avive encore sa tendresse, et il y trouve une sorte de plaisir douloureux: 'Je suis heureux surtout quand je suis triste; alors je ferme mes

yeux au monde, et je songe à tous ceux qui souffrent. Je revois aussi mon petit passé d'enfance dans mon pays, et je me rappelle des romances bien tendres que m'ont chantées des jeunes filles, et je m'en berce.'

Il se 'calfeutre ainsi dans le passé'; il s'énivre de littérature, et se défend ainsi contre la vie; il sent aussi en lui une puissance, des sentiments qui veulent s'exprimer. Dans sa pauvre chambre le soir, il retrouve ses rêves et le bon travail qui le sauve; il met toute sa tendresse comprimée et souffrante dans ses simples récits. Il veut conserver la bonté naïve de son cœur 'peuple'; il ne s'intéresse qu'aux êtres simples, naïfs, et bons. Il écrit surtout *La Mère et l'Enfant*, un des livres les plus beaux où l'homme ait raconté l'enfant.

Peu à peu, dans la discipline sévère du travail, il prend conscience de sa force, il arrive à la confiance. Son art se débarrasse de ce qu'il avait de sensiblerie et de larmoiement; il se construit avec plus de sobriété et de puissance. Mais il continue à valoir plus par le sentiment que par l'intelligence; il est toujours penché vers les humbles et les souffrants.

La mort l'a surpris quand, en possession de tout son métier, il écrivait *Charles Blanchard*. C'est l'histoire de sa grand'-mère qui mendiait, avec 'cet enfant plein d'orgueil' qui allait être son père. Mais Philippe voulait que son livre dépassât l'aventure individuelle, il voulait faire le poème de la *Pauvreté*. Il voulait pour cela écrire quelque chose de pauvre, de dépouillé, qui suggérât invinciblement la misère extrême, la vie qui se resserre dans l'isolement, le froid, et la faim. Il y a réussi en partie. En quelques épisodes simples il montre le triste logis sans lumière et sans chaleur, et l'enfant souffreteux qui prend conscience de cette misère, qui est enfermé dans un cercle de ténèbres froides jusqu'au jour où il découvre une porte, un affranchissement—le travail. Philippe n'a pu mettre la dernière main à son roman; il laisse des ébauches, mais des ébauches achevées en elles-mêmes, ou plutôt un roman poussé en plusieurs sens différents entre lesquels il n'avait pas choisi encore.

C'était excès de richesse; et il y a ce même excès de richesse dans la langue qui essaie en vain de se dépouiller pour décrire des choses pauvres. Cette langue est à la fois spontanée et travaillée; elle est romantique, abondante en ressources, et chargée de littérature même quand elle se veut toute simple. On souffre parfois d'une certaine préciosité laborieuse; mais on oublie ces défauts à lire d'autres pages puissantes, et d'un sentiment ingénu et fort qui est bien à Philippe et qui étreint le cœur. Il faut voir, par exemple, quelle ampleur, quel tragique même, prend dans la conscience de l'enfant l'épisode des chevaux de bois dressés sur la place pour la fête du village.

'L'artiste,' écrivait Philippe, 'est un bon ouvrier qui s'écoute et, dans son coin, avec candeur d'âme écrit ce qu'il entend.' La force de Philippe vient de ce qu'il a été ce bon ouvrier; il a toujours écouté son cœur, et il a écrit ce qu'il entendait.

[Les œuvres de Philippe sont éditées: A *Nouvelle Revue Française*, 35 et 37, Rue Madame, Paris: *La Mère et l'Enfant*, *Les Lettres de Jeunesse*, *Charles Blanchard* (chaque volume fr. 3.50). Chez Fasquelle: *Le Père Perdrix*, *Marie Donadieu*, *Dans la Petite Ville*.]

TROIS LIVRES.

On parle beaucoup en France d'un 'réveil national'; on s'accorde à dire qu'il y a 'quelque chose de changé dans la jeunesse.' Voici trois livres qui donneront une idée assez exacte des tendances qui travaillent la jeunesse française. Même quand ils se présentent sous la forme d' 'enquête' il faut les prendre plutôt comme des confessions, 'des livres de sentiments plutôt que de faits,' comme dit l'un d'eux. Ils valent en tout cas comme indication d'un état d'esprit actuel, peut-être aussi comme indication pour l'avenir prochain.

Parmi les nombreuses 'enquêtes' sur la jeunesse qui ont été menées ces derniers temps, celle qui a eu la plus grande répercussion est sans doute celle qui parut d'abord à *L'Opinion* sous le pseudonyme d'Agathon (G. de Tarde et A. Massis).* D'après ces deux jeunes écrivains, la génération actuelle s'oppose si entièrement et si heureusement à celles qui l'ont précédée qu'elle constitue comme un 'miracle.' Celles-ci, les générations d'après la guerre, écrasées par le souvenir de la défaite, étaient pessimistes, dégoûtées de la vie et éprises d'idéologies dissolvantes; elles épuisaient leurs énergies en un dilettantisme méprisant et un scepticisme découragé. A ces générations sacrifiées en succède une ardente à vivre, pleine de confiance en elle et en la vie, résolument optimiste. Elle est formée par la pratique des sports, aimant l'action plus que le jeu des idées, toute entière animée d'une grande foi patriotique; réaliste en politique, soucieuse d'une discipline morale; se rapprochant en plusieurs points de la jeunesse saxonne; beaucoup de ces jeunes gens demandent à la religion le soutien de leur vie morale. Ce livre, sobre et clair, est le témoignage précieux mais discutable de l'état d'esprit actuel d'une partie de la jeunesse cultivée en France.

Dans le concert des jeunes voix qui ont dit leurs rêves et leurs ambitions, la voix de M. Riou† est une des plus passionnées et des plus graves. M. Riou est, comme le dit M. Faguet, de la lignée de ces esprits larges et généreux: Quinet, Mme de Staël, Benjamin Constant, J. J. Rousseau. Il est avec orgueil et reconnaissance fils de la Réforme et de la Révolution; il croit à l'avenir de la Démocratie; et il voit dans le Christianisme renouvelé la sève qui la vivifiera. Il est ardemment patriote: 'Nous avons juré de ne jamais désespérer de la Patrie.' Il annonce la venue d'une génération où se dissiperont les illusoires oppositions où se débat la société actuelle: patriotisme et universalité, démocratie et religion, science et Christianisme.

Ce livre, d'un beau lyrisme, est précédé d'une sorte de confession politique de M. Faguet.

M. Rey parle surtout de ce réveil récent des énergies nationales, de cet élan de tout un pays, de ce retour de santé et de confiance.‡ M. Rey est résolument optimiste. Sous la forme sobre du psychologue de profession son livre est un chant d'allégresse. La France a pris conscience de sa force. A l'heure du danger, pour la première fois depuis longtemps, elle s'est senti une même âme; elle se dresse dans son orgueil reconquis et mûri par l'épreuve; elle s'apprête à vivre une de ses plus belles heures. M. Rey montre les longs efforts obscurs qui ont abouti à ce réveil; il ose rendre justice à la République: 'Depuis quarante ans,' dit-il, 'elle a fait de grandes choses, sans gloire, mais lentement et sûrement.' M. Rey montre ingénieusement comment ces espoirs, ces aspirations, ont brusquement pris corps à l'occasion de deux événements: l'essor de l'aviation et les menaces de l'Allemagne.

Les amis des romantiques—il y en a encore—béniront l'éditeur Payot, qui a confié à deux hommes de goût—MM. Pierre-Paul Plan et Ch. Martyne—le soin de composer cette collection.* Ce sont de charmants petits volumes, agréables à manier, à lire, agréables à avoir et à voir sur un rayon de sa bibliothèque. On a eu l'idée ingénieuse de donner à chacun une présentation qui s'harmonise à son caractère. *Les Rêveries*, sur papier vergé, en beaux caractères elzévirs, reproduisent fidèlement l'édition originale, avec ornements, fleurons, et culs-de-lampe. *Les Paroles d'un Croyant* sont ornées d'un titre, 'à la cathédrale,' et les culs-de-lampe, dont quelques-uns très jolis, sont de l'époque: architectures gothiques, chapiteaux et colonnes, allégories, ruines. . . . *Aurélia* a ses initiales tirées en mauve; tout cela du meilleur goût.

Le choix des œuvres est jusqu'ici également heureux. De ces trois livres, celui qui a vieilli le plus est sans doute le second. Cette apocalypse nous semble près de rentrer dans l'archéologie; ses tonnerres ne nous effraient plus—nous avons vu depuis tant d'orages! La continuité de ce sublime lasse; il y a des endroits où ce verbe sonne creux. Mais il garde de belles pages éloquentes. C'est un des livres saints de la démocratie, et qui reste un témoignage de la grande crise d'inquiétude religieuse que fut aussi le romantisme.

Mais le romantisme surtout nous rouvrit des sources de poésie qui semblaient taries; il nous rendit la nature, il rafraîchit les cœurs, il rendit à une époque desséchée de raison les ivresses du rêve. Jean-Jacques, Gérard de Nerval, les deux sublimes, les délicieux rêveurs! Jean-Jacques vieilli, morose, craintif et naïf, un peu fou, mais si tendre, vieil enfant et cœur ardent. Il copie

* *Les Jeunes Gens d'Aujourd'hui.* Par AGATHON. Ed. Plon-Nourrit. Prix fr. 3.50.

† *Aux Écoutes de la France qui vient.* Par G. RIOU. Introduction par E. FAGUET. Ed. Grasset. Prix fr. 3.50.

‡ *La Renaissance de l'Orgueil Français.* Par ÉTIENNE REY. Ed. Grasset. Prix fr. 2.

* PETITE BIBLIOTHÈQUE ROMANTIQUE: I. *Les Rêveries du Promeneur Solitaire.* Par J. J. ROUSSEAU. II. *Les Paroles d'un Croyant* de LAMENNAIS. III. *Aurélia* de GÉRARD DE NERVAL. Ed. Payot et Cie., 46, Rue St. André-des-Arts, Paris.

de la musique, et il herborise ; il chante d'une voix cassée des chansons qui le font pleurer ;* il fait 'deux lieues par jour durant presque tout un printemps pour aller écouter à Bercy le rossignol à son aise.'† C'est alors qu'il écrit cet étrange poème de la solitude et du rêve : 'Livrons-nous tout entier à la douceur de converser avec mon âme, puisqu'elle est la seule que les hommes ne puissent m'ôter.' Promenades, longues rêveries, raisonnements d'une logique de folie, dialogues de l'âme avec elle-même, douceur du soir après l'orage, douceur de la paix enfin conquise, élévations morales, souvenirs des beaux jours du passé, l'Île St. Pierre, les Charmettes . . . il faut entendre *Les Rêveries* comme une musique.

Gérard de Nerval est un fils de ce Rousseau qu'il aimait, un fils né dans l'Île de France, et formé par la plus délicate culture française. 'Il restait beaucoup plus français qu'aucun de nous—de race, de tempérament, et d'esprit,' écrivait Gautier. Et jusque dans les rêveries les plus follement romantiques d'*Aurélia* il a cette langue admirable de clarté, de mesure, et de nuance. Comme Rousseau, et plus que Rousseau peut-être, Gérard fut un rêveur, un vagabond de génie. 'Le rêve est une seconde vie,' et il la préféra à la vraie vie ; blessé par cette vie, il s'égara le long des sombres pentes qui descendent à la folie. 'Le bon sens nous dit que les choses de la terre n'existent que bien peu, et que la vraie réalité n'est que dans les rêves,' devait écrire Baudelaire aux premières lignes des *Paradis Artificiels*.

M. Berr est un homme bien spirituel ; il s'est amusé à noter les 'petites choses'—'celles qui font plaisir, celles qui vexent et celles qui flattent.'‡ C'est un 'badinage,' mais d'un homme qui observe finement ; et les 'petites choses' ne sont pas toujours les plus négligeables. On juge souvent mieux du caractère d'un homme au jeu que dans tout un volume de confessions ou d'auto-analyse, et cela par les gestes, les mouvements de physionomie, les mille petites réactions qui échappent au contrôle de la conscience ; et de même ces petites choses notées par M. Berr, et qui sont si petites et si habituelles que nous ne les remarquons même plus, comme nos gestes les plus familiers, nous apprennent plus sur la nature humaine que certains lourds volumes issus des laboratoires de psychologie expérimentale. Elles nous montrent en tout cas comment la vanité peut aller se nicher dans les coins les plus invraisemblables, et que, pour notre amour-propre, il y a de petites satisfactions et de petites blessures, mais jamais d'insignifiantes.

Voici au hasard quelques 'petites choses qui flattent' : 'Se trouver en tête d'une liste alphabétique ; être léché avec insistance par le chien de quelqu'un d'influent ; être d'une famille où l'on vit vieux ; annoncer un mauvaise nouvelle ; avoir un nom dont l'orthographe est particulière ; indiquer son chemin à quelqu'un ; être introduit (n'importe où) avant son tour ; faire essayer ses verres à quelqu'un de moins myope que soi ; avoir été un mauvais élève. . . .'

Il y a aussi 'les phrases qu'on entend,' et que l'on aurait plaisir à citer toutes—les phrases qu'on entend au nouvel an et au théâtre, autour du ruban rouge, au Conservatoire, et à la campagne. On sourit à les retrouver ainsi impitoyablement rangées bout à bout : 'comme c'est ça,' et l'on a un peu honte, après, de s'en servir. Ce serait un utile exercice, pour un jeune anglais en instance d'apprendre le français que de lire 'ces phrases qu'on entend' ; cela ne lui suffirait pas sans doute pour goûter Anatole France ou comprendre les poètes unanimistes, mais il aurait sous le plus mince volume la menue monnaie, celle dont on se sert le plus quand on n'est pas millionnaire, de la conversation bourgeoise et, comme on dit, 'courante.'

'Je crains bien,' nous confie M. d'Haussonville, 'que ce gros volume* ne soit le vingt-et-unième publié par moi.' La chose est en effet fort possible. Ce dernier volume se lit comme les vingt qui le précédèrent, sans passion, mais non tout à fait sans intérêt. Les 'ombres françaises' que M. d'Haussonville évoque avec émotion sont de nobles ombres, que l'on imagine aisément foulant les prairies d'asphodèles dans de très classique Champs-Elysées, en échangeant des propos courtois et graves en des bosquets de lauriers académiques. Ce sont les ombres du Comte de Paris, d'Eugène Dufeuille, de Mgr. d'Hulst, de Montalembert, et du Duc de Broglie—ombres d'une époque qui, hélas ! n'est elle-même plus qu'une ombre : la vieille France royaliste et libérale.

Dans ces 'visions anglaises' M. d'Haussonville nous raconte avec simplicité trois voyages en Angleterre pendant les dernières luttes électorales, au couronnement de George V., à l'occasion de la visite de M. Poincaré à Londres.

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* 'Lettre à Laliaud,' 1768.

† 'Rousseau juge de Jean-Jacques' (deuxième dialogue).

‡ *Les Petites Choses*. Par ÉMILE BERR. Un volume de 141 pages. Grasset éditeur, 61, Rue des Saints-Pères. Prix fr. 2.

* *Ombres Françaises et Visions Anglaises*. Par le COMTE D'HAUSSONVILLE, de l'Académie Française. Un volume de 456 pages. Grasset éditeur. Prix fr. 3.50.

Quand M. d'Haussonville parle de 'visions' ou qu'il nous dit faire de 'l'impressionnisme' social, il ne faudrait pas s'y tromper et s'attendre à de larges tableaux, à des percées sur de lointains horizons, ou bien à des jeux de couleurs nouvelles, à des essais hardis.

C'est un vieillard disert, cultivé, du meilleur monde, qui avec simplicité toujours parle des amis de son passé, et, malgré qu'il ait de beaux souvenirs, s'intéresse au présent et le considère sans amertume. Évitant l'obscurité de la profondeur et le mauvais goût de l'originalité, adossé à la cheminée, il conte en une langue à la fois académique, correcte, abandonnée, ses derniers voyages en Angleterre.

M. Capus réunit pour la seconde fois en volume les 'Courriers de Paris,' que chaque lundi il donne au *Figaro*.* Il ne faut pas oublier, en lisant ces alertes chroniques, le public auquel elles sont tout d'abord destinées. C'est le public de la haute bourgeoisie—public riche, mondain, et, la dernière mode le veut, 'bien pensant.' M. Capus s'est mis au ton de son public; il criblede ses épigrammes pacifistes naïfs et parlementaires inélégants, anti-cléricaux et francs-maçons. Tout cela est vieux-jeu; tous cela ne se porte plus. On y trouvera des couplets sur le réveil national, sur la jeunesse déprise des idéologies et toute prête à l'action, et sur l'ère nouvelle qu'a inaugurée la présidence de M. Poincaré.

M. Capus disserte ainsi à propos des grands événements de la politique mondiale et des petits événements de la vie parisienne. Nul ne la connait comme lui, il faut le dire, cette 'vie parisienne,' ses dehors tumultueux, fastueux, et brillants, ses luttes âpres et sournoises d'intérêts et de vanités.

M. Capus parle de tout cela, mais à sa manière qui est toujours agréable, modérée, insinuante. Il a la bonne humeur de l'homme 'bien équilibré,' qui se porte bien, réussit, et est persuadé du reste que 'tout s'arrange.' 'Que de problèmes difficiles trouveraient leur solution dans la bonne humeur! Elle ne signifie pas frivolité, au contraire. Il existe dans la bonne humeur un principe de force, de confiance robuste. Elle s'exprime par des mots clairs et simples, qui pénètrent et agissent.'

Renan vieilli disait que l'avenir se préparait dans les couches profondes et obscures de la société. 'Oh, le sage Kimri!' s'écriait-il, 'qui voyait sous terre. C'est là que tout se prépare; c'est là qu'il faudrait voir.' Le sage Capus ne regarde jamais sous terre.

PIERRE CHAVANNES.

* *Les Mœurs du Temps*. Par A. CAPUS. Un volume de 290 pages. Grasset éditeur. Prix fr. 3.50.

NOTES ON EXAMINATIONS.

THE three sets of papers which are noted below all provide good evidence that the efforts of the Modern Language Association to assure much-needed reforms have not been labour lost. We have here, in fact, papers that leave little to be desired, and might well serve as models.

The first are the *Lower Certificate* and *School Certificate* (1912) French papers of the Oxford and Cambridge Joint Board. The latter is simplicity itself—(1) a passage of prose and a few sentences for translation into French; (2) a free composition; (3) passages, prose, and verse for translation into English; (4) dictation. For the Senior stage these tests are excellent and adequate. The Lower Certificate Grammar and Composition Paper requires the free composition and the prose translation into French to be alternatives, which, again, is wise, as it leaves the Direct Method teacher free from the obligation to teach translation in the junior stages. The first part of the paper provides an alternative on the same lines: questions of the Direct Method type—set for some reason in English!—*or*, sentences for translation into French. This is quite fair. If the Joint Board showed equal sagacity in their Higher Certificate papers, which still remain of a retrograde type, there would be little or nothing to complain of.

The Matriculation French paper of the University of London (1913) is of much the same type as the School Certificate paper above described, but it gives the following alternative arrangements, which are interesting, though perhaps hardly necessary: (1) A difficult free composition *and* an easy prose translation into French; *or*, (2) an easy free composition and a more difficult translation into French. For the free composition subjects are set—*e.g.*, *Pratique-t-on trop les sports dans les écoles anglaises?* The objection to this sort of question is that it is a test of composition as well as of French. The candidate should be allowed all the limited time at his disposal to concentrate on the French, the more so as his powers of composition are adequately tested in English. The Joint Board system of having a passage read out in English to provide the material and the sequence is by far better, the fear that it lends itself to translation being purely imaginary.

The Matriculation French paper of the Queen's University, Belfast, is set in French, except, curiously enough, questions IV. and V. If the

candidate is expected to understand a question such as *Répondez en français aux questions suivantes!* why write 'Translate into English'! The first part of the paper is a series of French questions on the subject matter of prepared books—an excellent departure, granted always freedom on the part of the schools to choose their own books in accordance with their own requirements and ideals. The Compositions are based also upon the prepared books, with alternatives. Then follow some of the usual Direct Method questions.

Before us also are the B.A. Honours and Pass French papers of the same University. They are set in French, and give full consideration both to the literary and linguistic side. A feature in them to which special attention should be drawn are the questions on French Phonetics. It is difficult to see what ground there is for the objection to this class of question made by some examining bodies. The following are examples from the Belfast papers :

Write the following passage in phonetic transcription.

Explain carefully the difference in pronunciation between John and Jean, etc.

Distinguish between *e* and *ɛ*, etc.

HOLIDAY COURSES.

RAMSGATE.

THE course from beginning to end proved a real pleasure to all who attended it. The kind reception on our arrival, the friendliness of students and lecturers, the readiness they showed in giving us any necessary information, all made us feel at home at once. The lectures were, without exception, very interesting. As for me, I didn't miss any ; I would even venture to say that hardly any student was there who would willingly and without regret have absented himself from a single class.

Fifteen lectures on 'The Phonetics of English, French, and German,' were delivered by Mr. Daniel Jones. Each lecture was followed by phonetic dictation. This course was very useful to us foreigners. Many mistakes in pronunciation were pointed out and corrected. Most useful directions were given as to the method of imparting the right pronunciation to our pupils, and of correcting their mispronunciations.

Mr. Fuhrken's lectures on 'Lyric Poetry from the Elizabethan Age to Swinburne,' were very interesting, and Mr. Macdonald's recitations were nothing less than a real literary treat.

In Mr. Rippmann's lectures on 'Methods of Modern Language Teaching' many useful and practical hints were given, so as to render the difficult task of the teacher easier and more successful.

In the reading classes (forty minutes daily) instruction was given in reading prose and verse passages clearly, correctly, and with suitable intonation.

Conversation classes were also held daily, with not more than eight students in any class. Well organized as they were, with experienced leaders at their head, these classes were of the greatest profit to all.

There were students' concerts and other entertainments in the evenings, excursions to Canterbury and other places of interest in Kent in the afternoons or on Saturdays.

The manifold delights and health-giving advantages of the famous Kentish watering-place made our stay the more enjoyable and pleasing.

D. BAPTIST,
Professeur à l'Athénée Royal de Chimay (Belgique).

HAVRE.

The accommodation was the weakest part; by far the larger number of the students could not be accommodated in private families, and the *pensions* seemed, for the most part, to possess a very small French element.

The lecture-rooms were large, airy, and conveniently situated ; the only drawback was noise, which obliged us to keep the windows closed during the actual hours of teaching.

The Course itself was decidedly good, and of a more advanced character than others I have attended. This was no doubt partly owing to the high level of attainment of many of the students this year, but also to the good teaching and excellent qualifications of the Professeurs. The Phonetics were undertaken entirely by M. Bascan himself, on the lines of his own books. The teaching of them was rather mechanical, but he was strict and painstaking in correcting faulty pronunciation, and was ready to give individual help.

The advanced and intermediate classes were rather large ; the elementary, on the contrary, consisted of only four or five members.

FROM HERE AND THERE.

A special correspondent writes in the *Morning Post* of January 31 : 'The remarkable growth of the French Club at the University of Oxford is but one sign of a great modernist movement that is at present sweeping across the University. A reaction has undoubtedly set in against the domination of classical studies, and is expressing itself in the large number of undergraduates who are taking up the study of modern languages, some in University classrooms, others at the reunions of such bodies as the French Club. . . . That the reaction is now in full swing may be gathered from the fact that in 1900 the whole staff at the Taylor Institution (which is, of course, the centre for the teaching of foreign languages at the University) consisted of four lecturers (one each in French, German, Italian, and Spanish), whereas now there are two professors and nine lecturers (three in French, two in German, and one each in Italian, Spanish, Scandinavian, and Phonetics). Moreover, in 1900 the number of entries for the lectures and classes was 87, and the fees amounted to £77, whereas the figures for last year were 1,473 entries, and £1,075 10s. in fees. These figures speak for themselves.' The number of undergraduates who are at present taking the Honours School in French is forty, compared with about a dozen in the German Honours School. This preference for French as against German has no relation, in the opinion of the University authorities, to racial or political prepossessions ; it is due primarily to the fact that the Government has laid it down that in those secondary schools where only two languages are taken these must be Latin and French, and that if a third is taken it must be German or Greek. The Universities, of course, feel the full effect of this system.

⁂ ⁂ ⁂

M. Fauste Laclotte, Principal of the University College of Pont l'Evêque, Calvados (fifteen minutes from Trouville-Deauville), and Professor of Experimental Phonetics at the Paris Holiday Course of the *Alliance Française*, and Mme. Laclotte, are prepared to receive a few boarders of good family who wish to study French. For details write to M. Laclotte at the above address.

⁂ ⁂ ⁂

Professor Campolieti, of Campobasso, Italy, desires to exchange letters, newspapers, etc., with an English student of Italian.

⁂ ⁂ ⁂

Lantern Lectures in Schools.—The Manchester Branch has planned an interesting development of the Association's work. It has arranged for a series of lectures illustrated by lantern-slides to be given in the secondary schools of the area which are represented in the Association. Eleven lectures are thus offered, the lecturers being Mr. H. Nicholson, Manchester Grammar School; Herr Albers, Manchester School of Technology ; Dr. Simpson, Salford Technical Institute ; Mr. M. Robert, Salford Secondary School ; Miss Dodgeon and Miss McGibney. The subjects are taken for the most part either from travel or from literature, and most of the lectures will be given in English. The time suggested is sometimes Saturday morning, sometimes the late afternoon or evening, sometimes any hour in the afternoon. We wish the experiment all possible success, and hope that the example set by the Branch will be followed elsewhere.

⁂ ⁂ ⁂

The sixteenth Allgemeine Deutsche Neuphilologentag takes place this year in Whitsun week (June 1-4) in Bremen.

⁂ ⁂ ⁂

At the distribution of prizes to successful candidates in the competition organized by the National Society of French Masters in England, the French Ambassador called attention to the large number of competitors—5,000 in all. Young French people, he noted, were studying English language and literature more and more.

⁂ ⁂ ⁂

The French Ambassador was the guest of the Oxford University French Club at their annual dinner. The club is now the second largest in the University, being second to the Union Society.

⁂ ⁂ ⁂

M. Roubaud's Parisian Company has been acting *Le Gendre de Monsieur Poirier* and *L'Avare* at the Coronet Theatre with the intention of attracting students.

⁂ ⁂ ⁂

Dr. W. G. Hartog has been reading a paper before the Royal Society of Literature on 'George Meredith : France and the French.' The lecturer remarked that Meredith was thirty-four before he came under the spell of France. In spite of the fact that he was educated in Germany, no English writer had the same sparkling wit and quick repartee that were so characteristically French.

⁂ ⁂ ⁂

The death of Paul Déroulède took place at Nice on January 30. He was born in Paris in 1846. Émile Angier was his uncle. Founder of the League of Patriots, he was much before

the public in the Boulanger and Dreyfus episodes; but he is more likely to be remembered for his account of his adventures in the war with Germany and his patriotic songs.

⁂ ⁂ ⁂

Professor A. V. Salmon is delivering a course of lectures in French at King's College on 'The French Drama previous to the Classical Period.'

⁂ ⁂ ⁂

Subscriptions (6s. 3d. per annum, post free) to the new fortnightly French magazine *Messidor*, which we recommended last month, may be paid through—

Miss E. C. Stent,
Bedales School,
Petersfield.

Professor Savory has delivered a lecture at the Belfast College of Irish on 'The Consonant R in English.'

⁂ ⁂ ⁂

Young German lady (19), of good education and standing, desires post as companion or companion-governess from April in cultured English family. Small salary in consideration of good facilities for learning English. Write, Herrn Geheimrat E. Delbrück, Zehlendorf b/Berlin, Kleist-strasse 7.

⁂ ⁂ ⁂

Monsieur H. Dumont (80 Route de Darnétal, Rouen), Professeur à l'École Supérieure and Hon. Correspondent of the London Holiday Course, who is engaged on a work on *As You Like It*, would be pleased to receive for the Easter Holidays, at a very moderate figure, an English student interested in the question.

CORRESPONDENCE.

FOREIGN PROFESSORS.

I HAD not intended to take further part in this discussion. My attempt to raise the other side of the question has succeeded, I am glad to say, in evoking several expressions of opinion which are not violently tainted with *xénophobie*, and, above all, a thoughtful and convincing article by Professor Kastner. There I should be quite content to leave the matter were it not for a certain effusion over the signature 'Mercian,' which I cannot allow to pass without protest.

Previous letters have not been conspicuous by their spirit of toleration, and it has not a little surprised me to find that men of education could be annoyed at the discovery that there were two sides to a question and that other people dared to differ from their views. But this particular letter passes all bounds. Though there surely need be no personal element in a discussion of this sort, in which everyone has a right to his opinion, the writer aims simply at being vulgarly offensive—why, I cannot imagine. It is not surprising that he prefers to shelter himself behind a pseudonym, from which none too respectable hiding-place I invite him to issue forth.

I gather from his letter that he is young—a fact which, however, can serve only as a partial excuse for his ill-natured and ill-mannered remarks. For some reason of his own, he assumes that I belong to a bygone age. It may therefore surprise him to learn that I took my M.A. in French at London University as lately as 1912.

The offensive passages in his letter are not in any sense a contribution to the discussion, and I respectfully suggest that the editor would have been well advised to keep his pages unsullied by omitting them.

As I have been compelled to contribute further to this correspondence, I should like to point out to Professor Savory that, apart from the fact that the passages he quotes refer to the employment of foreign teachers in French *schools*, the argument which appeals to the example of France is a faulty one. There education is in the hands of and is organized in every detail, from University to *École maternelle*, by the State. Teachers of every grade are civil servants, are liable to military service, and must therefore, naturally, be Frenchmen. Above all—and this forms the chief argument of the writer he quotes—they are *estampillés* by the State, which has 'contrôlé leur savoir-faire et leurs études.' To teach English in an *école primaire supérieure* or in an *école normale* one must have gained the particular *certificat d'aptitude* for that specific purpose. For the *lycée* and the University the qualifications are equally definite and inexorable. Who, alas! can say what are the particular qualifications necessary in similar cases in England! It is still possible for the man who 'takes up' modern languages as an afterthought to qualify somehow—mainly by means of holiday courses and self-advertisement. Is it the case that English teachers of modern languages—even those occupying the highest positions—are all duly *estampillés?*

This agitation seems to me to be starting at the wrong end. What we need to do is to set our own house in order. I am not for a moment denying the fact that we have a number of men who are sound scholars, but, as I have already

remarked, their good work has received due recognition; the younger ones will no doubt enter into their own in time, if they are not too impatient. I cannot believe that an English body of electors would give preference to a foreigner *qua* foreigner.

S. A. Richards, M.A. (Lond.).

It is with great reluctance that I take part again, at any rate so soon, in the discussion on the appointments of foreigners to our Modern Language chairs. But as one who likes fair play quite as much as Professor Kastner does, I feel bound to reply to the last part of his contribution to the last number of this Journal.

Quite unintentionally, no doubt, Professor Kastner misrepresents me. From his quotation from my article in the December number, followed by the statement that 'in another part' of my article I 'lend countenance to the allegation that the French professors of Paris and elsewhere' are aiming at the virtual control of all the best posts open to teachers of French in Great Britain, it might be supposed that this 'malicious and utterly baseless accusation,' as he calls it, is brought forward in at least two distinct parts of my article, and consequently bulks largely in my argument. This is not so. The 'other part' of my article is, as a matter of fact, the preceding sentence, and the subject is not again touched upon. It has nothing whatever to do with my main argument, and was introduced merely to account for, and to some extent excuse, what had been termed the 'obtrusively trade-union savour' of some previous contributions.

Professor Kastner also seems to have read not only between the lines, but between the words, of this passage. I do not lend countenance to any allegation against 'the French professors of Paris and elsewhere,' or 'say' that they 'are aiming at blocking the way for Britishers.' What I did state is, that what is practically a State-supported trade-union is said to be aiming at the virtual control of the best posts over here—a suspicion which, whether baseless or not, certainly exists, and has affected unfortunately the tone of the discussion. I do not know why Professor Kastner expands my one word 'Paris' into 'the French professors of Paris and elsewhere'; by doing so he makes it appear as if I had expressed a distrust of the fairness of French professors in general. I have not, nor do I feel any. In fact, I have been impressed by the eminently fair and moderate attitude of all the foreign lecturers and professors (both French and German) with whom I have come in contact. And I must take this opportunity of disclaiming any personal application of what I wrote, or what Professor Kastner chooses to read into what I wrote. I think it extremely regrettable that Professor Lanson's name has been mentioned; and I fail to see any reason whatever for Professor Kastner's supposition that anyone blames him for having placed his services at the disposal of the Board of Advisors appointed by the University of London.

It is surely a curious assumption of Professor Kastner's that a lecturer in German at Birmingham University cannot be cognisant of anything that is done or thought outside the department to which he belongs. Of course he does not know on what authority I make my 'sweeping accusation,' any more than I know on what authority he calls it a travesty of facts. I certainly hope he is right in denying the existence of a tendency in France to exploit and more or less control the best posts in Great Britain; but he cannot deny that there are circumstances which appear to lend support to this idea, however it may have originated. There is the cumulative effect of cases in which Frenchmen have been appointed when competent British candidates have been available. There is the undeniable fact that Great Britain offers an open field and an easier and more lucrative career to Frenchmen than they can look forward to at home. It is ridiculous to see either malice or accusation in the suggestion that some of them feel tempted, and are encouraged and helped, to take advantage of this possibility of a career in this country. Indeed, it would be strange if this were not so. French professors have a duty to their own students which we cannot expect them to neglect. And, in consequence, the foundation in London of a French Institute, subsidized from Paris, is liable to be looked on with suspicion. Such an institution may be useful in training British teachers for the less important school posts, but will also be likely to introduce a staff of Frenchmen who will gain in London experience that will make them much more formidable competitors for our best posts than they would otherwise have been. These are not the only circumstances that lend support to my statement that British teachers have to fight against French influence exerted from Paris, and that feed the suspicion of a definite policy of securing for Frenchmen the best posts here. But I think they alone are sufficient to account for the suspicion, and justify my statement, if taken literally and not made to bear a personal construction.

I am sorry that Professor Kastner should have interpreted my article as a 'general censure of foreign professors.' My purpose was to put forward as unprejudiced a view as I could, and, if possible, direct the discussion towards the question of the ideal to be aimed at. Far from wishing

to censure the foreign professors at present holding chairs in our Universities, I quite realize that they have done and are doing valuable work for us. I have not the slightest animus against any one of them, and for some of them, whom I know personally, I have feelings of friendship and respect, even gratitude and admiration. I was concerned in my article less with the present, which we must take as we find it, than with the future, which we can to some extent influence.

Of course, I was well aware that, like any other British University teacher, I was laying myself open to insulting and offensive personalities from anyone ungenerous enough to indulge in them, or unable to distinguish between argument and personal abuse—that last resort of counsel for a weak case. Instead of retaliating, as it would be easy enough to do, I will ask Professor Kastner where criticisms and suggestions should come from, if not from those of us who have had long experience, and who think they see some of the defects of the present system? Whether we are suspected of having an axe to grind or not, it is our duty to express our opinion if we think we have one worth expressing. And I think it most unlikely that any one of us has taken part in this discussion without feeling that, in all probability, we should rather injure than advance our own personal interests by doing so.

In conclusion, I would suggest that Professor Kastner's phrase, 'malicious and utterly baseless accusation,' is even more applicable to his rather sinister reference to a suspected 'cabal of interested or disappointed partisans,' than to the passage in my article to which he takes exception. I can assure him that there is no such cabal with quite as much certainty as he assures me there is no foundation for my 'accusation.' In other words, I know nothing of any such cabal, and do not believe one exists. The widespread dissatisfaction with the present state of affairs is quite enough to account for the continuance of the agitation once it was started. What he objects to in the 'methods used' we cannot know unless he explains. There is nothing underhand about either signed contributions to educational journals or the appointment of a committee of inquiry (on which, by the way, the foreign element is well represented). Whether the agitation will lead to any good result remains to be seen; but, meanwhile, it is to be hoped that all who wish to express their opinions on either side may be allowed to do so without being accused of acting from unworthy motives.

FRANCIS E. SANDBACH.

NO ENGLISHMAN NEED APPLY.

[We have received under the above heading a vigorous letter, which we cannot publish *in extenso*, protesting against the conditions attached to the French Lectureship at Sheffield, and signed 'A Mere Spectator.' The writer draws particular attention to the following conditions:

'The appointment may be terminated . . . by *three months' notice*, expiring at the end of a University term.'

'Candidates are requested to send . . . the names of two *referees* (*sic*).'

'**Other things BEING EQUAL,** the Faculty of Arts is disposed to nominate a candidate *of French birth* for this post. He should be a *graduate in Honours* or possess a qualification not lower then (*sic!*) the License-ès-Lettres' (*sic*).

'The Lecturer has the option of joining the University *Superannuation* Scheme.'

He remarks:

Surely, sir, you ought to solemnly warn every English youth—happily there remain few who are so inclined—who thinks of professing modern languages in some University, of the *unspeakable* folly of trying to do so.

He points out sarcastically that Frenchmen who have neither an *agrégation* nor a *doctorat* and consequently cannot profess at home, may easily find a University post in this country.]

THE NEW PATHÉ FRENCH RECORDS.

As I have not hitherto seen any mention in your columns of the new French records recently produced by Messrs. Pathé Frères, I venture to call the attention of your readers to this new enterprise. The Pathé Company have now produced the whole of the five acts of *Le Cid*, and the whole of the three acts of the *Malade Imaginaire*, recited verbatim by the actors of the Comédie-Française. *Le Cid* has been recorded on seventeen and the *Malade Imaginaire* on fourteen double-sided discs, price 4s. each. The French Society of the University of Belfast have devoted two whole evenings to hearing *Le Cid*. On the first occasion Acts I. and II. were played, and subsequently the members heard the remaining three acts. The demonstration took place in the large French lecture-room, capable of seating at least 200 people. It was found that every word of the records could be heard most distinctly in all parts of the room, and everyone was delighted with the success of the performance. As for the quality of the recitations, it is enough to say that the part of Chimène was taken by Mdlle. Roch, that of Rodrigue by M. Alexandre, and that of Don Diègue by Paul Mounet, to show that the recitations are of a very high order.

I have also procured the records of the *Malade Imaginaire*, and hope to give a public demonstration of them very shortly. They seem to me to be as good as those of *Le Cid*. I think that all teachers of French should be grateful to Messrs. Pathé for these splendid reproductions. They seem to me quite invaluable as an aid to the teaching of correct intonation, the importance of which was so ably illustrated by Mr. Daniel Jones in his recent most interesting lecture at the annual meeting of our Association.

D. L. Savory.

COSMOPOLIS.

(*The Foreign Theatre Society.*)

The energy and enthusiasm of a single man, Signor Cucchiara, have created a small centre of European interests in an unpretentious building opposite the British Museum Tube Station in High Holborn. The objects of Cosmopolis are many and varied. It has its lectures and classes in French, German, Italian, and Spanish; it publishes a magazine, and does much to encourage interest in Continental art and literature. However, it is not this aspect of its life and energies of which I would speak. My object is to draw the attention of those who are interested in the study of modern languages to the fact that Signor Cucchiara has organized and carried out the scheme of an excellent little theatre, where he gives monthly performances of classic and modern plays in five languages—French, German, Italian, Spanish, and Russian.

The theatre is delightfully fitted up with a commodious stage, and *fauteuils d'orchestre* to seat up to the number of 250. French and German plays are given twice to avoid overcrowding. It is a society, and only members are admitted. The fee is one guinea per annum. On payment of an extra guinea a member has a right to a reserved seat. This subscription allows members to attend, if they wish, all performances.

The performances are in themselves admirable, as can be testified by the notices they have already received in such papers as the *Times* and the *Morning Post*. I myself have assisted at an interesting representation of *Britannicus* and Banville's charming play *Gringoire*. *La Vie Parisienne* and *Monsieur le Directeur* are examples of lighter French comedy that Signor Cucchiara has given. The same discretion in choice is exercised in other languages. I will quote only *Die Anna Liese* of Hermann Hersch and *La Gioconda* of d'Annunzio to reassure the sceptical.

Readers of the Modern Language Teaching will feel, I am sure, that this effort on the part of Signor Cucchiara deserves every encouragement, and it is natural this encouragement should come from those most concerned in the spread of foreign culture in England. I am convinced, too, that Cosmopolis fills a real need; and by its very cosmopolitan character does not enter into competition with those other institutions of a more restrained scope, whose aim is to spread the culture and art of a particular nationality. On the contrary, its success will mean their success.

J. K. R.

RAMSGATE HOLIDAY COURSE OF PHONETICS.

I have just read again 'Why Holiday Courses are not more useful' in the Delegates' Report published in Modern Language Teaching for March, 1913, and it has occurred to me that a few words about the Ramsgate Course of Phonetics may be helpful to English students and teachers who are really anxious to improve their French accent. This course, organized by the University of London, was held at the County School, Ramsgate, in August, 1912, and August, 1913. I have found that Mr. Daniel Jones' lectures on phonetics, and the corrections and explanations of faults of pronunciation given in the small reading classes, have been much more useful to me in teaching my pupils to produce French sounds than any lessons—private or in classes—which I have ever had. I feel sure that if more of the teachers of French in our schools who have not yet taken a course of phonetics were to go to the Ramsgate Summer School, the French pronunciation of our boys and girls would be very much improved. This course is also of great use to those teachers of English who have pupils speaking their own language with a provincial or Cockney accent.

The students at the course in 1913 numbered nearly 200, a large proportion of them being either French or German, so there was quite as much opportunity of hearing and speaking a foreign language as is given at the Continental Holiday Courses—far more, indeed, than at most of them, for almost daily walks and excursions were arranged, during which French or German was spoken half of the time and English the other half. Many of the students also exchanged lessons and conversation.

Mr. Norman, Assistant Director of the Course, takes great trouble to find suitable accommodation for everyone; and it is quite possible to avoid the 'trippers,' who keep more or less to the lower part of the town.

Clara Pember.

REVIEWS.

The Religious Philosophy of Rudolf Eucken. By the Rev. W. STUART MACGOWAN, M.A., LL.D. London: P. Nutt. Price 2s. net.

We had almost described Dr. Macgowan's short monograph as 'Eucken's philosophy while you wait,' were not such a title liable to be misconstrued as the reverse of complimentary; and our desire, on the contrary, is to be as complimentary as possible. The chairman of the Modern Language Executive appears to have accomplished the difficult feat of avoiding the obscure without falling into the platitudinous, and his ninety odd pages are a masterpiece of clear, concise, and cogent (we had almost added triumphant) exposition. Dr. Macgowan writes as a Churchman, and indicates at the outset where he differs from the philosopher on certain fundamental tenets. Having thus defined his *terrain d'entente*, he proceeds in the first chapter to outline Eucken's attitude towards dogma. We who are living in the twentieth century are witnesses of a revival of the old historic struggle in religion between the school of St. Thomas Aquinas, which, according to Gustave le Bon, represents the Latin spirit, and the scientific and inductive school of our great countryman, Roger Bacon. St. Thomas shut the door on progressive dogma in the Middle Ages, and the Council of Trent bolted and barred it. But *Fides*, being immortal, is always *quærens intellectum*, and the 'croyance' or the credo, in which it is imprisoned, is bound in the long run to burst asunder or undergo profound modification. Modernism may seem for a moment to be defeated, but its spirit is undying. And Science, which, in proud rivalry to Theology, has built for itself a regular set of counter-fortifications, is now gradually admitting that its own dogmas are not universal, but only valid within certain conditions—nay, more, that they are susceptible to change, and must even undergo it, if they are to maintain the wider validity, the incorporation of new society demands. And so whilom articles of faith in science have to be expanded and rewritten. It is only principles in their abstract sense which, like those of war, are eternal. Even in our very teaching we see the same evolution or revolution at work. Euclid, the former Bible of the mathematician, is dethroned, and the new geometry, which is taking its place, represents a restatement of much that was until recently regarded as fundamental and stratified in perpetuity. The teaching of Modern Languages, again, is undergoing a similar *Umgestaltung*. Old dogmas are being abandoned or restated, new articles of faith are being introduced, and a transvaluation of principles established. Moreover—and this seems one of the more important reasons—a more impartial study of the growth of early Christian dogma shows how in this case, as in science, dogma has slowly arisen out of a wild and luxuriant growth of poetry, surmise, and even legend. In fact, the general law seems to be that the scientifically minded stratify and complete the thought of the poets. Hence the moral of it all is that dogma is not immutable like a Platonic archetype, but a process, developing not merely by accretion, as the Roman Church believes, but by transformation also. Or, in other words, the *ἱέρα σοφία* is not created once for all, but proceeding.

En passant, we would add that we believe the falling off of congregations is not so much, as Eucken says, due to the lessening need that men feel of assembling themselves together, though doubtless the individualistic tendencies of the age have their share therein; but to the subtler sentiment of the difficulty of finding a common ground and platform. It is just this platform that Eucken hopes to find 'in the essential unity of spiritual life,' and the avenues to this state lie through the well-known Trinity of the good, the beautiful, and the true.

Dr. Macgowan's third chapter is devoted to the history of the evolution of the philosopher himself. His first loves were philology and history; the former is of interest in view of his forthcoming address to the Modern Language Association on Speech and Philosophy. Thence, through 'Basal Conceptions of the Present Day,' he passed to the spiritual position he now holds. He may, in fact, not unfairly be described, in words that are almost his own, as 'a continuator of Christianity.' With Plato, he believes the life of the Spirit is transcendental, but he also adds that it is immanent. From Aristotle, on the other hand, he learnt method. Space does not allow our summarizing still further Dr. Macgowan's happy summaries of Eucken's affinities with other great thinkers. In the final chapter Dr. Macgowan shows the scope and sphere of philosophy in religion according to Eucken. The mystic alone has no need of philosophy; his experience is immediate. But the great majority are no more born full-blown 'religionists' (to coin a term) than they are born athletes. They need training (*ἄσκησις*), by example, by exercise, and by precept, and the function of reason is to explain and interpret. It supplements intuition and confirms it. It helps not only individuals to understand one another, but interprets the wisdom of the past to the mentability of the present. If love is the lowest

common multiple of humanity, reason is the greatest common measure, and reason, according to Eucken, should always be ready to revise its conclusions. In fact, it is only eternal in virtue of this quality. It is the spirit that restates. We can cordially recommend Dr. Macgowan's book as the best schoolmaster we know to lead men to Eucken. C. B.

Zwei Novellen. By GOTTFRIED KELLER. Edited by HERBERT Z. KIP, Ph.D.
Iwan der Schreckliche. By HANS HOFFMANN. Edited by C. M. POOR, Ph.D.
Else von der Tanne. By WILHELM RAABE. Edited by S. J. PEASE.
Die Judenbuche. By ANNETTE VON DROSTE-HÜLSHOFF. Edited by E. O. ECKELMANN.
Agnes Bernauer. By FRIEDRICH HEBBEL. Edited by C. VON KLENZE, Ph.D.

These volumes are the first of the series of German texts to be edited under the general supervision of Dr. Julius Goebel, of the University of Illinois, and published by the American Branch of the Oxford University Press. The editing follows familiar lines. An introduction precedes, and notes and vocabulary (except in *Agnes Bernauer*), follow the text. The notes are commendably brief and businesslike, and, in the volumes of fiction at least, generally adequate. In some cases German technical terms need more explanation than is given. Such entries in the vocabulary as 'der Schulrat, Board of Education, School Commissioner; der Kommerzienrat, Councillor of Commerce,' are either misleading or unintelligible. It is a mistake, too, in our opinion, to give every compound and derivative in the vocabulary. To enter 'Sonntag,' 'Sonntagabend,' 'sonntäglich,' 'Sonntagnachmittag,' 'Sonntagsrock,' each one with its meaning, is to waste space and kill thought. The introductions are serviceable, but some of them force the note. Literary criticism for boys and girls may well err on the side of appreciation, but the editor of the *Die Judenbuche* passes all bounds. It is absurd to talk about such a story as if it were one of the world's classics. We must add that, if the managers of the series wish to make their books acceptable in England, they must pay a little attention to English prejudices in the matter of language. Such expressions as 'offset the humiliation,' 'portentous of the coming catastrophe,' 'medium sin' (for *Mittelsünde*), 'collateral for the money he borrowed,' 'juror' (in the sense of 'jurist'), 'deeded' (for *verschrieben*, in the sense of 'assigned by deed'), 'the petitioners blenched before him,' sound strange to our ears.

To an English edition of *Agnes Bernauer* we should like to give more space than is at our disposal. Hebbel's dramas are but little known in this country. Probably they will never be popular either here or elsewhere. The German critic, Bulhaupt, says *Agnes Bernauer* is defective because the heart does not get its rights. This is no doubt the view of the generality, who leave their reasoning selves at the door when they go to a theatre, and take in only their emotional selves; or, to put it in another way, who expect to find the real world shut out and themselves transported into a world of romance when the curtain goes up. When love and politics come into collision, we resent the victory of politics. But Hebbel's sense of truth was too strong to allow him to bo swayed either by conventional feeling or by any care for the sympathy of his audience. *Agnes Bernauer* is one of those tragedies which are based on conflict of right with right, which Hegel says is the supreme tragic conflict. Here are no evil passions, only, as in Kleist's *Friedrich von Homburg*, the generous feelings and impetuosity of youth in collision with the interests of the State, as understood by the gravity of age. But Hebbel was more reckless of the feelings of his audience than even Kleist had dared to be. Kleist's hero at least committed a fault and had defects of character; Hebbel's heroine consciously committed no fault and was wholly lovable. But Kleist saved his hero and Hebbel killed his heroine. Such a play undoubtedly needs an introduction when presented to English readers who have been brought up on Shakespeare, and Dr. von Klenze has done this part of his work well. In the notes, serviceable as they are, we think he might have given a little more rein to his scholarship. The formation of such words as *herumhantierte*, *Aberacht* might well be explained. Against '*Reichsvogt*, lit. Steward of the Empire. Translate *Emperor*,' we protest. This is translating to the gallery. Finally, the printing is hardly worthy of the Oxford Press. We have counted nine serious mistakes in the text of the play. Despite these blemishes, however, the edition will, we doubt not, be found very useful to anyone who wishes to make a serious study of the play. G. F. B.

Neuenglisches Aussprachewörterbuch, mit besonderer Berücksichtigung der wichtigsten Eigennamen von Dr. M. M. ARNOLD SCHRÖER, ordentlicher Professor an der Städtischen Handels-Hochschule in Köln, Lex. 8°, 523 Seiten. In Leinwand gebunden. M. 4.50.

This is practically a pronouncing dictionary only; and although the German equivalent is given to each word, no attempt is made to give idiomatic uses. The author, Professor Schröer, has made a thorough study of English pronunciation. His attitude towards it, as given in his

recent article, 'Das Problem und die Darstelling des "Standard of Spoken English" vom Standpunkte des Sprachgeschichte und des Praxis,' was criticized in our December number (1913) by Professor Wyld in his article 'Standard English and its Varieties.' Dr. Schröer's work has been thoroughly and carefully done. The pronunciation indicated is that of the careful speech of educated Southeners. *Absorb* is represented by æbsɔ:b, and not by əbsɔ:b, as in Jones and Michaelis. *What* is given as hwɔt, and not wɔt. The latter is the usual pronunciation in the London area. The symbols employed are not those of the I.P.A. The words are arranged in the usual orthographical order, a more convenient one for the ordinary student. It should be stated, too, that the dictionary contains, not only present-day English, but also Biblical and Shakespearian words, as well as geographical and classical proper names.

Histoire illustrée de la Littérature française. Précis méthodique par E. Abry, C. Audic, et P. Crouzet, Agrégés des Lettres. 324 illustrations. 2e édition revue et corrigées. Pp. xxi+664. Paris: Henri Didier, Éditeur. 1913.

This attractive book has for its motto: *Minimum d'appréciation critiques; maximum de documentation.* For those English students—and they are many—who do not appreciate, or who can get little benefit from critical works like that of Lanson, it should prove of great value. The important facts of each movement are clearly set out, and its historical and social setting is carefully marked. At the end of each section the authors give a short list of the works of reference necessary to a full understanding of the period. The illustrations, too, are very helpful, and in this respect the book might be described as a miniature *Petit de Julleville.* We can thoroughly recommend this work.

A German Phonetic Reader. By Alfred Egan. University of London Press.

This is one of the *Phonetic Readers* edited by Mr. Daniel Jones, and is done with the scientific accuracy and care which characterize the series. With a few exceptions, the pronunciation indicated is that of the German stage. Three styles of speaking are given. Part I., where we have the careful conversational style, or that used in reading aloud, is divided into two sections to indicate the two ways of pronouncing g. Part II. illustrates two styles of rapid conversation with and without contractions. Part III. is the style used in recitation or reading in public. There is a vocabulary, giving both the ordinary and phonetic spelling as well as the English meaning. The book can be thoroughly recommended.

Poèmes et Chants de France. Recueillis par W. M. Daniels et René Travers. Pp. 181. Harrap. Price 1s. 6d.

This is a good selection, of which many are copyright. The first twelve are accompanied by the air in ordinary notation. There are twenty pages of translations in metre, some of which have appeared in the *Journal of Education.* The *Avant-propos* gives useful information on versification and reading. There is a French-English vocabulary.

Histoire de France: I. Les Premiers Français. By Alec Woolf. Illustrated. Dent's Modern Language Series.

This reader, which contains a *questionnaire,* and exercises on grammar, vocabulary, and composition, will be welcomed by those who think that history might often be taught at the same time as the study of the language. This is a step in the right direction. The correlation of history, language, and literature, is one of the questions of the day.

Der Zuave. Adapted from *Ein Schloss in den Ardennen.* Edited by G. T. Ungoed. Cambridge: University Press.

This is an elementary reader, is well printed, and attractively arranged. It is intended for use on the direct method, and has a *questionnaire,* good grammatical exercises, and subjects for free composition. At the end are short passages in phonetic transcript for reading and dictation. There is no vocabulary. It can be well recommended.

Elementarbuch der Deutschen Sprache. By A. Weiner-Spanhoofd. Pp. 287. Heath and Co. Price 2s. 6d.

This course is similar to the *Lehrbuch* published in 1895, but is intended for younger pupils. Each lesson has five parts: Development lesson, reading, grammar, vocabulary, and exercises. The preface gives instructions as to the use of the book, which is a mixture of the old and the new. Oral work precedes written work, and plays an important part in the system. The treatment of declensions is sound.

English Literature in Prose and Verse: Vol. I. *From the Beginning to the Fourteenth Century.* By Amy Cruse. Pp. 111. Price 1s.

Vol. II. *From Chaucer to Bunyan.* By Edith L. Elias, M.A. Pp. 224. Price 1s. 3d.

Great Names in English Literature: Vol. I. *From Chaucer to Bunyan.* By Edith L. Elias, M.A. Pp. 244. Harrap. 1913. Price 1s. 6d.

This is a new series of English literature. The first two volumes consist of extracts from authors—modernized until Chaucer. The third volume is a short history of English literature to accompany the second volume of extracts. They should suit the upper forms of girls' schools, where adequate time is given to the study of literature.

SCOTTISH MODERN LANGUAGE ASSOCIATION.

A MEETING of this Association was held in the University of Glasgow on Saturday, February 28, Mr. J. M. Moore, President, in the chair.

A paper was read by Miss A. L. Anderson, of the German Department, Edinburgh University, on 'Shakespeare as an Educational Factor in Germany.' Shakespeare, Miss Anderson said, was practically unknown in Germany for a century and a half after his death. His plays had, indeed, figured in the repertory of the strolling English players who visited Germany in the seventeenth century; but when his works became known later it was owing to other causes—literary criticism with Lessing in the middle of the eighteenth century; translation of his works, especially by Schlegel and Tieck; and the actual performance of his plays on the German stage.

The reform of the German *stage* was brought about by Lessing, who set Shakespeare in the place of the French dramatists, finding in him a kindred Germanic spirit. From the time of Lessing to the present day Shakespeare has held sway in the German repertory theatre. In 1912 no fewer than 1,156 performances of Shakespeare's plays took place in Germany, and in the number of actual performances he is now second only to Schiller. The German municipal theatre supplies citizens continuously with true artistic drama, and allows the theatre to act as an educative centre of the highest importance.

In German *schools* Modern Language teaching enables scholars to read the plays in the original. The general educative value of Shakespeare, however, is much higher than the mere disciplinary value, for the scholar learns to penetrate into the world of human nature depicted by Shakespeare.

The study of English at German *Universities* has to a great extent grown out of the interest for Shakespeare. In 1864 a Students' Society was founded in Halle for the sole purpose of studying and discussing Shakespeare. He has been studied by German philosophers, psychologists, jurists, and medical men, each from his own point of view. The German Shakespeare Society, which meets once a year in Weimar and publishes a *Jahrbuch*, has done much to spread his influence.

The German *language* has been augmented through the translations of Shakespeare—*e.g.*, the present usage of *Heil* (cf. *Macbeth*)—and he is as much quoted in Germany as in England.

The *German Shakespeare* is curiously different from ours. He is more modern in language, owing to the translation; he is more natural, owing to the simple unaffected manners of the Germans. The Englishman lays more stress on Shakespeare's wisdom, the German on his passion. Shakespeare is a permanent British ambassador in Germany, and his mediation is of lasting effect.

Miss Anderson's interesting paper was commented on by Dr. Schlapp, who added some amusing personal reminiscences of the Shakespeare Society's meetings in Weimar.

The next business was a discussion of proposals for the *exchange of pupils*. Regret was expressed that the arrangement entered into with the (English) Modern Language Association had last year failed to produce a single French pupil to take advantage of excellent offers made by families living in Scotland. It was therefore resolved that the Scottish Modern Language Association should take independent action, and also that individual members should communicate personally with French friends, particularly with *professeurs* in the north of France.

It should be added that there was some talk of *affiliation with the Modern Language Association*, but it was held that, the educational system of Scotland being distinct from that of England, the aims and objects of the two Associations did not coincide sufficiently, and that better work was done when each Association confined itself to its own sphere. On the other hand, it was resolved that efforts should be made to extend the circulation in Scotland of MODERN LANGUAGE TEACHING as the organ of public opinion in Modern Languages.

The Scotch Education Department's Report on Secondary Education for the Year 1913 was next discussed in so far as it concerns Modern Languages (pp. 39-49). Mr. Craig (Arbroath) pointed out that the Report neither emphasized sufficiently the fact that the task of the Modern Language teacher was in many respects heavier than that of his colleagues in other subjects, nor fully appreciated the difficulty of making clear the general meaning—*e.g.*, of a fable of La Fontaine—to pupils whose attention was distracted by the difficulties of the language.

Mr. Craig (Ardrossan) deplored the lack of grammatical knowledge among the present generation of children, who did not appear to have acquired in English even rudimentary notions of grammatical relationships, such as 'subject' and 'predicate'; and he maintained that the general inaccuracy stigmatized in the Report was not peculiar to French and German. While they cordially approved of the system, now in vogue, by which the teacher's estimate was considered as a factor in determining passes and failures, he

thought that the practice was confined too exclusively to Leaving Certificate candidates, and that the case of Intermediate candidates was not looked into closely enough by the visiting inspectors.

Miss Tweedie expressed the opinion that the inaccuracy complained of was largely confined to Intermediate candidates, and disappeared at a later stage. It was frequently due to temporary mental fatigue and overwork, and to the custom, especially prevalent in girls' schools, of beginning French at the age of nine. Her experience was that information acquired at that age was apt to be permanently inaccurate because of the inevitable lack of grammatical principles. Many pupils never unlearned such original errors. Words and rules learned at a later age were less likely to be the subject of inaccuracy.

Mr. Keen regretted in the Report the value attached to translation into English at an early stage. Most teachers now preferred to keep English in the background, as distracting the beginner's mind from French idiom.

M. Martin said that parents whose children were being educated in our schools found it difficult to trace any guiding principles in grammar as at present treated. It was no doubt this state of matters which explained the tenor of certain passages in the Report and of the remarks of previous speakers. He pointed out that the choice of books, to which exception was taken in the Report, was in great part determined in the upper classes of the schools by the syllabus of the University preliminary examinations. He advocated the adoption of a general programme in Scottish schools.

Dr. Ritchie supported M. Martin's proposal. At present what was called 'French' was often one thing in one school and another elsewhere. Before they could make further progress it would be necessary to define more precisely their aims and objects. He wondered if it were really possible, as the Report seemed to hope, to reconcile the legitimate claims of grammatical accuracy and of oral proficiency within the present limits of the school time-table, and without placing an intolerable burden on teachers and scholars. If the final object were commercial utility, Spanish had greater claims than either French or German; if it were fluency, they must remember that in outlying schools the great majority of the pupils would in the ordinary course of events have little use for this. It would now be useful to state clearly how much could profitably be attempted in schools, at least on general lines.

In summing up on the debate, Mr. Moore commented on the fact that all the speakers had shown general satisfaction with the Report, and were unanimous on the necessity of basing French and German studies on sound training in grammar. At the present stage a discussion on aims and objects, with a view to the production on general lines of a feasible programme of study in schools, was advisable. It was unanimously agreed that such a discussion should take place at an early meeting of the Association.

MODERN LANGUAGE ASSOCIATION.

MEMORIAL FROM THE MODERN LANGUAGE ASSOCIATION TO THE SECRETARY OF STATE FOR THE COLONIES REGARDING (1) THE SPELLING OF THE HAUSA LANGUAGE, AND (2) THE DESIRABILITY OF TRAINING IN PHONETICS FOR THOSE PROCEEDING TO CIVIL SERVICE APPOINTMENTS IN AFRICA.

To the Right Honourable the Secretary of State for the Colonies.

SIR,—(1) We are informed that the Government have under consideration the revision of the Romanic spelling of the Hausa language of West Africa.

We should like to urge that if a revised system of writing is to be adopted for Hausa (or any other language not possessing at present a fixed system), it should be based strictly on the principle, 'one sound, one symbol.'

We would also recommend that in cases where the ordinary letters of the Roman alphabet are insufficient for representing the language in accordance with this principle, these letters should be supplemented by those of the alphabet of the International Phonetic Association.

(2) We wish further to urge the desirability of a training in phonetics on the part of those proceeding to Government appointments in Africa.

We would call the attention of the Government to the excellent results obtained by the application of phonetics to the teaching of European languages in our Universities and secondary schools.

The attitude of the Board of Education in regard to this use of phonetics is shown by paragraphs 36 and 37 of Circular 797 (a Memorandum on the Teaching of Modern Languages, issued in 1912). A copy of this memorandum is enclosed.

We are strongly of opinion that a similar use

of phonetics would enable those proceeding to Africa to learn to speak the native languages far more easily and far more accurately than is possible at present.

We have the honour to be,

Your obedient servants,

(*Signed on behalf of the Modern Language Association*),

W. S. Macgowan,
Chairman of Committees.

G. F. Bridge,
Hon. Secretary.

A special meeting of the Executive Committee was held at University College on February 20, to consider the arrangements for the meeting which Professor Eucken had been invited to address and the dinner to be given in his honour.

Present: Rev. W. S. Macgowan (chair), Messrs. Brereton, Hutton, D. Jones, Twentyman, and the Hon. Secretary.

Apologies for absence were received from Messrs. Cruttwell, Payen-Payne, Rippmann, and Miss Batchelor.

After a statement by the Chairman, to the effect that a Joint Committee of the friends and admirers of Professor Eucken was being formed to promote the dinner, it was resolved—

(1) That the Chairman and Mr. Brereton be the representatives of the Association on the Dinner Committee.

(2) That the Association do guarantee half the deficit on the dinner up to a limit of £5.

As regards the meeting, it was agreed that it should be held at 8.30 p.m. on Friday, May 29; that it should be followed by a reception; and that persons not members of the Association should be charged 2s. 6d. for tickets, such charge to include refreshments.

Mr. Brereton was added to the Sub-Committee for the meeting.

The ordinary monthly meeting of the Executive Committee was held at the College of Preceptors on February 28.

Present: Rev. W. S. Macgowan (chair), Messrs. Allpress, Brereton, Cruttwell, Fuller, Hutton, von Glehn, D. Jones, Payen-Payne, Rippmann, Twentyman, and the Hon. Secretary.

The Finance Sub-Committee submitted an estimate for the year, showing an estimated revenue of £363 15s. and an estimated expenditure of £364. The estimate was adopted.

On the recommendation of the same Sub-Committee it was resolved that when a sub-committee proposes to ask for a grant for any purpose, a note of the sum suggested and the object for which it is required should be sent at once by the Hon. Secretary of the Sub-Committee to the Hon. Treasurer, with a view to the latter submitting it to the Finance Sub-Committee.

It was also unanimously resolved that members of committees should in future pay for their own teas.

The officers and Mr. Allpress were appointed a sub-committee to consider the interpretation and incidence of Rule 2 and necessary revisions in other rules.

The following resolution passed by General Meeting was then considered: 'That in the opinion of this meeting it is desirable that the General Committee should consider the question of the correlation of the teaching of history with that of the modern language concerned.'

The following were appointed a sub-committee to report on the matter: Miss Ash (convener), Miss Batchelor, Rev. J. H. Chaytor; Messrs. Hutton, Kirkman, Kittson; Professor Milner-Barry, and Mr. C. G. Steel.

The Hon. Secretary presented a Report on the Conditions for Registration.

[At this point Dr. Macgowan had to leave, and Mr. Hutton took the chair.]

The following resolutions were passed: 'That this committee urges upon members of the Association the desirability of their taking an early opportunity of applying for registration. That this resolution be sent to all members with the Annual Report.'

The Hon. Secretary reported that 717 copies of the appeal to join the Association had been sent to Modern Language masters, and that women teachers would be circularized as soon as possible.

The memorial to the Colonial Office, which appears in another column, was presented by the Hausa Script Sub-Committee and approved.

A letter from the Teachers' Guild respecting a meeting to be held to consider the formation of a Society of Education was read. Dr. Macgowan and the Hon. Secretary were deputed to attend the meeting as representatives of the Association.

M. Hanotaux, the distinguished French publicist, was elected an honorary member of the Association.

The following fourteen new members were elected on February 28:

W. Alexander, B.A., Westbury, Hornsey Lane, Highgate, N.

S. S. Anderson, M.A., Daniel Stewart's College, Edinburgh.

P. J. Auger, M.A., Holt Secondary School, Liverpool.

Albert Bégouen de Meaux, B.-ès-L., B.-ès-Sc., Harrow School.

Miss J. E. Crowther, Mexborough Secondary School.

Miss M. V. Dodgson, Duchess's School, Alnwick.

Miss Ethel Dutton, B.A., Secondary School, Ashton-under-Lyne, Lancs.

Miss Harriet M. Fletcher, B.A., Whalley Range High School, Manchester.

Miss F. T. Jameson, M.A., County Secondary School, Dalston, N.E.

Robert Ivor Jones, M.A., West Monmouthshire School, Pontypool.

A. B. Lloyd-Baker, B.A., Junior House, Cheltenham College.

O. H. Prior, D.-ès-L., Rugby School.

Miss Helen Terry, Southboro' House School, Putney.

Miss E. M. Wadsworth, B.A., Edenthorpe, Meads, Eastbourne.

EDITORIAL NOTES.

Sub-Editors: Miss ALTHAUS; Mr. H. L. HUTTON; Mr. HARDRESS O'GRADY; Mr. DE V. PAYEN-PAYNE; Dr. R. L. GRÆME RITCHIE; Miss E. STENT; Professor R. A. WILLIAMS.

THE Editor hopes that contributors to the Professors of Foreign Languages Discussion will be as brief as possible by sticking closely to the point, by a sparing use of red herrings, and by avoiding the expression of personal feelings, whether of likes or dislikes. He is anxious that the discussion should not continue beyond the April or June number.

All contributors are requested to send in matter by the 24th of each month, if publication is urgently required for the issue following.

MODERN LANGUAGE TEACHING appears eight times yearly, viz., on the 15th of February, March, April or May, June, July, October, November, and December. The price of single numbers is 6d.; the annual subscription is 4s.

Contributions and review copies should be sent to the Editor of MODERN LANGUAGE TEACHING, Cuilrathain, Harpenden, Herts.

The Journal is sent free to all Members of the Association, but those whose subscription for the current year is not paid before July 1 are not entitled to receive it.

The Annual Subscription to the Association, payable on January 1, is 7s. 6d., and should be sent to the Hon. Treasurer, Mr. H. M. Cruttwell, Byron Hill, Harrow.

Applications for membership should be addressed to the Hon. Secretary, Mr. G. F. Bridge, 7, South Hill Mansions, London, N.W.

The attention of Teachers is drawn to the collection of French and German School Books, carefully selected by a Sub-Committee, and known as the Travelling Exhibition. It may be inspected on applying to Mr. Twentyman, Board of Education, Whitehall. A Catalogue (sent *gratis* to members) has been issued of all sections except Reading Texts, of which a separate and minutely detailed list is being prepared. For particulars of conditions on which the Exhibition may be loaned apply to Miss Hart, as below.

Communications on the under-mentioned subjects should be addressed to the persons named:—

Exchange of Children: Miss BATCHELOR, Bedford College, Regent's Park, N.W.

Magic-Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E.

Residence Abroad (Women): Miss SANDYS, 30, East St. Helen's, Abingdon; **(Men)**: The Hon. Secretary.

Travelling Exhibition: Miss HART, County Secondary School, Sydenham Hill Road, S.E.

Correspondence on all other subjects should be addressed to the Hon. Secretary.

EUCKEN DINNER.

THIS takes place, as we announced in our last issue, at the Savoy Hotel on Thursday, May 28, at 7 for 7.30 p.m. Professor Eucken, who will bring his wife and daughter with him, will be the guest of the evening, and it is hoped that all the speeches will be over by 10.30, so as to enable a short reception to be held.

Amongst those present will be His Excellency the German Ambassador, Lords Bryce and Weardale (President of the Modern Language Association for 1913), the Right Rev. Sir William Boyd-Carpenter, D.D. (in the chair), Sir Henry Miers, F.R.S., D.Sc., etc. (our President for 1914), Sir W. Robertson Nicholl, LL.D., the Dean of St. Paul's, and others.

Application for tickets (12s. 6d., exclusive of wine) should be made to the Eucken Dinner Committee, care of Williams and Norgate, 14, Henrietta Street, W.C. It is hoped to allow early applicants for tickets to invite one guest, and also to send out about the beginning of May a card giving fuller details to every member of the Association resident within the British Isles.

EUCKEN LECTURE.

Professor Eucken's address will be delivered at Bedford College on Friday, May 29, at 8.30 p.m. The subject will be "Philosophy and Language." The meeting will be followed by a reception. Admission by ticket, including refreshments, free to members, 2s. 6d. for others. Application for tickets must be made by members as well as by others to the Hon. Secretary, 7, South Hill Mansions, Hampstead, N.W., and applicants should state whether they intend to stop for the reception.

MODERN LANGUAGE TEACHING

THE OFFICIAL ORGAN OF THE MODERN LANGUAGE ASSOCIATION

EDITED BY J. G. ANDERSON

VOLUME X. No. 3 April, 1914

ELOCUTION AND VOICE PRODUCTION.

A GREAT deal has lately been said and written about how the English language should be spoken. The decadence in the speaking of English is something that all thoughtful men and women must regret, but that this decadence exists I fear we must all admit. It is with a sense of pleasure and, alas! a shock of surprise that one hears nowadays really well-pronounced English together with a pleasing voice as we go about this land of ours. Why? Because people so rarely train the ear. They do not realize that it is not only for music that the ear requires cultivation. Some people do not even admit that the ear can be cultivated. 'Unless you are born with a true ear, what is the use of learning to sing or play the violin?' they say. What nonsense! Is a man born a runner? Does he not have to cultivate the power of running, and train his limbs carefully? An ear can be cultivated as much as any other member, and how much pleasanter for the people who have trained ears if those they have to listen to have trained ears also! what an improvement in voices and intonation, what an improvement in speaking, and how public speakers and preachers would gain in power! Have we not all fallen into the fallacy of thinking a great speaker must be a pastmaster of his subject, and forgotten that among his audience there is very likely someone whose knowledge of the subject is far deeper, but who cannot 'speak' to his fellow-men? We cannot impress others unless we know and realize the subtle changes required to bring out all the points of our speech. Some people think that by emphatically shouting they can impress an audience. They generally do for, say, about five minutes, and then an imperceptible sense of weariness comes upon their listeners, for the simple reason that it is impossible to sustain a succession of emphasis without sameness. It is variety, introduced judiciously with cultivated power of voice management, that sweeps away the sense of effort and monotony, and leaves the speaker and his listeners free to think of the subject discussed. And how is this to be obtained without training the ear to judge which is the right or which is the wrong way to vary speech—not speech for the sake of talking, but for the purpose of conveying thought and enthusiasm for what is being spoken?

There are many people who would be much offended if they were told that they spoke 'Cockney,' yet how can they pro-

nounce their vowels correctly with their lips stiff and straight? A trained ear would detect the fault at once. In many books on elocution there are pictures of the mouth showing the position in which the lips should be when speaking the vowels. Let anyone test these pictures in front of a looking-glass, listening carefully; then say the same vowels with the lips straight and stiff. It will be found that when the lips are in the correct position the vowels have a much fuller and more pleasing sound.

Then take the words ending in 'ct,' such as 'effects,' and observe the general pronunciation; you will then notice how many leave out the final 't' when it is followed by 's.' This is not uncommon even with well-educated people: 'd' is often pronounced as 't' at the end of a word, especially by singers, yet for 'd' the tongue should touch the centre of the roof of the mouth, and for 't' it should touch half-way between the centre of the roof of the mouth and the teeth. A lisp is caused by the tongue being too forward and touching the teeth. The cultivated ear can enable the speaker to detect these and many other defects, which can be easily corrected. The 'd' is also often mispronounced as a 'j' in such words as 'duke' and 'due.' Then 'recognize' and 'secretary,' why not pronounce them as they are spelt? Yet one hears 'reconize' and 'seketary' even among the educated. Words such as 'power,' 'bower,' should be given their two syllables. Personally I like 'our' and 'hour' pronounced as two syllables also, as it is then much easier to make them carry. Of course, English is difficult for a foreigner. One realizes this when one thinks of words like 'plough' rhyming with 'how,' and 'bow' rhyming with 'dough,' and yet 'plough' and 'dough' not rhyming with each other. A child learns these things unconsciously, but how can a child learn a pure enunciation when surrounded by teachers and others who have not cultivated their own powers of discernment, and are unconscious of their own defects?

Besides pronunciation of the words, so much can be done by the tone of the voice. Much good effect can be made by getting the meaning of the word into its sound; thus the word 'quick' should be spoken in a sharp, decisive manner, whereas 'slow' would naturally fall on a lower tone of voice and be spoken slowly. It is a most interesting and instructive study thinking out the appropriate ways of speaking words. A written article on the subject would be almost endless.

A very good example of what I mean in this respect occurs in E. Nesbit's well-known poem 'The Ballad of Splendid Silence,' viz., in the words 'My sweet sweetheart' which are often said thus, 'My sweet sweet heart,' making the 'sweet' in each case an adjective, whereas the first 'sweet' is an adjective which requires speaking slowly on the raised and accented tone, and the second 'sweet' partaking of the tone and time of 'heart' (which will be lower and faster), and thereby forming the noun.

There are many ways of accenting, and accent is one of the greatest helps in making the voice carry.

The most usual way to accent is by pitching the accented word higher than the others in the phrase. Here, again, is the cultivated ear essential, for if a false intonation be given it may not only alter the sense, but the most serious subject may be turned into ridicule. There are other means of accentuation, such as placing an emphasis on a word, making a pause before or a pause after a word. All these require judgment and a well-trained ear to distinguish which is the most effective means of accentuation. Time (not only as regards rhythm) has to be gauged by ear, for words must have their time value quite as much as notes

in music have theirs. Now as regards voice, even the most disagreeable can be improved, but only by the help of someone who has a thoroughly cultivated ear—one who can feel what is required to alter a bad tone into a good one. I do not mean necessarily a musician, because some musicians have an ear cultivated only for music.

Now I am going to say what may be considered heresy by many. I do not consider it necessary or even advisable to study the physical construction of the voice box to produce a good result. Do we study the muscles of the legs before we begin to walk? Do we stop to think what muscles are at work when we use our hands and arms? or do we learn how the brain works before we use it? Absurd! then why learn the use of the vocal organs before using them? Train the ear to listen and thus obtain the best sounds produced in the easiest way, and the result will not be far wrong.

The voice must be pitched well forward, but not too forward or it will sound hard. For instance, the middle notes of the voice, both in speaking and singing, should be placed, as it were, just behind the top front teeth. The chest notes should be allowed a free passage through the throat from the chest, and the head notes produced, as in humming, at the top of the head; not forward, or they become hard. By a free passage through the throat, I mean the throat should not be contracted nor should the tongue be stiffened up, as this will prevent the voice carrying. This stiffening up of the tongue is a most common fault, and produces an effect similar to that of contracting the throat, and is therefore often called a 'throaty' voice. It is fairly easy to cure if the cause is recognized.

A correctly placed voice, such as I have described, carries well both for singing and speaking and with no effort unless it is hampered by another fault, which is one often passed over, as it can be sometimes so slight as to be hardly noticeable, but yet even then makes all the difference between good voice production and bad. There are many people who speak through their nose, which is very disagreeable, and their voices carry very far; but there are others who without any physical defect do not use their nose at all. This is the fault to which I referred as being so often passed over. In most cases it makes the voice sound as if the speaker had a slight cold in the head, but, as I have said, it is often hardly noticeable, yet the ear ought to be capable of detecting the lack of tone which results. Here again is a practical instance of the value of ear cultivation. I ought to say a few words with reference to breathing. The lungs should be expanded and well filled, but the pupil should be taught to exhale as easily as to inhale. I have come across pupils who have been taught so much about inhaling deeply that they were quite unable to get rid of their breath in a slow and easy manner, and the result was a very laborious style of singing. Others, again, waste their breath by exhaling too fast and therefore lose tone.

The subjects of elocution and voice production cover so much interesting ground that the more one studies them the more one feels the teaching of these subjects has not yet attained perfection, and it seems to me perfection will not be attained until the part played by ear cultivation is more appreciated. Would it not be better in examinations (instead of asking theoretical questions from students' manuals) that ear tests should be made and students' originality brought out by their being invited to show from their own ear cultivation how to avoid the defects of speech and voice management which are now spoiling our beautiful English language and bringing about its decadence.

MARGERY DALE.
(*Blackheath Conservatoire of Music.*)

FRENCH POETRY.

THE second edition of Professor Grammont's work on *Le Vers Français** has recently appeared. This is not a treatise on French versification, but is devoted to an inquiry into the artistic side of poetry, harmony, and means of expression. It will also be found valuable as an adjunct to any treatise on the subject of French verse, as it endeavours to explain the reason for the rules which govern the art.

The work was first published in 1904, but has now been rewritten in great part, and two entirely new chapters—II., IV. —have been added. The second chapter is devoted to *enjambement* and the *rejet*. Monsieur Grammont claims that the great poets only make use of the *rejet* to enforce attention on some particular idea, and that in reading verse, the pause at the end of a line should be rigorously kept, with the result that the *rejet* is expected by the ear, and hence receives the attention the poet desired.

'Tout à coup la nuit vint, et la lune apparut Sanglante.'—*Les Châtiments.*

The word *sanglante* owes its emphasis both to the pause after *apparut*, and also to the contrast furnished by the great drop in the voice. The famous opening lines of Victor Hugo's *Hernani*—

'Serait-ce déjà lui ?
C'est bien à l'escalier
Dérobé.'

—are approved of as being justified alike by the sense and the situation. *Dérobé* is the important word.

Chapter III. is devoted to the so-called *Vers romantique*. He shows that the *trimètre* has really existed since the seventeenth century, and he cites indubitable examples from Corneille, Lamartine, etc., of its use.

'Toujours aimer, toujours souffrir, toujours mourir.'—*Suréna.*

The *vers romantique* is more rapid by a fourth than the ordinary *vers classique*, and is destined to throw into relief all the ideas expressed in it.

From some points of view the most interesting chapter is IV. After a relentless taunt at the amateur phoneticians—'qui ignoraient ce que c'est qu'un vers français et ne savaient pas même se servir des appareils qu'ils avaient entre les mains'—he exposes the results of his studies on the *intensity*, *duration*, and *musical note* of the sounds in French verse. For this purpose he has made use of the well-known revolving cylinder invented by l'Abbé Rousselot. This machine records the vocal vibrations analytically, and hence it has been a comparatively easy matter to establish both the musical notes and the duration of the sounds. The calculation of intensity is much more complex, and Monsieur Grammont does not explain how he arrives at his figures, but he indicates that a full explanation of his processes will be forthcoming later. In any case, the results he arrives at are very striking, and cannot fail to be appreciated by anyone interested in the question of French rhythm, not only of verse but also of prose. As an example, six lines from Victor Hugo's *Napoleon II.* are taken:

Courbés	comme	un	cheval	qui	sent	venir	son	maître,
27	36	16	20	26	51	18	24	10 26 26 56 | 23
mi_2	$sol\sharp_2$	re_2	$sol\sharp_2$	$sol\flat_2$	lab_2	lab_1	sol_2	sol_2 la_2 re_2 la_2
13	18	11	11	11	19	3	8	9 16 12 36

Ils	se disaient	entre	eux :	Quelqu'un	de	grand	va	naître.
19	19	18	30	42	69	26	28	11 61 26 104 | 21
mi_2	$fa\sharp_2$	la_2	lab_2	fa_2	lab_2	$fa\sharp_2$	$sol\flat_2$	lab_2 $la\sharp_2$ sol_2 $sol\flat_2$
4	8	16	25	6	31	8	10	19 36 7 21

The first line of figures gives the duration of the vowel sounds in centiseconds, and the third line represents the intensity. The most important general results arrived at are:

The intensity always increases from

* Grammont, Maurice: *Le Vers Français, ses Moyens d'Expression, son Harmonie.* Deuxième édition refondue et augmentée. Pp. 510. Paris: Champion, 1913.

the beginning of a rhythmic group to the end:

qui sent venir
3 8 9 16

The tonic syllable has always the longest duration of its group. Maxima of intensity are often coincident with maxima of musical note and of duration, but this coincidence is not necessary. There is no fixed ratio between them. It is well to have these three elements of speech sounds at last clearly distinguished from one another on a scientific basis. Only quite recently a famous French professor declared that the tone at the end of a phrase was raised, when in reality the note was lowered and the intensity increased.

The fourth chapter concludes by an inquiry into the rôle played by consonants as a means of expression. These are found to produce their effects chiefly by the duration of their implosion. In the line,

'Le jeta mort à terre et s'envola terrible,'

the *t* of *jeta* was only found to last eleven centiseconds, while that of the important word *terrible* enforces the attention of the ear by a duration of twenty-eight centiseconds.

This work does not seem to have been yet touched by any other inquirer.

In the chapter (V.) devoted to the *vers libre*, Monsieur Grammont pays much attention to its prince, La Fontaine, and by comparing him with Lamartine, Régnier, and others, shows his supremacy in metrical art. He lays down the dogma that a change of metre is only justified by a change of idea, and that this idea is forced upon our attention by the contrast so afforded to the ear.

A perusal of Part II., on sounds considered as a means of expression, makes one regret that a similar work has not been accomplished for English, and especially in application to English verse. In this part one cannot fail to notice M. Grammont's royal way with his opponents. He sweeps them out of the way with a waive of his pen. For example, on p. 247, he remarks: 'La rime est comme l'hiatus un des chapitres sur lesquels on a le plus écrit, et un de ceux sur lesquels on a publié les plus d'erreurs.'

Nor is he any more sparing of some of the poets than he is of his contemporaries. Thus he says of the precept of Boileau,

'Fuyez des mauvais sons le concours odieux,'

'ce qui veut dire en interprétant ce vers de la façon la plus favorable: faites des vers harmonieux. Mais en quoi consiste-t-il? Boileau ne paraît pas l'avoir bien su lui même, car beaucoup de ses vers sont totalement dépourvus d'harmonie.'

Again, in referring to a piece of M. Régnier, he says: 'L'auteur a voulu montrer à quel résultat détestable peut mener l'abus de certains procédés, et il y a parfaitement réussi.

Unfortunately, in Chapters I. and II. of Part II., we do not find a consistent phonetic notation. For instance, on p. 212:

'Et la source sans nom qui goutte à goutte
ou ou^n ou
tombe.'
ou^n

and on p. 448:

'C'est ta voix, c'est ton sourire.'
u^n u

and yet again,

'Jusqu'au semblant du bonheur.'
ò

This gives us three notations for the single nasal sound found in *nom*, *ton*, *bon*, Of course, we assume that M. Grammont does not wish us to suppose that there are three different sounds; but, if not, these varying symbols become very confusing.

We also find 's'av*ancer*' transcribed *o*^{n}, 'couvent' *an*, 'grande' *ô*^{n}. It makes one begin to wonder how much we have

gained by the introduction of phonetic notations.

For the purpose of ascertaining the expressive power of vowels, they are classified into *Voyelles aiguës, claires, éclatantes, sombres, et nasales.* The first class are suited by their nature to express the more violent emotions, such as cries of joy, anger, etc., or irony.

'Vous chant*iez*, j'en su*is* fort *aise* ;
Eh b*ien*, dans*ez* maintenant.'

While the *voyelles claires* express clear noises, sweet murmurs, ideas of lightness and rapidity.

'Mon *aî*le me soulève au souffle du *prin*temps,
Le vent va m'empor*ter* ; je *vais* quitt*er* la *terre*.'

The *éclatantes* are fitted to represent resounding noises and din :

'Les li*ons* hérissés d*or*ment *en* gromel*ant*.'

or bursts of rage :

'Voulez-vous que je dise ? il faut qu'enfin j'éc*la*te,
Que je lève la m*as*que, et décharge m*a* rate.'

Similarly, the 'sombres' can represent heavy noises, grave ideas, pompous maxims :

'J'entendais en passant les c*oups* s*ourds* du mart*eau*.'

'La rais*on* du plus f*or*t est touj*ours* la meill*eure*.'

The note of nasals is not so clear and defined, because it is veiled by the nasality. So these sounds are proper to express slowness, languidness, softness:

'L'ét*en*due est *imm*ense, et les ch*amps* n'ont point d'ombre.'

In these investigations on the effects produced by the repetition of vowels and consonants in poetry, M. Grammont has taken as his starting-point the nature of these vowels themselves. He has begun by showing to what category of ideas this nature allows them to be applied as a means of expression. He subsequently shows that the effects produced by the poets are just those that might have been expected. This is surely the right method of applying phonetics to poetry. Yet we are warned against exaggerating the effects of sounds apart from ideas.

'Il est bon de rappeler encore une fois que les phonèmes ne sont expressifs qu'en puissance, et n'expriment réellement quelque chose que si l'idée qu'ils recouvreut est susceptible de mettre en lumière leur pouvoir expressif.'

This is borne out by an interesting study of the corrections of poets, and especially those of Victor Hugo. For example, this latter corrected :

'Mon père se tourna vers son housard tout blême :
—Bah, dit-il, donne lui la goutte tout de même.'

to :

'Et dit : Donne la goutte à ce pauvre blessé,'

in order to avoid the cacophony resulting from the clash of so many dentals.

M. Grammont praises the introduction of masculine and feminine *rimes*, but shows how absurd the rule has become to-day. He proposes to substitute alternate (sounded) consonant and vowel endings. The consonant endings correspond to the old feminine endings, and the vowel to the masculine ones. As an example, he cites a passage of some twenty lines from Musset's *Rolla*, beginning with :

'Regrettez-vous le temps où d'un siècle barbare,
Naquit un siècle d'or, plus fertile et plus beau ?'

and observes that it would do equally well to exemplify either system.

In Part III., which deals with harmony, the author is not content with being an analytical scientist, he also assumes the rôle of physician. He admits that French verse is defective in several respects, and urges the following régime :

Poetry must conform itself to the actual pronunciation of the language, if it is to be really living. Archaic forms and expressions must be left behind. In

particular, he calls for the complete suppression of the *e* mute, as well as for complete liberty of words ending in *e* mute to appear in the interior of a line. In conclusion, M. Grammont admits the possibility of a future *vers rythmé*, but does not admit that any poet worthy of the name has yet arisen to provide us with good examples. The only other alternative is a syllabic verse modelled on that of Racine, La Fontaine, and Hugo, but founded for its pronunciation on that of the living language of the day.

The work is certainly one of the most important contributions to the art of French versification which have appeared within recent years, and contains in addition such results of M. Grammont's investigations on sounds that it cannot be neglected by the phonetician in general.

H. H. WHITEHOUSE.

MODERN LANGUAGES IN SCOTLAND.

THE space you have recently given to contributions from over the Border encourages me to send a few comments, hoping for the continued courtesy of your pages.

Regarding the article in your November issue based on the Blue-Book Report, it would have been fair to state that it is apt to be misleading in parts to the uninitiated. But, taking that article along with Dr. Ritchie's, two very definite facts emerge: Firstly, that we have as yet no orthodox religion of Modern Language method in Scotland; and, secondly, that the need for such is being strongly felt by the best men both in school and University. The desirability of establishing some norm and the suggestion of broad lines to follow has several times formed the theme of lectures by M. Charles Martin, Head of the French Department at Glasgow University, and by others; but Dr. Ritchie's is the most definite scheme as yet suggested, and it is very significant, in the light of recent events, that this should come from a Scotchman.

The chaos at present existing in Scotland, in spite of some attempts to combat it, seems inevitable so long as four different national ideals are represented in our four Scottish Universities, and so long as French and German are arbitrarily yoked together as one study. Their marriage even tends to act badly on the English of the Scottish Modern Language student, who generally omits English from his degree.

I have, however, no brief for or against the presently existing Scottish chaos, but wish merely to comment on one or two of the points raised by Dr. Ritchie, and to offer an additional explanation of the paucity of men students. I speak as one of the older Edinburgh *étudiantes* of the days when their sex was still in the minority, and as a feeder of the present University classes.

The paucity of good men students in our Modern Language Departments is not only due to the iniquitous bar imposed on their promotion to professorships, but rests also on the fact that women are slowly acquiring a monopoly of school-work on economic grounds, and lowering the salaries offered there.

In Scotland practically all State schools are co-educational, with mixed staffs. This holds also for higher grade schools, junior student centres, and training colleges. In all these, as well as in secondary schools for girls, women are now holding posts as specialists and as heads of departments for a salary of considerably less than that offered to the average man. The first impetus in this direction was probably given by women being willing to spend more in the initial stages for a smaller return, and by

foreign residence being well looked on socially for women.

The dearth of men is so striking that recently, in a large and well-known boys' secondary school in Edinburgh, with an exclusively male staff, the possibility of appointing a woman was mooted because a much better qualified woman could be had for the money offered. The man was ultimately taken, but, in a similar case some time since, a woman interim had actually to be called in on a sudden emergency. [We deplore, not the mixed staff, but the *reason* for it.]

The above conditions have already lowered the supply of men in Modern Languages, and it is to be feared that they will also lower the type of woman. In Scotland, where the mixed staffs of secondary schools for girls are almost exclusively generalled by men, there is practically no chance of promotion beyond the headship of a department, and this inadequately remunerated, except in a few of the best schools in the large towns. If the conditions remain as at present it seems that the best women—the women with pluck and initiative—will gradually seek better fields, and, worse still, the men will slowly disappear from these 'mixed' staffs which have done so much for the Scottish girl, and a too exclusively feminine atmosphere will prevail.

Setting aside the somewhat pessimistic note of Dr. Ritchie's article, which we may set down as the higher optimism of the reformer, we agree heartily with his main thesis. Scotland is certainly crying out for a definite, coherent, well-balanced, academic scheme, and, no less certainly, the mother-tongue is the better medium to convey shades when both languages are involved. This would hold for 'thèmes' and for 'versions.'

We will disregard some minor points, and come at once to two essential objections:

1. We object strongly to the suggestion that English is the ideal medium for *all* University work. Such an ideal might well give rise to abuses in the appointment of Professors in those Utopian days to come when they are all our fellow-countrymen, and it would most certainly militate against the French 'atmosphere,' which is of very real if undefinable value in increasing interest, and thereby lessening labour. It is fairly well known that the Direct Method in its extreme sense has never found real favour in Scotland, but pupils from our best schools do get even now a solid *oral* basis, and this oral basis (even without foreign residence, which would give the best result) should allow of their following French almost, if not quite, to the limit of their knowledge.

In literature lectures it would be simple enough for the lecturer (1) to slacken his speed somewhat for the first two or three, and (2) to recommend, with a solemn warning, the looking up of new expressions and the reading of some useful volume of literary criticism. Misunderstandings of course occur in reading and in hearing, and cannot be ruled out absolutely.

As regards *explications de textes*, we hold firmly that this also should be done in French. The value of a shade of meaning and the necessity for exact scholarship is indisputable, but vagueness could be minimized, say, by using the portion first as a 'version.' This would have the added value of providing a basis of comparison for language structure. Actual literary analysis has as yet an essentially French flavour, and there seems all to gain and little to lose by retaining the French 'atmosphere.' The phraseology of such an analysis has, at moments, no traditional equivalent in English. Even granting occasional difficulty in following, the basic vocabulary is of limited scope and of easy acquirement. The prescribing of such a question in the University Preliminary Examination to encourage teachers to give preparation, or even the

typing of a few models, would, it seems, provide material for a start. To the above 'atmosphere' objection would come to be added the undeniable feeling of mental irritation that arises in the mind of the student who *can* follow, at the compulsion set upon him to correlate the English lecture — and the better the English the more annoying it would be — with the French sources he is studying, and to keep together or apart, as necessity arose, these two parallel streams of speech. If vagueness be eradicated by a conscious study of the language as such, then the student can listen with discrimination, and can even take more, in certain cases, from the foreign tongue than from his own.

2. In suggesting that the *théâtre classique* is beyond our scope and power, Dr. Ritchie seems to forget one of his own most valuable counsels—namely, to use French study as an educational fund to supply or to supplement our national deficiencies. Leaving aside the rhythm and harmony of seventeenth-century French drama, a study of which seems a *sine qua non* for the higher appreciation of French literature, we have still the whole field of psychological analysis. This analysis is a distinct lack in our own work, and it is a mistake to say that it is alien to our appreciation. Even at the later school stages it can be attractive and useful. In our schools, where the final, more philosophical teaching, as introductory to University work, does not exist, such psychological analysis, if entered on with due regard to the age of the pupil, is both popular and valuable in laying down a broad basis of critical character study. The elect even reach some appreciation of Racine's music. If this holds for school, it must hold doubly for University.

One word more: it is pointed out that University reforms are based on school work. The converse is equally true, and the school is spontaneously grateful when offered a chance of working towards some definite, reasonable and possible ideal.

MARY TWEEDIE.

THE ANNUAL MEETING.

(*Continued.*)

ON the afternoon of January 7 the subject of the discussion was 'Free Composition.' Mr. Storr opened with a paper in his inimitable style, which will be found in the *Journal of Education*. Mr. S. A. Richards (Hackney Downs) followed with his paper:

I suppose all teachers of modern languages will agree that it is no part of our aim to make translators of our pupils. As far as writing is concerned, what we want to do is to enable them to express their own ideas in the foreign idiom. Free composition, therefore, must at some stage or other form part of any efficient system of instruction. As to the best method of teaching it I do not wish to speak; all that can be said on that subject has already been said. . . .

I wish rather now to consider the limitations of free composition as an exercise, and also what other forms of written exercise are advisable either to supplement it or to pave the way to it.

To begin with, free composition breaks no new ground; a pupil can only put into it what he already knows, unless he writes rubbish, which, I fear, is only too often the case. It does not even offer an adequate test of a student's knowledge, or of the ground he has covered; for in practice he invariably avoids difficulties, preferring to express an idea in some other way, or to omit it altogether, rather

than involve himself in some construction on which he is at all doubtful. Finally, there is the insuperable difficulty of correction. To read through from twenty to thirty compositions is labour enough; to underline the mistakes is a longer task still; but when this has been done and the copies returned, what has been gained? Nothing short of going through each composition separately with the writer is of any use, and this is, of course, out of the question. I have discussed this matter with many different teachers, and not one has found a solution to the problem, nor do I believe that one can be found.

It follows, from what has already been said, that a child cannot learn to do free composition simply by doing it. It need not surprise us if the preliminary exercises which best lead up to it are of a very different nature from free composition itself.

What is the equipment necessary before our pupils can write simple French correctly? First, they must have a fairly extensive vocabulary, and, secondly, a sound knowledge of grammar. The question of the acquisition of vocabulary might well furnish the subject for a separate paper, and I do not intend to touch upon it. As regards grammar, we know that, in order to write a simple narrative, one must be master of the accidence and possess a pretty thorough acquaintance with the syntax of the language, of which the more salient points must be hammered in, dwelt upon, fixed in the mind by copious exercises. To attempt free composition before they are mastered, or to try to drive them home by means of discursive exercises based on the reader, is like asking children to tackle mathematical problems involving the use of the simple rules before they have learnt the rules themselves.

This brings us to the necessity for special exercises illustrative of special grammatical points. They must naturally take the form of detached sentences, whether we adopt translation or exercises of the Reform type. Such exercises, necessary though they are, have certain inherent defects: they are dull and uninteresting; they are disconnected; they supply the pupil with the key to the situation. In an exercise on the subjunctive, he knows that he must put the verbs in that mood. At any rate, he has only to focus his mind upon one rule at a time. When he has covered the ground, he needs connected exercises introducing a certain restricted number of these grammatical points.

It is here that I advocate translation from English into the foreign language. My own experience tells me that nothing can take its place at this stage. The method that I adopt is as follows: A short French passage is first studied. It is not a mere snippet, but is complete in itself, and is specially designed to illustrate certain grammatical principles to be studied in connection with the lesson. At a slightly later stage extracts from French authors may be found to fulfil these conditions. Sometimes, of course, they will need a little abridgment or adaptation. The passage is read in class, and translated in order to make sure that every pupil understands it. The English is then laid aside, and the piece is made the basis of question and answer in French until the class is familiar with the text. It further furnishes grammatical exercises and exercises on word formation. The grammar which it specially illustrates is learnt, and, lastly, a piece of English sufficiently like it to be a guide to the pupil and to enable him to reproduce the style of the model, differing sufficiently to exercise his intelligence and test his knowledge, is put back into French. When these exercises are given back, with mistakes marked, the correct version can be worked through orally and put upon the blackboard, and each pupil corrects his own

mistakes. I find that boys who are taught on this system take readily to free composition, and do not write ungrammatical nonsense when they try their hand at it from time to time.

Let me anticipate some of the objections which I know will be urged against this method.

Firstly, it is objected that translation is a difficult art, and that the result is never satisfactory. This is quite true if we are dealing with advanced prose and the expression of abstract ideas. It is a difficult and, in my opinion, a futile task to try and translate authors like Ruskin or Herbert Spencer into French. But in the case of simple narrative or description the difficulty does not exist. It is an easy matter to find equivalents in the foreign language for the ordinary speech forms of the mother-tongue. The connotation of 'cheval' does not differ from that of 'horse,' and 'Je m'appelle Jean' has the same meaning as 'My name is John.'

Secondly, we are told that translation militates against the habit of thinking in French and the acquisition of *Sprachgefühl*.

To this I answer that in the early stages boys do not, in any case, think in French. When they are doing free composition, they at any rate subconsciously frame their thoughts in English, and mentally translate them. I go farther, and say that in the early stages thinking in French is impossible. I doubt whether it is possible for any but the advanced student who has spent some time in France, or, at any rate, enjoyed far more uninterrupted practice in French conversation than can be offered him at school. The same remarks apply to *Sprachgefühl*. It is useless to ask our pupils to make bricks without straw, and there is a real danger in pitching one's ideals too high. While we are striving at the unattainable, we miss the good that is within our reach.

I am convinced that the child who has gained a good grip of the grammatical construction of the language will, if he has the luck to go to France, learn to speak French and to think in French more quickly and accurately than one who has spent his time in acquiring a certain amount of proficiency in the very restricted patter of the classroom. In the case of the vast majority, who will never have the opportunity of speaking French at all after leaving school, there is no question as to which is the more valuable knowledge for them to have acquired.

Lastly, it is sometimes urged that the natural, inductive, or synthetic method of learning a language is the only correct method. A language should be acquired as a habit, as an infant learns to speak its mother-tongue; it should not be studied as a science. But why should the *natural* way be the best to employ under *artificial* conditions? What could be more unlike than the case of an infant learning to speak, and that of a child of, say, eleven years of age learning a second language? The infant's faculties are undeveloped—they develop *pari passu* with the acquisition of the mother-tongue; the synthetic method—Nature's long, laborious method—is the only one possible for him. In the other case the child's reasoning powers are to a large extent available, and he is in possession of a considerable amount of linguistic knowledge gathered during his efforts to learn his native language. Shall we refuse to make use of these reasoning powers, of this linguistic knowledge, and go wearily through the old infantile process once more? Should not the synthetic process naturally give way to the analytical? Is not this psychologically sound?

Further, the infant spends every moment of his waking life in hearing or speaking his mother-tongue, and he is impelled to put forth all his energy in the process by

the desire to make his wants known. The school-boy devotes about three hours a week to the study of a foreign language; these three hours are shared, as far as oral practice goes, with a score of other boys, and in most cases he sets about acquiring this new knowledge only because he is compelled to do so.

If we are to teach foreign languages on the *formation of habit* principle, I calculate that we must devote to the task about ten times the number of hours we give to it at present. Even with the tremendous advantages which the child enjoys in acquiring his own language, he does not naturally proceed to write it correctly. Is it an easy thing to get children to write even simple English correctly? Do we not sometimes expect our pupils to do, under infinitely more difficult conditions and with a difficult foreign language, what they cannot do with their mother-tongue?

I maintain that we are bound to shorten the route and make the way easy by availing ourselves of the child's reasoning powers—deductive as well as inductive—of his linguistic experience, of his knowledge of the mother-tongue.

I do not advocate translation merely from motives of inclination or expediency. I believe that we are faced with a real danger, which results from resorting too exclusively to free composition and neglecting the discipline which translation affords. This danger shows itself in the form of ungrammatical French, of grammatical vagueness and uncertainty on the part of our scholars. If we barter accurate knowledge for mere colloquial facility of a necessarily restricted kind, the loss to our pupils will be great. This colloquial facility is the most evanescent of all things. How many of our scholars (especially boys) retain any lingering shreds of it a few years after leaving school?

That this danger exists is shown by such reports as that of the last Senior Schools Examination, in which the free composition at most schools is described as 'a clumsy concatenation of muddled ideas couched in ungrammatical French.'

Think of the positive harm done to the pupil by the writing of such compositions. It is an axiom in pedagogics that we learn by avoiding, not by making, mistakes.

To sum up, my conclusions are as follows:

Our aim, as far as written work is concerned, is to enable the pupil to express his thoughts in the foreign language.

To this end he must have practice in free composition. But it is useless, and even harmful, for him to attempt free composition until he is properly equipped for the task with a sufficient vocabulary and sufficient grammatical knowledge. Free composition itself cannot provide him with this equipment. A preliminary course of exercises is therefore necessary, consisting, first, of special exercises dealing with isolated points in grammar, and, secondly, of more connected exercises emphasizing several such points at the same time.

For the second type of exercise, I contend that nothing can beat retranslation based upon a suitable model.

Miss Batchelor said:

It is now almost universally admitted that some practice in free composition should form part of modern language teaching in school, though opinions still differ widely as to its intrinsic value, the best method of teaching it, and the extent to which it should supersede prose composition.

If we look into the objections urged against the teaching of this subject to any considerable extent, we find that many teachers consider it a 'soft option,' and that it does not give a sufficiently strenuous training to the mind, while some earnest

believers in translation fear lest English should suffer if prose compositions were given up, and nearly all are discouraged by the practical difficulty of marking it—a difficulty which makes it a bad subject for examination purposes.

The first two objections have for a long time been stumbling-blocks in the path of systematic teaching of composition in the mother tongue. It was felt that practice in writing the mother tongue was perhaps unnecessary, certainly of little value, as it could not give sufficient training to the mind. Translation, and translation only, gave boys the opportunity for 'mental gymnastics,' forced them really to grapple with the subject, and, finally, was the only means of obtaining a good English style.

As regards the teaching of English, this is no longer true of most schools. The claims of the mother tongue are now recognized, but, though the ground has shifted, the arguments remain the same. By many teachers it is not yet allowed that original work is the most difficult of all, and that, whereas in prose composition the ideas are given and only the words have to be found, in free composition both ideas and words have to be found, so that it affords exercise in invention, in construction, and in arrangement — no mean requirement for the average English boy or girl!

But our standard must be high. If the subject is to take its place as an educative subject, free composition must be no mere reconstruction of given material except in the earliest stages—either too bald on the one hand, or too discursive on the other, and probably slipshod in both cases—but a well-ordered, fluent, and correct exposition of a subject well within the grasp of the pupil. Inferior command of the language forbids us to hope to attain the level of the best English compositions, but we may reasonably expect to go a great deal farther in that direction than at present, as regards both matter and manner.

Limitations of vocabulary, etc., make the choice of subject somewhat difficult, but, even allowing for that, there is no lack of material. The reader will provide us with reproductions and summaries of paragraph, incident, or conversation; a reported conversation, the outline of an incident may be expanded; we may ask for a description of the school-room, of a picture or of the surrounding country; a story may be read, or an outline given to be filled in; there are letters, prose versions of a poem, imaginary scenes or dialogues, the analysis of a novel, the discussion of a famous character, with or without book—and many others.

If free composition is to be of real value, stress must be laid on proportion and arrangement from the very beginning. In the early stages, the class should plan the composition, and write it on the blackboard, prompted by questions from the teacher. Later on, the scheme of the story or essay, the plot of the novel or play, should be worked out in class before the composition is attempted, and guidance and practice given in analysis and logical sequence of thought.

A free composition to be good must also be fluent, and the necessary words and idioms should be thoroughly studied in class beforehand. The words required will need to be revised, and new ones added, for though we would not break wholly new ground in a composition, any change of aspect necessitates the use of new words. In this preliminary work, to which one or even two periods might be given, difficulties of vocabulary, idiom, and grammar likely to occur are studied and practised, while the whole essay is being considered and planned. Practice in the use and conjugation of verbs necessary to the composition will obviate many mistakes, and if points of grammar are in-

sisted on now, there ought to be fewer 'howlers.'

The perpetration of mistakes of the 'howler' type, which are unfortunately so common in free compositions, may be avoided to some extent also by giving longer time for the actual writing of the composition. Thirty to forty minutes is too little for the writing of a careful essay, except in the lower stages, and when more time is given, a higher standard of work can be required and ought to be obtained.

The question of correction, marking, and examination of free compositions, is difficult, and cannot well be dealt with in a short speech, but we cannot let this difficulty stand in the way of teaching a valuable branch of modern language study. Some means must be found to get over it, as has been done in the case of the mother tongue.

The reformers have won a high place for the spoken language in school; it now remains for them to win a similar place for the written language, affording as it does a valuable means of self-expression and an excellent training in logic and sense of proportion. A well-planned and systematic training in free composition in one or more modern languages throughout the school would certainly help the general mental training of the pupils—and perhaps might even help English composition.

Professor BREUL said that some years ago he had urged the University of Cambridge to introduce free composition as an alternative to translation into the foreign language; the result was not what he had expected, and was not encouraging. It was possible for the crammer to prepare his pupils in free composition, and there was always the uncomfortable feeling that the good essay had been prepared and largely committed to memory. He now advocated having both tests made compulsory, and in ten years we ought to be able to come to a definite conclusion.

Mr. WALTER RIPPMANN pointed out that free composition was a recent innovation, and that few really knew what was being done or what rapid progress had been made. Examiners had for the most part never taught free composition, and set unsuitable subjects. In the Schools' Examination of the London University, free composition and translation into the foreign language were both compulsory. We should not expect style in an elementary examination. Nor was it necessary to have fluency at the price of grammatical mistakes. There would always be howlers. The best way in teaching was to obliterate the mistakes and put in the right thing yourself. We must go on studying methods. Free composition was a good introduction to translation.

Mr. O. T. ROBET (Foundation School) thought a voice ought to be raised against attacks on the Direct Method. The main thing to be avoided was discouragement by the use of too much red ink. It was best not to have undiluted free composition at first, but to introduce difficulties gradually. There should be no reading without the attendant composition, either oral or written. Composition developed the critical faculty. The pupils should be asked to criticize; only a few need be corrected and discussed.

Miss ELSIE FOGERTY urged Modern Language teachers never to cease to badger their colleagues to teach English. A vital difficulty was the total ignorance of English vocabulary that was so common.

Mr. ROBERTS pointed out some time-saving yet useful devices in correcting. A capital P, for instance, might be used to indicate a mistake in person, a capital T for tense, etc. He thought that thinking in the language took place from the very first, and that the reasoning powers came into play at once, so that translation was not necessary.

Professor SAVORY, who confessed that he was an extreme left-winger, said they were whole-hoggers in Belfast. There free composition was based on the texts being read, and an outline was given. He did not object to cramming, which, after all, might teach the language.

LE MOUVEMENT UNIVERSITAIRE ET LITTÉRAIRE À PARIS.

QUELQUES jours après le nouvel an, j'entrais dans la bibliothèque de l'Université, lorsqu'un appariteur me présenta une petite brochure qu'il appela plaisamment *Les Étrennes de la Sorbonne;* c'était le discours prononcé par M. le doyen Croiset à l'ouverture des conférences au mois de novembre dernier. De ce document intéressant je vais me permettre de citer quelques phrases, et surtout

quelques chiffres éloquents. Mais je voudrais d'abord rappeler à mes lecteurs un fait qu'on oublie parfois : c'est que l'Université de Paris, telle qu'on la voit aujourd'hui, avec ses facultés de droit, de médecine, de sciences, de lettres, et ses écoles supérieures de pharmacie, etc., toutes réunies sous la direction d'un seul conseil, est d'une organisation toute récente. Fondée au XII^e^ siècle, tombée en décadence au XVII^e^ et au XVIII^e^, rappelée à la vie par Napoléon, ce n'est qu'en 1885 qu'elle devint la puissante organisation que nous voyons aujourd'hui. C'est depuis cette date qu'elle possède des bâtiments dignes de la ville de Paris, et qu'elle a pu, grâce à de généreux donateurs, développer son activité en mainte direction nouvelle. Le vice-recteur actuel, M. Liard, qui, par son énergique et prévoyante direction, mérite la reconnaissance de l'Université, a su attirer à la Sorbonne le courant de la générosité particulière ; car ce n'était pas autrefois une habitude française de faire des dons aux Universités—on peut en voir la preuve dans la longue liste de prix de l'Académie française. Sous M. Liard la Sorbonne rajeunie s'est adjointe des instituts d'océanographie, de radiographie, d'aviation, etc., et elle a repris l'importance qu'elle avait au moyen âge. Le nombre des étudiants réunis dans ses diverses facultés s'élève à près de 17,000, dont plus de 3,000 sont des étrangers. On sent là un effort national et une influence mondiale dont la France peut être à juste titre fière. Ces hommes éclairés, animés de l'amour du bien public, qui rêvent d'établir à Londres une institution pareille, susceptible de devenir le centre intellectuel de tout l'empire britannique, peuvent reprendre courage en contemplant ce qu'on a accompli à la Nouvelle Sorbonne.

Dans son discours M. Croiset nous apprend qu'il y avait à la Faculté des Lettres, en l'année 1912-1913, 3,107 étudiants immatriculés, dont 1,122 étrangers (449 étudiants et 673 étudiantes). De ces derniers c'est la Russie qui avait fourni le plus fort contingent, 507 ; ensuite venait l'Allemagne avec 132, et l'Angleterre avec 93. Au point de vue des examens préparés, les étudiants se partageaient ainsi :

Licence	794
Agrégation	301
Certificat d'aptitude (langues vivantes)	214
Certificat d'études françaises	454
Diplôme d'études supérieures ...	252
Doctorat ès lettres	44
Doctorat d'Université	64
Diplôme d'études universitaires ...	79
Travail libre	905

Je note qu'à l'examen pour la licence ès lettres, sur 532 candidats, 231 furent reçus, un peu moins de la moitié. Je ne sais comment cette proportion se compare avec celle des candidats reçus à notre B.A. anglais. Quant au *Certificat d'études françaises*, que recherchent surtout les étudiantes étrangères, sur 454 candidats inscrits au début de l'année, plus de la moitié (comme toujours, paraît-il) renonça à affronter les épreuves. Sur les 233 restants, 106 ont été admis.

Le Doctorat d'Université, dit M. Croiset, a été obtenu par 15 candidats, dont 4 ont reçu la mention *très honorable*. 'D'une manière générale, le niveau des thèses tend à s'élever, et, si la proportion des mentions supérieures est moins forte que pour le Doctorat ès lettres, il ne faut pas s'en étonner, puisque le Doctorat de l'Université s'adresse surtout à des étrangers, qui sont tenus d'écrire leur thèse en français.'

Pour le Doctorat ès lettres, il y eut 33 soutenances de thèses ; la mention *très honorable* fut accordée 17 fois. 'La Faculté continue à n'accorder qu'à bon escient la mention la plus élevée, mais on peut affirmer que l'ensemble de ces travaux est tout à fait satisfaisant.'

SIR WALTER RALEIGH EN SORBONNE.

Les quatre conférences données par Sir Walter Raleigh au mois de janvier ont excité le plus grand intérêt ici. Chaque fois l'amphithéâtre Richelieu, où près de mille personnes peuvent trouver place, fut rempli jusqu'à être comble. L'auditoire se composait des étudiants d'anglais, d'autres *sorbonistes* intéressés aux choses d'outre-manche, et d'un assez grand nombre d'Anglais et d'Américains. Lorsque Sir Walter apparut sur l'estrade, j'entendis tout le monde autour de moi chuchoter, 'Qu'il est grand !' et, en effet, le professeur d'Oxford a la taille de deux maîtres plutôt que d'un.

La première conférence fut occupée à définir son sujet. La critique est une branche de la littérature—elle est 'une littérature suggérée par la lecture' ; mais tandis que la critique d'autrefois comparait les ouvrages examinés avec un certain étalon, se demandait s'ils se conformaient à certaines règles et était surtout préoccupée de relever des défauts, la critique moderne essaie de se mettre en communion avec l'œuvre afin d'en faire ressortir les beautés, et s'efforce de saisir le point de vue de l'auteur afin de pouvoir l'interpréter au public. Ce changement de méthode est dû aux *Critiques de la Renaissance romantique*.

Dans sa seconde conférence, Sir Walter traita de Charles Lamb. Il appela l'attention sur le contraste entre la tristesse de sa vie privée et le joyeux entrain qu'il montrait devant le monde ; il racontait ses efforts infructueux comme poète et comme écrivain dramatique. Et cependant

cet homme harassé, ce poète désappointé, n'apporte dans sa critique aucune aigreur. Au contraire, il se montre capable d'apprécier les talents les plus divers ; il les pénètre par la force de sa sympathie, et il en rend les beautés sensibles aux autres, grâce à sa puissance d'émotion.

Chez Hazlitt, ce sont les dons artistiques qui déterminent le style du critique—impressioniste, s'emparant sans hésitation des contrastes, notant d'un œil exercé des valeurs imperceptibles aux autres. D'où une critique animée, fraîche, et tranchante.

Dans sa conférence sur Landor, Sir Walter nous fit voir comment ce style pompeux et ce commerce continuel avec les grands esprits de l'antiquité cachaient les déceptions d'un homme qui n'avait pas su s'entendre avec ses contemporains. Il rendit hommage ensuite à la sûreté de son goût et à la dignité de ses jugements.

Dans chacune de ses conférences Sir Walter enchâssait plusieurs morceaux de ses auteurs ; le charme de sa voix et la beauté de sa diction ne faisaient qu'augmenter la valeur de ces citations. Autant que je puis en juger d'après des conversations avec plusieurs Français qui avaient assisté à ces leçons, voici l'impression qu'elles ont laissée ici. D'abord un certain étonnement : au lieu de s'attacher à deux ou trois textes, de les triturer, d'en exprimer tout le jus, pour ainsi dire, selon la méthode chère aux professeurs français, Sir Walter Raleigh s'est servi de ses amples connaissances pour reconstituer son sujet, pour le dresser vivant devant son auditoire. De là, un sentiment d'admiration à la vue de la simplicité efficace d'une méthode en apparence moins laborieuse que la leur ; certains seraient presque prêts à substituer à la *lecture expliquée* le *portrait psychologique !* N'exagérons pas ; les deux méthodes sont bonnes, et un grand écrivain se retrouve aussi bien dans chaque page de ses livres que dans son œuvre entière. Mais je crois que, lorsqu'il s'agit de quelques conférences publiques adressées à un auditoire mixte, la méthode de Sir Walter Raleigh est la meilleure. En tous les cas, je peux assurer le professeur d'Oxford qu'il a excité à la Sorbonne de vives admirations, et qu'il y a laissé un souvenir très sympathique.

LE THÉÂTRE.

Dans ma dernière chronique j'avais donné trop de place aux nouvelles théâtrales. Cette fois je n'examinerai qu'une seule pièce, mais en revanche, elle est d'importance capitale ; c'est *La Danse devant le Miroir** de M. François de Curel.

M. François de Curel tient un rang si considérable dans la littérature contemporaine ; depuis ses débuts en 1892 il a consacré sa réputation par tant de pièces graves, sincères et fortes, qu'une nouvelle pièce de lui est un événement. Depuis le *Coup d'Aile*, joué en 1906, il n'avait rien donné à la scène, et ce silence n'avait fait qu'augmenter sa renommée. On attendait donc avec impatience les premières répresentations de *La Danse devant le Miroir*, et, une fois jouée, la pièce a soulevé beaucoup de discussions. Dans le chœur des louanges de la critique quelques réserves se font entendre. On a parlé de situations complexes, de sentiments obscurs, d'êtres dépassant le niveau de l'humanité ordinaire, de pièce écrite pour une élite. En un mot, on a suggéré, timidement, que *La Danse devant le Miroir* ne se laissait pas facilement comprendre à la scène, et que les personnages en étaient peu réels. Avant de nous demander si ces critiques sont fondées ou non, voyons de quoi il s'agit.

Paul Bréan, à force de mener la vie à grandes guides, a dissipé une belle fortune. Arrivé à l'âge de vingt-six ans, il se voit à la veille de la débâcle. La fatalité veut qu'au même moment il tombe amoureux d'une jeune héritière, Régine. Se sachant ruiné, et ayant l'intention de ne pas survivre à ce désastre, Paul cache son amour ; mais Régine l'a deviné, et y répond. Elle sent l'approche d'un malheur, et pour éclaircir la situation se présente un soir chez Bréan. 'Un domestique voulait m'empêcher d'entrer . . . je l'ai repoussé, et me suis précipitée dans l'appartement, au hasard, droit devant moi. J'étais encore sous l'empire de mes presentiments, au point que je murmurais en moi-même : "Est-il encore vivant ? Est-ce que je n'arrive pas trop tard ?" Au même instant je pousse une porte. . . . Celui que je cherchais m'apparaît tenant sur ses genoux une fille à moitié nue. . . . Je me suis sauvée sans savoir par où je passais. . . .'

Evidemment après pareille aventure Régine peut croire que Paul ne l'aime pas. Elle se trompe. Paul l'adore au point d'avoir tenté cette même nuit de se suicider de désespoir à la pensée qu'il ne pourrait jamais prétendre à sa main. Quant à ce que Régine avait vu, c'étaient là les préparatifs d'un suicide : il avait voulu se griser avant de se noyer dans la Seine. Heureusement des mariniers le repêchent. Il se ressent si peu de cette demi-noyade que le lendemain matin il vient chez Régine pour la remercier de sa sympathie. Il réussit à se disculper à ses yeux. Pour le sauver définitivement, elle lui offre sa main. Paul s'en va furieux.

Oui, il s'en va furieux, car, étant né Français et partant malin, il croit avoir découvert le pot aux roses, et se dit que cela ne sent pas bon ; si Régine a si peu d'égards pour les convenances, si

* *La Petite Illustration*, 31 janvier, 1914.

elle montre tant de persistance à vouloir l'épouser, c'est qu'il lui faut un mari à tout prix pour mettre sa réputation à couvert. Louise, l'amie et dame de compagnie de l'héritière orpheline, lui explique ainsi la situation, et Régine, nullement choquée ni insultée, la saisit en un clin d'œil. 'Comment n'y avais-je pas songé!' dit-elle; et elle ajoute: 'Je ne serais pas infiniment étonnée si au fond il se réjouissait de ma prétendue faute, parcequ'en acceptant ma fortune il aura encore droit à ma reconnaissance.' Elle finit par trouver la conduite de Bréan *héroique* et *sublime*. Il lui fallait justement pour mari un héros; il s'agit à présent de ne pas détromper le noble 'rescapé.'

Elle envoie donc Louise chez Paul pour lui faire croire que ses soupçons sont justes. Mais, bonne âme, Louise fléchit au dernier moment et lui révèle que son chagrin est sans cause. Le voilà consolé et en même temps désolé. Régine est innocente, tant mieux; mais dans ce cas il ne peut l'épouser, tant pis. Louise lui conseille de ne pas s'obstiner à éviter un bonheur doré; après une longue résistance le héros se laisse convaincre. Cependant, lorsqu'il revoit Régine sa joie éclate malgré lui; Régine comprend qu'on la joue. Aussitôt elle prend Paul à part, et lui confie que les révélations de Louise ne contiennent pas le 'fin mot' du mystère, et que la vérité vraie est . . . ce qu'il avait soupçonné tout d'abord. Mais je m'explique mal dans mon langage grossier d'homme; j'aime mieux céder la parole à cette jeune fille de vingt-deux ans, à cette fine fleur de l'aristocratie parisienne qu'est Régine. Elle cause avec Paul dans cette même pièce où deux jours auparavant elle l'avait surpris en galante compagnie. 'Il est fâcheux,' dit-elle, 'que nous causions justement ici. Je n'ai qu'à ouvrir les yeux. Là, exactement là où vous êtes, m'apparaît un vilain tableau . . .; d'ailleurs j'aurais dû réprimer ce mouvement de . . . de jalousie, puisque sous ce rapport vous me donnez une si magnifique leçon . . . (mais) ce qui vous aide à vous contenir, c'est de ne pas avoir vu. Voir est une chose atroce! Aussi ne puis-je me défendre d'une certaine frayeur pour l'avenir. Le jour approche où, vous aussi, vous verrez!' Paul, *plus sombre:* 'Que verrai-je?' Régine, *baissant les yeux avec hypocrisie:* 'Mon Dieu, mon ami, ce qu'on voit lorsqu'un petit enfant se prépare.'

On sent là, ce me semble, un esprit vraiment virginal et une délicatesse d'expression qui ne craint pas le grand air! Régine aussi mérite bien ses galons d'héroine!

Après ce petit aveu, voilà mon Paul de nouveau assombri et de nouveau enchanté. Régine n'est pas innocente, tant pis; mais lui, jeune décavé, peut se permettre d'épouser une millionaire compromise, tant mieux. Et tout le monde est content? Mais non, pas du tout; si vous croyez cela, c'est que vous n'êtes pas fin. Car cette pauvre Régine en voyant Paul persister, malgré ses aveux, à l'épouser—ce qu'elle désire, bien entendu—se dit qu'il doit en vouloir à ses écus; et, en effet, c'en a tout l'air. Elle recommence donc ses épreuves pour tâcher de savoir s'il l'aime sincèrement ou non, et à chaque mouvement qu'elle fait répond un mouvement de défiance de la part de Paul. Ainsi se cherchant sans jamais se trouver, se mettant mutuellement à la question afin de s'arracher par des tortures atroces un aveu complet et acceptable, ils arrivent à leur nuit de noces, où, pour convaincre Régine que son amour est désintéressé, Paul, après lui avoir expliqué qu'il connaît son innocence et sa pureté, se suicide entre ses bras.

J'espère que ce résumé donnera envie à mes lecteurs de lire cette pièce curieuse, dont d'ailleurs les finesses psychologiques peuvent se suivre mieux sur le livre que sur la scène. *Le Danse devant le Miroir* me paraît intéressante parcequ'elle est bien française et classique: par sa simplification extrême, elle est dans la tradition directe de Racine, de Marivaux, et de Dumas fils. Mais cette concentration voulue de l'intérêt sur quelques personnages peu caractéristiques du commun des mortels et isolés de leur espèce fausse la vérité et amoindrit la portée de la pièce. Ce qu'on voit ici ce n'est pas la vie comme elle est, c'est la vie imaginée, arrangée, subtilisée par un penseur et un solitaire. Ces êtres, surtout cette jeune fille, dont l'innocence est si peu pure, ne sont pas des reconstitutions artistiques fondées sur une observation patiente de la réalité; ce sont des fantasmagories élaborées dans le cerveau de l'auteur pendant les longues veillées d'hiver dans son château lorrain, et d'après des souvenirs effacés du Paris lointain. Les critiques français reprochent souvent à nos auteurs de ne pas ordonner avec assez d'art leur tableau de l'existence; et à nous il semble que chez les Français l'art trop savant diminue la grandeur de la vie. Querelle séculaire qu'il ne s'agit pas de recommencer ici. Ceux qui aiment la France espéreront, cependant, qu'il y a un large écart entre la vie de la masse de la nation et les échantillons qu'on nous offre si souvent sur la scène ou dans le roman. Si Paul Bréan représentait vraiment l'idéal français du héros et Régine celui de la jeune fille, la France serait à plaindre.

LES JEUNES POÈTES.

J'ai fait allusion dans ma chronique précédente à la *Revue des Poètes;* un correspondant anglais me prie de lui indiquer d'autres *revues des jeunes,*

où il pourrait suivre le mouvement poétique contemporain. Parlons-en donc, mais brièvement car la place commence à me manquer.

Dans *La Phalange* * on trouvera d'excellents articles intitulés *Le Mois du Poète*, où sont passés en revue les nouveaux volumes de vers. *La Phalange*, d'ailleurs, est déjà dans sa huitième année. Je me rappelle très bien les minces fascicules jaunes de ses débuts. C'est une œuvre admirable d'avoir donné une vie robuste à cette publication, qui ne s'occupe que de choses intellectuelles et dédaigne l'actualité banale ; tout l'honneur on revient à son desintéressé directeur, M. Jean Royère. On trouvera chaque mois dans *La Phalange* des poésies originales par quelques-uns des 'jeunes'—Max Jacob, Léon Deubel, P. N. Roinard, Henri Aimé, Waldemar Georges, etc. La nuance est symboliste et verlainienne.

Vers et Prose,† qui paraît quatre fois par an est dirigé par M. Paul Fort ; son tome 35 (octobre-décembre, 1913) est consacré aux *Poètes Fantaisistes*, groupe peu homogène qui a succédé aux *Unanimistes*. On y trouvera des vers de Guillaume Apollinaire, de Fagus, de Jean Pellerin, et d'autres, avec quelques pages introductives par Francis Carco, l'esthéticien de l'école.

La Revue critique,‡ où écrivent Louis Thomas, André du Fresnois, et d'autres jeunes critiques de valeur, représente en poésie l'école moins avancée des Néo-classiques, genre Moréas. Dans le numéro de février, 1914, il y a un long poème de François-Paul Alibert, *Le Bois Vierge*, d'une forme impeccable, et qui me fait doucement rêver à plusieurs auteurs.

Les *Écrits français*§ sont tout jeunes ; leur couverture verte n'a paru dans la devanture des librairies qu'au mois de décembre dernier. Dans ce premier numéro Claudien parle d'une façon sémillante d'*Influences et Tendances*, et d'une main ferme, trace la courbe de la poésie contemporaine depuis Verlaine jusqu'à Tristan Derème.

Enfin *Poème et Drame*‖ représente un mouvement qui est pour la poésie ce que sont le Cubisme et le Futurisme par rapport à la peinture. Dans le numéro de septembre-octobre, 1913, M. Barzun explique la théorie de cette dernière nouveauté, *La Poésie simultanée*. 'Dans l'époque de la vitesse, de l'aviation, du radium, des foules, et des meetings,' déclare-t-il, l'idéal de l'humanité a changé. Pour présenter dignement les aspirations des contemporains le poète a besoin de se donner non seulement un nouvel idéal, mais aussi une nouvelle esthétique. Finis les Unanimistes avec leur mauvaise adaptation du vers libre ! Archi-finis les Paroxystes, disciples attardés de Leconte de Lisle ! Quant aux Futuristes, leur ramassis de *mots en liberté*, leur signes typographiques, musicaux, et mathématiques, dépourvus comme ils le sont, de toute pensée directrice, ne constituent pas une poésie. Il nous faut un art qui corresponde à la polyrythmie de l'existence moderne, qui soit une synthèse de toutes les voix discordantes de nos civilisations compliquées—en un mot, il nous faut la *Poésie simultanée*. Vous allez comprendre tout de suite en lisant un exemple du nouveau poème :

À Bord de l'Aéronef.

Dans le Ciel.

Le chef pilote. Que les moteurs vrombissent et rugissent
Les moteurs. — vrom, vromb, vreueu vron, ron, ou, or, ou, or, meu.

Le chef pilote. Que les hélices tournent follement
Les moteurs. ron vron ron vron dron, vreu-eu—oo, ooarr.

Le chef pilote. Que le sillage d'air baigne les faces qui se lèvent
Les hélices, le vent. — wirl, wou wirl, wou-ll, woua, wirl- -weu, ll.

Les pavillons. — clac, clac, — frou-ou-clac—rrou, sss.

Le chef pilote. En avant ! au dessus des cités ! et saluons l'œuvre des hommes
La sirène du bord. —— Ho ! huu-uu-ho ! hohu ! ho —huo huo huo hu ho-hu.

Sur Terre. Dans la Ville.

L'aéronef descend. Vreu-eu -re - vreu - ron - dron - on-vreu-ron-eueu
Des hommes dans la rue. Le voici—qui plane dans le soleil —regardez !
Un vieillard. O magie ! O folie ! O miracle suprême : j'ai bien vécu
Une femme. Joie des yeux ! Ce sont bien les enfants de ma chair : je puis mourir.

La sirène du bord. trow ! trow ! trow ! troooooo ! eu —tro-hou !
Un poète. Le voici qui descend, et le soleil baigne sa proue
Un adolescent. Ah, partir ! monter !—tomber ivre de gloire. . . .

J'avoue que cette poésie me séduit. Elle n'est pas 'vieux jeu.' Cela vous change après Racine et Victor Hugo. Et puis elle a des vers qui chantent doucement au cœur, et qui restent dans la mémoire : '—— Ho ! huu-uu-ho ! hohu ! ho —huo huo huo hu ho-hu.' Ne trouvez-vous pas cela joli ? N'est-il pas vrai que cela correspond aux nécessités vitales de notre ère démocratique ?

* Chez Georges Crès, 116, Boulevard Saint-Germain. Tous les mois. Un franc.

† Chez E. Figuière, 7, Rue Corneille. Abonnement étranger douze francs.

‡ 155, Boulevard Saint-Germain. Deux fois par mois. Un franc.

§ 3, Rue Auber. Tous les mois. Un franc.

‖ Chez Figuière, 7, Rue Corneille. Six fois par an. Deux francs.

Cela fait penser aux meetings . . . politiques. Mais une *seule* voix humaine suffit à peine pour bien lire ces vers accoladés. Je pense à organiser des *soirées simultanées*, où, avec deux ou trois amis, je tâcherai de rendre justice à ces nouveaux rythmes ; pour le poème cité plus haut, je me suis réservé le rôle du moteur. Qui plus est, je me lance, timidement, sur cette même voie. Oui, je travaille un poème simultané que j'intitule *Chants du matin, quatuor printanier ;* et où il se trouve (j'ose le dire) des vers admirables pour l'aube qui point, la rosée qui se dépose tout doucement sur les feuilles, un lapin que se promène guilleret dans l'herbe, et des champignons qui poussent. L'effort d'épanouissement fait par ces humbles cryptogames se traduit par des phonèmes originaux ; les Paroxystes seront obligés de les avouer supérieurs à leurs plus beaux paroxysmes, et les Unanimistes seront unanimes à les louer. Je ne promets pas de ne pas publier mon poème dans MODERN LANGUAGE TEACHING ; mais pour l'instant il n'est pas achevé. Je n'ai pu rendre de façon satisfaisante les sentiments du lapin ; je me propose de faire quelques observations sur place pour apprendre comment ce petit rongeur s'exprime. J'attends pour cela que les pluies du printemps aient cessé et que l'herbe soit moins mouillée. En attendant, j'espère que vous crierez tous avec moi : ' Vive la Poésie simultanée ! '

PUBLICATIONS NOUVELLES.

Le Journal d'un Voyage à Paris en 1802* par Sir John Dean Paul, traduit et annoté par Pierre Lacombe, donne de charmantes échappées sur le Paris d'il y a cent ans. J'ai un faible pour les Mémoires et les Journaux de voyage, qui, bien mieux que les romans historiques, nous permettent de remonter les siècles. Le livre en question est illustré de gravures de l'époque : '13 views from Nature, illustrations of French scenery,' dit l'édition anglaise de 1802.

C'est la Vie,† par Jean Gaument et Camille Cé, est une vraie galerie de scènes et de portraits normands, dont je goûte également la facture et la justesse. Dans *Tante Augustine* je trouve, bien contée, une histoire à laquelle j'ai souvent songé—celle de la tante restée vieille fille dans la maison d'une sœur mariée, et qui devient une sorte de bonne sans gages. Dans *Juste Auber* MM. Gaument et Cé ont retracé la tranquille et morne existence d'un professeur de collège, impuissant dans sa nullité à sortir de son coin de province. On sent ici, comme dans les autres chapitres de leur livre, des dons d'observation sympathique peu ordinaires. On sent aussi l'influence de Flaubert et d'Anatole France. Ce volume plaira sûrement à tous ceux qui ont du cœur.

Parmi les critiques qui se donnent pour mission d'expliquer les grands écrivains français, M. Antonin Albalat est un des plus compétents. Je suppose que tous mes lecteurs connaissent ses ouvrages, *L'Art d'Écrire*, *La Formation du Style*, *Le Travail du Style.** Les deux premiers eurent il y a dix ans le bonheur d'exciter M. Rémy de Gourmont à écrire son *Problème du Style* où M. Albalat fut assez malmené. Mais si M. de Gourmont a raison de dire que le style ne s'acquiert pas, mais est l'expression du tempérament de l'écrivain, M. Albalat n'a pas tort de croire que l'étude des grands auteurs est la meilleure des nourritures et le plus puissant des stimulants. Quoi qu'il en soit, pour qui veut écrire bien *dans une langue étrangère* il est indispensable d'étudier de près les auteurs avec qui il se sent en sympathie, et de s'en assimiler le style dans la mesure de ses forces. Pour ce travail pénible et épineux, je ne connais pas de meilleur ' répétiteur ' que M. Albalat. M. Rémy de Gourmont, esprit délicat et indépendant, le considère comme un pédant ; que dirait-il de quelques uns de ces auteurs de *Lectures expliquées* qu'on nous inflige, et où les beautés de La Fontaine sont passées au crible et l'art de Racine examiné au microscope ! A tous ceux qui sont dégoûtés des analyses qualitatives et quantitatives de ces chimistes littéraires, je recommande le dernier ouvrage de M. Albalat, *Comment il faut lire les Auteurs classiques.*† Ils y trouveront un guide sûr et intéressant, des idées justes et larges.

Dans l'*Apprentissage de l'Art d'Écrire*‡ M. Payot essaie de faire envisager la composition littéraire comme un exercice d'entraînement de la volonté. Obliger l'élève de reproduire dans des dissertations prétentieuses des idées empruntées et mal comprises, c'est lui faire un tort considérable. Il faut l'aider à comprendre, à classer les impressions du dehors et du dedans, à réunir et à associer ses idées afin d'en devenir maître, et d'en tirer des pensées originales. Le livre de M. Payot est plein d'aperçus justes et d'idées neuves dignes de l'auteur de *L'Éducation de la Volonté.*

Comment on prononce le français,§ par M. Martinon, est un traité de prononciation qui pourra rendre des services à des professeurs étrangers comme livre de référence. Mais n'est-il pas

* A. Picard, 83, Rue Bonaparte.
† Figuière. Fr. 3.50.

* Armand Colin, 163, Boulevard Saint-Germain. Fr. 3.50.
† *Ibid.*
‡ Armand Colin. Fr. 3.50.
§ Larousse, Rue Montparnasse. Fr. 4.

un peu tard de donner un essai empirique comme celui-ci, d'où la phonétique est entièrement bannie? L'auteur se félicite de n'avoir pas employé de 'ces signes spéciaux, incompréhensibles pour les profanes'; mais il n'est plus nécessaire de démontrer que l'orthographe ordinaire est un instrument grossier, qui ne se prête pas à une étude exacte des sons. Et puisque ce livre a la prétention d'être utile aux étrangers, pourquoi ne pas expliquer nettement comment les lettres françaises se prononcent? Par exemple, on nous apprend dans quels mots *r* final se prononce ou ne se prononce pas, etc.; mais on ne nous explique jamais quel est le son véritable de cette lettre difficile et comment il faut le produire. M. Martinon ne paraît pas au courant des difficultés qu'éprouvent les étrangers.

La librairie Didier continue son excellente série de *La Littérature française illustrée*. On m'envoie un *Théâtre choisi** de Corneille et, à part, un *Cinna*.† Je me suis déjà servi en Angleterre de ces éditions, que je considère supérieures à toutes les autres éditions classiques. Elles n'ont qu'un seul défaut: elles donnent dans leurs notes tant d'information que l'élève n'a rien à chercher.

La librairie Larousse vient de donner deux volumes de *Lettres choisies* de Madame de Sévigné. Le choix est excellente, l'introduction suffisante, les volumes sont bien imprimés et agréables à manier; ce serait un excellent texte pour des collèges de jeunes filles. Ici, cependant, les notes sont vraiment maigres.

M. Georges Pélissier, connu par ses *Morceaux choisis*, son *Précis de la Littérature française*, etc., a voulu défricher un nouveau champ. Il a écrit un livre contre Shakespeare* et ses défauts, qui 'n'offensent pas seulement notre goût traditionnel, mais aussi la vérité même et la nature, au nom desquelles on prétend l'admirer comme le dieu du théâtre.' Il a examiné très méthodiquement et très méticuleusement la composition, l'invention, l'exactitude historique, la psychologie, etc., du misérable dramaturge. Il n'a oublié de parler que d'une seule chose: la *poésie* de Shakespeare. M. Pélissier a de la chance d'être français. Si un Anglais avait osé écrire un pareil livre sur Corneille ou Racine tous les professeurs français en Angleterre auraient crié au sacrilège; ils lui auraient démontré qu'il est absolument impossible qu'un étranger comprenne les beautés et les finesses d'un autre théâtre que celui de son pays, et leurs élèves auraient écrit aux journaux pour appuyer leurs dires. Je me garderai bien de faire de pareils reproches à M. Pélissier. Au contraire, je le féliciterai d'avoir mesuré de son mieux 'l'arbre touffu' qu'est Shakespeare, et de l'avoir 'taillé en arbre des jardins de Marly.' Je ne lui reprocherai que de chercher midi à quatorze heures et d'examiner une œuvre de poésie et de fantaisie avec la sèche rigueur d'un professeur de mathématiques. Après avoir lu son livre ceux qui comprennent Shakespeare ne l'admireront pas moins, mais ils auront peut-être moins d'estime pour son critique.

F. A. H.

FROM HERE AND THERE.

Two new educational societies of importance are asking for public support. The first, chronologically speaking, is the Educational Research Society, founded at a meeting held on January 8, during the Conference week, and attended by Dr. Sadler, Professor Adams, Professor Nunn, Professor Green, Professor Foster Watson, Dr. William Garnett, and Mr. A. F. Leach, amongst others. Its programme is ambitious. It proposes to establish a bureau in London for the purpose of collecting, organizing, and recording information on all subjects connected with education. Bibliographies of the literature of education, stated to be now 'assuming enormous proportions' will be drawn up. An annual digest of the records and reports on special subjects will be brought out. The results of research will be made available to the public in a convenient form. An Annual Meeting with Sectional Conferences will be held. The field of education has been mapped out into six sections, and these again divided in subsections, and each section will have its own committee. The subscription has been fixed at ten shillings a year for members of committees, five shillings for ordinary members, and half-a-crown for ordinary associates. Those who wish to know more about the society should write to the Secretary, Mr. A. G. Brackenbury, 8, John Street, Adelphi, W.C.

The other society, the Society of Education, is being promoted by the Teachers' Guild, which convened a meeting of representatives of a number of educational societies to discuss the matter on March 7. More than thirty associations were represented, and Mr. Brereton and the Hon. Secretary attended on behalf of the Modern Lan-

* Didier, Rue de la Sorbonne. Fr. 4.
† Fr. 1.

* *Shakespeare et la Superstition shakespearienne*. Hachette. Fr. 3.50.

guage Association. The spokesmen of the Guild stated that the functions of the proposed society would be to study education in its psychological, physiological, pedagogical, sociological, medical, and other aspects, and also to provide a means whereby the opinions of the general body of teachers could be focussed and submitted to the authorities. The formation of a new society was opposed on the grounds that any addition to the present large number of associations was inadvisable; that the proposed subscription, a guinea a year, was prohibitive to teachers; and that the Guild itself was competent to do the needed work. The meeting came to no conclusion, but the representatives undertook to consult their committees and to lay their views before the next meeting, which was fixed for May 9. Since then a circular signed by the President, Vice-Chairman, and Deputy-Chairman of the Teachers' Guild, arguing the need for the formation of this society as a learned society, studying education in a scientific spirit, holding conferences, and publishing a periodical and transactions, has been sent out. Those interested should write for a copy of this to the Secretary of the Teachers' Guild, 74, Gower Street, W.C.

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OXFORD.—At Somerville College the Students' Scholarship of £45 for three years has been awarded to I. C. Gurney, James Allen School, Dulwich; and an Exhibition of £20 a year to F. M. Cambell, North London Collegiate School, both for French. E. M. Thomas, Redland High School, Bristol, was commended for German.

Mr. W. A. Craigie, M.A., Oriel College, has been reappointed by the Curators of the Taylor Institution to be Lecturer in the Scandinavian Languages for a further term of three years.

The Vice-Chancellor has received from the Warden of All Souls College a letter stating that the College proposes to set aside £300 to re-endow for the next three years the Lectureship in Foreign History which it constituted three years ago; to continue its payment of £15 towards a Lectureship in American History; to offer to the Bodleian Library, in addition to the present contribution of the College, £400 this year, £300 in 1915, and £300 in 1916; to pay to the Tutorial Classes Committee £100 this year towards their general expenses, and to renew for the years 1916 and 1917 the grant of £200 which it makes towards the provision of a teacher.

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LONDON.—Geoffrey Herbert Chase, B.A., University College, has been appointed to the Gilchrist Studentship in Modern Languages. The studentship is of the value of £80, and is awarded to enable the student to follow abroad a year's course of preparation for the profession of Modern Language Teacher.

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FRÉDÉRIC MISTRAL died on March 26. He was born in 1830, and regarded French at school as a foreign language. At twenty-four he was the recognized leader of the six Provençal poets, who founded the famous society Félibrige, with the intention of purifying and reviving the language of Provence. In its journal was published most of their work. *Mirèio* appeared in 1859, and won the applause of Lamartine and Sainte-Beuve. In 1874, on the occasion of the five hundredth anniversary of Petrarch, the Félibrige roused great enthusiasm, and two years later extended its influence over all Provence, Catalonia, and parts of North Italy. Mistral, of course, was the first president. In 1904 he was awarded the Nobel Prize for literature, and with the money founded at Arles the Muséum Arlatan, to illustrate the life and customs of Provence. His house at Maillane was the object of many a pilgrimage.

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On March 26 Monsieur Terracher, the lately-appointed Professor of French Literature at Liverpool University, sustained at the Sorbonne his theses for the degree of Docteur ès Lettres. The principal of the two works presented bore the title, *Les Aires morphologiques dans les Patois populaires du Nord-Ouest de l'Angoumois*, 1800-1900; *Etude de Géographie linguistique*. Briefly, the idea of the thesis was to establish the relation existing between the decay of the traditional morphology in a district, and the marriages with people coming from outside that district. One might, perhaps, call it a study of marriage as a means of linguistic influence. In the preparation of his work Professor Tarracher had examined *every* inhabitant of a considerable number of villages, and gone through nearly 60,000 marriage certificates. His theses were received with the highest *mention—très honorable*. The University of Liverpool may congratulate itself on having added to its galaxy of *érudits* a specialist capable of leading his students very far in their philological studies.

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Mr. V. Starkey, M.A. (Oxford), Ph.D. (Vienna), has been appointed Professor of Romance Languages in the Hartley College at Southampton.

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In reference to the above, we know one gentleman who thought of applying, but who was unable to obtain particulars of the status and tenure of the Professorship, although he made

two requests for the information. We believe that the occupant of the Chair will have also the German department under his charge. Four languages at £75 a piece! Further comment is superfluous.

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Messrs. W. Heffer and Sons, Ltd., of Cambridge, are issuing a *Phonetic Series*, which will be under the joint general editorship of Mr. G. Noel-Armfield, Assistant Lecturer in Phonetics at University College, London, and the Rev. C. M. Rice, M.A., Chaplain of King's College, Cambridge, both of whom have had wide experience in the teaching of languages by means of phonetics. It is proposed to issue texts and textbooks at a moderate price, well printed, and attractively got up, in order to put this valuable aid to modern language study within the reach of all. Hitherto such works have been somewhat costly, but the publishers feel sure that they are supplying a want in the educational world in issuing the books at small prices. The first issues will be *A Humorous Phonetic Reader*, by G. Noel-Armfield; and *English Poems for Repetition*, by C. M. Rice. There will be works in various languages to follow.

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We have received the first numbers of two new magazines. *Latin Teaching* is the organ of the Association for the Reform of Latin Teaching, whose aims are different, but not antagonistic to those of the Classical Association. The subscription, 5s., is payable to W. L. Paine, Esq., 26, Sydenham Road, Croydon, from whom all information regarding the Association may be obtained. The *French Student's Magazine* is published monthly at 6d. by David Nutt, and edited by Mr. Albert Noblet. It will be devoted to Current French News, Sports, Literature, and all practical topics.

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On April 28, at 8 p.m., a special lecture on 'Rudolf Eucken and Education' will be delivered by Dr. Meyrick Booth in the Fyvie Hall of the Regent Street Polytechnic. The chair will be taken by the Rev. Dr. Macgowan. Tickets (reserved 2s., unreserved 1s.) may be obtained in the Entrance Hall, or from Robert Mitchell, Director of Education.

⁂ ⁂ ⁂

We regret to announce the death of Sir Hubert Jerningham, J.P., K.C.M.G., which occurred at the beginning of April. Sir Hubert was one of the Association's Trustees, as well as one of its most distinguished members. He had a varied career. Educated mostly in France, in 1866 he entered the Diplomatic Service, in which he remained some twenty years, serving for many of them at Paris. Subsequently he held various colonial appointments, amongst them the Governorships of Mauritius and Trinidad. From 1881 to 1885 he sat in Parliament for Berwick-on-Tweed as a Liberal. He was the author of several books, the best known of which is 'Life in a French Château.' Few Englishmen were so familiar with French life as he. He joined the Modern Language Association in 1901; he made a speech at the Oxford Dinner in January, 1908, and he gave an address on 'Rostand' at the London meeting of 1913.

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An Inter-School Reading and Recitation Competition in French and German on lines similar to that of March, 1913, took place at Leeds on Saturday, March 21. Fifty-seven competitors, representing nineteen different schools in the West Riding and Leeds, took part. It was regrettable that of these so small a number were entered for German. This was probably in large measure attributable to the age and other limits fixed by the committee appointed to draw up the regulations. These excluded alike scholars who had begun German later than September, 1912, and those who were under seventeen years of age, and further limited the total number of entries from each school to four. These conditions will doubtless be reconsidered another year.

By the courtesy of the Leeds Education Committee, the Competition took place in the Art Room of the Thoresby High School for Girls, and a large audience which included heads of schools, modern language teachers, English teachers, and friends of the competitors, followed the proceedings with the greatest interest. The long day, indeed, which lasted, with a very short lunch interval, from 9.30 a.m. to 4 p.m., must be considered to mark, on the whole, a very satisfactory record of general improvement.

The phonetically-trained candidates were easily distinguishable, and the detailed criticism of the adjudicator (listened to with eager attention) should further raise the standard during the next year.

The tests set in French were:

Section I., for scholars who began French in September, 1912:

'Le Renard et la Cigogne.'

Prepared reading, twenty-five lines from any book in use, provided they contained both narrative and dialogue.

Section II. Scholars under twelve on March 21, 1914:

'La Petite Hirondelle.'

Prepared reading, twenty-five lines. Pho-

netic text optional, but M. Passy's *Choix de Lectures*, No. 26, recommended.

Section III. Scholars who began French not earlier than September, 1910:

'Le Loup et le Chien.'

Prepared reading, fifty lines, narrative and dialogue.

Unprepared text (to be read at sight), fifty lines.

Section IV. Scholars under seventeen on March 21, 1914:

'La Laitière et le Pot au Lait.'

Prepared reading, fifty lines.

Unprepared text, fifty lines.

The section regulations were the same for German, but there were no entries for Section II. (scholars under twelve).

The tests chosen were:

Section I. 'Der Erlkönig.'

Prepared reading, twenty-five lines.

Section III. 'Der Sänger.'

Prepared reading, fifty lines.

Unprepared reading, fifty lines.

Section IV. 'Der Handschuh.'

Prepared and unprepared reading, fifty lines each.

The prizes, which took the form of books, to be presented by the successful competitors to their respective school libraries, were awarded as follows:

French.—Section I. Laura Huggins, Batley Girls' Grammar School; James Chadwick, Elland Secondary School (bracketed together).

Section II. Mollie Cardno, Huddersfield Municipal School.

Section III. Lilian Jeffries, Salt Schools, Shipley.

Section IV. May Slater, Bingley Girls' Grammar School.

German.—Section I. H. Dyson, Batley Boys' Grammar School.

Section III. L. Harrison, Wakefield Girls' High School.

Owing to a somewhat serious bicycle accident, Mr. L. von Glehn, to the general regret, was prevented from fulfilling the duties of adjudicator. Mr. L. Chouville most kindly consented at the last moment to take his place.

L. H. Althaus.

CORRESPONDENCE.

MODERN LANGUAGE PROFESSORS.

When we criticized last year the London appointments, it was not so much to find fault either with the electors or the elected, as to draw attention to a state of things which, in our opinion, requires to be remedied. We were not attacking and do not attack foreign professors, but we do attack the system founded on ignorance and prejudice, which gives them an unfair advantage over the Britisher. We do not say that there were Englishmen capable of filling the London chairs. But there should and would have been such men if the Universities had been doing their duty, or if the nation had been aware of the real state of things. We intervene in this discussion because we wish to focus attention on one or two points which seem to us of importance.

Professor Kastner in his letter, published in the February number of Modern Language Teaching, falls foul of Dr. Sandbach's remark that 'English teachers of French are fighting single-handed . . . against French influence exerted from Paris,' and he considers this 'a malicious and utterly baseless accusation.' To read into Dr. Sandbach's sentence the assertion that there is a kind of *plot* amongst French professors to corner the English University market would, of course, be an exaggeration; but equally, of course, French professors certainly do regard the University chairs in England and America as an excellent field for their students, and do their very best to back up their applications. *In doing so they are acting quite naturally and doing nothing that is unjust or unfair.* It is worth while to make this point clear. None of those who have written in favour of British students have ever accused the French (or Germans) of acting wrongly in attempting to secure posts that are open to them. We have simply declared that *in not giving the preference to English students the English Universities are acting in a way calculated to discourage the study of modern languages.* This need not, however, preclude the employment of foreigners in certain capacities, as assistants, etc.

Moreover, it is a principle with the French that the prestige of their nation is increased by the spreading of their language and literature. A powerful organization, *L'Alliance Française*, recognized by the State as an *institution of public utility*, exists for that object. It fosters the spread of the French language all over the world; for example, in British spheres of influence, as Egypt, and in our oversea dominions, as Canada. It has branches all over England, generally pre-

sided over by French professors. French Consuls and Vice-Consuls are associated with its activities. We do not know whether it is officially recognized that its influence should be exerted in favour of French candidates for University posts; but it obviously provides an excellent means of communication for Frenchmen in England, by which information can be secured and support insured. Here is, at any rate, a powerful *French organization* against which Englishmen fight *single-handed*. Marble Arch House is another and more recent institution which will have a similar influence.

By his distinction between 'foreigners *and* foreigners,' by his reference to the *new era* on which we are entering, to the strenuousness of the work which *a good many of the older hands could not have stood*, and to the *new and formidable type of foreign invader*, Professor Kastner makes it clear that he distinguishes between two generations of foreign professors in our Universities. This is a delicate question, and one which it is, on the whole, better to avoid. But this much may be said, and will probably be admitted by all, that there are at present many English students quite as capable as what we will call *le professeur étranger vieux style*. They do not succeed because they have to compete with the *new and formidable type of foreign invader*, a man really prepared for his task, and bringing as degrees, not simply *Bachelier ès Lettres* or *Officier d'Académie*, but also *Agrégé de l'Université*, *Docteur ès Lettres*, etc., pupil of this school and of that, and guaranteed by Professors X and Z. Our Universities want 'the best man,' wherever he may come from; they naturally choose this new super-professor.

In the first place, it is a fallacy to say that we want 'the best man.' If that were so, it would be possible, by offering sufficient inducements, to secure better men than the foreigners we have at present. If we must have 'the best men,' we should try and attract the best professors from the Sorbonne and the Collège de France, or the well-known philologists of Vienna, Copenhagen, and elsewhere. Moreover, your 'best man' may be, and often is, too good for his students. It would perhaps have been possible to have attracted the late M. Henri Poincaré to a chair of mathematics at London; but can one imagine him giving lessons to students for the B.A. and M.A. degree? Or rather, can one imagine the students? Now, our English students of modern languages are necessarily weaker—much weaker—than the French students of literature or philology at Paris; they do not need and could not appreciate 'the best man.' What they want is 'an efficient man.' And since our Universities are English, our students English, and our civilization, inferior though it be, English, we are entitled to expect that our professors should be English. We arrive thus at the correct formula—an efficient Englishman. We want in all cases *the best man for the post*.

Secondly, if this 'new and formidable type of foreign invader,' armed with his degree of *agrégé*, is to be regarded as 'the best man,' let it be admitted at once that in more than one point the English candidate cannot compete with him. Your Englishman, for example, cannot be *agrégé*. *The 'agrégation' is a competition open to students of French nationality only*, and which entitles the successful candidates to become French civil servants under the *Ministère de l'Instruction publique*. This competition was founded to insure a supply of competent teachers in French secondary schools; surely *it is unfair that it should ever be used as a qualification for a post in an English University*.

When a French *agrégé* accepts a post abroad, he still remains attached to his home University, in which his years of service abroad count both for advancement and for superannuation. If he joins a pension scheme in an English University, he can thus qualify for superannuation in both countries.

Again, the foreigners lately appointed in England have all passed by the intermediate stage of the *lycée*. In France the organization of secondary teaching makes it possible for a teacher to continue his studies and fit himself for a University post. In England this is impossible. Our best students, once taken in the terrific grind of a Grammar School, may say goodbye for ever to their higher studies. It is the rarest thing in the world for an Englishman to pass from secondary to higher education. Thus, while the French system produces good students, and both encourages and helps them to advance, the English want-of-system turns out, in modern languages, men whose training has not fitted them to be good secondary teachers, and who are condemned by circumstances never to develop into University professors. To give teachers of languages the leisure necessary to carry on research work is one of the reforms required in Secondary Schools, no less than in Universities. We are entitled to call this state of things a *muddle*. It is more: it is a *national scandal*, and those who desire to see it continued are wanting in broad-minded patriotism. J. G. A.

The question has, perhaps, been sufficiently ventilated in your columns. Would it not be as well now to wait for the conclusions of the Com-

mittee of Inquiry, and then to discuss the matter at the next General Meeting? A discussion in which contradictory statements could be at once brought face to face with one another instead of at a month's interval, and in which politely-worded charges of violence, ignorance, stupidity, etc., could be at once rebutted, would do more to clear the ground than a long series of letters, many of them from correspondents whose good intentions are more evident than their competence on the matter. In the intricacies of this to-be-continued-in-our-next polemic, the original question disappears from view. May I remind your readers that it was this: If a system of instruction by foreign professors is the best, how is it that in England it produces such poor results? How is it that it does not furnish us with a supply of competent native professors? And if it is not the best, why do we continue it?

Now, a simple confrontation of some remarks in the last two numbers of MODERN LANGUAGE TEACHING: Professor Kastner suggests that the secondary-school teacher is at fault; the students he sends to the University are not properly prepared. With this we may compare what Mr. Richards tells us of his own preparation at London: philology, palæography, medieval texts, literary history, textual criticism, and research work.

Professor Kastner considers that Dr. Sandbach exaggerates when he represents English students as fighting single-handed against prejudice at home and organized French influence. A few pages farther on in the same number we read that the French Ambassador presided at the inaugural lecture delivered by one of the lately appointed professors at London.

Professor Kastner declares that it is an exaggeration to say that 'foreign professors hold the great majority of the highest posts'; he refers his readers to *Minerva*, which I had consulted before making the assertion. I understand that a complete and up-to-date list (which I have not the means of compiling here) will be laid before the Inquiry Committee; I hope it will also be published in MODERN LANGUAGE TEACHING. Till then, I will ask readers to reserve their judgment. Meanwhile they may take note of another paragraph in the February number: 'The above is the sixth University appointment as head of a foreign language department that has taken place during the year. All six have been filled by foreigners.'

Finally, might I humbly suggest to those who write in defence of the foreign side of the question that they should not pride themselves too much on their noble motives. There is no chivalry in defending the stronger side. It must be plain to all that the following sentence from Dr. Sandbach's last letter expresses the truth: 'I think it most unlikely that any one of us has taken part in this discussion without feeling that, in all probability, we should rather injure than advance our own personal interests by doing so.'

If I may end this letter as I began it, with a suggestion, it would be that 'University Programmes in Modern Languages' would be a fruitful source of discussion in your columns, and one from which all personal element could be banished.

F. A. HEDGCOCK.

P.S. A word of thanks to Dr. Stede for his judicious letter in the February number.

May I be allowed to join my feeble voice to that of E. B. Middleham, M.A., in demanding justice for those foreign professors who direct the teaching of modern languages in the majority of our Universities, and who are being so unjustly attacked by certain Englishmen, evidently actuated by the basest and most selfish motives? I cannot claim, like E. B. Middleham, to be an M.A. of two year's standing; indeed, I have not yet passed my B.A. examination, but I hope to do so next July, thanks to the exertions and the kind indulgence of my present eminent professor, a Frenchman. It would be difficult for me to estimate all I have learnt from him. I will only say that when I went to the University after several years' instruction from an Englishman, an M.A. of one of our northern Universities (the same, perhaps, as that referred to by E. B. Middleham), I could not understand one word of spoken French. At present, at the end of my three years' course, I can follow a good deal of my professor's lectures, given in French. I admit that this is due, in fact, to his most extraordinary gestures. Here I can come down to details, and add my testimony to that of E. B. Middleham. In this department Englishmen cannot equal Frenchmen, who are all born comedians. When Professor X. gives a *lecture expliquée*, he hardly needs words, so plain does he make his meaning, thanks to the movements with which he illustrates his text. Shoulders, arms, hands, feet, body, eyes, eyebrows, nose, and even his hair, every part is called upon to contribute to the explanation. I have seen him at the end of a lesson exhausted and perspiring from the exertions it has cost him. Not long ago he gave us a lecture on French proverbs. It was an intellectual feast. I wish some of your correspondents could have seen him explain, *Un chat regarde bien un évêque;* the way in which he imitated a *chat*, with arched

back, feline gestures, and even his *very intonation* distinguished perfectly the animal from the *évêque*—stiff, clerical, and unctuous. Next came *Ventre affamé n'a point d'oreilles;* how cleverly he portrayed the pangs of hunger, wrapping his arms round his *petite Marie* and flapping his ears with his hands to express the latter half of the phrase! The next minute the scene had changed. *Ce qui vient avec la flûte s'en va avec le tambour* was his text, and to explain it he became a full fife and drum band, strutting from one end of his platform to the other with true Gallic verve. I cannot describe in English his interpretation of *Pierre qui roule n'amasse pas mousse*—it was epic. The students had never passed so enjoyable an hour, nor learnt so much. If I may be allowed to fall into French, *nous nous tordâmes* [*sic.*—ED]. What Englishman could ever have given us such a lesson in training, which, as E. B. Middleham so wisely says, is, far more than acquirement, the aim of higher education? That is where the Englishman's case is so weak. If we went to the University simply to learn things, I would say nothing; but we are there for something more—to admire, to ecstaticize, to get a glimpse into the esoteric meaning of things. For this I venture to assert that foreign teachers (and my own especially) are far better prepared than Englishmen. With their inborn sense of style, their highly trained discriminating power, they help us to understand that words are not merely agglomerations of letters, but that they have a meaning and also a sense. And that is why I feel that this sordid and violently conducted campaign can have no real result. Our University Boards understand the situation, and will, no doubt, as Professor Kastner says, continue to do their best to *turn out* competent English students. At any rate, our foreign friends, who so nobly came in answer to England's cry for help, hold the best posts; they and their English defenders have possession, justice, courtesy, and true patriotism on their side. It is difficult to see what can remain for their detractors.

I am afraid you will think it presumptuous for so young a student to address your readers on this subject; but I could not put off to a later date my expression of fervent admiration for Professor X. Moreover, it sometimes happens that out of the mouth of babes and sucklings praise is perfected. I hope that such will this time be the case.

DISCIPLE OF BOILEAU.

P.S.—Might I 'come down to facts' and add a practical suggestion? Why not include in our University programmes lessons on French gestures—gestes Francior, as they said in the *moyen âge?* With an oral (or rather, manual?) examination? It would be easy to devise questions. For example: Express in French gestures, (1) Ça ne sent pas bon ici. (2) Je vous aime. (3) Cette conférence m'ennuie. (4) Tu travailles pour la gloire?—Penses-tu! (5) Ce vers est mauvais; il vous manque un pied quelque part. (6) Ce professeur (*anglais*) est un imbécile. (7) Un tiens vaut mieux que deux tu ne l'auras pas (the latter to be explained with the help of a *chaire de professeur*).

D. O. B.

NO ENGLISHMAN NEED APPLY.

In answer to the remarks of 'Mere Spectator,' I should like to state that many members of the Faculty of Arts of the University of Sheffield—and possibly the majority—hold that it is a great advantage for the head of a foreign language department to be a man born in this country, and, further, they believe that it is very valuable for the students that there should be a native on the staff of such departments.

The wording of the 'particulars,' for which I am responsible—as also for the misprints—is possibly regrettable, but there was no intention to wound the feelings of any Englishman who might be an applicant. The mention of certain minimum requirements was due to a desire to warn off competitors who did not possess University qualifications. Other points that are printed by 'Mere Spectator' in italics are in the terms of appointment for every non-senate member of the staff.

A. T. BAKER.

ENGLISH AS SHE IS WROTE.

I wonder if any of your readers can throw any light on the expression 'dapplings for peace,' which occurs in a letter of Lord Chatham's, quoted by Mr. Basil Williams in his life of that statesman (vol. ii., p. 75). The complete sentence is: 'I understand that your Grace [he is writing to the Duke of Newcastle] has received some days since a letter from Mr. Yorke, relating to certain dapplings for peace on the part of some lady." The meaning of the phrase is obviously 'throwing out feelers,' 'making tentative efforts;' but what is the origin of it? Murray does not know the word used in this sense.

Another strange expression of Chatham's is found in the sentence, 'The entire command and power of directing the local disposition of the army is to the royal prerogative as the master-feather in the eagle's wing.' Can the eagle's wing be said to have a master-feather in any sense of the word?

Another expression in the same book (this

time it is the author's, not Chatham's), which I do not remember to have seen before, is 'driving hell for leather,' meaning 'driving furiously.' On this point, too, the dictionaries are dumb.

As we are gossiping about English, may I ask you to observe this sentence: 'In addition to the essay, the composition should comprise any or all of the following'? A thousand guesses, Mr. Editor, and you would not hit on the author. It is the English Association! (Bulletin for February, 1914). How sad that they who preach so fervently to others should themselves be castaways!

One more question, if you are not tired of me. Is the use of 'must' as a past tense permissible English, as in this sentence by R. L. Stevenson, 'His boys laughed at him, and he must carry out his wishes by means of bribes.' The practice is, I fancy, growing, but what do our grammarians say?

ANXIOUS ENQUIRER.

At the risk of being considered a bore, I must trouble you with an addendum to my former letter. I feel that the following sentence is too beautiful to be allowed to fall into oblivion:

'(4) To stimulate the interest in Educational Research, an Annual Meeting to be held, each meeting in a different centre having special interest to educationists: thus acquainting members with Local practice and advance in education and stimulating local interest.'

This gem is taken from the prospectus of the Educational Research Society, with which some of the most distinguished educationists in the country are connected. Our unfortunate language is indeed in a bad way when not even the committees of educational societies can write it respectably. The M.L.A. itself is not guiltless. The first question of the circular on modern language professorships will not bear examination.

ANXIOUS ENQUIRER.

O SANCTA SIMPLICITAS!

I have before me an invitation which the Simplified Speling Sosieti were good enough to send me in the Christmas holidays, and in which the attributes of various vice-presidents are simplified.

There are, indeed, very few words on the page so improved—about twenty in all—and it occurred to me in an idle moment to try and discover by what laws these spelling simplifications are governed. Perhaps some of your readers will help me.

We have, for instance, 'Manchester Gramar Scuul,' and I wonder why there is a difference in the endings of the first two of these words when they are both pronounced alike by South country folk; and, again, why print the final *r* at all when it is unpronounced?

I pronounce both words with a phonetic unaccented final *e*, and so do my friends and neighbours.

The Bristol person with his ugly broad *r* would, of course, pronounce them quite differently; and so the simplified spelling in Bristol must, if it is to be rational, differ both from South and North country spelling, for the only logical claim that simplified spelling has on our suffrages, is that it shall be phonetic.

Then I butt up against two more words which confuse me. Viz. 'scuul' and '*yu*niv*u*rsiti,' and I ask myself what can be the values of the various *u*'s in these two words? Presumably, doubling a vowel lengthens it, but I find simplicists spelling 'you'll,' and 'school'—which have the same sound to my ear—differently.

Certainly the two *u*'s in '*yu*niv*u*rsiti' have entirely different sound values; if they are to have the same sound value we must choose between 'yoonivoorsity,' and something remotely like 'yunnivursity.'

If the *u*'s are different, the simplified spelling makes things no easier for the small boy of the future, who is to learn to spell by sound rather than by sight.

Again, when we have the symbol X, why not use it for X President (like X Rays), instead of spelling it 'ecs' (*e.g.*, drapers' phonetic 'sox').

Once more, is *o* in 'bord' (for board) short, and if so, how can the spelling 'Roan' be accurate? Surely it should be 'Roon' if a double vowel becomes open?

And then, what about gurlz for girls (gairls). This again sounds west countrified.

And the last word that trips me up is 'hie' for high (Hie Scuul for Gurlz). What does the *e* mean? Will not the English diphthong take care of itself without the added *e*? And how would simplicists write 'an eye for an eye and a tooth for a tooth'?

P. SHAW JEFFREY.

ESPERANTO.

I trust you will allow me a comment upon a statement made by Miss Bremner in last month's issue. In her article upon the 'Reform of English Spelling,' speaking about Esperanto, she says: 'I am informed that there are still two other forms much better than the original Esperanto, Adjuvilo and Antido. . . . There is no agreement and there is no literature, and people will not bother their heads to acquire

inflexions and *conjugations* that offer a most inadequate reward for the trouble entailed.'

Miss Bremner probably does not know that Adjuvilo and Antido were simply amusing *jeux d'esprit* intended to show that Ido was not the only way in which Esperanto could be plagiarized. As regards the statement that there is no literature, I can but suggest that your readers should send for the book catalogue of the most notable Esperanto works (British Esperanto Association, 1s.). I have long ago had to give up purchasing more than 1 per cent. of the books which are issued. Surely when such a firm as Hachette's issue two Esperanto monthly magazines, this implies much. Such partial statements only confirm the idea that teachers are apt to be prejudiced and to shut their eyes to facts they prefer to ignore, such as the enormous influence Esperanto already possesses. When any person can issue a manifesto in one tongue which can be read by numbers in all countries having any pretence to civilization, and when, as often happens, a scientist can get confirmation, or the reverse, of his theories from scientists in many lands, the help language which allows of this cannot be despised.

With regard to inflexions, there are no inflexions properly so called in Esperanto. Dr. Zamenhof says: 'I arranged a complete dismemberment of ideas into independent words, so that instead of words in various *grammatical* forms, the entire language consists of words *only*, in forms that do not change.' (Perhaps English readers will consider the plural and objective letters as inflexions.) Also in Esperanto there is but *one* simple conjugation for all verbs.

No water, hot or cold, will now kill a root so firmly planted as is Esperanto in many countries. Educationalists would do well to inquire of those who know and use the language rather than of those who have simply heard of it. I myself should be very glad to forward fuller information than your space will allow to any who desire it.

E. A. LAWRENCE.

A UNIVERSITY INFORMATION BUREAU.

As English lecturer at Leipzig I am inundated at certain seasons of the year with inquiries from my students with regard to the conditions of admission to study at British Universities. I often find, owing to the impossibility of having by me the official publications of all our Universities, that I am unable to give the exact information desired. Moreover, it is not always easy to tell inquirers where to apply.

It is much easier to obtain *official* information with regard to German Universities, partly because the conditions of admission, etc., vary only slightly, partly because 'Amtliche Akademische Auskunftstellen' have been established at Berlin and Leipzig for the express purpose of supplying students free of charge with *official* information on the conditions obtaining at both German and foreign Universities.

The Director of the 'Auskunftstelle' at Leipzig recently remarked to me that he found it extremely difficult to obtain *official* information with regard to British Universities, that he rarely knew where to apply, etc. Now, it seems to me that the establishment of a similar University Information Bureau, supported by all the Universities of the United Kingdom and the Colonies, would be a great boon. Its object would be to collect from official sources all information with regard to British and other Universities all over the world likely to be of service to students. It would also be in a position to supply foreign authorities with some idea of the comparative value of English degrees, a subject on which much ignorance prevails abroad. The German authorities, for example, lump together the B.A. Pass Degree, the First Class Honours Degree, the M.A., and the American School B.A., and regard them all as merely sufficient for matriculation—*i.e.*, more or less equivalent to the *Abitur*.

The 'Auskunftstelle' at Leipzig not only answers inquiries, but provides a cheerful reading-room where students can consult at leisure the official publications of the principal European Universities. The cost of maintenance of a similar establishment in London would be perhaps £400 to £600 a year—*i.e.*, a contribution of £30 a year from twenty British and Colonial Universities would about cover the expense. Perhaps other readers would express an opinion on the matter.—Yours truly,

G. WATERHOUSE.

EUCKEN DINNER AND LECTURE.

DETAILS of these were given in our March number. We merely remind our readers that the subject of the latter is 'Philosophy and Language.' The Professor will speak in English.

REVIEWS.

No. 1. *Deutsche Stunden.* By V. KRUEGER. Pp. 150. Price 2s. Blackie and Son.
No. 2. *An Introduction to German.* By FLORENCE ELLIS. Pp. 166. Price 2s. 6d. Dent.

These are beginners' books on Reform lines for upper forms. No. 1 opens with pronunciation and writing exercises. The first lesson proper is a type of all later ones. The first sentence runs, 'Ich habe eine Feder'—a most difficult one to introduce to the student by any other method than translation. The short reading-piece offers persons of the present and imperfect tense of 'haben,' the definite and indefinite article in various forms (including the accusative masculine, singular and dative plural), and a past participle! Paradigms of the two tenses are followed by thirteen substantives, most of which have not yet been used in the reading-piece, and do not lend themselves to explanation by demonstration. Questions and exercises on Reform lines follow, and lastly sentences for translation into German are set, although the preface to the book declares that the author discourages this practice during the first year. The matter becomes difficult much too quickly, and I cannot imagine a book more awkward to work by the Direct Method. It contains, however, a good vocabulary and much poetry, together with some music, which may be very useful.

No. 2 is much better adapted to its purpose. The subject-matter is most carefully graded; it lends itself to oral introduction, and the exercises are on the lines of Dent's *New First German Book*, on which this work is confessedly modelled. Only occasionally are vocabularies given (as in Lessons 6 and 8), which can hardly be used afterwards. Neither too much nor too little material is given in each section, and the progress of students (I speak from experience) is most satisfactory. There is no English in the volume. It errs, perhaps, on the side of giving too few paradigms, and of allowing too little for the modern school pupil of, say, fourteen years, who is accustomed to grammatical forms. The book professes, however, to cater for evening classes also, for whom such provisions are most commendable. While I think it almost impossible to combine in one volume the matter and method which will answer for the calibre of both the upper form and the usual evening class, I could not suggest a first-year book which does do so better than this one.

German Conversation and Free Composition. By TAYLOR DYSON. Price 1s. 3d. Harrap.

We have here a useful little book for teaching during the first two years. It has short descriptions of meals, house, town, railway travelling, etc., followed by numerous questions. At the end of each section stand six or seven very good subjects for simple free composition. These would have to be worked in class without the book, otherwise there would be little original work. The grammatical paragraphs, all in German, with the proverbs, might well be omitted. The intimate form of the pronoun seems to be used in questions. We prefer the *Sie*.

A Practical Guide to a Scientific Study of the German Vocabulary. By AUGUST PREHN. New York: Oxford University Press.

This is an excellent idea, well carried out. We have always believed that to acquire a good German vocabulary some system must be adopted, and that derivation or cognation must play an important part. The book consists of lists of words arranged in sections. In the first we have lists arranged according to subject-matter—Clothing, Medicine, Birds, etc.—followed by derivatives. In the second section are to be found words that have English cognates. The third section is devoted to derivatives, which are classified according to origin. The fourth section is an extensive one, and is styled Word-Groups. One example will suffice: From *Der Feind* we have *die Feinden, die Feindschaft, feindschaftlich, feindselig, die Feindseligkeiten, anfeinden, sichverfeinden, abfinden*, with English meaning.

Mes Premiers Pas en Français. By CHAPUZET and DANIELS. Price 1s. 3d. Harrap.

This is a really well-printed reading-book for oral work, with good French illustrations, which our nine-year-old beginners will enjoy while gaining a good vocabulary. Each lesson contains simple *grammaire, lecture, et questionnaire*. Poetry and songs are also there.

Exegesis of English Composition. By W. J. ADDIS, M.A. Pp. 452. Dent and Sons.

This is an effort to resuscitate the study of the art of expression, formerly called 'rhetoric,' which the author hopes will do something towards counteracting the prevalent habit of loose writing, which is so common nowadays. After dealing with words, sentences, paragraphs, and punctuation, the book gives useful hints on sounds, rhythm, and reading aloud. Verse is fully treated. The various forms of prose and poetry and the different categories of style are well criticized. Two long chapters are devoted to literary devices and methods. There are examples given—not too many—of various points and a number of useful exercises. A great deal of matter might have been omitted in a work of this kind—for

instance, the points of good handwriting, alternative spellings, etc.

Lessons in Prose and Verse Composition. By W. J. ADDIS, M.A. Pp. 128. Dent and Sons.

This book deals only with the practical side of composition, and may be considered as an introduction to the *Exegesis* reviewed above. A praiseworthy feature are the exercises on verse-making. The author is not a good guide to pronunciation. To say *a historical* is modern and incorrect.

Composition through Reading: The Direct Method of Teaching English. By FREDERICK PICKLES, M.A. Dent and Sons.

The Direct Method, which has proved so fruitful in the study of foreign languages, has invaded the realms of the mother tongue, a study which is at length coming into its own, so to speak. The book, which seems to us excellent, is written in order to widen the pupil's 'thought circle,' to enlarge his vocabulary and develop his taste. This is done, not by the old humdrum exercises, but by selections in prose and poetry *to be read* aloud (a thing of great importance, and much neglected nowadays). Each piece is followed by reproduction exercises both oral and written, including an inventive exercise—viz., original composition. The passages are classified as *History*, *Essay*, *Romantic Literature*, *Lyric Poetry*, etc. There is also a good selection of memory verses and appendices, containing hints, punctuation, the essentials of grammar, etc., and a scholar's bookshelf. An attractive book, printed in large type.

A Manual of English for Foreign Students. By E. C. MARSHALL and E. SCHAAP. Pp. 309. Hachette. 1914. Price 3s. 6d.

This book is a more ambitious volume than those of either Rippmann or Thorley. It is in three parts: Phonetics, pp. 1-32; Grammar, pp. 33-112; Composition and Exercises, pp. 113-306. The last part seems too difficult for absolute beginners until they have been through one of the simpler books named above. The print is excellent, and the book strikes one as the work of practical teachers.

College English: A Manual for the Study of English Literature and Composition. By FRANK AYDELOTTE. Pp. 144. New York: Oxford University Press. Price 3s. net.

This book is on original lines. It contains neither selections nor the usual exercises, but it is intended to be used in connection with the essays and poetry on which it comments. It is an attempt to explain the meaning of liberal education, and to show the place of literature in it by the study of some nineteenth-century essays: Newman's *The Idea of a University*, Arnold's *Culture and Anarchy*, Huxley's *Science and Education*, and Carlyle's *Heroes and Hero-Worship*. The author then illustrates the conception of literature as a form of thought by studying Wordsworth, Pope, Milton, and Shakespeare, the four most important for the undergraduate to study. The application of these ideas to the student's own writing is given in the last chapter. An appendix gives a useful scheme for teachers.

A Handbook of Précis-Writing. By E. D. EVANS, M.A. Pp. 106. Cambridge University Press. 1913. Price 1s. 6d.

This book is suitable for candidates preparing for examinations, such as the London Matriculation. It does not deal with the précis of letter-writing such as are set by the Civil Service Commissioners. It contains fifteen pages of introduction and examples, and the précis are divided into easy, moderately difficult, and difficult. It should serve its purpose very well.

Cambridge History of Literature. Vol. X. Pp. xvi+562. Cambridge University Press. Price 9s. net.

The Age of Johnson maintains the high standard set by the earlier volumes of the *History*, now rapidly approaching its conclusion. As is right and fitting in a volume bearing this title, the chapter on 'Johnson and Boswell' is one of the best. Mr. Nichol Smith contrives to introduce new matter into a well-worn theme, and obviously much independent research has preceded the formation of his estimate. It cannot have been easy to see Johnson freshly, but Mr. Nichol Smith has contrived to do so.

The other outstanding chapter in the book is that which deals with 'The Literary Influence of the Middle Ages,' a subject more often hidden under the vague generalizations which conceal lack of knowledge, than revealed by detailed study and the broad deductions which are valuable only when founded upon it. The chapter is, in the best sense of the word, scholarly: it is full of learning, but contrives at the same time to be lively and attractive even to those who have none of Professor Ker's claims to exhaustive knowledge of the subject. One could wish he had been responsible for the bibliography of this section. Mr. Bartholomew's work is not a satisfactory substitute; and, indeed, no one of his bibliographies reaches the level to which the *Cambridge History of Literature* has by this time accustomed its readers.

It is impossible in a brief review to do justice to the whole of this composite volume — for example, to the three chapters on the great novelists, each good in its own way, to the masterly accounts of Gray (by the late Mr. Tovey), and of Goldsmith (by Mr. Austin Dobson), and to the appreciation of the Letter-Writers.

Professor Sorley continues the history of English philosophy, which adds so much to the value of the *Cambridge History of Literature;* and the two chapters on the theological literature of the period form a useful supplement to the study of eighteenth-century thought.

We can but repeat that the *Cambridge History of Literature*, while it may be unsuited to consecutive reading, maintains in this volume its already established position as an indispensable book for all serious students of the subject.

Book Ways: An Introduction to the Study of English Literature. By EDITH KIMPTON, M.A., A.K.C., etc. Pp. 292. Messrs. Ralph, Holland. Price 2s.

Miss Kimpton here continues the good work which she began with *The Story Thread*. *Book Ways* is intended for rather older pupils, but it still wisely avoids becoming in any sense a 'history of literature,' and attempts the more useful task of whetting the child's appetite for good books. The writer's narrative method, style, and choice of subject make one believe that she is a good teacher as well as a scholar. We fancy her pupils learn in the easiest and most natural fashion to derive pleasure from literature, for her enthusiasm must be catching. She has done well to give other boys and girls a chance to read her favourites with her, and we thank her in their name and in that of their teachers, to whom we heartily recommend the book. Without attempting any detailed criticism, we may point out one signal merit—the fact that Miss Kimpton finds plenty of room, even in a small book, for 'To-Day's Literature.' Pupils who use it will have no excuse for sharing the popular belief that English literature came to an abrupt end with the death of Tennyson.

MODERN LANGUAGE ASSOCIATION.

A MEETING of the Executive Committee was held at University College, London, on Saturday, March 28.

Present: Mr. H. L. Hutton (chair). Messrs. Brereton, Cruttwell, Fuller, von Glehn, Payen-Payne, Twentyman, and the Hon. Secretary.

Apologies for absence were received from the Chairman of Committees, Mr. Allpress, Professor Fiedler, and Mr. D. Jones.

The minutes of the last meeting were read and confirmed.

Mr. Ste-Croix (Christ's Hospital) and Mr. A. J. B. Green (Perse School) were added to the Sub-Committee on the Teaching of European History.

The Hon. Secretary gave an account of the meeting held at the Teachers' Guild on March 7 to consider the formation of a Society of Education. A lengthy discussion ensued. There was a general agreement that more co-operation and combination amongst the various educational societies was desirable, but that the best method of effecting the desired end needed further consideration.

Mr. T. R. N. Crofts, Miss Dodds, and Mr. S. A. Richards, with the officers, were appointed a Sub-Committee for the next annual general meeting, which it was agreed should be held if possible in the provinces.

Mr. Twentyman reported that Herr Schulze, of Hamburg, had made a present of German books to the Travelling Exhibition. A cordial vote of thanks was passed to the donor.

The answer of the Colonial Office to the memorandum on a Script for the Hausa Language, printed in the March number of MODERN LANGUAGE TEACHING, was read.

A number of members were deleted from the list on account of non-payment of subscriptions.

The following twenty-six new members were elected:

Miss K. E. Chester, High School, Kettering.

E. H. Cooke, B.A., Hele's School, Exeter.

W. C. Dale, M.A., St. Edmund's School, Canterbury.

Miss J. S. Davidson, Clifton High School, Bristol.

A. W. Dennis, M.A., North Manchester School.

Miss M. M. Dowler, B.A., County School, Gravesend.

J. A. Fullerton, B.A., Ballymena Academy, Co. Antrim.

W. Furness, B.A., Rossall School.

Miss F. Green, B.A., Secondary School, Hebden Bridge, Yorks.

N. W. Hammond, M.A., St. Edward's School, Oxford.

R. W. Hartland, M.A., Lycée Blaise-Pascal, Clermont-Ferrand, France.

Miss E. M. Jenkins, B.A., Ashton Terrace, Liversedge.

Rev. J. E. Kent, B.A., B.Sc., Church Institute School, Bolton.

W. E. M. Llewellyn, B.A., B.Sc., Roan School, Greenwich.

R. S. Lucas, M.A., Bancroft's School, Woodford Green.

F. R. H. McLellan, M.A., Mill Hill School, N.W.

H. Mutschmann, M.A., Ph.D., University College, Nottingham.

A. E. Moss, B.A., Skinners' School, Tunbridge Wells.

A. R. Munford, B.A., Arnold House School, Blackpool.

Miss F. D. Rhys, High School, King's Lynn.

Victor Rosen, B.A., Royal Latin School, Buckingham.

L. F. A. Roualle, B.-ès-L., Epsom College.

H. H. Watson, Grammar School, Loughborough.

P. O. Whitlock, B.A., Bootham School, York.

R. W. Wright, B.A., Liverpool College (Sefton Park).

G. M. Young, M.A., Board of Education.

INTERESTING ARTICLES.

MODERN LANGUAGE NOTES: (February) Origin and Force of the Split Infinitive (G. O. Curme).

MODERNA SPRÅK: (January) Notes sur l'Argot de Chantecler (V. Finot).

DIE NEUEREN SPRACHEN: (January) Anatole France—Die romane der Histoire contemporaine (E. Schön); (February) *Die Concordance des Temps* im Unterricht (N. Hohbach).

THE ENGLISH JOURNAL: (February) Simplified Spelling in the Schools (W. H. Wilcox); (March) A Rebellious Word on English Composition (C. S. Duncan).

LES LANGUES MODERNES: (February-March) Comment enseigner la Grammaire (A. Graindemil).

REVIEW OF REVIEWS: (March) The European Unity League.

THE SCHOOL WORLD: (February) Thoughts on Present Discontents in English Education (Vice-Chancellor Sadler); The Influence of the Older Universities on the Curricula of Secondary Schools (A. C. Benson); (March) Fadfield: Chaos Unillumined in English Education (Professor H. E. Armstrong).

JOURNAL OF EDUCATION: (February) Idola Linguarum (Professor Adams); (March) Free Composition (F. Storr); Idola Linguarum—English Grammar (Professor Adamson); Slang and Argot (F. B. Harrison).

THE EDUCATIONAL TIMES: (February) The Present Educational Discontent (A. C. Benson).

MESSIDOR: (5 fev.) Discours de M. Emile Bontroux; (20 fev.) Paul Déroulède (Lamartine); (5 mars.) Victor Hugo (E. Faguet).

MONATSHEFTE: (February) Methods of Teaching Prose Composition (Dr. A. H. Holler).

THE JOURNAL OF ENGLISH STUDIES: (January-May, 1914) English Poetry with Upper Forms (G. E. S. Coxhead); Concerning Elizabethan Prose (J. M. Robertson); Swift's Tale of a Tub (A. C. Guthkelch); Some Results of English Teaching at Public Schools (S. P. B. Mais).

EDITORIAL NOTES.

ALL contributors are requested to send in matter by the 24th of each month, if publication is urgently required for the issue following.

MODERN LANGUAGE TEACHING appears eight times yearly, viz., on the 15th of February, March, April or May, June, July, October, November, and December. The price of single numbers is 6d.; the annual subscription is 4s.

Contributions and review copies should be sent to the Editor of MODERN LANGUAGE TEACHING, Cuilrathain, Harpenden, Herts.

The Journal is sent free to all Members of the Association, but those whose subscription for the current year is not paid before July 1 are not entitled to receive it.

The Annual Subscription to the Association, payable on January 1, is 7s. 6d., and should be sent to the Hon. Treasurer, Mr. H. M. Cruttwell, Byron Hill, Harrow.

Applications for membership should be addressed to the Hon. Secretary, Mr. G. F. Bridge, 7, South Hill Mansions, London, N.W.

The MODERN LANGUAGE REVIEW, a Quarterly Journal of Medieval and Modern Literature and Philology, edited by Professor J. G. Robertson, and published by the Cambridge University Press, is supplied to Members of the Association at a special annual subscription of 7s. 6d., *which must be prepaid*. It should be sent with the membership subscription (15s. in all) to the Hon. Treasurer. Those who wish to take in or discontinue the REVIEW should communicate with the Hon. Secretary.

The attention of Teachers is drawn to the collection of French and German School Books, carefully selected by a Sub-Committee, and known as the Travelling Exhibition. It may be inspected on applying to Mr. Twentyman, Board of Education, Whitehall. A Catalogue (sent *gratis* to members) has been issued of all sections except Reading Texts, of which a separate and minutely detailed list is being prepared. For particulars of conditions on which the Exhibition may be loaned apply to Miss Hart, as below.

Communications on the under-mentioned subjects should be addressed to the persons named:—

Exchange of Children: Miss BATCHELOR, Bedford College, Regent's Park, N.W.

Magic-Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E.

Residence Abroad (Women): Miss SANDYS, 30, East St. Helen's, Abingdon; **(Men)**: The Hon. Secretary.

Travelling Exhibition: Miss HART, County Secondary School, Sydenham Hill Road, S.E.

Correspondence on all other subjects should be addressed to the Hon. Secretary.

MODERN LANGUAGE TEACHING

THE OFFICIAL ORGAN OF THE MODERN LANGUAGE ASSOCIATION

EDITED BY J. G. ANDERSON

VOLUME X. No. 4 June, 1914

STANDARD ENGLISH AND ITS VARIETIES.

MR. MONTGOMERY'S article on this subject in the February number of MODERN LANGUAGE TEACHING will have interested all who read it. It were to be wished that the questions at issue might always be discussed by writers as competent as he is, and as free from prejudice. Mr. Montgomery's article has provoked in me a wish to make a few remarks, not by way of 'rejoinder' or attack—far from it, for his suggestive and temperate words call for nothing of the sort—but merely by way of discussing various points of interest which he has raised.

First, let me say that when in my former article (December, 1913) I alluded to Professor Schröer's list of writers on present-day English, I did not overlook Mr. Montgomery, though the fact that he also was a non-Londoner did escape me. For this I apologize, if apology be necessary.

In attempting to define *Standard*, or as I may now be allowed to call it, *Received Standard*, I expect that Mr. Montgomery has felt, as I have often done, the difficulty of choosing terms which shall offend no one. I confess that though I have, in not a few places, essayed a definition, none of the definitions which I have published completely satisfy me. And the reason is that I was always obsessed by the desire not to tread on anybody's toes. This was, of course, an absurd feeling, and one which should not weigh at all in scientific inquiry. If we are to be quite honest, I fear we must jettison such phrases as 'commonly spoken by well-educated people,' and plenty more of the same sort.

I am quite ready to plead guilty to using expressions of this kind, but it is useless to pretend that they have much value. We know quite well that thousands of very well-educated people speak a form of English which, without being too mealy-mouthed, we may frankly call *vulgar*. My chief reason for saying that London is not the source of present-day *Received Standard* was just this, that an enormous proportion, so far as I can judge, of highly educated persons living in that city speak a type of *Modified Standard* very strongly tinged with Cockney. In the same way all over the country, there are many educated persons who speak the *Modified Standard* of their locality; but since London is by far the largest city, since it therefore has by far the largest number of educated persons in the various learned professions, and since Cockneyism is a very unmistakable form of vulgarism, it follows that the fact that many educated people speak *Modified*

Standard is more forcibly and frequently brought home to one in London than anywhere else. If this is so, then I urge that 'education,' or the lack of it, has nothing to do with the way a man speaks, when once a certain level of training is passed. To speak grammatically, or 'correctly,' is not, by a very long way, the same thing as to speak *Received Standard.*

Again, I doubt very much whether anything is gained by mentioning the South of England in a definition of *Received Standard.* All that can be said on this head is that some of the forms of *Modified Standard* heard in the South seem, to superficial observation, less remote from *Received Standard* than the forms of *Modified* heard in the North. But, after all, there is very little in this. I know educated Londoners whose every vowel-sound differs more or less from those of *Received Standard,* either in quality, quantity, or in some almost indefinable way. The whole speech-basis is different. You cannot say more than that, if you are contrasting the speech of London with that of Aberdeen.

Mr. Montgomery is quite right in supposing, as I gather that he does, that I deliberately omitted the influence of Oxford and Cambridge in considering the factors which make for the uniformity of *Received Standard.*

I submit the following as being, so far as my observation goes, the facts as to the result of a sojourn in Oxford. I have no personal experience of Cambridge, so, although I suspect that the same conditions obtain there as at Oxford, I omit consideration of it here.

It is evident that when a young man goes up to Oxford, he either speaks *Received Standard* or he does not. If he does, of course he continues to do so, unless he acquires a curious type of *Modified Standard* which I shall mention directly. If he does not speak *Received Standard,* then, although he may approximate to some extent to this by the time he goes down, I doubt very much whether he acquires it thoroughly at Oxford. And for this reason: the fact that a man speaks a form of *Modified Standard* means that he does not come from one of the great Public Schools. If he does not, then I believe it is correct to say that, on the whole and as a general rule, unless the man possess some extraordinary charm of manner, some great gifts of mind, or some other overwhelmingly attractive quality, he will not readily gain access to those circles which consist of Public School men. These men go up in great batches to Oxford at the same time from Eton, Harrow, Winchester, Charterhouse, and so on; they find a number of friends already made for them, men who left school with them, and men who left a year or so before. Here is a large circle of associates, and the nucleus of a larger one, already fully formed. I believe that comparatively few men, except the very intellectual, who make no distinction of persons, go very far beyond this natural, ready-made circle of friends, and into such a circle the outsider does not easily penetrate, unless he be of some exceptional personal merit as hinted above. Intimate and frequent social intercourse between men from Public Schools and others is probably rare. On the whole, then, it seems pretty certain that if a man goes up to Oxford speaking a form of *Modified Standard,* most of those with whom he will normally associate will also speak a form of this. Of course these men will, to some extent, modify each other's speech, for they will certainly not all speak alike; they will, further, all be subject to certain local influence, from the various sets in their own colleges, members of whom they may know to some extent, from the dons and the dons' families, from the local clergy, from the speakers in the Union, and so on.

But it remains true, as it appears to me, that you will not find the same intense and uniform linguistic influence exerted at Oxford as undoubtedly is exerted in the school. It must be remembered that for one thing the boy is more amenable to influence of this kind than the undergraduate, and that whereas the former is bound, for the sake of peace and comfort, to conform to the standard of the Public School, the latter is comparatively free from such inducement to alter his way of speaking. The Oxford undergraduate does not concern himself very much with the manners, speech, and dress of those who are not in his own set. They are largely non-existent for him.

The above view is borne out by the fact that among resident graduates at Oxford, side by side with those who speak and have always spoken *Received Standard*, there are plenty of others who never have and never will do so. Mr. Montgomery very properly notes this fact in his recent article. The mention of resident graduates brings me naturally to a very curious linguistic phenomenon which we may call—for want of a better name—*Dons' English*. It is remote in many ways from *Received Standard*—in fact, it must be definitely classed as *Modified Standard*—and yet it can hardly be called vulgarism. One has to be careful not to give a wrong impression to those who do not know these curious vagaries of speech at first hand. It is not asserted that all, nor indeed that most, resident graduates in Oxford habitually speak the strange form of *Modified* referred to, but only that a certain number do. If one had to describe this dialect in general terms, one might say that it suggests artificiality and affectation in every tone and every vowel. Falsetto plays a large part in it, which gives it a feeble and petulant character. The back vowels, both rounded and unrounded, are, what Sweet, in the last two editions of his *Primer of Phonetics* called 'shifted'—that is, they are very much 'advanced.' The effect of this is to give a mincing sound to the speech. It is a characteristic that all the sounds are very distinct and clear cut. There is great precision of utterance, and unstressed vowels, which no normal speaker of *Received Standard* pronounces otherwise than as [ə], tend to be pronounced as full vowels. Altogether, the result of all these mannerisms is to convey the impression that the speaker is aiming at an almost superhuman degree of perfection, polish, and refinement, and that he succeeds in being rather ridiculous. Persons quite unacquainted with this manner of speech are sometimes inclined to think, at the first hearing, that the speaker is a bit of a wag who is having his little joke, but this is far from being the case.

Now, this curious lingo is acquired, sometimes, by those who formerly spoke *Received Standard*, but is perhaps more commonly adopted by those who have something to conceal—namely, what the owner takes to be a rather discreditable vulgarism or provincialism. One would imagine that it would be rather a slow process to acquire this artificial form of English, and I fancy that this is done very gradually, and that there are several stages. It is rather curious that, so far as my observation goes, at any rate, undergraduates very rarely, if ever, speak in this way, though indeed some begin to do so soon after graduating. No study has ever yet been made of this interesting form of *Modified Standard*, though it would well repay investigation and a careful analysis. Has Cambridge got a corresponding dialect?

Mr. Montgomery is inclined to think that I underrated, in my former article, the influence of the speech of the masters and mistresses upon the pupils in day schools, and that I rather overestimate the influence of the home dialect.

He points out quite properly that

masters from Oxford and Cambridge may set a new standard of speech, especially to the more intelligent boys. But does not this apply only to those cases where the boys are conscious that their speech leaves something to be desired, and where they realize that the masters in question represent a degree of culture and refinement which is something quite different from, and, as they suppose, superior to, anything with which they habitually come in contact in their home circle?

I certainly overlooked this factor, because it was outside my own experience. In the preparatory boarding-schools, where I was as a small boy before going to Charterhouse, I remember that there were two types of masters: one, and these were the majority, who spoke, to all intents and purposes, as we boys did; and another type, who did not live at the school, in whose speech we noticed certain eccentricities which amused us. The former type merely confirmed us in our mode of speech, the latter certainly had no effect upon us.

I think that Mr. Montgomery must be right about the influence of the masters in day schools, and that under the conditions which I have referred to above, there might be a deliberate effort on the part of the boys to emancipate themselves from home influence, and to approximate their speech, as far as possible, to what appeared to them a superior type. At the same time, Mr. Montgomery will probably agree that the influence of contemporaries and equals is far more powerful than that of schoolmasters, unless it be definitely felt that the latter can give something really essential to success in life which the former cannot give.

In speaking of the influence exerted by the speech heard by boys on their way to and from school, I was thinking mainly of the London boy, surrounded by Cockney influence—of different grades it is true—but, in the main, always Cockney, everywhere, and at all times: at the station, in the trains, in the streets, in the shops, in the school, in the home; and I was contrasting this with the isolation from all such outside influences enjoyed by the little world which makes up a Public School.

And surely this reiterated influence of the local form of *Modified Standard* is powerful in Liverpool too. I remember that when I first set foot in this place, more than fifteen years ago, the speech was quite new to me, and it seemed that I heard it everywhere, and practically from all classes of the community. With varying degrees of intensity, with sometimes more, sometimes less, refinement, there was always the same type of English, the same speech-basis. I have since noticed how subtle the effect of a great mass of speakers is upon the young, how soon they acquire the local and prevailing speech-basis, how difficult it is for them to shake it off when once it is acquired. Against all this, the influence of the schoolmaster as a rule seems to count for comparatively little. I hold a class in the University, mainly for budding teachers, which I call Spoken English. This course aims at giving (*a*) an elementary knowledge of general phonetics, (*b*) a knowledge of the sounds of *Received Standard* contrasted with those of the various *Modified Standards*, and Regional Dialects found in the class. This involves a minute analysis of the sounds of the individual members of the class, and of my own. It involves also an inquiry into the various linguistic influences to which the individuals have been subjected in the home and in the school. The results of this inquiry are often very interesting. I find, for instance, not infrequently that students have had their pronunciation 'corrected' at school, which usually means that they have learnt what is to them a new pronunciation—rarely a new sound, but a new distribution of a well-known

sound—in certain isolated words. It amounts to no more than that as a rule. Again, I sometimes find a sound which I cannot account for, in a student who has otherwise the regular Liverpool speech-basis. Inquiry always clears it up, and it turns out that one parent is from Scotland, say, or from Somersetshire, or that the student has lived for a few years of his or her life in a different part of the country, and has retained certain features of the speech-basis of that area.

Apart from these interesting accidents, most students have a definite Liverpool accent—that is, a definite group of sounds and a definite speech-basis. The point I want to make is this: that in spite of a systematic survey and analysis of their own sounds, and of those of *Received Standard*, in spite of a systematic comparison and contrasting of these two systems and the repeated pointing out of the differences, most students find it extraordinarily hard to modify their speech-habits to any considerable extent. The combined weight of influence of home, friends and associates, and local surroundings generally, is too strong. The linguistic influence of the various lecturers they listen to counts for very little, and, on the whole, the students speak as their contemporaries speak, and not as their teachers speak.

Mr. Montgomery's last point is the future of *Received Standard*. As he says, the suggestions I put forward on this subject were mere guesses, and no higher claim was made for them. I do not think that he quite takes my point about the function of the new Universities. My claim for them was no more than that they were factors, and, as I venture to hope, important factors, in converting what have hitherto been mere centres of commerce into culture centres. I need not labour this point again, as I elaborated it to some extent in my former article. Surely the rise of new and important centres of culture must have a profound social, and therefore linguistic, influence. All that Mr. Montgomery says about London may be true, but it cannot be maintained that London is the centre of national life here, to the same extent, for instance, that Paris is in France. And is not the tendency more and more towards decentralization? Even London itself is not a unity. Surely the corporate life of London is not so highly organized and intense as that of Liverpool, Manchester, Bristol, Oxford, Glasgow, or Edinburgh? For thousands of people London is merely a place into which they rush in the morning and out of which they rush again at night. And how much do these people see or know of London? A few streets and a small group of persons. Thousands of men rush into business in the City of London every day for fifty years and do not so much as know by sight the Lord Mayor, the Bishop, the Dean of St. Paul's, or the Vice-Chancellor of the University of their city. They never set foot in the Mansion House, they take no part in civic life, they never set foot in the Abbey or St. Paul's, they could not tell you where the University is, nor, indeed, anything specific about the educational, religious, or political activities of the city.

Contrast the conditions of life in the provincial cities. Huge as some of these are becoming, they are still small enough for their inhabitants to realize them as units and not a mere group of small towns. Here the keenest local patriotism exists, and enormous pride in everything that touches the honour and well-being of the city as a whole. The local institutions bulk very large and important in the eyes of the inhabitants; every local event is known, one might almost say that every speech by an alderman is fully reported in the local press, and eagerly read and criticized. Even the redecoration of the Town Hall is of palpitating interest, for a very large proportion of the well-to-do popula-

tion regularly enjoys the hospitality of the Lord Mayor. Every local man who writes a book or paints a picture receives some meed of public approval or blame. All this means an intense local life and interest, an attachment to the place and what belongs to it. What is at hand, and what everyone can see and hear, is far more important and real than the remote Metropolis. Considerations of this sort tend to make me think that the great provincial centres will stick to their own speech, and that when they become culture centres in the widest sense, they will impose their speech upon an ever-widening area. But this might happen without the abandonment of the present *Received Standard* in favour of the local standard by the classes who at present use it. The latter process, if it ever comes about, must, I should imagine, be extremely slow. Before the local type can become a standard speech for polite society two things, as it appears, must happen. The first is that the various provincial standards must gain so much in prestige that to speak one of them will cease to involve social obloquy. The other process is the democratization of the Public Schools to the extent that they are no longer the guardians, preservers, and propagators of the uniform *Received Standard*. When this happens, this form of English must slowly perish. I do not expect to live to see these changes, and hope I may not; but I cannot believe that things are not shaping more and more towards decentralization. But, from my point of view, even if the trend were the other way, even if the tendency was for all business of importance to be transacted in London, this would not mean that London speech would become the *Received Standard*.

That Cockney English might become one of the local standards when the present *Received Standard* has died out, I could understand; but not that it should oust the latter all over the country among those portions of the community who now speak this. To speak of the present *Received Standard* as London English seems to me fundamentally erroneous. It is an error which springs from the failure to recognize that *Received Standard* is not a regional, but a class, dialect. I believe that all speakers of *Received Standard* who think about the matter at all, and many who do not, instinctively dislike all provincialism in speech, and, further, that there will be a fairly complete agreement, that of all the types of provincialism, that form of *Modified Standard* which is *London English*, is the most unpleasant.

HENRY CECIL WYLD.

SPELLING REFORM.

THE possibility of a discussion on the above subject in the pages of MODERN LANGUAGE TEACHING is one which I personally welcome, not merely in the interests of the reform itself, but also because of the far-reaching consequences for education in general, and the study of modern languages in particular, which are inevitably associated with it. The agitation of the Speling Sosieti has already accomplished a surprising amount in the way of concentrating public attention on the study of English and its importance in English education. It is gradually awakening the educated classes to a perception that the study of English is not negligible because we all learn to speak and write our mother tongue more or less without conscious study, and to the further fact that the study of foreign languages cannot really be in a healthy state so long as the first is neglected. Perhaps I may now point out that, if the discussion, which may be anticipated, is to produce fruitful results, it is of immense importance that we should seek on either side to come to

some agreement in regard to the correct standpoint to be adopted in facing the questions it raises. We have some experience to go on, because the controversy has already raged hotly in other quarters, and we may anticipate that the interpretation of that experience will be a very reliable guide for our purposes. The following remarks are intended as a contribution towards such interpretation.

In the first place, I would point to the fact that among the supporters of spelling reform are to be found the names of many representative scholars (I mention Skeat as an example), whose names are identified with the historical study of language. So far as I know, no well-known representatives of the historical standpoint are to be found among the pronounced opponents of reform, although some may preserve an attitude of indifference. This suggests at once that the agitation for reform is an outcome of the historical standpoint in regard to language, and I know of nothing that contradicts this conclusion in the propaganda of the Sosieti, while there is almost everything to prove it. It would certainly be superficial to think that the agitation is one merely of phoneticians, although, naturally, phonetics plays a considerable rôle in it. This is, however, a secondary phenomenon, and results from the fact that there can be no rational historical study of language without the assistance of phonetics. The two go together. On the other hand, my acquaintance with the published arguments urged against spelling reform has impressed on me the observation that they are one and all, so far as my experience goes, put forward by representatives of a non-historical, quite *a priori* view of language. This observation I find confirmed, as I shall proceed to show, in the article by Miss Bremner in the November number of MODERN LANGUAGE TEACHING; it is a good example of a moderately conservative standpoint. A characteristic feature of the article is the condemnation expressed of the linguistic phenomenon of concord ('the monstrous absurdity of concord'; 'grammatical concord is an absurdity'). Such a view can only be held by people who are quite innocent of the historical standpoint. Before I give the very simple proof of this assertion, I must, however, congratulate Miss Bremner on the moderation which leads her to condemn German, Italian, French, while preserving a discreet silence about Greek and Latin!

From the *a priori* standpoint it naturally seems absurd that in the German phrase, 'Die guten Männer,' the idea of plurality should be expressed four times! This 'absurdity' is, however, not merely a characteristic of German, but of *all* languages of the type called 'inflecting'; and the Roman who said 'boni viri' was at least one-half as absurd as the German who says 'Die guten Männer.' Supposing now we ask, If it is a patent absurdity to make use of grammatical concord, how on earth did the latter ever come into existence? Such a question is not usually asked by the believer in the *a priori* standpoint, but it comes quite naturally to the historical inquirer; and the answer to it shows that the real absurdity is not on the side of the language, but on that of the critic who criticizes from an arbitrary standpoint. The answer is, of course, that concord between two words expresses the relationship between the ideas for which they stand. Thus, the agreement between the adjective and its noun expresses the relation between an idea of quality and the object in regard to which it is perceived; or, in other words, the form of the adjective denotes its attributive function. Such relations *must*, of course, be expressed, and when they are not expressed by concord, as in English, they *are* expressed by accent. Of course, the latter way, as in 'the good men,' is more economical, and in this

sense preferable; but there is nothing 'absurd' in the profuseness of the other style. It leads, indeed, in the case of Latin to a pronounced advantage, which is not shared by English—namely, the freedom of word order, which is so highly characteristic of that language, and would be impossible without concord and what is connected therewith—*i.e.*, a highly developed inflectional system. And this brings me to a remark which offers itself at once to the historical inquirer—which is, that when a language in the course of its historical development makes a gain in one direction, it usually has to atone for it by a loss in another. Thus, English has given up its original case-endings, but still has to express the relations which gave them their function; it therefore expresses case relations by other means, such as prepositions [*e.g.*, Give the book *to* John] or word order [Give *John* the book; John (nom.) loves his friend (acc.), but, His friend (nom.) loves John (acc.)]. Here we find, if we take a complete review, on the one hand, that the word order has lost its elasticity; on the other, that often several prepositions have to share the work of a single case-ending. I have every sympathy with Miss Bremner's intention of demonstrating to Englishmen the beauties of their mother tongue, but I must express my great doubt that she can accomplish her task if she relies on *a priori* arguments. After all, language is an instrument, and, like every instrument, cannot be truly appreciated apart from its users. A critic of golf, who had never seen or heard of what can be accomplished in that sport apart from the feats of long-handicap players, might very well doubt the fineness of the golf-club as an instrument for accomplishing its purpose. He would be compelled at once to alter his opinion if he witnessed the play of a Braid or a Vardon. And, similarly, a foreigner, who knew nothing of English except as talked and written by average people, might be forgiven for having doubts about its special qualities. As soon, however, as we confront him with a Shakespeare, we expect with perfect right such doubts to vanish. English is undoubtedly a fine language. The proof of this, however, from arguments based on its internal economy is a very difficult, if not impossible, matter. It can be given much more simply by pointing, on the one hand, to what has been effected with its aid by the great writers and speakers who understood its use; on the other, to the common fund of English wisdom, which in it has found adequate expression. Will anyone deny that a really great nation must have a great language? Will anyone assert that we can conceive the greatness of a language apart from the greatness of those who use it?

Another mark of the *a priori* standpoint is the inability or unwillingness of those who hold it to distinguish between two things, which for a historical observer must be entirely different—namely, the English language and English spelling. Miss Bremner does indeed appear to distinguish between the two out of deference to those she criticizes, but she is obviously unwilling to make the distinction on her own account—naturally, because if she makes it, her whole case falls to the ground. Thus she remarks: 'It is a commonplace among philologers that no language will bear the strain of numerous and great alterations at any one period.' *En passant* it must be said that I doubt very much the currency of such a commonplace in philological circles, at any rate in this formulation. Its tone reminds one forcibly of the sort of commonplace to which we are often treated from political platforms. I interpret it, however, to mean that changes in language tend to produce differentiation into separate languages, which is, of course, quite true when they go far enough and other conditions work in the same direction. The point is, how-

ever, that the writer clearly regards this as an argument against an alteration of our spelling, which means that she wishes to regard spelling and language as one to all intents and purposes. She anticipates, indeed, the natural objection that they are *not* one, but quite different; but she makes no attempt to answer this objection, although she clearly perceives it. Instead of this she sidetracks the discussion into a discourse on certain results of primary education, which, according to her, are to be remembered 'in this connection,' though what the connection is does not clearly appear. Similarly, Miss Bremner admits that 'it is very difficult to defend English spelling,' but goes on to speak of flinging English 'into the melting-pot of spelling reform,' which clearly shows that for her a distinction between the English language and English spelling is highly undesirable.

Now, we must admit that, from the *a priori* standpoint, this dislike to a sharp distinction between language and spelling is quite natural. So long as the English language is regarded from the standpoint of what *is* at the present day without reference to what *was*, and to the way in which what is came about, the so-called written language must seem to be *the* language, and the spoken must appear a more or less accidental concomitant, a rough everyday interpretation of the other. The conditions of modern life force the book into our hands at the first opportunity. From that instant on all the highest forms of language are associated with the printed page. Unconsciously, but all the more firmly, the habit is formed of thinking of language as something printed or written. A classical education only rivets the habit. So accidental does pronunciation appear, that the Englishman does not hesitate to pronounce Latin printed forms with the same sounds and accent as English ones! What matter when the printed form *is* language? How natural in an age whose motto is, 'The *pen* is mightier than the sword,' which never pauses to ask from what source the pen has drawn its might! Which never pauses to think that, without the living, pulsating organ of the spoken language, the pen would not even exist!

It is therefore, I affirm, quite natural that, under present conditions, the large majority of educated English people should think of English as a printed language—that is, one absolutely indissoluble from the orthographical forms in which they are accustomed to read it. Any change in those forms must seem to them a change in the language itself, and proposals to reform them must, under the circumstances, appear to be something worse than vandalism. Consequently, it is of importance as regards further discussion of our problem that both sides should clearly recognize the great difference in their respective standpoints, and above all their fundamentally different conceptions of the nature of language. They will then recognize that, so long as each clings to its own standpoint, discussion between them is really useless, because the arguments of the one must necessarily seem pure nonsense to the other. Before, therefore, we can discuss the question of the advisability of spelling reform, we must have a discussion and justification of the respective standpoints; we must seek to decide which is the correct one. Only when that is done will it be possible to compare the arguments on either side and come to a decision as to their relative weight.

As an upholder of the historical standpoint, I may remark that the case is a very simple one. To us language is a form of social tradition, which, like all other forms—*e.g.*, political institutions, laws, and customs—must be conceived as the product of historical development. That is a positive view. The opposite—the *a priori* view—is at bottom a negative

one, which consists primarily in a negation of the historical one. The burden of disproving our affirmative therefore falls upon the supporters of the *a priori* standpoint.

It is much to be desired that the adherents of the last-mentioned standpoint could be induced to give a rational account of their faith. I confess I have strong doubts that this will, however, be the case. It is a matter of experience that those who hold a religious belief merely as a matter of unexamined tradition, who have never consciously reflected on its grounds, are usually very intolerant of religious discussions. Their belief is become for them instinctive, and any attempt to examine or justify it consciously is painful to them. Much the same holds good in linguistic matters. The *a priori* attitude has become instinctive through long habit. We have a good illustration in the article on 'The Speling Sosieti.' The writer quotes an example of early spelling, and admits that the spelling has often altered. She does not inquire, however, what light this throws on the relation between spelling and language. It is enough for her that other forms than those to which she is accustomed make her subconsciously long to pull the printer's ears. Our present system has her instinctive approval, and she cannot conceive that what she instinctively approves may not deserve her approval. Because she cannot subconsciously approve of the Sosieti's printed forms, she styles them a species of Josh Billings' English, although, as a matter of fact, they represent—very successfully for the most part—the same English as she employs herself, with the added advantage that they represent it as it *is* really spoken by the majority of educated people, and not as it used to be spoken three or four hundred years ago, which in the main is all the system she approves can accomplish. This consideration, however, which is a weighty one to the historical student, cannot weigh with the *a priori* reasoner in the least. For the latter the accepted printed forms do not, as shown above, represent spoken words at all, or only do so, as it were, accidentally. For him they represent ideas, and he cannot conceive that an Englishman should be able to express his ideas with any fitness or grace except through the medium of these very written or printed forms, and no others. For him these printed forms are a collection of symbols which by some mysterious, non-analyzable process have become associated with ideas. The mere fact that this association is so mysterious to him must fill him with the reverence which every mystery excites; and naturally, therefore, the symbols which have once entered into such a connection must seem to him sacrosanct. For him they are indeed a wonder, and no one who believes a wonder is willing to admit that a second wonder can take its place.

R. A. Williams.

CHRONIQUE FRANÇAISE.

UN ROMAN D'AVENTURES: 'LE GRAND MEAULNES.'*

Par Alain Fournier.

J'ai rêvé parfois de romans qui seraient écrits à cet âge, où l'on n'est plus enfant, mais où l'on n'est pas encore engagé tout entier dans les travaux de la vie et retenu par le spectacle de la dure réalité. Dans ces romans l'adolescence, avertie déjà, se retournerait avec tendresse et un peu de mélancolie vers l'enfance, dont elle se dégage à peine. De belles aventures y

* Un volume de 363 pages. Fr. 3.50. Emile-Paul Ed., 100, Rue du Faubourg St. Honoré, Place Beauveau, Paris.

seraient contées, un peu mystérieuses, comme on en imaginait à cet âge ; et tout garderait ce voile d'étrangeté que prennent les êtres et les événements dans l'âme de l'enfant. Ces aventures ne seraient pas puériles ; leur vrai sens et la vraie figure des héros seraient suggérés avec finesse, sans pourtant que toutes choses cessent jamais d'être vues avec cette optique de l'enfance où rêve et réalité, vision nette des détails et imaginations un peu folles, se succèdent ou se confondent intimement. Il faudrait pour écrire ces livres des qualités de rêverie et de poésie, d'observation et de mesure, qui ne vont pas souvent ensemble. Je crois voir un de ces livres dans *Le Grand Meaulnes*, et dès l'abord il m'a ravi. L'auteur, M. Alain Fournier, est jeune—très jeune encore, dit-on—mais il révèle par ce volume une personnalité très aimable et très originale. Le Grand Meaulnes est un fils de paysans, que sa mère laisse un jour au 'cours supérieur' de M. Seuret, dans un village du Berry. Dès qu'il est là, la petite vie monotone et simple du cours est bouleversée, l'existence du petit Joseph Seuret, qui se lie d'une amitié admirative avec 'le nouveau' en prend une couleur nouvelle et extraordinaire. Ce grand garçon, anguleux et rude, décidé et loyal, porte en lui un esprit d'aventure, une âme de chasseur et de rêveur, qui inquiète et séduit. Comment le Grand Meaulnes perdit son chemin, pris par la nuit dans les plaines tristes et désertes de Sologne ; comment il arrive enfin à un château où dans l'attente des fiancés et pour d'étranges invités se déroule une fête charmante et fantasque ; comment Meaulnes entre demi-éveillé dans le rythme de cette fête ; et comment il rencontre la sœur du fiancé, Yvonne de Galais, ce serait trop long à raconter ici. Le fête se termine tragiquement, comme un rêve qui se défait dans le froid de l'aube grise. Meaulnes rentre au 'cours' ; sa vie, pareille en apparence, est profondément changée, elle est déterminée désormais. Toute son âme se ramasse et s'exalte autour du rêve qu'il a vécu pendant ces deux jours ; il faut qu'il retrouve le mystérieux domaine ; il faut qu'il rejoigne la jeune fille qui ne lui a dit que quelques paroles, mais d'un son si grave.

Ce n'est que la première partie ; il y en a deux autres, où l'aventure se complique, puis se dénoue, dominée toujours par le caractère du Grand Meaulnes. On comprendra mieux, après avoir lu ce roman, qu'il est impossible de le résumer ; et difficile de le définir.

Est-ce un roman psychologique ? Jamais l'auteur ne s'arrête pour définir ses personnages, analyser leurs états d'âme, expliquer leurs gestes. Nous avons à peine un profil à la plume du Grand Meaulnes, un profil au pastel d'Yvonne de Galais ; mais ils agissent, et se définissent à mesure par la manière dont ils agissent, par la manière dont ils modifient ceux qui les entourent, par l'atmosphère que le récit crée autour d'eux. Est-ce un roman d'aventures comme il devient à la mode d'en écrire dans un petit groupe d'écrivains très subtils ? Peut-être, mais sans rien de ce que le mot suggère d'un peu grossier et de désobligeant. On songe parfois à certains romans anglais, mais avec les ressources d'un esprit tout français. Il y a des défauts sans doute, des longueurs, une minutie un peu fatigante parfois, quelques gaucheries. Mais il y a une tendresse, une pureté, une délicatesse, une poésie voilée ; il y a quelque chose comme la lumière de ces matins d'enfance, si clairs qu'on est heureux sans savoir pourquoi et qu'on a le cœur un peu serré, et qu'on attend une journée qui ne finira pas, pleine de beaux événements et d'un émouvant mystère.

NOTES.

Il y a quelque douze ans Maurice Barrès, qui n'avait pas été réélu, écrivait à un ami : 'J'avais pourtant des stances à leur dire !' Ce sont ses stances pour défendre les églises menacées que le

poète député vient de réunir en volume.* Ce livre s'ordonne, avec un art savant, selon deux plans : les discussions, les discours, les conversations, la bataille que Barrès mena à la Chambre, dans les couloirs et dans les ministères, pour rappeler au gouvernement ses promesses et le devoir qu'il a de sauver les pierres de ces églises dont les ruines jonchent déjà le sol ; car depuis la Séparation personne n'est responsable légalement de leur entretien, et leur sort dépend des caprices de conseils municipaux menés souvent par de bas intérêts ou des haines politiques. Et au-dessous il y a les rêveries, les exaltations, les souvenirs, les nappes de sentiment, d'où jaillit et où s'alimente sans cesse l'action. Ainsi Barrès, après avoir souffert longtemps de leur dissentiment, arrive à l'unité du rêve et de l'action, et soumet sa sensibilité romantique à défendre la tradition qui seule dure dans l'universel écoulement. Barrès déploie les plus belles qualités de l'idéologue quand dans ses trois discours il montre les raisons profondes du sentiment religieux, quand il exalte la vertu des églises, des plus pauvres églises de campagnes, pour entretenir la vie supérieure et allumer au village la flamme de l'Esprit qui tient la Bête à distance. Dans le récit de l'intrigue parlementaire on retrouve le talent du redoutable graveur en eaux-fortes de 'leurs Figures' ; il y a tel récit d'un entretien avec Briand dont on garde un souvenir presque physique. Dans les méditations passionnées Barrès reprend les thèmes, les mélodies où se complaît son art suprême : après le logicien et le graveur, c'est le musicien.

On peut douter que ces sentiments et cet art suffisent au but que se propose Barrès. La foi qui éleva les églises peut seule les conserver et les relever ; Barrès le dit lui-même, et c'est sa conclusion : 'A l'Eglise de France il faut des saints.' On ne peut en tout cas que s'associer à l'indignation de Barrès contre les pilleurs et les destructeurs d'églises, la même indignation que l'on sent à voir deshonorer un paysage, raser une forêt, souiller une source.

M. Georges Rozet est un ancien normalien, agrégé de l'université. Que ce scholar chargé de la meilleure culture célèbre *Les Fêtes du Muscle* † en un livre qu'il dédie à M. Lavisse, c'est le signe qu'il y a quelque chose de changé au Royaume de France, car M. Rozet n'est pas une exception, il serait plutôt un symbole, il représente une génération. Dans cette génération le sport est dieu et le boxeur Carpentier prophète. Le sport a dans tous les milieux ses 'piqués' qui sont ses dévots, il a ses saints : les champions, qui aspirent en tremblant à être en 'forme' comme les mystiques à être 'en état de grâce' ; il a ses puritains et ses métaphysiciens, ses 'savants à fiches et à lunettes,' il attend ses Pindare. Le sport multiplie ses temples et ses enceintes sacrées : il avait son monastère au 'collège d'athlètes' de Reims, on en annonce un autre aux environs de Paris, un 'Sport-Royal-des-Champs,' comme dit, hélas ! un journal spirituel, et où il sera plus commode d'aller faire une 'retraite' ; le terrain tragique de Buzenval va être transformé en terrain de sport, et le mur criblé des projectiles allemands de 1870 servira 'd'obstacle' aux balles du golf.

Tout cela ne va pas sans modifier les goûts et l'âme de la jeunesse. Et tout cela ne va-t-il pas influer sur la littérature ? M. Rozet en est persuadé, et, optimiste, il consacre une étude suggestive à 'l'avenir de la littérature sportive.' Cette littérature sera plus chaste et morale : le footbal et la boxe obtiennent tout naturellement ce que poursuivaient en vain morales, prédications et ligues ; elle élargira la psychophysiologie de nos romanciers en introduisant le 'sens musculaire,' négligé jusqu'ici ; s'inspirant de la notion d'effort et de vaillance physique, 'elle répudiera le culte de la faiblesse et du découragement, et remontera d'elle-même à une conception cornélienne de la vie.'

Les essais qui suivent—souvenirs de camp d'aviation, du tour de France cycliste, des jeux olympiques de Stockholm, etc.—sont pleins d'intérêt ; les vieux textes grecs souvent y reprennent une vie, une jeunesse toute nouvelles.

Le livre du député socialiste Sembat * ne relève pas directement de la critique littéraire, bien que son auteur soit un des plus cultivés de nos hommes politiques, un des plus spirituels de nos journalistes, un conteur plein de verve et d'humour. Mais son livre, qui fit du bruit l'an passé et n'a pas cessé d'agir, est lui aussi un des plus caractéristiques du moment présent. On ne parle que réveil national, renaissance du patriotisme, les partis se désagrégent, la situation est troublée et menaçante. Il faut savoir ce que l'on veut, où l'on va, et le sachant en reconnaître les conditions et les vouloir aussi. Voulez-vous la guerre ? demande Sembat. Dans ce cas ne vous dites

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* *La Grande Pitié des Églises de France.* Par Maurice Barrès. Un volume de 419 pages. Fr. 3.50. Emile-Paul F. Editeurs.

† *Les Fêtes du Muscle.* Par G. Rozet. Un volume de 306 pages. Fr. 3.50. Grasset Ed., 61, Rue des Saints-Pères.

* *Faites un Roi, ou faites la Paix.* Par M. Sembat. Un volume de 278 pages. Figuière et Cie. Ed., 7, Rue Corneille, Paris.

pas républicain, car la République ne peut pas faire la guerre, c'est contre sa destination naturelle ; et manquant d'unité et de continuité dans la préparation de la guerre, elle est vaincue d'avance. Voulez-vous la paix ? Acceptez alors la seule solution possible d'une paix solide et durable : une alliance sans arrière-pensée avec l'Allemagne. Ce sera au prix de sacrifices cruels, mais qui prépareront l'avenir du monde. Faites un roi ou faites la paix !

Ce dilemme a été accueilli avec enthousiasme par les partis d'extrême droite et d'extrême gauche, les modérés en ont contesté la rigueur. La livre est l'acte courageux d'un homme qui entend voir clair ; il agira : on commence à parler un peu partout en France d'une 'révision de la Constitution,' et, bien plus timidement, d'une entente avec l'Allemagne. (Ainsi, dernièrement, M. Lavisse et le député alsacien protestataire Lalance dans la *Revue de Paris* des 1 et 15 février, 1914.)

C'est André Gide, je crois, qui disait de Francis Jammes* qu'il était le plus poète de nos poètes, et qu'avec lui, dès qu'on se laisse aller, il semble que lui seul soit poète ; que tout en lui est poésie, comme ces plantes dont, non-seulement les fleurs, mais la tige et les feuilles et les racines exhalent, froissées, le même parfum. Francis Jammes est un des grands convertis de ces dernières années. Il devait venir au catholicisme ; tout en lui l'y inclinait : sa pitié pour tout ce qui souffre, son amour pour les plus humbles êtres et les plus humbles choses, cette communion avec toute la nature, cette tendresse universelle qui devait l'amener à chercher dans le ciel une tendresse qui continue et consacre les tendresses de la terre. Francis Jammes devait venir au catholicisme, mais au catholicisme de Saint-François d'Assise, du bon saint qui chanta d'un cœur si naïf et brûlé d'amour la louange de Messire frère le soleil, du frère vent, de l'air et de la nue, du frère feu et de la sœur eau, et de notre mère la terre. Il égrène le rosaire, et son cœur prie naturellement dans la petite église 'habillée de feuilles,' et dont le clocher s'élève au-dessus des moissons. . . . Dans ces dernières pages, très diverses et très unes que Jammes réunit aujourd'hui, ceux qui l'aiment retrouvent avec bonheur cette même tendresse, ce même art gauche et très savant, cette même sensibilité délicieuse et comme tremblante ; il reste celui qui a aimé avec le plus de force, et exprimé avec le plus de vérité la nature, car il est 'de ces mystiques dont la foi se prépare dans une vision splendide ou terrible du monde matériel.'

Deux livres de critique, ou 'd'essais,' très différents l'un de l'autre, et intéressants tous deux à des titres et à des degrés divers. M. Mézière* répand sur les sujets nombreux et divers qu'il touche une lumière égale et modérée. Sa curiosité est éveillée, et le conduit d'une étude du colonel Arthur Boucher sur *Xénophon* au *général Lyautey écrivain*, et à *Françoise Maman* de M. Marcel Prévôt. Il présente ainsi en quelques pages fermes et claires une vingtaine de livres les plus sérieux des deux dernières années ; ces études sont agréables par leur bon sens et leur sobriété. 'Leur abondance,' dit-il de certains orateurs, 'est une faiblesse. Il n'y a qu'un petit nombre d'arguments qui comptent. L'art consiste précisément à ne choisir que ceux-là et à écarter les autres.'

M. Pilon† est davantage un 'essayiste.' Il est plus jeune aussi, j'imagine, malgré que son œuvre soit importante déjà ; il laisse plus de place à la personne et au cœur du critique. Ses portraits sont des 'portraits le sentiment,' et même, comme il y a quelque temps, des 'portraits tendres et pathétiques.' Les cinq essais de ce volume sont écrits en marge de l'histoire et de la littérature : Daniel de Foë, suite au récit du chevalier des Grieux, Louis Chénier, Madame Daubenton, le général Marceau et Mdlle. des Melliers. Ce sont des portraits d'un sentiment très tendre, ce qui n'empêche pas qu'il soit clairvoyant et pénétrant. La forme est variée et souvent très agréable ; il y a beaucoup d'émotion dans le récit, ou plutôt le poème, de Daniel de Foë, beaucoup de finesse ailleurs. Ce critique est un artiste, et qui ne peint que les figures qui parlent à son cœur ; de là qu'il touche souvent le nôtre.

On ne saurait imaginer meilleur guide pour des *Promenades littéraires*‡ que M. Remy de Gourmont. M. Remy de Gourmont est un des types parfaits de l'intellectuel français de grande race ; c'est un érudit, et en beaucoup de choses, car il n'est guère de domaines de la pensée où sa curiosité infinie ne l'ait pas entraîné ; c'est un psychologue des plus fins, expert à disséquer les idées et à pénétrer les âmes, et ne reculant devant

* *Feuilles dans le Vent.* Par Francis Jammes. Un volume de 472 pages. Fr. 3.50. *Mercure de France*, 26, Rue de Condé, Paris.

* *Ultima Verba.* Par A. Mézière, de l'Académie Française. Un volume de 250 pages. Fr. 3.50. Hachette et Cie. Ed., 79, Boulevard Saint-Germain, Paris.

† *Portraits de Sentiment.* Par Ed. Pilon. Un volume de 324 pages. Fr. 3.50. *Mercure de France* Ed., 26, Rue de Condé, Paris.

‡ *Promenades littéraires.* Par Remy de Gourmont. 5ième série. Un volume de 286 pages. Fr. 3.50. *Mercure de France* Editeur.

la hardiesse d'aucune découverte ; il est gentilhomme au royaume des idées et des livres. Mais cette érudition est sans pédanterie et jamais ne s'étale. Cette longue accoutumance de l'analyse et de la culture des idées n'a pas desséché la sève de ce robuste esprit ; on est surpris de trouver dans ces pages de la jeunesse, de la spontanéité : ' Je me rassure en me disant que je ne suis point appelé, tel un docte professeur de belles-lettres, à dire ce qu'il faut penser d'une œuvre ou d'un homme, mais ce que j'en pense au moment même où j'écris. Je ne profère pas de jugements, je note les impressions de mes lectures successives, corroborées ou contredites par la plus récente, et je ne me soucie que de les communiquer de mon mieux telles que je les ressens.' M. de Gourmont ne cache rien de ses goûts ni de ses aversions littéraires, et il dit par exemple comment il n'aime guère Vigny et pas du tout Port-Royal, mais il est trop intelligent pour être injuste et nier ce qui ne lui plaît pas. A tout cela, ces *Promenades* doivent—malgré qu'elles aient été destinées d'abord aux lecteurs du *Temps*—d'être si vivantes et souples, de vraies promenades avec des détours charmants où jamais l'on ne s'ennuie ; et le guide qu'un bon hasard vous a donné sait vous révéler les paysages les plus connus sous des aspects ingénieux et nouveaux. On aimerait pouvoir citer quelques pages d'un bon sens si plein sur le caractère de La Fontaine ou le style de Stendhal, sur l'âme d'Alfred de Vigny ou les curés de Flaubert, sur Guillaume de Machaut ou l'art des Jardins de l'abbé Delille, sur les traducteurs ou sur l'originalité de Maeterlinck.

Il est peu d'écrivains aujourd'hui d'un art plus original et plus délicat que M. A. Gide ;* il est riche, et de la plus haute bourgeoisie. La curiosité seule du psychologue l'avait jusqu'à présent intéressé aux choses de la justice. ' En voyage, quatre choses surtout m'attirent dans une ville : le jardin public, le marché, le cimetière, et le Palais de Justice.' Mais M. A. Gide a été juré aux assises du Hâvre, et par cette expérience il apprit ' que c'est une tout autre chose d'écouter rendre la justice, ou d'aider à la rendre soi-même. Quand on est parmi le public on peut y croire encore. Assis sur le banc des jurés, on se redit la parole du Christ : *Ne jugez point.*'

Que l'on n'attende point du reste des déclamations ni des théories. A. Gide est trop artiste pour cela ; il raconte ce qu'il a vu, comme un écrivain de race sait voir, en des notes volontairement dépouillées, qui souvent semblent les pages détachées du carnet où elles furent griffonnées fiévreusement au cours de l'audience. C'est du récit même, d'une précision saisissante, que se dégage le sentiment de ' la chose douteuse et précaire ' qu'est la justice humaine ; et ce sentiment lentement s'accroît jusqu'à l'angoisse :

' Cette nuit je ne puis pas dormir ; l'angoisse m'a pris au cœur, et ne desserre pas son étreinte un instant. Je resonge au récit que me fit jadis au Hâvre un rescapé de "la Bourgogne" : Il était, lui, dans une barque avec je ne sais plus combien d'autres ; certains d'entre ceux-ci ramaient ; d'autres étaient très occupés tout autour de la barque à flanquer de grands coups d'aviron sur la tête de ceux, à demi noyés déjà, qui cherchaient à s'accrocher à la barque et imploraient qu'on les reprît ; ou bien, avec une petite hache, leur coupaient les poignets. On les renfonçait dans l'eau, car en cherchant à les sauver on eût fait chavirer la barque pleine. . . .

' Oui ! le mieux c'est de ne pas tomber à l'eau. Après, si le ciel ne vous aide, c'est le diable pour s'en tirer ! Ce soir je prends en honte la barque, et de m'y sentir à l'abri.'

Le livre de M. de Jouvenel*—bien différent pourtant—rejoint par sa conclusion le livre de M. Sembat. Lui aussi constate la décadence des idées et de la foi républicaines, de l'enthousiasme et du respect ; lui aussi montre que nous n'avons d'une démocratie que la prétention, le nom et une ombre ; ce n'est pas le gouvernement de tous, pas davantage le gouvernement d'un seul, c'est le gouvernement d'un certain nombre, non des meilleurs mais ' des plus pressés.' Or entre ces hommes qui détiennent à un titre et à un degré quelconques le pouvoir ou sont chargés de contrôler ce pouvoir ' une intimité s'établit. Ce n'est ni de la sympathie, ni de l'estime, ni de la confiance ; c'est proprement de la camaraderie, quelque chose, en somme, d'intermédiaire entre l'esprit de corps et la complicité.' †

Les ancêtres sans doute, instituant la République, crurent dans leur rêve grandiose, instituer le règne de la Vertu et de la Raison, inaugurer l'ère de la Justice, renouveler le monde par leur grande foi en l'Homme et en ses Droits :

' Or cela se passait en des temps très anciens,' dirait Victor Hugo ; le rêve s'est accomodé à la

* *Souvenirs de la Cour d'Assises.* Par André Gide. Un volume de 120 pages. Fr. 2.50. *Nouvelle Revue Française* Editeur, 35 et 37, Rue Madame, Paris.

* *La République des Camarades.* Par Robert de Jouvenel. Un volume de 272 pages. Fr. 3.50. Grasset Editeur.

† C'est cette camaraderie qui Barrés appelait récemment ' la pourriture parlementaire ' et qu'il définissait ' une maladie qui s'attrape par des poignées de mains.' La maladie sévit du reste aussi bien à droite qu'à gauche.

terre et à la moyenne humanité au-delà de toutes espérances ; la République est devenue 'la République des Camarades.' On ne contrôle pas, on s'entend ; 'les pouvoirs ne sont pas confondus, Dieu merci, mais ils sont seulement très liés ;' les sanctions reposent on ne sait où, la complaisance règne, et l'horreur du scandale ; pour n'être pas gêné dans son coin on se garde de gêner les autres ; 'laissez faire, laissez passer,' est le dernier principe, et la grande formule : 'Passe-moi la rhubarbe, je te passerai le séné.' Que reste-t-il des institutions ? Il reste les administrations, 'nous ne sommes pas en République,' disait à peu près Anatole France, 'nous sommes en Administrations.' Mais la formidable machine bureaucratique et centralisatrice montée par Napoléon pour son usage personnel d'homme de génie, nous l'avons perfectionnée jusqu'à la folie, et nous l'avons remise entre les mains de M. Badin ; le régime est à fond de Courteline. Il reste aussi que la seule chose qui importe est 'd'avoir des relations,' et le plus bel éloge que l'on puisse faire d'un homme c'est qu'il connaît tout le monde. C'est le régime 'du bon plaisir tempéré par les relations, formule d'un État selon Capus où tout s'arrange,' où 'l'on ne satisfait personne mais où l'on ménage tout le monde ; . . . et le régime de l'indulgence bénéficie, à son tour, de l'indulgence générale.'

Condition sans grandeur certes, et qui ignore les grandes pensées et les vastes desseins, mais dont le pays, prospère malgré tout, s'accommode. On a, en lisant ce livre, l'impression d'un pullulement de rongeurs, on a dans l'oreille comme un immense grignotement : Montesquieu traduisait énergiquement 'Respublica' par 'Dépouilles.'

Le livre de M. de Jouvenel n'a rien d'austère ni de grognon, comme on pourrait le croire ; il est spirituel, vif, alerte, tout en petites histoires, en choses vues, en formules heureuses ; livre d'un journaliste de talent, habitué à saisir vite l'essentiel, livre d'un homme qui a passé par beaucoup de milieux, a vu bien des choses, laissé en chemin bien des illusions, le regrette, mais sourit quand même. Il veut montrer aux profanes comment les choses se passent et les introduire dans les coulisses du Palais-Bourbon, des Ministères, de la Magistrature, et du Quatrième Pouvoir—la Presse. De là le vif succès de ce livre qui pique et satisfait la curiosité.

LE FRANÇAIS COMMERCIAL EN ANGLETERRE.

Résumé de la Conférence que M. E. Renault a faite le 1er *novembre*, 1913, *à la Société Littéraire Française de Liverpool.*

CONTRAIREMENT à l'opinion reçue, les termes *littéraire* et *commercial* ou *scientifique* ne sont pas antithétiques ; et, à l'occasion, les sujets commerciaux ou scientifiques peuvent parfaitement se traiter dans le langage de la poésie. Où trouver, par exemple, de phrase plus poétique que celle de Stephenson, qui à propos de sa locomotive *The Rocket* disait qu'elle empruntait sa force motrice à une parcelle du soleil ? Où trouver d'ouvrage au style plus noble que l'*Histoire Naturelle* de Buffon ? *De omni re scibili* était jadis la devise du fameux Pic de la Mirandole, qui se faisait fort de tenir tête à tout venant sur ce que l'homme peut savoir. De nos jours, un homme possédant les qualités d'un Buffon et l'omniscience à laquelle prétendait Pic de la Mirandole pourrait en prose poétique refondre la *Préface* que d'Alembert écrivit pour l'*Encyclopédie*, et donner au monde émerveillé une glorification de la science et du commerce modernes. Œuvre littéraire plus belle serait difficile à rencontrer. Mais ce n'est là qu'un rêve, car le cerveau humain est une éponge ne retenant qu'une quantité infime de ce qu'on cherche à y introduire. 'L'homme fléchit sous le fardeau incessamment accru de ses inventions et de ses idées. Il est contraint de se cantonner dans une petite province et de se spécialiser vite. Il faut qu'il soit ouvrier ou homme de cabinet, politique ou savant, industriel ou commerçant.'

Or, au commerçant d'aujourd'hui, une des premières nécessités est la connaissance des langues étrangères. Goëthe disait : '*Celui qui ne connaît aucune langue étrangère ne sait rien de la sienne.*' M. Gabriel Hanotaux, allant plus loin encore, il n'y a pas longtemps, déclarait : '*Celui qui ne sait qu'une langue est manchot.*' L'esprit humain s'internationalise tous les jours ; mais si nous ne connaissons pas de langues étrangères, nous sommes obligés de nous fier à d'autres plus diligents, qui veulent bien, quand il leur plaît, mettre à notre portée dans notre langue les résultats obtenus dans d'autres pays.

Pour les négociants anglais, la langue étrangère dont la connaissance s'impose le plus est le français.

Inutile de dire pourquoi ; inutile vantant le rôle civilisateur de la France, de discuter cette parole de Stuart Mill : '*Dieu veuille que jamais la France ne vienne à manquer au monde. Le monde retomberait dans les ténèbres.*' La question est celle-ci :

Le français que l'on apprend dans les écoles anglaises—c'est-à-dire le français littéraire—sert-il dans le commerce du pays ?

Certes oui ; car entre le français littéraire et le français commercial la différence de style est très légère. Tout au plus peut-on signaler dans le français commercial la tendance à faire pour les articles des ellipses nullement littéraires. Ainsi au lieu de : *Les livraisons devront se faire dans un laps de 5 mois à partir de janvier ;* il arrive d'écrire : *Livraisons sur 5 de janvier.* L'obscurité de pareilles locutions, peu nombreuses d'ailleurs, est patente. Mais elles ne sortiront jamais du petit groupe d'initiés qui les ont adoptées ; car le génie du français s'y oppose. En effet cette langue a horreur de l'équivoque, et sa caractéristique est la clarté. '*Ce qui n'est pas clair n'est pas français,*' a dit Rivarol ; et cela après Voltaire, dont la célèbre boutade : '*Si une chose n'est pas claire, elle doit être allemande ou anglaise,*' toute méchante qu'elle est, ne manque pas d'une certaine justesse. On pourrait pourtant sans trop violenter le français, rendre en cette langue le délicieux mot à double entente de Lord Beaconsfield : '*Dear Sir,—I'll lose no time in reading your book.*' Mais il s'en faut de beaucoup que Carlyle, Emerson, Browning soient toujours clairs. Les sociétés formées naguère pour expliquer ce dernier sont preuves de son obscurité. Il faut l'avouer ; l'anglais littéraire, se complaisant aux longues périodes, est parfois confus. C'est juste le contraire pour l'anglais commercial, qui, lui, court droit au but et ne souffre pas un mot qui soit de trop. Pour ceux qui se servent de ce langage laconique, on sent que '*Le temps c'est de l'argent.*' Si grâce à sa précision, le français est la langue de la diplomatie, des discussions scientifiques, et de la pensée internationale ; par sa concision, l'anglais commercial semble appelé à devenir la langue commune du monde des affaires. En comparaison, le français commercial, bien moins serré, témoin la prolixité des formules que la politesse exige à la fin des lettres, tient de la rhétorique, tient de la littérature. C'est pourquoi des esprits subtils demandent parfois insidieusement :

' Est-il bien sûr qu'il existe un français commercial ?'

A dire vrai, la réponse est négative. En effet dans une langue comme dans la nature, tout se tient, tout s'enchaîne. Pourtant il saute aux yeux qu'il est juste de diviser la nature en trois règnes, et de subdiviser ceux-ci en un nombre respectable de catégories. De même, divisions et subdivisions s'entrevoient dans une langue ; et il s'y trouve une place bien à part pour le langage littéraire, celui de la conversation courante, de la familiarité, de l'argot de l'armée, de la marine, de la jurisprudence, etc. Il y en a une aussi pour celui du commerce, c'est-à-dire pour des phrases, des tournures des termes, qui en affaires reviennent continuellement dans la bouche, ou sous la plume. C'est là ce que l'on entend par le langage commercial ; et qui l'ignore ne peut se targuer de posséder la langue.

N'empêche que dans les écoles on se borne à enseigner le langage littéraire et celui de la conversation courante. Quiconque les connaît, assure-t-on, ayant vite fait, au besoin, d'apprendre celui du commerce, inutile d'en charger les programmes. Mais voyons ! les mots, les expressions représentent des idées, et n'est-il pas regrettable qu'on laisse à la pratique des affaires un soin qui incombe à l'éducateur ? Bien des tracas, bien des retards seraient évités si le langage commercial était enseigné dans les écoles. Exercices et explications formeraient une atmosphère telle que le sens des affaires pénétrerait par tous les pores dans les esprits. Au jeune Anglais qui étudierait le français commercial, le maître, du même coup, enseignerait aussi et l'anglais commercial et des connaissances générales d'une utilité incontestable. C'est pour pareilles raisons utilitaires que depuis quelques années on donne des bribes d'instruction technique, et que l'enseignement des langues vivantes se substitue de plus en plus à celui des langues mortes. On a donc fini par sortir d'une ornière, mais on s'écarte un peu de la bonne voie, puisque ce n'est point, par exemple, le genre de français le plus utile qui est enseigné à l'heure actuelle dans les classes supérieures des écoles secondaires anglaises. Le français plus ou moins littéraire qu'on y écrit reste fautif ; d'autre part il faut reconnaître que, depuis une décade, relativement bien meilleur est l'état du français oral. La raison en est que, grâce à de hardis novateurs, l'on y attache maintenant une grande importance ; et c'est même par la conversation que l'on aborde souvent l'étude du français. A cela rien à redire ; mais après un certain stage, il y aurait lieu de modifier le plan d'études. Il est probable en effet que parler français sert à un nombre d'Anglais assez restreint si on le compare avec celui des jeunes gens qui s'entendent dire : ' Etes-vous à même de faire la correspondance étrangère ?' La logique exigerait que, passé un *modicum* servant de fonds commun, on distinguât entre les élèves désireux d'embrasser une profession libérale, et ceux qui se destinent à une carrière industrielle ou commerciale. Aux indécis, qu'on continue, si l'on veut, à donner une teinte de français littéraire. Mais il importe que les élèves de la seconde catégorie reçoivent des notions qui leur profitent ;

et pour eux les ouvrages de littérature devraient être remplacés par un traité de français commercial; ce qui n'exclurait pas forcement toute culture intellectuelle. Maintes et maintes fois en effet les textes commerciaux se prêtent à des explications, scientifiques, littéraires, géographiques, historiques. Par exemple, à propos du mot 'grève,' sur sa signification assez tardive de 'strike,' voici ce que l'on peut dire: A Paris, alors que la Seine n'était pas bordée de quais, il y avait, là où se trouve actuellement l'Hôtel-de-Ville un espace sablonneux, pour cette raison nommé 'Place de la Grève.' C'est là que se faisaient les exécutions, et c'est là aussi que les ouvriers des anciennes corporations s'assemblaient pour discuter leur griefs, et, le cas échéant, pour formuler les plaintes à porter au Prévôt des Marchands. De là les expressions: *faire grève, se mettre en grève, une grève, un gréviste.* Dans les classes dont nous parlons, on pourrait fournir même des racines grecques et latines, car à condition de n'en pas abuser, l'étymologie est un excellent moyen mnémonique. Si l'on dit à un élève anglais que

a full-bodied wine = un vin corsé,

je ne crois pas qu'il retienne ce qualificatif. S'il est curieux, et qu'il feuillette un dictionnaire français, il trouve:

un vin corsé = un vin qui a du ton, un vin qui a du montant.

Il n'est guère plus avancé. Mais lui explique-t-on que la racine est *corpus = corps*, qui en vieux français s'écrivait aussi *cors*; d'où *corser, corset, corselet, corsage*, il comprend qu'

un vin corsé = un vin qui a du corps.

L'étymologie le frappe, et le phonème se grave dans sa mémoire.

Pareilles explications manquent évidemment d'esprit de suite, néanmoins qu'on ne crie pas pour cela à la confusion et au désordre. Il est indubitable que l'aridité d'un enseignement purement utilitaire fatigue à la longue, et pour le professeur la première chose à éviter est la monotonie; d'ailleurs

'*Souvent un beau désordre est un effet de l'art.*'

Cela en pédagogie, consiste parfois sinon dans le manque de méthode du moins dans le mélange de toutes. En combinant tous les moyens d'action, l'éclectisme tient l'esprit en éveil et met en jeu tous les rouages de l'intelligence, qu'il développe et qu'il fortifie.

Mais j'entends la tempête déchaînée par cette proposition d'enseigner le français commercial dans les classes supérieures des écoles secondaires anglaises. Un objectant dit: 'Ce serait trop vite se spécialiser.' Un second: 'Ce serait encore élargir le cercle des études; or, déjà, on gave bien assez les élèves.' Un troisième: 'Rien de plus commun et de plus facile que de dénigrer les méthodes scolaires!' Impossible de contenter tout le monde et son père; mais je suis sûr que si on les consultait, nombre de parents anglais seraient d'avis que l'on fît place dans les écoles à l'enseignement du français commercial. Et, par la force des choses, il arrivera que cette étude sera tout au moins facultative.

Alors il faudra que les examens de sortie le reconnaissent, et que les négociants lui fournissent des sanctions, consistant à réduire au strict minimum la période d'apprentissage des diplômés en sciences commerciales, et à leur confier le plus vite possible des postes assez importants.

Pour placer ceux qui sont sortis de l'Université de Manchester un bureau vient de se fonder dans cette ville, sur l'initiative de M. Paton, *Principal of the High School.* Or contrastons ce fait avec ce qui arrive journellement par tout le pays. Choisissant leurs employés parmi les gamins qui, à 14 ou 15 ans, sortent à peine dégrossis des écoles, les négociants anglais les font passer du stage de saute-ruisseau à celui de gratte-papier, et les forment, les dressent ainsi eux-mêmes. Mais c'est aux éducateurs, aux hommes politiques, aux publicistes de condamner cette pratique, qui est trop notoire et de dessiller les yeux.

Il ne manque certes pas d'Anglais employés à la correspondance étrangère, mais certains ne sont pas à la hauteur de leur tâche. De quoi consiste-t-elle donc? Non seulement ces employés doivent maintes fois traduire à leurs patrons les lettres qu'ils reçoivent, mais il leur faut encore sténographier les notes qu'on leur dicte, et avant de les dactylographier, les arranger, leur donner un certain cachet; cela en langue étrangère. Or pour trouver les mots, les tournures, les idiotismes qui conviennent le mieux, il faut une réflexion attentive fondée sur la connaissance intime des langues qui sont en jeu. Aussi, ces employés ne sont-ils pas trop à blâmer quand il leur arrive de mal interpréter. Parfois néanmoins, leurs bévues font rater des affaires; car c'est en affaires surtout que l'à peu près ne suffit pas, que

'*A little learning is a dangerous thing,*'

ou que

'*Half an education is worse than none.*'

Vu que les correspondants étrangers ont une grande responsabilité, vu le temps, l'intelligence, le labeur et l'argent que nécessite l'acquisition

d'une seule langue étrangère, la plupart de ces employés touchent des appointments dérisoires ; et les services des capables sont vilement rétribués. Charles-Quint disait : '*Qui sait quatre langues vaut quatre hommes.*' On quadruplerait certains traitements que ce serait pure justice.

Ce serait aussi faire beaucoup pour assurer à notre ami John Bull la continuation de sa prospérité actuelle. Pourtant, en a-t-il entendu des jérémiades sur son compte ! . . . Il y a 40 ans, Matthew Arnold, déclarait que les Allemands aussi étaient bien supérieurs aux Anglais et que si dans ce pays on ne multipliait pas le nombre des Universités et si l'on ne fondait pas d'écoles techniques, 30 années ne s'écouleraient pas avant que les Allemands battissent les Anglais sur tous les marchés. . . . Mais petit à petit John Bull ayant fini par s'émouvoir a ouvert écoles techniques et écoles de commerce. . . .

John Bull est donc sorti de sa léthargie, mais, après s'être étiré, qu'il ne se remette pas à sommeiller de plus belle ! Pour le moment en effet ses écoles spéciales ne sont pas assez nombreuses, quelques-unes seulement, entre autres celle de Liverpool, où l'Institut Commercial de Paris envoie régulièrement des étudiants, jouissent d'une prospérité relative. La plupart des autres végètent et leur *curriculum* paraît inférieur à celui des écoles allemandes, belges, françaises, suisses, americaines. Si l'Oncle Sam, si Hans ou Fritz empiètent tous les ans sur le domaine de John Bull, question de Libre-Echange et de Protectionnisme à part, c'est parce qu'ils sont plus instruits. Sur ce fait les rapports des consuls britanniques ne laissent pas flotter l'ombre d'un doute Si notre ami ne surveille pas la partie comme il faut, il peut se faire damer le pion. Un avis à lui donner serait de suivre un bon exemple et de fonder des bourses de commerce qui défraieraient à l'étranger les plus intelligents de ses fils. Ce serait loin d'être là du gaspillage.

Mais la connaissance des langues vivantes, soufflera-t-on, n'est qu'une corde à l'arc du négociant ; dans maint domaine de la vie nationale, le savoir-faire transmis par la tradition importe plus que la théorie. Selon leurs meilleures autorités, les Allemands ne sont que des théoriciens, les Anglais sont toujours les rouliers de l'Océan, le pavillon britannique prédomine sur toutes les mers ; or :

'*Le trident de Neptune est le sceptre du monde.*'

Soit. Evidemment, il n'y a pas péril en la demeure de John Bull ; sur ses murs une main céleste n'a pas encore tracé en lettres de feu les 3 mots : '*Mané, Thécel, Pharès*' ; et certes le Néo-Zélandais que Macaulay fait pleurer sur les ruines de Londres n'est pas encore né. Mais :

'*La roche tarpéienne est près du Capitole ;*'

les affaires ont des hauts et des bas, les statistiques s'interprètent un peu comme on veut, d'anciennes positions sont changées ; et pas plus tard que l'année dernière, un libre-échangiste, Lord Robert Cecil, déclarait que l'Angleterre est bel et bien en train de perdre sa suprématie. Dans la course aux affaires, il importe que le premier s'il ne veut pas risquer d'être dépassé, veille à ce qu'il ne perde pas de terrain et à ce que les distances restent le plus possible les mêmes.

Pour que John Bull garde son avance, il lui faut perdre l'idée qu'en affaires l'expérience c'est tout, la théorie rien. Pour donner celle-ci aux jeunes, on reconnaît volontiers qu'il n'est rien de tel qu'une instruction universitaire. D'autre part, on regarde cette instruction comme du superflu, on soutient même qu'elle entrave une carrière commerciale. De ce préjugé, l'Angleterre n'a pas le monopole. . . . Affirmer que chez un jeune employé de bureau la culture intellectuelle est préjudiciable est aussi irrationnel que de dire : à cet enclos bien fumé, où les semences sont levées, où les plants tout dressés vont rapporter, je préfère une terre non défrichée, une lande, une jachère. Dans celle-ci on peut, il est vrai, mettre ce que bon semble ; mais que de peines pour la défoncer et l'emblaver ! On ressasse à cœur que veux-tu les mêmes arguments fallacieux, les cas d'hommes sans instruction parvenus à la force du poignet, et on en fait le thème de déblatérations contre les Universités. Sans doute les peu lettrés, vu leur nombre, ont fourni et fourniront encore des capitaines au commerce et à l'industrie ; sans doute aussi '*Tout soldat français porte dans sa giberne le bâton de maréchal.*' Mais, nous ne sommes plus aux temps de la Révolution, et les simples soldats arrivent de moins en moins au grade suprême. Pareillement le commerce d'aujourd'hui et celui d'il y a un certain temps sont tout autres. Aux reproches que les Universités font des idéalistes et des sentimentalistes, Lord Morley, l'année dernière, repondait que souvent :

'*Idealism turned out to be the true common sense, and that sentimentalism was only an uncharitable name for the best kind of rationalism.*'

D'ailleurs, les Universités ont pour but de faire pour l'intellect ce que les exercices physiques font pour le corps. Elles apprennent à concentrer l'attention, à saisir et à résoudre des problèmes complexes, elles avivent l'esprit, élargissent les vues, développent le courage, la patience, la prudence. De plus, et ceci n'est pas à dédaigner, elles donnent un certain relief ; les meilleurs tableaux sont vernis, et comme dit J. O. Hobbes :

'*What picture does not look better for a tasteful frame?*'

Aussi est-il logique de croire que, régle générale, le diplômé est supérieur en bon sens, en perception, en finesse au gamin à demi éduqué dont l'esprit encore informe se laisse facilement égarer par des arguments futiles et hors de propos. Nulle statistique n'a jamais contrôlé les dires des négociants en question ; une les eût-elle vérifiés qu'elle serait à recommencer chaque année, et 10 essais personnels n'établiraient rien. Avant de soutenir une proposition, dont la preuve consiste en expériences, il faut en effet, appliquant le précepte de Descartes, '*faire des dénombrements entiers.*' Sans quoi, jugeant d'après un exemple, on pourrait dire que les assertions courantes ont été infirmées par M. Birrell. En 1910, dans un discours, il rapportait en effet qu'une affaire des mieux conduites, et dont le succès s'affirme de plus en plus : *Colman's mustard* est dirigée par un ancien professeur à l'Université de Cambridge, M. James Steward.* Chez celui-ci au moins le sens des affaires n'a donc pas été tué par l'éducation.

La réelle consiste à produire des âmes viriles. A toutes sortes d'hommes le négociant doit emprunter des qualités : au diplomate son tact, à l'artiste son imagination, au soldat son courage, au saint sa patience, au professeur son instruction.

En plus de la physique, de la chimie, de l'histoire naturelle, de l'économie politique, etc., essentielles dans certains cas, il faut qu'il possède la géographie et les langues. Il est tenu de connaître les pays d'où il importe, ceux où il exporte ou désire exporter, leur langue, leurs poids et mesures, leurs besoins, leurs goûts, voire le caractère de leurs gouvernants et de leurs notabilités.

Comme autrefois les Médicis, le négociant digne de ce nom doit encourager les sciences, les arts, les lettres qui lui fournissent de nouveaux articles pour son commerce ou lui procurent des jouissances intellectuelles.

Les hommes étant solidaires, il doit se dire :

'*Homo sum : humani nihil a me alienum puto.*'

E. Renault.

REGISTRATION AND TRAINING.

The Executive Committee has desired me to bring to the notice of members certain questions connected with registration and the training of teachers in schools, and to ask you to allow your readers to discuss them in your columns.

I may first observe that an important change has been made in the rule in the conditions of registration relating to the first alternative in attainments. Originally it was required that the candidate should have passed *all* the examinations necessary for a degree ; now what is demanded is a certificate of having passed the *final* degree examination. The change will be of interest to a large number of ex-students (I suppose I must not call them graduates) of the Oxford and Cambridge colleges for women.

It may next be noted that there is nothing in the regulations that savours in the least of protection. The register is open to foreigners as well as Englishmen. A degree obtained at a foreign University approved by the Council, and experience gained at a school abroad similarly approved, will serve as well as like commodities with a strictly British trade-mark on them.

But now to our questions. Many, no doubt, will occur to readers of the regulations, but I propose to ask your attention to two only, as the two which specially concern Modern Language teachers as such.

The first is the question of the year as *assistant* in a French or German school. Ought this to count for registration, and, if so, how ? A year of training and three years of experience is required from the candidate for a place on the register. Is the *assistantship* training or experience ? Or is it neither ?

The second question is this. The third alternative in attainments is defined as follows : 'The diploma or course certificate of any University, technical institute, or other institution approved by the Council for the purpose of registration, provided that such diploma or course certificate is accompanied by evidence satisfactory to the Council that the applicant has passed through a course of instruction extending over the period prescribed, and including such ancillary subjects as the Council deems necessary.' The period prescribed is three years' full-time instruction, or five years of part-time instruction. The Secretary to the Registration Council, to whose courtesy I am indebted for the explanation of many points in the regulations, informs me that the course of instruction need not be connected with the institution which gives the diploma. What, then, about the newly-instituted diplomas in Modern Languages granted by the Universities of Oxford, Cambridge, and London ? Should these qualify for registration if taken after a three years' course in French and German ? And what 'course' ought to be accepted ? What

* Mort au commencement de 1914.

indeed, exactly is a 'course'? Must a 'course' be something continuous? or ought three years spent at three different institutions, presuming that the institutions are sound, to be accepted by the Council? And what 'ancillary subjects' ought the Council to require?

The first qualification for registration is attainments; the second is training. The applicant must have completed successfully a course of training of at least a year's duration in the principles and methods of teaching, accompanied by practice under supervision. Now, if the register becomes, as surely we all ought to hope that it will, the one authoritative list of qualified teachers, this regulation will make the question of provision for training urgent; and this gives great importance to the regulations recently issued by the Board of Education for the training of teachers in secondary schools. For it is not likely that the country will be dotted with training colleges for secondary teachers in the course of the next five years, and, even if it were, training in schools is an alternative method of preparing school masters and mistresses for their work which certainly deserves trial, the superiority of the college method being, in the opinion of many people, not yet placed beyond the possibility of challenge. Therefore it behoves Modern Language teachers to consider how the year of training may be best utilized by the budding language teacher. The subject is a complicated and difficult one; it would be impossible to discuss it even inadequately in any less space than that of the whole of this magazine. I can do nothing more than draw up that list of interrogations which I have been charged to frame:

1. Ought the year of training to be devoted to professional work entirely, or should the teacher (by which term is now and henceforth to be understood the young man or woman who is being trained) be allowed to study either his special subject or subsidiary subjects?

NOTE.—The regulations confine the Training *College* Course to 'purely professional instruction,' a phrase which, if strictly interpreted, would apparently prohibit the study of phonetics or European history in business hours by Modern Language teachers. This regulation, however, does not apply to training in schools.

2. Is it desirable, as is apparently intended by he regulations, that the whole year should in all cases be spent in the same school?

3. Ought Modern Language teachers to confine themselves entirely to Modern Language teaching? If not, what subject is it most desirable that they should combine with languages? Should it be accepted as a general principle that the teacher of one branch of the humanities ought to be interested in and study to some extent all the other branches, so as to be able to teach them up to a moderate standard? If so, how is the necessary knowledge of the other subjects to be acquired?

4. Ought the Modern Language teacher to acquire some knowledge of the history of language teaching, the various theories of such teaching, and the aims which have dominated them? If so, how is he to acquire such knowledge? What books on the subject ought he to read?

5. Ought the Modern Language teacher to acquire some knowledge of the various methods by which languages are now taught, or only of the method adopted at the school where he is? If he is in a school where translation is made much of, ought he to study the case against translation? If he is in a school where translation is thought little of, ought he to study the case for translation? If so, how is it to be done? (This question and No. 2 are obviously closely connected.)

NOTE. — The regulations demand 'a special study of the *methods* of teaching a particular subject or group of allied subjects.'

6. How much teaching ought the teacher to do? And what ought he to do, besides reading, when he is not teaching?

7. Should he be treated in all respects as a member of the staff, and possess the same authority?

8. At the end of the year of training the head master or mistress will give, if he or she thinks fit, 'a certificate stating that the teacher has completed the year of training in a satisfactory manner.' Presumably this circumlocution means a certificate that the teacher can teach. Now, ought this certificate to mention particular subjects, or ought it to be a certificate of competence to teach generally? And ought the principal of the school to be the sole and only judge of competence?

9. The regulations for training colleges require a period of study abroad in the case of Modern Language specialists; the regulations for training in schools make no such requirement. In answer to an inquiry, the Board have informed me that this is due to their desire 'not to impose formal and detailed restrictions on the new method of training.' Elasticity is usually welcome: ought it to be so in this particular case?

I hope, sir, you will open your columns to a discussion of these and kindred points, and that members will not be slow to avail themselves of your courtesy.

G. F. BRIDGE.

CORRESPONDENCE.

A UNIVERSITY SYLLABUS FOR FRENCH.

MAY I thank your correspondents for their courteous, valuable and interesting criticism, and disclaim *seriatim* certain inferences which some of them have drawn from my remarks?

In Miss Tweedie's thoughtful paper (which is in broad agreement with mine) I am assumed to hold that in the French class-room the ideal medium for our lectures is English. That is so, but the 'ideal' is still remote. In the meantime, lectures in French seem to me indispensable, and for my own part I intend to continue to use French on the lines, and within the limits, which I indicated. What I endeavoured to state (p. 268, col. 1), and now repeat explicitly, was merely the general principle that for the many undoubted advantages accruing from the use of French in lecturing we have to pay a heavy price. A French lecture is in the nature of a compromise, and is therefore in some respects unsatisfactory.

A concrete example will make this clearer. In your last number a correspondent speaks with some complacency of being able at the end of a three years' University course in French to follow 'a good deal' of the French lectures, when they are eked out by pantomime. My point is that such vague and inaccurate understanding cannot be considered wholly satisfactory in a University lecture if the teaching of French is to occupy the same intellectual plane as the teaching of other University subjects. It is also comparatively useless even in the ordinary affairs of life. What use, for example, should we have for a telephone guaranteed to transmit, after three years' practice, 'a good deal' of each message?

No doubt means must be taken to remove the intolerable reproach—in Edinburgh it has always been inapplicable—that graduates who have specialized in French should be unable to understand the spoken language. This is, however, in the first instance the affair of the schools. But neither school nor University can ever compete in this matter with residence in France. In University classes it is impossible to do in several years what can be done abroad in a few months, and the attempt results in waste of time and in sad neglect of higher things. The French Universities have realized this fact. Their specialist students in English acquire by residence in this country such practical knowledge of English as allows them, when at the University, to devote full attention to the kind of study which one associates with Universities, and which it seems unnecessarily cumbrous to pursue through the obscuring medium of a foreign tongue.

In a well-ordered curriculum of French, room is of course made for lectures in both languages. But let us not think that to 'raise the standard' all that we have to do is to lecture *exclusively* in French. Such a method will undoubtedly raise the standard of oral proficiency, but it will never 'raise the standard' to a very intellectual level. Foreign observers have told us that in many of our Universities the knowledge of spoken French leaves less to be desired than do other spheres of intellectual activity, further progress in which seems to me to demand absolute fulness and directness of understanding. Now, whatever be the attainments in French of the British undergraduate, he will never understand a foreign language so well as his own. It is in this sense that I consider English 'the ideal medium.'

Nor is the exclusive use of textbooks written in French a better panacea for our many ills. While admitting much force in Miss Tweedie's plea for such, I may simply say that my own undergraduate experience, which hundreds of your readers could parallel, showed clearly that to prepare—*e.g.*, Doumic or Lanson—for examinations such as ours is a peculiarly difficult art. No doubt one may pick up on the way much miscellaneous information about French, but the way is not a very direct one to the immediate object in view. If it is objected that for some branches of our subject there are no adequate textbooks in English, I reply that *it is high time there were*.

Finally, let me assure Miss Tweedie that the *théâtre classique* seems to me an essential ingredient of every French curriculum. All I suggested was the inadvisability of overdoing the dose.

Let me now set Professor Salmon's mind at rest. The *dissertation française* we do indeed hold in honour (p. 271, col. 2). My reference to it was intended chiefly to draw attention to a very general custom of insisting on the use of French in the answers to *all* questions. The French Essay is frequently used for a double, and therefore a confusing, test (1) of power of thinking and writing in French, and (2) of knowledge of subject-matter. Now, when our main object is to test the former, the *dissertation française* is indispensable. But when we are testing the latter, why not ask a plain question *in*

English and expect a plain English answer? In examining, it is very difficult to form any clear idea of a candidate's real attainments through a maze of strange and hurried French, written in answer to a question often imperfectly understood. Power of writing the language is perhaps best judged in a French Essay on a *general* subject.

As regards Mr. Richards' remark that the standard of University French which I describe seems no higher than that already attained by his Sixth Form boys, I have no means of answering the objection, not knowing these young gentlemen. I am therefore reduced to pointing out that no other correspondent seems to share that impression, and to suggesting that perhaps we are not using terms in the same values. Thus, 'Translate accurately into English' is a recommendation often necessary in schools and in Universities, but it means one thing at school and another later on. If Mr. Richards will tell us exactly what his boys can do in French when they leave school, and will speak of them as they are—nothing extenuate—I shall be happy to endeavour to show wherein University students who had followed for four years such a programme as I described would be exactly four years ahead. In the meantime, if the pursuit of similar candour has led me to minimize the efforts of my students (and my own), it is a fault uncommon in these pages and easy to rectify.

With the views on the teaching of French which Professor Kastner expresses in the latter part of his article—the rest is answered by events—mine largely coincide. Thus, we both attribute the present overloaded programmes to a state of mind which I tried to describe in two French words (an *innocent* form of *bluff*), and which he describes in more as 'a consequence of the dual system and of the mistaken idea—which the teachers themselves do not share—that modern languages are easier than any other subject.' As the difference between these two definitions is not very apparent, I may state more explicitly what I meant.

To meet the common objection that French is easy—an idea which is at the root of the many strange things done in our country in the name of French—there are two possible courses. Either (1) we can weight the subject to the requisite standard of 'difficulty' by the addition of German and of many other subjects which are edifying enough in themselves, but which, strictly speaking, are not 'French.' It is easy in that case to evolve a curriculum of great difficulty and to provide such variety of intellectual fare that students, if they only learned a little French, would learn a little of everything. Or else (2) we can boldly maintain that when we add to some knowledge of the peculiarly elusive written language proficiency in speaking and understanding, we are making on the organs of speech, the ear and the brain, demands as heavy as are exacted by any ancient language, and that consequently a very limited programme is sufficient. To adopt the former system (except under protest) lays one open to unfortunate suggestions, of which the French '*bluff*' is a mild equivalent. To adopt the latter would be the wiser course and the more scholarly. It is, unfortunately, the former system which seems to have been adopted when, a generation ago, French became a University subject.

In conclusion, I would suggest that it might perhaps be more profitable if instead of further criticism of my paper, which is now many months old and which laid claim to no other merit than that of candour and perhaps common-sense, contributors produced a better *constructive* scheme of study, feasible under the present dual system, and bearing some relation to things, not as they should be, but as they unfortunately are, and will probably long remain.

R. L. G. RITCHIE.

PROFESSORS OF MODERN LANGUAGES.

I am inclined to agree with Dr. Hedgecock that this discussion might for the present be allowed to slumber. It seems to have arrived at the point where calm argument is in danger of being lost in mutual recrimination, and it might be just as well to wait for the report of the Committee before we proceed further. I wish, however, to add my testimony to Dr. Sandbach's disavowal of the existence of a cabal of evilly-disposed persons, who have raised the discussion for the furtherance of their own selfish interests. Such share as I have taken in the discussion has been based solely on my own initiative. It has no other reason than the fact that I regard the present situation of affairs as much less favourable to the study of Modern Languages than it might be. I do not complain because my motives have (like those of others) been misunderstood and misrepresented. I knew that that would be the case, and I was prepared for it. People who suggest reforms are always treated in the same way by those who oppose them. The *argumentum ad hominem* is the easiest form of argument; fortunately its effectiveness is not always proportionate to its facility. I am not in the least ashamed that I have been pilloried along with some others as a disaffected and disingenuous

person who says one thing and means another. Anyone who pleases may find such comfort as he can in that simple belief, and I should be the last to wish to disturb him in his amiable error. As, however, I have been called a 'Protectionist pure and simple,' I wish to point out that there is a great difference between objecting to the importation of foreign *goods* and to that of foreign *workmen*. Even Free Traders, I presume, would not be in favour of bringing in foreign workers to the detriment of the native worker. The recent outcry about the appointment of an American railway manager in England affords an interesting illustration.

This brings us at once to what seems to me the material result of the whole discussion, which is brought out very clearly in the article by Professor Kastner in the February number. The argument, based mainly on a comparison of English conditions with those of France and Germany, and supported further by myself with general considerations drawn from the nature of the contact between different forms of national culture, namely, that native Professors of Modern Languages are preferable to foreign ones—this argument has not seriously been met, nor any convincing effort made to rebut it. As a matter of theory, it may be regarded as quite generally accepted. The opposition to making it a matter of policy in regard to future appointments at English Universities is not founded on a categorical denial of its correctness, but entirely on the obviously rather widespread mistrust in the competence of the present generation of English scholars in Modern Languages. Everyone would apparently be quite pleased to see English scholars appointed to such posts, but many seem to be convinced that the present supply is of such poor quality that no choice is left us but to go on relying on foreigners. The historical *coup d'œil* offered by Professor Kastner's article is quite clearly this: In the past a rather inferior race of foreign Professors, in the present a very much improved genus of the same, and at some future date not to be fixed, a new race of English Professors, trained by the latter, and very much superior to the present generation of Englishmen (or 'Britishers,' as it now seems fashionable to say).

This is indeed very crushing for all who, like myself, belong to the present generation and are English. Out of hearing of Professor Kastner, and for their comfort, I should, however, like to whisper in the ear of my contemporaries, who, along with me, are smarting under the disgrace of such a public exposure—a little saying of Goethe's: *Nur die Lumpe sind bescheiden.* Sooner or later in this field, as Professor Kastner admits, we shall have to do what other nations do—rely upon ourselves. Those who think that self-reliance is best cultivated by continuing to depend on others, in the hope that they will teach it to us, are quite justified in opposing the new proposals; those who think, like the present writer, that self-reliance is best cultivated by practising it, will continue to insist on the necessity for giving the greatest possible opportunity to all who are ready and willing to undertake the responsibility of proving their competence. It is quite easy to formulate the conditions of employment so that we shall be effectively guarded against charlatanism and incompetence, so that Englishmen, if proved incompetent, could be replaced by foreigners. But to go on appointing foreigners and at the same time branding all natives who venture to compete with them as incompetent, is most unlikely to have an encouraging effect even on that future generation on which Professor Kastner apparently bases his hopes. If the present native stock is useless for our purposes, instead of spending money on Professorships which must be filled from abroad, it would be more effective to devote the available funds to sending young English students with the necessary tastes and talents to the best foreign schools, where they might qualify for future appointment. Doubtless a few Englishmen have been enterprising enough to take this step on their own initiative and without encouragement, but the example they have given is not likely to become popular until the English student can be inspired with the confidence that the Modern Language specialist is wanted, and that a University career is reasonably open to him. So long as he sees the majority of University posts filled by foreigners it will be difficult to give him this confidence. How far he is from feeling it is suggested by the example of a few evidently very young men who have taken part in this discussion. The very idea of an Englishman professing a foreign language seems to appeal to these in the light of an unspeakable profanation. I confess I should be pleased to learn that they do not take the same modest view of their own individual merit as they do of that of their compatriots and contemporaries, and I hope that they may some day be emboldened to show that they are not only superior to the compatriots, whom they despise, but also the equal of the foreigner in that aggregate of qualities which impartial electors at present seem to find only on one side, and that not the native one.

In the light of recent events, however, I fear

most English aspirants will regard the avenue to University employment as rather effectually stopped for years to come, and instead of anticipating with Professor Kastner the advent of a generation too proud to ask for favours, they will foresee one which will have learnt the inadvisability of nourishing the same hopes as themselves.

However that may be, I hope the discussion that has taken place will prove a step in the direction which I have personally aimed at—namely, not that of 'attacking' the foreigners in our midst, to whom I bear no ill-will, and who, as I of course recognize, would not force themselves upon us if they had not many proofs that we want them, but of urging on British Universities a recognition of the fact that British scholars look to them for the same encouragement and support as foreign scholars ungrudgingly and without question receive from *their* Universities. This recognition can be given without in any way injuring the vested rights of such foreigners as are already with us, and those among the latter who imagine that it *might* be done in a way inimical to such rights only show how little they understand the British character. We must urge that no line can be drawn between the interest of the British undergraduate and that of the mature British scholar, that the benefit of the latter will also be the benefit of the former. We must insist upon the fact that the same general principles which apply to any other branch of knowledge also apply to Modern Languages, and that the national necessity for a strong and properly recognized body of native scholars in modern languages is just as great as for a similar body of classical scholars. We must drive it home that this necessity is not the mere invention of a few interested and disaffected persons, but is fully proved by the organization and success of German and French Universities. We may, as I believe, be sure that in so doing we shall take a very material step towards removing that general lack of coherence and system which is still a disgrace to English education, and which is pleaded by some as a proof of the necessity of foreign professors.

In my first letter I appealed to our foreign colleagues to help us in this task. Up to the present that appeal seems to have had little, if any, effect, but I have not given up hope that, if the foreign professor can be induced to pay some attention to the needs of the mature British scholar as well as those of the undergraduate committed to his care, and also to imagine to himself the likely result if our English system were introduced in foreign Universities, he may yet be led to appreciate our point of view, or at any rate to acknowledge that it is not tantamount to being inflamed with enmity against himself. I do not suppose that one of these gentlemen would disavow it as among his aims to train up English students who might become professors in his subject, and that being so, I cannot see why he should be unable to help to lay the foundation of a proper recognition of such students, which, as I claim, entails recognition of as much scholarship as already exists. In any case, I see no reason to anticipate a disagreeable split in the Modern Language world such as Professor Kastner darkly hinted at, by which foreigner and native would be ranged against each other in deadly conflict. Such a conflict might in a few isolated instances result in victory for the foreigners; in the long run it would be their undoing, and I am certain they will do nothing to provoke it. They know as well as I do that their present favourable position at English Universities is largely a result of the widespread indifference of the English public to everything connected with our studies, and that if a conflict of this sort once arose it might very well awaken the public from its indifference with results which would be assuredly not altogether to the foreigners' liking. This remark is not in any way intended as a threat, it is only my reply to another which probably *was* intended as such, but which has not in the least dismayed me. That the foreigner can indeed share our standpoint, at least partially (viz., as regards language), is proved by Dr. Stede's suggestions in the February Number and by another instance to which I referred in my first letter. Finally, if English Modern Language scholars *as a body* (there are, of course, individual exceptions) stand low in the estimation of their foreign colleagues, of University Electors, and alas! of many among themselves, it must be remembered that the Universities cannot throw all responsibility for this on the scholars alone. They cannot disclaim the responsibility of having trained this body. And that responsibility surely entails the further responsibility of giving encouragement and recognition to those who have had all the training which English Universities could give them! There is surely something cynical in the attitude of English Universities which says: 'We expect you to submit to a competition for which you are not fitted, and for which we have never done anything in the past to fit you.' If not cynical, this attitude at any rate looks like an admission that English Universities, as a whole, cannot compete with foreign Universities in the training of specialists in Modern Languages, and are therefore forced to remain in a relationship of dependence on foreign

Universities, which as regards any other branch of studies would be considered a disgrace, and a blot on our educational system. It is certainly not very much to our credit that, while German and French Universities can depend on native professors of foreign languages, English Universities cannot do so. R. A. WILLIAMS.

MODERN LANGUAGES IN SCOTLAND.

I venture to ask for space to refer to a matter arising out of your report of our Scottish Modern Language Association meeting as given in your issue of March. Apart from the fact that my remarks on the subject of translation, as reported in a necessarily condensed form, do not give the impression I wished to convey, the subject is of sufficient importance to merit expansion and discussion.

Testing and teaching are different functions. Therefore the inclusion of a passage for translation into English in an examination held in the third year of the course (at the end of March) does not in itself constitute a grievance. As a test of comprehension, translation is direct and definite; and if a boy cannot translate, the inference is that he has not understood the passage in question. But when the French master is reproached with the faulty English and poverty of style of his pupils, it is quite another matter. The implication is twofold: first, that the French master is in some way responsible for the cultivation of English style; and, secondly, that translation from French is, at this early stage and in the years preceding, a suitable medium for such cultivation.

Now, the business of the Modern Language master, especially in the initial years, is surely to concentrate attention on the foreign text and idiom. The degree to which recourse is had to the mother tongue will vary with the method employed, with the 'personal equation' of the teacher, and with the requirements of the class; but the main object at this stage will be to insure perfect comprehension. To impose upon the master, at a time when he is building up the language, the duty of forming or helping to form English style is to lay an unfair burden upon a man on whose time and energy the demands are already too heavy. Moreover, if such a claim is made, the examination goes beyond its function of testing, and virtually prescribes the method that is to lead up to it, involving as it does such frequent comparison of English and French idiom and practice in continuous translation as can only be given by sacrificing much time to a work really beyond the province of the Modern Language master.

To say that a foreign text is at this stage a poor instrument for acquiring a good English style seems to me an under-statement. Every teacher of experience knows how constantly all but the most able pupils are led by the foreign idiom to the production of clumsy sentences and un-English expressions such as they would not dream of putting into an English essay.

It is not suggested that due credit should not be given for excellence of style in English renderings; but seeing that examining bodies have ample opportunity of testing the powers of pupils in the examination proper to that subject, an adequate comprehension of the passage set should be the main consideration.

But my special plea was for clearer guidance from the authorities. If the official view is that direct methods are more or less bankrupt, and that the door may be shut on further experiment, it would seem better that we should know the position definitely, rather than be left to gather it vaguely from the criticisms of examiners.

T. KEEN.

A FOOTNOTE TO MISS DALE'S ARTICLE ON ELOCUTION.

I have lately had two amusing instances of the way in which stress may modify sense in reading and recitation. The first occurred when I was hearing a small boy recite Spenser's poem beginning with the words,

'Now Nature hangs her mantle green
On every blooming tree,'

in which the last line was given thus:

'On every BLOOMING tree.'

In the second case a boy read a verse as follows: 'But Paul beckoned unto them with the hand, and remained (pause) SPEECHLESS,' a reflection quite uncalled for on the apostle's sobriety.

P. SHAW JEFFREY.

UNIVERSITIES BUREAU OF THE BRITISH EMPIRE.

In your April issue appears a letter from Mr. G. Waterhouse, drawing attention to the existence of a demand for some readily available means of access to information regarding British Universities, and suggesting the establishment of a University Information Bureau.

It may interest some of your readers to learn that in pursuance of a resolution passed in July, 1912, at the final meeting of the Congress of the Universities of the British Empire, such a Bureau has actually been established, and has

recently issued a Year-Book (pp. 606, Herbert Jenkins, 7s. 6d.), containing information as to the personnel, equipment, conditions of entrance, degrees, etc., of the Universities of the Empire. It is believed that the book will be useful both to persons responsible for University organization and to students—especially advanced students—who are looking out for opportunities of study and research within the Empire.

Requests for further information of any kind relating to University matters, addressed to the Universities Bureau, Imperial Institute, London, S.W., will be gladly complied with as far as possible.

The Bureau circulates weekly lists of vacant University appointments.

W. H. Dawson,
Assistant Secretary.

FROM HERE AND THERE.

The *Cambridge History of American Literature*, which the Cambridge University Press has in preparation, will deal with American literature from colonial times to the present day, and will occupy two volumes, supplementary to, and modelled upon, the *Cambridge History of English Literature*.

These volumes will be under the editorship of Professors W. P. Trent, John Erskine, Carl Van Doren, and Stuart P. Sherman, who will enlist the services of contributors of special competence from among scholars and men of letters.

Society of Education.—A meeting of representatives of educational organizations was held at the offices of the Teachers' Guild at 3 p.m. on Saturday, May 23, for the further consideration of the question of forming a Society of Education. It was considered that the purpose of the Society should be to encourage research and guide educational progress. It was reported that in response to a preliminary inquiry sent to a certain number of educational leaders, fifty-three had promised to join, and a number of other letters had been received approving of the idea of such an Association. After discussion it was agreed to leave the formation of a provisional committee to the chairman, with a view to the election of a permanent committee at a meeting to be held in the autumn.

Oxford.—At Exeter College, H. D. Hancock, of Haileybury, has been elected to a scholarship of £60 for Modern History and Modern Languages.

From the *Morning Post:* For the first time in the history of the Sorbonne, the degree of 'Docteur-ès-Lettres' was awarded on May 14 to a woman, Mlle. Jeanne Duportal, who submitted to the severe academic criticism of the University of Paris a brilliant thesis on the illustrated books of the seventeenth century. Mlle. Duportal is the daughter of the Inspector-General of Bridges and Highways, and a grand-daughter of Armand Duportal, representative of the people in the National Assembly.

On May 19 Mlle. Léontine Zanta presented to the Faculty of Letters of the Paris University her thesis for the degree of Doctor in Philosophy. The subjects which she had chosen and which she expounded brilliantly were 'A Sixteenth Century French Translation of the Encheiridion of Epictetus' and 'The Renaissance of Stoicism in the Sixteenth Century.' Mlle. Zanta is the first woman to receive the degree of Doctor in Philosophy, and her success is the more noticeable since it follows so closely on the bestowal of the degree of Docteur-ès-Lettres on Mlle. Duportal.

From the *Westminister Gazette:* At many branches of the New York Public Library, the organization of the children's department includes a successful scheme for the telling of stories to young children at specified hours. The task is undertaken by assistant librarians who are found to have special gifts for it. For the youngest children picture story-book hours are provided. At two of the branches the stories are told in the German and Bohemian languages. According to the recent report of the Library, thousands of children—especially in the less fashionable districts of the city—have been kept safely amused in this way while their parents were otherwise engaged.

Paul Heyse died at Munich on April 2. He was born in Berlin in 1830, where his father was a well-known Professor of Philology. In 1854 he was attracted to Munich by King Maximilian II., and spent the rest of his life there. He commenced author in 1855 with four short stories, one of which was the little masterpiece 'L'Arrabbiata.' His literary activity was great. Besides short stories, he wrote novels, tragedies, narrative poems, and books on philology, and translated many Italian works. In 1910 he received the Nobel Prize for Literature.

We have just received the *Year-Book of the Prussian Education Enquiry Offices*, for 1914. It is a thick volume of 424 pages, with 17 illustrations. It contains, amongst other things, a review of all schools, lists of school books and other instruments of education, articles on physical development and school doctors. Though it is a Prussian institution, the Enquiry Office does not confine itself to Prussia. Bavarian, Saxons, Hessians apply for information when they can obtain it nowhere else. Spaniards, Americans, Hungarians, Russians, Japanese work in the reading-room. Letters of inquiry come even from Turkey, Egypt, and the Argentine. There is a useful article on sound-charts, pictures, and gramophones.

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HOLIDAY COURSES.

We have received programmes of the following:

BURGOS.—At Burgos the University of Toulouse and the Spanish section of the French Institute in Spain, called 'Union des Étudiants,' arrange annually vacation courses, which include: (1) Spanish lectures (advanced and elementary) intended for French as well as for foreign students; (2) French lectures (advanced and elementary) for Spanish and foreign students.

These lectures will be held at the 'Instituto' or Secondary School. They commence this year on August 7, and will continue until September 15.

N.B.—Application for further information and for admission to be made to Professor E. Mérimée, Director of the Institute, 54, Rue des Châlets, Toulouse, or to Mr. Dibie, one of the lecturers, 66, Rue d'Alésia, Paris (XIV.).

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DIJON.—The courses (twelfth year) begin on July 1, and continue without interruption till October 31. For full particulars write to the Secretary, Monsieur M. P. Martenot, 3, Rue de Metz, Dijon.

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HAMBURG.—For particulars of this course, which is held from July 13 to August 22, write to Die Geschäftsstelle des Akademischen Ferienkurse, Hamburg 20, Martinistrasze 52.

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THE TEACHERS' GUILD.—Besides the usual courses at Honfleur, Lübeck, and Santander, the first English course for foreigners will be held at Letchworth, beginning August 1. Write to the Secretary, 74, Gower Street, W.C.

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MARBURG.—The *first* course is held July 8 to 29, the *second* August 2 to 23. Among the lecturers, etc., we notice the names of Drs. Viëtor and Walter, Professor Savory, and Messrs. R. M. Strachan and G. Noël-Armfield. Write for particulars to Frau v. Blanckensee, Deutschhausstrasze 34 I, Marburg a/Lahn.

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UNIVERSITY OF LONDON. — The Ramsgate course will be held from August 10 to 28. Lectures will be given by Messrs. Fuhrken, Norman, O'Grady, Rippmann, and Professor Savory. For particulars write to The Assistant Director, The County School for Boys, Ramsgate.

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An undergraduate (age 21) would like to find temporary employment in France for the summer vacation. Is willing to go 'au pair.' Write to Mr. T. Williams, 16, King Street, Normanton.

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A very interesting conference is to be held at the London University on June 18, 19, and 20, under the auspices of a committee or representatives of various societies.

Among those who have at present promised to speak are Dr. Lewis D. Cruickshank, of the Scotch Education Department, Dr. N. Bishop Harman, Dr. J. Kerr, Dr. Letitia Fairfield, Mr. J. L. A. Paton, M.A. (Head-Master Manchester Grammar School), Professor J. H. Muirhead (University of Birmingham), Mr. Cyril Burt, M.A., etc.

Admission to the Conference will be free, but accommodation can be reserved for those who apply for tickets. Further particulars can be obtained from the Secretary, Dr. L. Haden Guest, 16A, John Street, Adelphi, W.C.

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Madame G. Laurent, widow of the late Professor Gaston Laurent, receives in her country house, near Chartres, one or two boarders during August and September. Inclusive charge, £10 per month for boarders under fifteen, £12 above fifteen. Special lessons if desired. Strongly recommended by Dr. Rouse and Mr. L. von Glehn, Perse School, Cambridge. Address: 7, Rue de Jouy, Paris.

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GIRLS' GRAMMAR SCHOOL, ROCKHAMPTON, QUEENSLAND.—An experienced Foreign Mistress to teach French and German. Salary £100 per annum, with board and residence. Climate healthy. Passage paid and engagement made for three years. One capable of teaching class, singing preferred, but not essential. Apply, with copies of testimonials and certificates, experience, and particulars of age, etc., to the Agent-General for Queensland, 409, Strand, London, W.C.

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CHANGE OF ADDRESS.—On and after June 25 the address of Miss Althaus will be The Cottage, Bramhope, near Leeds.

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On March 14, under the auspices of Colaiste Chomhghaill, Professor Savory delivered an interesting lecture in Belfast on 'The Letter "R" in the English Language.'

* * *

The vacant Chair of French in University College, Dublin (National University of Ireland), has aroused considerable interest in Ireland and elsewhere, and a correspondence has been going on for several weeks in the *Irish Times*. It is clear that the educated public are not satisfied with the present state of things, and it is to be noted that the discussion was not started by a member of the Modern Language Association. The cry of those who do not favour the appointment of a Britisher is, 'We must not lower the standard.' Could the standard be lower than it is now?

* * *

As we go to press the following information reaches us on good authority: That the Chair was offered to René Bazin, who refused, but recommended his friend L'Abbé Chéruel, who does not speak English (or Irish?); that the latter was virtually appointed before the other applications came in; that the appointment will not be made till October, to give the Abbé time to learn English!!!

REVIEWS.

Lyric Poetry. By ERNEST RHYS. 'Channels of English Literature' Series. Pp. viii+374. London: Messrs. Dent. New York: Messrs. Dutton. 1913. Price 5s. net.

The English Lyric. By FELIX E. SCHELLING. Professor in the University of Pennsylvania. 'The Types of English Literature' Series. Pp. ix+335. London: Messrs. Constable. Boston: Messrs. Houghton Mifflin. 1913. Price 6s. net.

Both these books attempt to trace the evolution of lyrical form in English; neither of them tries to give a detailed history of the subject except in so far as that forms a part or illustration of the development and growth of the lyric. While the work of Mr. Rhys is more ambitious and enters into more recondite discussions, that of Professor Schelling is clearer, better arranged, and less discursive. Mr. Rhys indulges in generalizations which will not bear the test of detailed analysis. What, for instance, is meant by the statement that after the death of Burns 'the philosophic mind, and the demands of a poetry that should be related to the insensory self, drove away the lyric of passion and the vocal idea, and set in its place something subjective and meditative,' unless it be that the true singing lyric of passion disappeared from that time onwards? But if that be the meaning, what is to be said of the lyrics of Keats and of Shelley—to name only two of the successors of Burns? Mr. Rhys makes many vague statements of the kind, but this single specimen must suffice.

Again, there is a woeful lack of proportion in the amount of space accorded to periods and to individual writers. For example, Francis Thomson [*sic*], whose name appears thus in the index, without a page-number after it, is presumably mentioned, but a somewhat careful search fails to reveal the place: if it be objected that he is too nearly contemporary for detailed treatment, we may answer that the total omission of Traherne cannot be due to a similar cause. And what of Drummond or of Lovelace? Whatever be the reason for selection in particular cases—and we note what Mr. Rhys says on the subject (see p. 371)—we cannot conceive it to justify the inclusion of the Rev. John Skinner and of Mrs. Hemans while these men are ignored.

Yet Mr. Rhys possesses unquestionable critical power and a very genuine appreciation of the lyrical note in poetry, which make these lapses of judgment and the occasional misprints in quotations the more regrettable.

Professor Schelling's book, while it shows equal enthusiasm for what is good, is better balanced and proportioned. Compare, for example, what is said of the late Victorian lyric with the quotation cited above from Mr. Rhys: 'That it has often been intellectualized into a something that gives us pause as to our definitions is not to be denied. That frequently it has been metamorphosed, too, into a richer, stranger romanticism than our literature had hitherto known is likewise to be acknowledged. And yet the ground notes of this lyrical chorus . . . remain deep-seated in the essential passions of man, love, hope . . . and that appreciation of man in nature and acted on by the hidden and mysterious influences of nature which has been the richest contribution of English poetry in the nineteenth century to the literature of the world.' There can be no doubt which statement comes nearer the truth.

Such comparison of isolated passages is obviously unjust to both writers. But the measure of Professor Schelling's achievement stands any reasonable test to which it may be put. Men and movements are treated succinctly, but with an admirable sense of values: the quotations are selected with excellent taste, and illustrate his own dictum that 'the range of the lyric is the gamut of human emotion, and nothing

could be more inept than the current notion of a lyric as merely a poem of love.' The 'Conclusion,' brief as it is, serves to summarize the changes which the lyric has undergone in English—in form, as well as in substance. The Bibliography, while it does not attempt to be exhaustive, is of real value, and, in brief, the book is one to be commended to all students and lovers of poetry. They are likely to follow the reviewer's example and to turn from Mr. Schelling's criticism to the lyrists of whom he writes. To secure such a result is, we take it, the object of all true critics.

It is pleasant to find that both our authors end on a note of hope. Mr. Rhys concludes that 'it is in the nature of the lyric argument to lie open and to point forward'; Mr. Schelling, that the 'past becomes a warranty of the future of our art; and the art of the lyrist remains, like the gods, ever young and never dying.'

La Défense de la Langue française. Par A. DAUZAT. Pp. 311. Armand Colin. Prix frs. 3.50.

This book is, for many reasons, well worth the attention of English teachers and readers. The author regrets the apathy of the French public in connection with Esperanto and other attempts to produce an international language. He deals mercilessly with such productions, and after discussing the possibilities of various languages as an auxiliary language, supports a *consortium linguistique* of English and French, such as was proposed in 1900 at the International Congress of Teachers of Modern Languages.

But teachers of modern languages will probably be more interested in the first part of the book, where the author deals with the internal enemies of the mother tongue, 'la crise du français,' slang, sporting jargon, and the language of the lower classes, whose influence is so preponderating that the modern style of writing and speaking is rapidly becoming unlike the classical language of the past. In the opening chapter the author gives an excellent and clear *historique* of the 'crise du français,' with which is closely connected the Latin Question and the Campaign against the Sorbonne. Monsieur Dauzat shows that the 'crise du français' is not due merely to the programmes of studies in the lycées and schools, but chiefly to social causes, to journalism, and to the pernicious literature which cheap printing puts within the reach of everyone. To these may be added the great change going on in the spoken language. Until the inevitable reaction sets in, the author thinks that the plain duty of the University is to strengthen in every possible way the study of the mother tongue by making it the basis of the new humanities, and by abolishing the water-tight compartments in which grammar and literature were formerly placed. *Il faut réhabiliter la grammaire.* The general conclusion, interesting to teachers of English, is that grammar must be taught even in the highest form. Chapter IV. deals with the reform of grammar teaching, and is well worth reading. It is interesting, too, to note that phonetics and dialectology are recommended as antidotes to bad pronunciation and faulty style. Other noteworthy chapters are those treating of Slang and The French Language of Politeness.

La Classe de Français. Journal d'un Professeur dans une division de Seconde C (Latin-Sciences). Pp. 320. Frs. 3.50.

De la Méthode littéraire. Journal d'un Professeur dans une Classe de Première. Par J. BEZARD. Pp. 738. Paris: Vuibert, 63, Bd. St. Germain. Frs. 5.00.

It is impossible to do full justice to these remarkable books within the limits of a short review. They will repay careful study by every teacher of English composition and literature. They are not unconnected with the polemic which began in 1906, but reached its culminating point in 1910, when the French Question was discussed in the public Press and in Parliament. It was in 1910 that an additional hour per week was given in the lycées to the study of the mother tongue, and the first of Monsieur Bezard's books appeared about that time. The English teacher, as we have hinted, will obtain from these books not merely general hints for teaching the subject, but actual details of the year's work in class, preparation, fair copies corrected and uncorrected, with criticisms. The following are a few of the subjects in the first book—Narration: *Le choix des détails pittoresques. Le mouvement dans un récit*—Charlemagne au Lycée; Plan detaillé d'une dissertation: *Analyse d'un caractère.* Le baron du XI^e^ siècle dans la Chauson de Roland; Un récit: *Braves gens d'autrefois;* Une comparaison: *Euclion et Harpagon;* Plan: *Sur le style de Montaigne.* Dissertation familière: *Néron dans le monde* on *Un jeune enfant de ma connaissance.* The book ends with a few transition lessons as preparation for next year's work, and a list of books for rainy days during the holidays.

The second book contains the work done in the first year of preparation for the baccalauréat, and deals almost entirely with literature. The author's aim is to lead the pupils to read the original texts of the programmes in an intelligent way, and to avoid 'getting up' the authors by

reading 'cram books' and the criticisms of others. Some of the subjects treated are—*La partie durable de l'œuvre de Pascal; Le Style de Corneille: une tirade de 22 vers; L'humanité dans Zaïre; André Chénier au Lycée; Des rapports de la Science et de la Poésie; Un Jugement américain sur Musset.* A notable feature of the work is the use that is made of the school library. With each lesson the professor gives a list of books to be consulted. We hope we have said sufficient about these epoch-making books to induce every teacher of French and English in this country to read them and get inspiration from them. Even a cursory glance will show the wide difference there is between essay-writing in this country and in France.

Étude du Verbe. Théorie et Exercices. Par E. LASSERRE et J. GRANDJEAN. Pp. 208. Genève: A. Jullien.

This book can be highly recommended. The explanations are simple, clear, and there are numerous well-chosen exercises, both oral and written, on Direct Method lines. The new grammatical nomenclature is adopted. The printing and arrangement are also very good. It is quite suitable for use in the higher forms of English schools, and its careful use would soon do away with the objection that the New Method neglects grammar.

Egmonts Leben und Tod. By L. H. ALTHAUS. London: University of London Press (c/o Hodder and Stoughton). 1913.

This little book is a 'Reformlesebuch,' containing a short sketch of the career of Count Egmont, based mainly on the account of his life in Schiller's *Abfall der Niederlande.* The reading material is fully annotated in German, and divided into sections, each one of which is followed by well varied questions on its contents arranged according to the now familiar plan of the Reform Readers. It is designed for the purpose of acting as an introduction to the study of Goethe's Egmont, and intended by the authoress to demonstrate how the principles of the Reform Method can be applied to literary study. The book is the outcome of the practical experience of the authoress in classwork. It seems to us extremely well adapted to its purpose, and we have little doubt that its plan can be applied to the study of classical works with great success. It shows how by means of the Direct Method the student can be gradually prepared so that he will be able to approach a literary work with a considerable power of *direct* comprehension, which should save him a great deal of wearisome reference to the grammar and the dictionary, and enable him in the proper sense of the word to *read* his text from the beginning, without having to regard it as a sort of puzzle, devoid of sense or interest till it is interpreted.

The Year-Book of the Universities of the Empire, 1914. Edited by W. H. DAWSON, I.C.S., and published for the Universities Bureau of the British Empire. Pp. 606. Herbert Jenkins.

In 1912 an Imperial University Congress met in London. This much-needed publication is the outcome of that meeting. It gives a complete list of the staff of every University in the Empire, and a short account of their various activities. It will be a boon to advanced students engaged in research work, and will give foreigners all the information they so often ask for (see the letter signed G. Waterhouse in the April number) Various appendices, which we hope will be considerably enlarged in future editions, give information on such points as University Candidates for Commission in the Army, Sources of Information Regarding Universities, etc., etc. There is a complete alphabetical index of names.

SCOTTISH MODERN LANGUAGE ASSOCIATION.

A MEETING of this Association was held in the University of Glasgow on Saturday, May 23, Mr. James M. Moore, M.A., President, in the chair. A lecture was delivered in French by M. Cestre, Professor of English in the University of Bordeaux, who took as his subject '*La Psychologie du Peuple français.*' The following is a short analysis of M. Cestre's lecture:

In spite of the marked differences between the various classes in a state and between the members of the same class, there does exist a national type, not, indeed, a permanent type, but one which is in course of evolution.

In contrast with the typical Englishman, who has a calm temperament but a visionary mind, the typical Frenchman has a reasonable mind but an impetuous temperament. The charm of the French character lies in its vitality, its willingness to be of service, its good-humour. These qualities may, no doubt, to some extent, be explained by circumstances. Bright sunlight and good wine make men more 'expansive,' more light-hearted, but, perhaps, also more quick-tempered. The Parliamentary duel, ridiculed by English newspapers, is the direct outcome of the national irascibility. Two deputies have high words and insult one another. A duel is the only possible method of clearing the air and re-establishing good relations between the parties.

Formerly it was true that the French nation was too versatile, somewhat rash and heedless of consequences. But the struggle for life among the great nations has taught it the needful lesson of patience, perseverance, and settled policy. In many ways France has learned much from British methods, especially in colonization.

It is wrong to imagine, as some do, that French idealism is dead. It still exists, though under a changed form and with changed aims. It no longer seeks to establish by revolutionary methods a kind of social millennium. It seeks after results that can be realized in the present state of things. It has been tempered with reason. The apostles of universal peace are no longer in the ascendant. It is clear that the country wishes and is ready to provide a strong and thoroughly efficient army. In aviation, France leads the world.

In everyday life the Frenchman is more practical than the Englishman. Nowhere is this more visible than in the marriage of reason, as opposed to the marriage of sentiment. It is believed in France that the prudence and experience of the parents are a surer guide to happiness in the married life than the romantic passion of youth.

English influence is in many directions at work in France to-day. For example, powerful societies are working to secure measures of police control which not so long ago would have been ridiculed as manifestations of English hypocrisy and prudery.

In conclusion, the typical Frenchman is sociable, good-humoured, practical, and prudent in everyday life. He is quick-tempered, but is learning self-control. English and French have their separate missions in the world. The conscience of the one race and the intelligence of the other have a great part to play in moulding the history of civilization.

MODERN LANGUAGE ASSOCIATION.

A MEETING of the Executive Committee was held at University College, London, on Saturday, May 30.

Present: Rev. Dr. Macgowan (chair), Messrs. Allpress, Cruttwell, von Glehn, Rippmann, Twentyman, and the Hon. Secretary.

Apologies for absence were received from Messrs. Fuller, Hutton, and Payen-Payne.

The minutes of the last meeting were read and confirmed. Miss Loveday was added to the Sub-Committee for the General Meeting.

The Study Abroad Sub-Committee reported that, acting on the powers given them by the General Committee on September 27, 1913, they had formed a Joint Committee with the County Councils Association to negotiate with the Gilchrist Trustees, and had invited the Chairman of Committees, Miss Althaus, Messrs. D. Jones, Pollard, and Rippmann, to represent the Association.

It was resolved that the action of the Sub-Committee be and is hereby approved.

It was reported that in answer to the representations of this Joint Committee, the Gilchrist Trustees had agreed to give £100 for three years for the inspection of Continental Holiday Courses, subject to their approving the conditions of such inspection.

The Hon. Secretary reported that a second meeting of representatives of associations had been held at the Teachers' Guild on May 23, that the project for a learned Society of Education had not received much support from the associations represented, but that it had been left to the Chairman (Canon Masterman) to form a Provisional Committee.

It was resolved that the report be received.

It was agreed that in the absence of any invitation from a provincial centre, the next Annual General Meeting should be held in London in connection with 'Conference Week.'

It was agreed that Dr. Frank Heath, of the Board of Education, should be asked to act as a Trustee of the Association in the place of Sir Hubert Jerningham.

The arrangements about International Correspondence mentioned in another column were made.

Four members, whose subscriptions were two full years in arrears, were struck off the list.

The following sixteen new members were elected:

Miss A. C. Aimers, 28, Greenough Avenue, Cambridge, Mass., U.S.A.

Angelo Cucchiara, 'Cosmopolis,' 201, High Holborn, W.C.

Gaston Dumoulin, B.-ès-L., B.-ès-Sc., Villa Mariette, 16, Crosby Road, Birkdale, Southport.

John M. Edgar, M.A., Dr. Morgan's Endowed School, Bridgwater.

Miss F. A. Ellis, L.L.A., County School for Boys, Dover.

G. W. Fisher, Ripon School.

L. R. Gleed, B.A., Larchfield, Helensburgh, N.B.

S. S. Harris, M.A., St. Ronan's, West Worthing, Sussex.

Mlle. Louise Hennuin, Dulwich High School, S.E.

H. C. Mookerjee, M.A., Calcutta University.

Miss K. E. M. Moore, B.A., Sherborne School for Girls.

Miss M. B. L. Patterson, Municipal Secondary School, Banbury.

Miss E. L. Ritchie, M.A., Reigate County School for Girls.

Miss F. Tilly, Franklin School, Buffalo, N.Y., U.S.A.

T. B. Wheeler, M.A., County School for Boys, Dover.

Llewellyn Wood, Boys' Middle School, Tiverton.

SCHOLARS' INTERNATIONAL CORRESPONDENCE.

MANY teachers find that correspondence with foreign boys and girls is useful as one of the minor aids in language teaching. The business of bringing into communication with one another teachers who desire that their pupils should engage in such correspondence has hitherto been carried on by Miss E. A. Lawrence, of the *Review of Reviews*, to whose self-denying labours a great number of modern language students are indebted. The work has now grown so large that this lady wishes to hand over part of it at least to other hands, and has asked the Modern Language Association to undertake the responsibility for the young people's section. The Committee has decided to do this, and has gratefully accepted an offer from Miss B. E. Allpress, of Wood Green County School, Middlesex, to manage the arrangements. All correspondence on the subject should therefore be addressed to her at County School, Wood Green, N.

EDITORIAL NOTES.

ALL contributors are requested to send in matter by the 24th of each month, if publication is urgently required for the issue following.

MODERN LANGUAGE TEACHING appears eight times yearly, viz., on the 15th of February, March, April or May, June, July, October, November, and December. The price of single numbers is 6d.; the annual subscription is 4s.

Contributions and review copies should be sent to the Editor of MODERN LANGUAGE TEACHING, Cuilrathain, Harpenden, Herts.

The Journal is sent free to all Members of the Association, but those whose subscription for the current year is not paid before July 1 are not entitled to receive it.

The Annual Subscription to the Association, payable on January 1, is 7s. 6d., and should be sent to the Hon. Treasurer, Mr. H. M. Cruttwell, Byron Hill, Harrow.

Applications for membership should be addressed to the Hon. Secretary, Mr. G. F. Bridge, 7, South Hill Mansions, London, N.W.

The MODERN LANGUAGE REVIEW, a Quarterly Journal of Medieval and Modern Literature and Philology, edited by Professor J. G. Robertson, and published by the Cambridge University Press, is supplied to Members of the Association at a special annual subscription of 7s. 6d., *which must be prepaid*. It should be sent with the membership subscription (15s. in all) to the Hon. Treasurer. Those who wish to take in or discontinue the REVIEW should communicate with the Hon. Secretary.

The attention of Teachers is drawn to the collection of French and German School Books, carefully selected by a Sub-Committee, and known as the Travelling Exhibition. It may be inspected on applying to Mr. Twentyman, Board of Education, Whitehall. A Catalogue (sent *gratis* to members) has been issued of all sections except Reading Texts, of which a separate and minutely detailed list is being prepared. For particulars of conditions on which the Exhibition may be loaned apply to Miss Hart, as below.

The Hon. Secretary will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Communications on the under-mentioned subjects should be addressed to the persons named:—

Exchange of Children: Miss BATCHELOR, Bedford College, Regent's Park, N.W.
Magic-Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E.
Residence Abroad (Women): Miss SANDYS, 30, East St. Helen's, Abingdon; **(Men)**: The Hon. Secretary.
Travelling Exhibition: Miss HART, County Secondary School, Sydenham Hill Road, S.E.
Scholars' International Correspondence: Miss ALLPRESS, County School, Wood Green, N.

Correspondence on all other subjects should be addressed to the Hon. Secretary.

It is urgently requested that all Postal Orders be crossed.

MODERN LANGUAGE TEACHING

THE OFFICIAL ORGAN OF THE MODERN LANGUAGE ASSOCIATION

EDITED BY J. G. ANDERSON

VOLUME X. No. 5 July, 1914

ESSAI D'EXPLICATION DE TEXTE.*

'Les Ormes du Mail revêtaient à peine leurs membres sombres d'une verdure fine comme une poussière et pâle. Mais sur le penchant du coteau couronné de vieux murs, les arbres fleuris des vergers offraient leur tête ronde et blanche ou leur rose quenouille au jour clair et palpitant qui riait entre deux bourrasques. Et la rivière, au loin, riche des pluies printanières, coulait blanche et nue, frôlant de ses hanches pleines les lignes des grêles peupliers qui bordaient son lit, voluptueuse, invincible, féconde, éternelle, vraie déesse comme au temps où les bateliers de la Gaule romaine lui offraient des pièces de cuivre et dressaient en son honneur, devant le temple de Vénus et d'Auguste, une stèle votive, où l'on voyait rudement sculptée une barque avec ses avirons. Partout, dans la vallée bien ouverte, la jeunesse timide et charmante de l'année frissonnait sur la terre antique. Et M. Bergeret cheminait seul, d'un pas inégal et lent, sous les Ormes du Mail. Il allait l'âme vague, diverse, éparse, vieille comme la terre, jeune comme les fleurs de pommiers, vide de pensées et pleine d'images confuses, désolée et désirante, douce, innocente, lascive, triste, traînant sa fatigue, et poursuivant des Illusions et des Espérances dont il ignorait le nom, la forme, le visage.'

ANATOLE FRANCE.

LOCALISATION.

DANS l'Orme du Mail, le Mannequin d'osier,† l'Anneau d'améthyste et Monsieur Bergeret à Paris, Anatole France nous peint la société contemporaine ainsi qu'elle se réflète en son esprit. Notre texte est tiré du second de ces ouvrages, et se trouve au début du chapitre XII. Tel qu'il apparaît après une lecture superficielle, le sujet en est assez grêle. Par une matinée radieuse de printemps, Monsieur Bergeret, triste et désabusé, plein de souvenirs, chemine seul sous les Ormes du Mail. Voyons cependant ce qu'un examen attentif peut révéler au discernement critique.

IDÉE MAÎTRESSE.

L'idée maîtresse, la génératrice, à laquelle il faut invariablement réduire les idées secondaires pour estimer leur valeur relative et surtout pour mettre en lumière l'unité du passage, c'est ici, comme presque toujours d'ailleurs, un lieu commun.* Ce résidu irréductible de pensée, concept simple et essentiel auquel nous pouvons ramener notre page, c'est l'influence de la nature sur l'homme. Rien, par conséquent, qui depuis Jean-Jacques soit plus rebattu que ce thème fondamental. Et pourtant, rien ne saurait être moins banal que cette page toute fleurie de grâce charmante et spirituelle. C'est donc dans la mise en

* Une explication aussi poussée ne peut convenir qu'aux étudiants d'Honours. Encore doit-on se borner le plus souvent à un commentaire beaucoup plus succinct, mais il est utile, par exception, de faire voir tous les dessous d'un texte.

† 1894. Calmann-Lévy.

* Voir Guyau : *L'Art au point de vue sociologique*, p. 228.

œuvre que consiste toute son originalité. Pour la découvrir et la mesurer, nous l'étudierons dans le choix des idées particulières, dans leur disposition, dans leur forme et leur expression sensible.

Influence de la nature sur l'homme? Quel vieux sujet, vague, général et sans intérêt! Hélas! ils le sont tous depuis six mille ans qu'il y a des hommes dont quelques-uns pensent. Heureusement, pour les rajeunir, il suffit de les particulariser. Anatole France ne fait pas autre chose.

Il s'agit en effet ici, de l'univers considéré dans une de ses manifestations bien distinctes, agissant sur un individu non moins défini. Précisons nous-mêmes: l'auteur étudie l'effet que produit la nature extérieure dans sa période d'activité la plus féconde sur l'esprit passif, obstinément inerte d'un vieillard. L'analyse que nous allons faire de cette action va éclairer vivement pour nous l'âme du personnage dont la peinture nuancée constitue ici, en définitive, le but principal de notre écrivain. Voyons de près ces deux éléments: la nature et l'homme.

(*a*) *La nature.*

D'un bout à l'autre du morceau, on perçoit dans la nature, telle qu'elle nous est présentée ici, deux caractères contradictoires: l'un accidentel et historique pour ainsi dire: *la jeunesse de l'année;* l'autre, permanent et géographique: *la vieillesse de la terre.* Dans la nature, ces deux caractères, si opposés qu'ils paraissent et qu'ils soient en réalité, se fondent en une attrayante harmonie. . . .

(*b*) *L'homme.*

et, bien que Monsieur Bergeret en soit inconscient, les deux influences qu'ils déterminent s'exercent simultanément sur lui. Ni l'une ni l'autre ne prédomine dans son âme. Ainsi que leurs causes dans la nature elle-même, toutes deux coexistent sans se neutraliser: mais chez lui, à l'inverse de ce qui se produit dans la nature elles se mêlent sans se confondre. Ni le sentiment de l'antiquité de la terre, ni le renouveau spontanément révélé n'occupent (au sens du XVII[e] siècle) exclusivement le personnage. Nous discernons aisément les sentiments que chacun provoque en lui. Son âme, dans le conflit dont elle est le théâtre, réflète les contrastes du paysage, s'harmonise avec lui, s'y marie pour ainsi dire. Cette absence complète de toute réaction consciente est déjà très caractéristique du personnage. Au reste, quel est-il? Les pages précédentes nous l'apprennent. C'est un vieil humaniste rêveur, maître de conférences dans une faculté de province. Il a, vous le voyez, quitté le décor poudreux de son cabinet de travail, au jour avare et sordide, pour faire un tour dans la campagne par une matinée de printemps.

Il goûte une paisible tristesse à mener parfois ses chagrins dans la solitude. Il y apprend la vraie science de la vie: le bienveillant mépris des hommes; surtout il échappe au souvenir en même temps qu'à la cause de ses infortunes: il est malheureux en effet. Dans un monde qu'il ne comprend pas plus qu'il n'en est compris rien ne lui a réussi. Depuis son dictionnaire, qui est plein d'erreurs, jusqu'à sa femme Amélie qui contient,—mal—une âme injurieuse dans un corps épaissi, tout lui est misère: la fréquentation obligée de Monsieur Leterrier, le recteur, et celle de Monsieur Torpet, le doyen, qui, bourré de lettres, garde l'âme d'un illettré.

PLAN.

Nous avons signalé l'opposition fondamentale que présentent les deux aspects de la nature. Le plan du morceau, n'est pas autre chose que l'ordonnance habile des idées qui serviront à rendre ce contraste manifeste. Au cours du développement nous le sentirons se préciser et gagner en ampleur.

Comme décor, présentation successive de trois plans dont notre travail devra préciser l'échelonnement. Ils comportent chacun deux couleurs tranchant l'une sur l'autre et dont le conflit va s'atténuant à mesure que les objets s'enfoncent dans le lointain.

Dès la première phrase la verdure fine et pâle ressort sur les membres sombres : c'est là le tout premier plan dont certains détails se projettent pour ainsi dire en avant du cadre. Puis voici que s'ouvre l'angle de notre vision : un peu en arrière apparaît l'opposition entre le coteau fleuri et les vieux murs : c'est le second plan.

Enfin, dans le doux dégradé des lointains grisâtres, la blanche rivière guide notre regard qui la remonte jusqu'aux extrêmes limites du panorama : j'entends celui que peuvent discerner nos yeux, car, plus loin encore, dans une fuyante perspective, elle nous ouvre sur l'antiquité gallo-romaine l'horizon infini des temps que, seule, peut embrasser notre imagination. C'est la toile de fond.

Comme elle est née aux confins de l'horizon et qu'elle vient se dérouler jusqu'à nos pieds, la rivière, de son long ruban flexible, relie entre eux les différents plans et assure ainsi son unité au paysage. Elle rattache encore cette scène d'Avril, fraîche comme l'heure, aux poétiques souvenirs du passé qu'elle symbolise. A la fois si proche et si éloignée de nous, dans le temps et dans l'espace, elle constitue la plus riche, la plus vivante transition. En elle se résume et se condense le contraste. Et l'impression sensible en est synthétisée en une phrase tableau.

Partout, dans la vallée. . . .

Le paysage une fois peint et le moment nettement déterminé, nous arrivons à la conclusion logique et obligée où l'auteur expose leur influence sur Monsieur Bergeret. Cette analyse psychologique nous fournit la raison d'être de la description précédente qui, ainsi qu'on le voit, n'a point été faite pour elle-même.

Etude du Détail.*

Les Ormes du Mail revêtaient à peine leurs membres sombres d'une verdure fine comme une poussière et pâle : à ces premiers mots, notre attention se porte spontanément, ainsi qu'il est naturel, aux détails les plus proches : le Mail et les rangées d'ormes qui, de chaque côté, le jalonnent. Les ormes du Mail plantés et alignés par la main de l'homme évoquent déjà d'un trait précis un décor familier de la vie provinciale française. Nous avons l'intuition que ces témoins immobiles et muets sont inséparables de ce coin de terroir.

Mail (du lat. *malleum*, *marteau*), masse de bois dur, ferrée, à manche long et flexible, avec laquelle on pousse une boule de buis au jeu du même nom ; par extension allée où l'on y joue, promenade publique faite sur l'emplacement d'un ancien mail.† Il y en a à Amiens, Bordeaux, Blois, seulement dans les vieilles villes : le détail vaut donc d'être souligné.

revêtaient : mot noble, 'mettre sur soi un vêtement spécial, généralement d'apparat.' On ne 'revêt' pas un 'veston,' mais on 'revêt la pourpre.' Pour une nuance de langue analogue, comparez en anglais 'to put on' et 'to don,' ou les participes passés 'clothed' et 'clad.'‡

leurs membres sombres : le choix des termes *revêtaient*, *membres*, *pâle*, est destiné à rapprocher encore de nous cette nature simple, à la rendre vivante, sympathique, presque humaine. Dans la phrase suivante aussi, cette personnification se poursuivra au moyen de termes empruntés à la description d'êtres humains, termes qui font tous image : *couronné*, *offrant*, *tête*, *palpitant*, *riait*. Chaque mot est une vision.

verdure : mot abstrait ; c'est en effet la couleur seule qui importe et qui est caractéristique ; elle n'a pas encore de forme ; c'est une poussière.

pâle : et cette couleur est tendre encore, n'a point été hâlée par les rayons du soleil ; *pâle*

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* Voir Lanson : *L'Art de la Prose*, pp. 273-274.

† En anglais 'mall' à la même série de sens.

‡ Cette métaphore n'a d'ailleurs rien de neuf. La façon discrète dont elle est exprimée en rachète la banalité. Dans les vers suivants, c'est la grande simplicité des termes qui la fait passer :

'Tout est plein d'un frisson subit :
L'hiver s'enfuit et se dérobe,
L'année ôte son vieil habit,
La terre met sa belle robe.'

V. Hugo : *L'Art d'être Grand-père.* (*Lætitia rerum.*)

indique aussi la fragilité de ces jeunes pousses que brûleront peut-être les dernières gelées. On voit tout ce qu'ajoute à la description ce terme qui évoque une idée psychologique et qui prépare ainsi la venue de *frissonnait*. Le mot est d'ailleurs délicatement posé à la fin de la phrase, en rejet.* Ce n'est point là une bavure du dessin. L'un de vous y voit comme une demoiselle sur l'extrême pointe d'un jonc ! C'est aller bien loin, mais par sa place le mot réagit sur toute la phrase et confirme l'impression de couleur douce. On pourrait dire que cette construction asymétrique détache le mot de son contexte auquel il se trouve pour ainsi dire superposé, telle cette verdure fine qui semble avoir neigé sur les arbres, ne pas faire corps avec eux—oui, on pourrait le dire, mais ce serait raffiner et nous ne le dirons pas. Il faut noter cependant cette finale *ā*, sur laquelle vient s'achever la phrase dans la langueur de la voyelle longue, bien détachée par la plosive précédente et qu'éteint doucement l'*e* muet. Vous voyez que le mot assure plus de précision à la pensée en même temps qu'il donne à l'oreille un plaisir plus délicat. Cette entière docilité de construction permet à la prose une vérité supérieure d'expression que les conventions prosodiques rendent parfois difficile dans les vers. Et c'est là sans doute une des raisons qui poussèrent Anatole France à abandonner la poésie.

Dès la première ligne apparaît le thème, contraste entre la jeunesse et la vieillesse que nous allons retrouver d'un bout à l'autre du morceau—entre les '*membres sombres*' et la '*verdure fine*,' entre le souvenir de l'hiver et la promesse du renouveau. Non seulement les idées s'opposent, mais aussi les sons eux-mêmes. Les voyelles *em*, *om*, nasales sombres, expriment la tristesse des torpeurs hiémales et dans l'allitération des finales mem*br*es som*br*es, il passe comme un dernier frisson de l'hiver (?) : les sons *ā*, *u*, *i* (verdure fine), plus clairs et plus joyeux appartiennent en propre au frais et gai printemps.† Cette adaptation tout au plus à demi consciente sans doute du son et de l'idée est d'un artiste.

Mais, sur le penchant du coteau couronné de vieux murs, les arbres fleuris des vergers offraient leur tête ronde et blanche ou leur rose quenouille au jour clair et palpitant qui riait entre deux bourrasques.

Avec cette seconde phrase, notre regard dépassant le Mail se porte plus loin, rencontre d'abord au second plan la masse du coteau dont le penchant coupe obliquement la plaine fuyante, puis, plus haut, l'arête vaguement crénelée des vieux murs qui d'un trait un peu mou se détache sur le ciel bleuâtre.

penchant : mot précis, qui suggère une ligne, évoque la vision d'un angle.

couronné : la noblesse de ce mot est d'un choix délicat, rappelle et prolonge l'impression de style donnée par *revêtait*. Il s'agit sans doute d'un ancien château, abri ou défense à l'origine, mais maintenant, grâce à l'expression du poète, il ne nous apparaît plus que comme un tribut, un pieux hommage, déposé au front de la colline. Tout ceci à peine suggéré bien entendu, c'est au lecteur de comprendre—non, de sentir. Peut-être lorsqu'ils étaient neufs, ces vieux murs ne s'harmonisaient point avec le paysage, peut-être l'homme avait-il fait violence à la nature, mais leur vétusté leur a donné la grâce : ils '*couronnent*' maintenant. Ainsi le sentiment pénètre de plus en plus le paysage. Remarquez que l'expression *vieux murs* est vague, par suite suggestive et poétique ici, sans intensité choquante de couleur ni précision de trait trop vive, et dès lors parfaitement appropriée au second plan. En effet, à mesure que ces plans reculent devant nous et que l'angle de notre vision s'élargit, embrasse des objets plus nombreux, nous percevons moins nettement le détail, les arêtes vives s'émoussent, les tons tranchés se ternissent et atténuent leur contraste pour se fondre dans le gris incertain des horizons.

Ici la familiarité du paysage se trouve relevée de toute la dignité des associations d'idées qu'évoquent toujours en notre âme les vieilles ruines du passé. L'effet sensible est encore rehaussé par le rythme anapestique large : lĕ pĕnchănt dŭ cŏteau cŏurŏnné dĕ viĕux murs.*

les arbres fleuris des vergers : ce sont ceux qui produisent les fruits, ceux que le printemps a choyés davantage. Ils poussent comme on sait les fleurs avant les feuilles. Le contraste avec les ormes du Mail qui n'ont alors qu'une légère poussière de verdure détermine un moment très précis d'avril, l'aurore rayonnante de l'année, la fine pointe du printemps avec ses plus tendres frondaisons.—Cela est de peu d'importance, dira-t-on ! Erreur, car cela nous montre que la scène est vue, ' peinte d'après nature.' Indication précieuse pour la sincérité de l'artiste.

fleuri : ce mot aux radieuses sonorités semble surgir triomphal ; il porte l'accent émotionnel sur la première syllabe.

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* Pour un effet analogue, déjà signalé par M. Rudler, comparez Ronsard : *Amours de Marie*, II. 4.

† Je sais ce que M. Nyrop pourrait dire là-dessus (*op. cit.*, p. 9), mais je ne crois pas ignorer non plus ce qu'il faudrait lui répondre.

* Il faut, bien entendu, donner à ces signes les valeurs suivantes : ⏑ atone, — tonique.

vergers : notez ce pluriel vague, *les vergers :* ils s'étendent, couvrent les pentes du coteau, le paysage s'élargit, nous l'avons déjà remarqué.

offraient leur tête ronde et blanche ou leur rose quenouille.

offraient : il y a entre le ciel et la terre de la sympathie, davantage même : ' it's the bridal-day of the earth and sky.' Les pommiers et les pêchers présentent ' spontanément ' à la chaude caresse des rayons bienfaisants les frais bouquets de leurs fleurs.

tête ronde et rose quenouille ne se rapporte pas à chacune de ces houppes comme certains d'entre vous l'ont cru, mais à la forme générale de l'arbre ; autrement ces mots seraient au pluriel. Le contraste est élargi par le rapprochement des couleurs et l'éloignement des substantifs peignant la forme.

quenouille : c'est le terme même des jardiniers, mais en le faisant précéder de l'épithète, Anatole France lui enlève la patine du temps, rend au mot la netteté de relief qu'il avait au sortir de la frappe. C'est une création féconde : en effet le terme serait trop technique pour le ton du passage si '*rose*' le suivait. L'auteur reprend la métaphore à son propre compte, la recrée ; c'est le poète qui parle, non l'arboriculteur.

De quels arbres s'agit-il ici ? Sans doute des pommiers et des pêchers ' bearing their blushing honours thick upon them,' mais l'écrivain ne prononce pas leur nom, qui n'importe guère. En nous montrant des formes et des couleurs ce sont les arbres mêmes qu'il a devant lui qu'il nous force à imaginer, non quelques autres que feraient sûrement surgir devant notre mémoire l'appel des termes désignant l'espèce.

Quel joli épanouissement de phrase et quel ravissant coloris ! J'imagine qu'Arthur Rimbaud nous dirait que cette prose elle-même est blanche et rose.* La teinte générale est en effet douce, discrète, et délicate, avec ses dominantes de vert pâle, de blanc, et de rose tendre. La phrase peint l'avril frais éclos, ' when spring unlocks the flowers to paint the laughing soil.' † L'été aura sur sa palette des couleurs ardentes, vives, et crues, des fleurs qui jettent un éclat plus chaud, et dont la senteur est capiteuse. Le printemps, c'est la saison des couleurs encore sans parfum où les fleurs ont des âmes d'enfant.

jour : grâce au contexte, à l'atmosphère de la phrase, le mot prend ici sa valeur maxima ; il ne sera complètement personnifié que lorsque nous arriverons au verbe *riait :* le choix de la première épithète (*clair*) le montre nettement. Le jour, c'est bien des choses ici, mais c'est surtout la clarté de l'air irisé prodigalement épandue qui irradie sur tout le tableau. C'est presque toute la nature de printemps sous un ciel léger et subtil à nous révélée par le clair de soleil ;* un de ces jours d'allégresse nuptiale chers au poète, où la vie a l'éclat du neuf dont la gaîté nous transporte après les frimas de l'hiver morose.

palpitant : exprime très heureusement le tressaillement de la vie encore cachée dans les entrailles de la terre en gésine trahi par le frémissement de la lumière.

riait : mot juste, mot vrai et charmant, qui entoure d'évocations poétiques tous les termes qu'il unit ;† il peint la jeunesse insouciante du printemps, gai entre deux bourrasques.‡ C'est ici, en fin de phrase, le mot qui personnifie : le jour a maintenant le mouvement, une voix, un âge, nous somme prêts à témoigner qu'il vit. Ayez soin de ne pas faire du premier *i* de *riait* une semi-consonne. Il a ici sa pleine valeur de voyelle. Bien plus, il porte l'accent supplémentaire.§ Les deux voyelles *i, è,* forment ici une diphtongue fortement descendante. Normalement l'accent se placerait sur la seconde syllabe du mot *riait,* mais à la lecture il doit être reculé pour donner tout son sens au verbe si important par son emploi métaphorique et par sa place (il culmine entre les deux moitiés de la phrase).

bourrasque : mot brusque, impétueux, pour caractériser les sautes fantasques de la température en avril. Peut-être comporte-t-il à cause de sa proximité de son avec ' bourru ' une demi suggestion de maussaderie. C'est d'ailleurs presque

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* Voir Nyrop, *Grammaire historique de la Langue française,* IV. 14.

† Reginald Heber. Observez la concordance d'images entre ' le jour *riait* ' et ' the *laughing* soil.'

* Parlant de la lumière, A. France dit ailleurs :

' Par toi sont les couleurs et les formes divines.'
Poèmes dorés : A la Lumière.

† A. France s'est rencontré ici fort naturellement avec d'autres poètes :

' Le gai temps de juin *souriait* partout autour d'elle.'
P. Loti : *Pêcheur d'Islande.*

' L'automne *souriait :* les coteaux vers la plaine
Penchaient leurs bois charmants qui jaunissaient à peine.'
V. Hugo : *Tristesse d'Olympio.*

Hugo saisit aussi le moment de la première éclosion d'une saison, mais c'est l'automne : le jour n'a plus qu'un sourire.

‡ ' The uncertain glory of an April day.'
Shakespeare : *Two Gentlemen of Verona,* I. 3.

§ Voyez sur cette question Nyrop, *Manuel phonétique du français parlé,* § 141, 2 ; P. Passy, *Les sons du français,* p. 50 *et seq. ;* M. Grammont, *Bulletin de dialectologie romane,* 19-20, p. 119.

une onomatopée. Ronsard, pour franciser ce terme d'origine italienne, en avait fait 'bourrache': c'était l'affaiblir.

Cette dernière image, *riait entre deux bourrasques*, est la plus particulièrement suggestive du tableau; celle aussi qui donne sa vibrante atmosphère et son âme à cette aquarelle lumineuse et ensoleillée, aux tons gais et tendres, où les ombres bistrées des vieux murs, le blanc, le rose, et le vert posé de frais se mettent mutuellement en valeur. L'impression dominante c'est la large et joyeuse clarté. Le son même de la phrase concourt à cette impression: en dessous du joyeux carillon des voyelles au son clair (cl*air*, palp*i*tant, q*ui*, r*iait*) on entend, pour souligner et soutenir l'harmonie, le bourdon plus discret de quelques nasales (palpit*an*te, *en*tre). Ainsi mêmes effets mêmes oppositions discrètes entre les couleurs et entre les sons.

Notez surtout que dans cette demi-page toute pleine de la fraîche jeunesse de l'année le mot 'printemps' n'est pas prononcé. Pourtant la vision s'impose à nous, inévitable. 'Cela est peint,' comme eût dit Madame de Sévigné, mais on ne voyait pas ainsi de son temps. Le pinceau d'Anatole France ne cerne point d'un trait égal tous les contours de l'objet. Il marque seulement les reliefs où s'arrêtent les lumières qui les soulignent et nous laisse la satisfaction d'imaginer le reste.*

Jusqu'à présent triomphe l'impression du printemps vivace et fécond. Plus bas, dans le portrait de Monsieur Bergeret, l'impression de sénilité dominera. La transition c'est la rivière, à la fois jeune et vieille, qui va la fournir.

Et la rivière au loin, riche des pluies printanières, coulait, blanche et nue, frôlant de ses hanches pleines les lignes des grêles peupliers qui bordaient son lit, voluptueuse, invincible, féconde, éternelle, vraie déesse, comme au temps où les bateliers de la Gaule romaine lui offraient des pièces de cuivre et dressaient en son honneur devant le temple de Vénus et d'Auguste une stèle votive où l'on voyait, rudement sculptée, une barque avec ses avirons.

Dans un mouvement presque lyrique, l'auteur va maintenant élargir notre horizon et dérouler d'un coup la longue perspective des temps. Tout de suite notre vue se pose sur la rivière dont elle remonte le cours (*au loin*) et qu'elle embrasse tout entière.

riche des pluies printanières: tournure peu usitée: on dit généralement 'riche en' mais l'acception est différente ici: 'rendue riche par': le sens sera complété et prolongé par l'abondance même des epithètes qui vont suivre.: en outre les deux adjectifs, *riche* et *printanières* prêtent à l'expression une grâce délicate.

coulait: le verbe, entre deux pauses, bien en évidence, arrête notre attention, prolonge son action avec la phrase, grâce au long chapelet de qualificatifs, de sorte que le flot clair coule véritablement sous nos yeux.

blanche: pourquoi? sans doute parce que les nuages ouatés s'y réflètent comme en un miroir liquide. Cette touche de couleur rappelle les fleurs des arbres fruitiers quelques lignes plus haut.

nue: contraste avec les arbres qui viennent de se revêtir: le niveau de l'eau a haussé à la suite de la fonte de neiges et des pluies, on ne voit plus la frange des joncs qui bordaient ses rives: le cours d'eau est lisse comme un corps nu qui s'offre aux baisers du soleil, qui impose sa splendeur charnelle dans sa joie de participer à l'universelle vie. Ni Anatole France ni nous n'avons jamais vu de déesse, mais quand nous essayons de les représenter à notre imagination, nous pensons instinctivement aux statues: 'blanches et nues.' La nudité mythologique n'est encore qu'à-demi évoquée ici, mais nous voilà déjà prêts à accepter la fin de la phrase. C'est par cet art des préparations que le poète fait résonner en nous le carillon intérieur des associations d'idées. Notre âme est comme un temple vide dans lequel ses mots tombent et éveillent de lointains échos.

frôler: presque synonyme d' 'effleurer.' Il indique toutefois une action plus continue, surtout plus appuyée. cf: to 'skim' et 'to brush past.' Il évoque la caresse amoureuse de la rivière, souple, indolente et lascive. C'est le 'brimming river' de Tennyson. Le terme correspond d'ailleurs à une observation intéressante. Retardé par l'adhérence aux aspérités de la rive le courant y est moins rapide qu'au milieu du fleuve dont l'eau semble frotter, *frôler* véritablement les bords.

hanches pleines: admirable image. C'est dans le triomphe de la métaphore la vision des courbes lisses, légèrement arrondies de la rivière esquissées dans la plaine, c'est sa fécondité déjà suggérée et surtout un dernier trait ajouté à cette beauté robuste, sensuelle, féminine qui se prélasse à la jeune lumière d'avril. L'image certes est hardie,* l'expression nous semble avoir devancé la pensée: le terme prévoit et explique à

* Les peintres d'enseignes usent parfois d'un artifice analogue E en ne peignant que l'ombre de certaines lettres, ce qui suffit à donner l'impression du relief.

* Elle plaît à notre auteur. Il dit ailleurs dans une phrase au mol balancement: la nymphe qui coule à pleines hanches le long du rivage arrondi.

l'avance *féconde et voluptueuse*. Préparation encore !

grêles : les peupliers sont sveltes et sans feuilles encore. Notez le sentiment que le mot *grêle* introduit : il y a là, précisée encore par *lignes* l'évocation d'une minceur fragile pleine de charme et qui contraste avec la large robustesse de la rivière.

lit : mot banal dans cette application à un fleuve, mais qui tire du contexte, de la personnification amorcée par *hanches* une valeur et une originalité particulières. Encore un excellent exemple de métaphore recréée.

Voluptueuse : elle l'est avec ses mouvements frôleurs, sa sensualité au grand soleil, son amour fécond pour cette terre qu'elle embrasse et étreint sous elle, dans ses enlacements multiples. Toute cette description, comme la rivière elle-même dans la plaine sans obstacle,* se déroule et s'étale avec une pareille jouissance, semble-t-il.

Invincible : comme l'eau au temps du déluge : nulle digue ne saurait contenir un fleuve qui déborde. L'ordre logique demanderait, je crois, *féconde, invincible, éternelle*, pour que les caractères désignassent de plus en plus exactement et spécialement une déesse, mais les impressions nous sont présentées dans l'ordre où M. Bergeret les reçoit : c'est par ses sensations à lui que nous allons jusqu'aux choses, or elles s'imposent au vieillard capricieusement : il ne leur commande pas.

féconde : le limon qu'elle dépose sur ses rives rend fertiles les prés qu'elle arrose—ainsi fait le Nil.

éternelle : c'est la continuité dans le changement qui constitue la meilleure garantie de durée et de cela la rivière est le symbole même. Comme le temps, elle s'écoule à jamais, sans s'arrêter et comme lui elle est éternelle.†

voluptueuse, féconde, éternelle : . . .

rythme d'invocation rituelle, de litanie : ce chapelet d'épithètes donne à la phrase un peu de la gravité d'un hymne antique.‡ Tous ces adjectifs sont choisis de manière à faire surgir graduellement et inévitablement l'évocation d'une divinité, et *vraie déesse* est une conclusion à laquelle nous serions arrivés nous-mêmes, infailliblement. Ce sont ces caractères mêmes qui expliquent comment et pourquoi cette notion a tout naturellement pénétré l'âme logique et crédule des premiers Gaulois. D'instinct Anatole France redécouvre les attributs dont les anciens attentifs avaient reconnu la présence.

comme au temps où les bateliers de la Gaule romaine . . .

Dans le mouvement de la phrase nous sommes emportés vers des idées de plus en plus larges, bien au-dessus des suggestions mesquines de la vie de tous les jours, bien au-delà des ormes du Mail, vers des souvenirs historiques où dans la magie de la résurrection du passé, s'évoque la domination romaine. Le talent du maître suggère ici l'antithèse entre la plus grande puissance humaine que le monde ait jamais connue (aujourd'hui souvenir effacé) et la force de la nature toujours agissante et souveraine personnifiée par la rivière.

D'ailleurs la *Gaule romaine* n'intervient pas gratuitement ici. Rien au contraire de moins inattendu que cette soudaine apparition. M. Bergeret, lui-même descendant des Gaulois, est un philologue classique au sens large du mot. L'antiquité est pour lui un mode inconscient de penser. C'est là une touche de plus, et très sincère, ajoutée à son portrait. Cette allusion à Rome prépare de façon fort naturelle l'entrée en scène du vieux latiniste.

A la lumière du contexte et par leur rapprochement, ces deux mots *Gaule romaine* synthétisent sous leur unité apparente le conflit de deux civilisations contraires dont les lignes suivantes détaillent l'antagonisme religieux : la religion polie et cultivée des Romains rend hommage à *Vénus*, déesse de l'amour et de la grâce, à *Auguste*, symbole de la majestueuse et impériale puissance. C'est dans un *temple* que se rend leur culte. Les Gaulois, au contraire, en sont encore à l'adoration des forces de la nature et leur art est aussi barbare, aussi enfantin que cette religion. Leur dieu, c'est une rivière. Ils n'ont point de temple, eux, une simple *stèle* portant la grossière et réaliste image des objets de leur métier. Comme offrande, non des parfums, mais des pièces de monnaie, presque un pourboire !

Quelle évocation aux profondes et surprenantes perspectives ramassée dans ces deux lignes !

Par parenthèse quelques notes indispensables de vocabulaire . . . *stèle :* terme technique, monolithe ayant la forme d'un fût de colonne.

rudement : dur au toucher, grossier, qui offense la vue, ici le goût de l'art.

barque : attention à la différence de sens : il s'agit d'un 'rowing boat.' En anglais dans cette acception 'bark' est poétique ; généralement, il veut dire : 'a small ship.'

aviron : terme technique encore : 'the sweeps,' en langage courant on dit 'les rames.'

C'est pour l'artiste que l'érudit a travaillé et si

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* 'The river glideth at his own sweet will.'—WORDSWORTH.

† 'For men may come and men may go,
I go on for ever.'
TENNYSON : *The Brook.*

‡ Lanson, *op. cit.*

Anatole France sonde du regard les temps reculés c'est pour y retrouver la figure vivante du passé et la poésie des choses lointaines.

Il faut s'arrêter sur cette phrase si ample, d'un rythme complexe belle d'une régularité onduleuse comme les sinuosités de la rivière. Les cadences sont balancées, sensiblement égales d'abord, puis le rythme se coupe et apparaissent en de multiples facettes les adjectifs qui nous font voir la rivière sous différents angles ; enfin, en même temps que la pensée prend son essor vers le passé, le rythme s'élargit aussi. Remarquez au début l'harmonie imitative, due à l'abondance des liquides *l*a, *l*oin, p*l*aine, *l*es, *l*ignes, grê*l*es, peup*l*iers, frô*l*ait, soutenues par l'allitération *p*laine, *p*eupliers, qui font couler la phrase : on voit, on entend le glissement bruissant de l'eau.* C'est le 'swirl,' un peu redressé pourtant.

Le second paragraphe s'est ouvert sur la conjonction *Et :* elle sera rappelée plus loin au début du troisième : *Et M. Bergeret.* Aussi tout cela est-il méthodique et bien enchaîné.

Partout dans la vallée bien ouverte, la jeunesse timide et charmante de l'année frissonnait sur la terre antique :

Notre regard, après s'être assuré des traits distinctifs du paysage, embrasse maintenant d'un seul coup cette vallée bien ouverte. (*ouverte*, sens actif, il faudrait un participe présent en anglais : 'wide opening').

la jeunesse : la nature du mot est malaisée à définir : il n'est qu'à moitié abstrait par la vertu des adjectifs *timide* et *charmante* qui suggèrent une gracieuse et fugitive apparition. L'image est ici plus poétique—cela arrive—que la pensée qu'elle dépasse par l'indéfinissable vision qu'elle évoque.

timide : dans ses fleurs tremblantes, à peine écloses : elle craint de faire son entrée† trop tôt. Voyez comment le mot, par choc en retour, agit sur le terme *jeunesse* auquel il donne une forme visible, qu'il personnifie. C'est l'adjectif qui anime le substantif. Il y a une légère différence de sens entre 'timide,' shy, bashful, et l'anglais 'timid,' qui signifie craintif, peureux.

frissonnait : Le mot exprime une action, un état dont les causes sont à la fois physiques et morales. C'est le froid et la pudeur qui font courir ce frisson.

Le relief est remarquable, l'antithèse frappante cette fois. D'une part la jeunesse de l'année, d'autre part la terre antique de Vénus et d'Auguste. Le printemps qui refleurit en acquiert une signification nouvelle. Il y a là l'idée de renouveau perpétuel, d'un espoir jamais déçu et comme le gage des moissons futures. Mais surtout cette fraîche et chaste évocation est d'une grâce si limpide, donne à la phrase une mélodie si tendrement caressante qu' 'on est charmé de la connaître et que nos ravissements ne prennent point de fin.'*

Et M. Bergeret cheminait seul, d'un pas inégal et lent, sous les ormes du Mail.

Nous allons maintenant nous assurer de l'unité du morceau. M. Bergeret est la figure centrale du premier plan. Toutefois la description précédente était nécessaire ; elle nous prépare à comprendre son état d'âme. Les divers détails déjà étudiés sont autant de petits foyers lumineux, dont les rayons convergent sur cette figure principale et l'illuminent d'une clarté de plus en plus vive.

Et : charnière de ces deux développements ; nous avons déjà noté plus haut ce même emploi de la conjonction initiale, lien flexible qui sépare tout en les rattachant le paragraphe du décor général et celui de la rivière. Les puristes déconseillent l'emploi de '*et*' au début de la phrase. Vaugelas le proscrivait.† Théoriquement ils ont raison, mais les grands écrivains ne violent pas les règles, ils les révisent.

cheminait : verbe bien choisi ; il prépare l'idée suivante d'un esprit irrésolu, en proie à des sensations mal définies. Le mot implique en effet une direction plutôt qu'un but.

seul : c'est son isolement qui n'est ni momentané ni accidentel qui explique sa tristesse. Il faut aussi qu'il soit seul pour ne pas être distrait de ses impressions, pour que nous soyons d'autant plus surpris de ne pas le voir réagir contre le monde extérieur. Notez comme le mot est mis en saillie par sa place.

d'un pas inégal et lent : Anatole France a remarqué plusieurs fois l'influence de la pensée sur la démarche : 'il allait d'un pas inégal, au gré de ses idées, tantôt pressé, tantôt lent' (*Le Lys rouge*). Il est curieux qu'ailleurs il ait signalé l'effet inverse : 'Réglant la cadence de sa pensée sur celle de son pas (*op. cit.*).

sous les ormes du Mail : remarquable répétition (*cf.* l. 1), qui boucle pour ainsi dire le paragraphe en rattachant l'idée nouvelle qui est la principale

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* Par un moyen analogue V. Hugo produit une impression différente :

'Le fleuve à *g*rand *b*ruit *r*oule une eau *r*apide et jaune.'

mouvement que Byron traduit d'une façon similaire :

'The *r*ushing of the a*rr*owy *R*hone.'
Childe Harold, III. 71.

† On dit 'début' en anglais dans ce sens, mais en français le mot ne s'applique qu'aux artistes dramatiques : 'to make one's début,' *faire son entrée dans le monde.*

* Molière, *Tartufe*, I. 5.

† Voir Brunot, III², p. 652.

au début du passage, et nous ramène au premier plan. L'unité du morceau est évidente.

La cadence s'est ralentie. Le rythme prend l'allure irrégulière du pas de M. Bergeret qu'il accompagne ; la phrase lentement chemine pour permettre à notre regard de se poser sur le personnage qui s'avance à petits pas, et justifier par notre attention soutenue la minutie de l'analyse que contiendra la phrase suivante.

Il allait, l'âme vague, diverse, éparse, vieille comme la terre, jeune comme les fleurs des pommiers, vide de pensée et pleine d'images confuses, désolée et désirante, douce, innocente, lascive, triste, traînant sa fatigue et poursuivant des Illusions et des Espérances, dont il ignorait le nom, la forme, le visage.

Tout de suite voici l'état d'âme sur lequel l'auteur veut attirer spécialement notre attention, objet de sa sollicitude constante pendant qu'il mettait en relief dans la nature environnante tout ce qui le suggère et le commente. Il n'y a pas juxtaposition, mais plutôt combinaison de la nature et du personnage. C'est même plus qu'un écho que trouvent dans le cœur de M. Bergeret les voix de la terre et du ciel. Elles semblent s'y révéler dans leur expression naturelle comme si la projection de cette nature dans cette âme y devenait l'essence même de son existence.

Il allait : on ne nous dit pas, en propres termes, que sa promenade est sans but, mais par le verbe employé sans complément on nous fait voir qu'il marche à l'aventure. De plus cette construction laisse toute liberté à la phrase débarrassée du souci du complément, lui donne une envergure puissante, et lui permet de se charger d'adjectifs.

vague, diverse, éparse.—vague : il n'a qu'une demi-conscience de son existence ; on pourrait presque dire qu'il ne vit plus que par la vitesse acquise.—*diverse :* notre âme n'est jamais identique à elle-même : elle se nuance selon les heures du jour qu'elle reflète ; mais ce qui rend M. Bergeret intéressant pour nous, c'est que les différents aspects de l'âme, successifs en général, semblent chez lui être simultanés.—*éparse :* répandu ça et là, s'emploie en général avec un nom pluriel, mais ici 'l'âme' est un véritable terme collectif.

Remarquez la gradation : l'âme est non seulement *vague* par son aspiration mal définie, mais *diverse* encore, car plusieurs sollicitations l'assiègent ; *éparse* enfin parcequ'elle cède à toutes à la fois.

vieille comme la terre : Les souvenirs récemment évoqués de Vénus et d'Auguste rendent la comparaison significative et puissante. Elle est grave, bien dans le ton, et ramène notre pensée à la vision de toutes les misères morales qui accablent le pauvre M. Bergeret. Le temps, qui détruit le corps, est impuissant contre l'âme. Qui sait, d'ailleurs, si cette pauvre âme n'a point déjà fait ici-bas maint séjour sous différentes incarnations ? Il semble à M. Bergeret qu'il porte le faix de plusieurs existences antérieures.

et jeune comme les fleurs de pommiers . . . : mais cette âme fait partie de la nature et ne saurait se soustraire aux lentes pulsations de la vie des saisons ; elle participe pour un temps à la jeunesse éphémère des fleurs de pommier, car, si vieille qu'elle soit, elle est jeune encore, malgré les hivers et les épreuves. Elle peut à l'occasion redevenir fraîche, candide, et neuve, avec toute sa capacité d'émotion, de même que sur la terre rude et insensible on voit renaître la jeunesse frissonnante de l'année.

Cette comparaison, dont les termes *vieille* et *terre* ont un sens vague, qui lui donne toute sa largeur,—cette comparaison, vaste comme le temps et l'espace, se réduit et s'amenuise en une toute petite image : *fleur de pommiers*, le contraste entre les objets de dimensions si disproportionnées est inattendu et piquant. Il n'est d'ailleurs rien de plus frais que ces premières fleurs, rien qui éveille mieux, dans sa fragilité et sa délicatesse de nuances, l'idée gracieuse de l'âge le plus tendre. Cette charmante image nous ramène au décor que nous avions peut-être oublié et châtie d'un petit reflet rosé le ton gris de la première partie de la comparaison.

Le flagrante contradiction qui vient de nous être révélée dans l'âme de M. Bergeret va maintenant se manifester plus nettement.

vide de pensées et pleine d'images confuses : notons le relief que donne cette opposition si pleine de sens. L'intelligence du vieillard est engourdie, dépourvue d'activité consciente et consentie, donc pas de *pensées*, mais toute la vie de son être, comme cela est naturel au printemps, se trouve concentrée sur ses sens : son esprit dort, mais son corps vibre. Le cerveau, incapable de réflexion, est largement ouvert aux impressions de la nature extérieure et de la vie animale. Toutefois, comme c'est un intellectuel, ces impressions prennent tout de même la forme d'*images*. Ces images sont nombreuses, mal classées, étant de nature trop différente. Elles ne sauraient trouver automatiquement leur place, et sont en désarroi comme les épithètes qui les expriment.

confuses : adjectif. Le mot anglais '*confused*,' étant un participe passé, a une valeur différente (confondues).

désolée : M. Bergeret est une victime du sort, nous l'avons déjà dit. Il est conscient de la stérilité du passé et de l'inutilité de l'effort en général. Mais en ce moment la saison agit et

désirante peint à merveille la tendresse et la passion avec lesquelles, sous les effluves du printemps, il appelle l'avenir, le mystère voilé d'un futur meilleur.

douce, innocente : elle l'est par nature. Et plusieurs des remarques égrenées au cours des pages précédentes expliquent *lascive.*

triste : la médiocrité de son existence, son infortune conjuguale, l'étroitesse d'un horizon qui n'a jamais embrassé que des siècles morts, telles sont les causes de sa tristesse.

traînant sa fatigue : le mot fait image, 'the weight of his weariness hangs upon the beatings of his heart.' La fatigue est comme un boulet rivé aux pieds qui entrave et ralentit la marche. Très heureuse expression si on songe qu'elle s'applique à quelqu'un qui chemine d'un pas inégal et lent.

Au point de vue du son, contentons-nous de souligner en passant les allitérations enchevêtrées : confuse, désolée, désirante, douce, innocente, lascive, triste ; puis désolée, désirante, douce ; enfin innocente, triste, traînant, qui relient par l'unité phonique tous ces adjectifs de sens disparate.

Et poursuivant des Illusions et des Espérances dont il ignorait le nom, la forme, et le visage.

Illusions : vient d'abord, car jusqu'ici, elles sont dans leur demi-réalité tout ce que M. Bergeret a connu ; *espérances :* puis, cédant à l'instinct, docile à l'impulsion des printemps, il poursuit des rêves non formulés, des réalisations jamais définies, un idéal toujours plus lointain.

Illusions, Espérances : elles sont personnifiées non pas tant par les majuscules, que par les attributs *nom, forme, visage* dont le choix et la gradation crayonnent d'un trait de moins en moins indécis la fuyante vision de figures noyées d'ombre. Il est impossible de suggérer plus nettement que par ces lignes quelque chose de vague. Ces Illusions et ces Espérances sont des apparitions qui ne pourraient être plus sous peine de cesser complètement d'exister.

Si nous étudions l'expression sensible de la phrase, nous verrons que cette suite d'épithètes où domine la mélancolie explique l'impression de tristesse que laisse sur nous la fin du morceau. Elle provient moins encore de la nature des mots que du contraste avec le riant tableau qui a précédé.

Dans chacune de ces touches successives il y a de la netteté, mais leur ensemble produit, à cause de leur ordre ou de leur désordre voulu, quelquechose de relâché, de désorganisé qui trahit l'état confus de l'esprit de M. Bergeret. En outre certains de ces adjectifs sont longs (*désolée, désirante, innocente*), d'autres brefs : (*vide, pleine, douce, triste*) la phrase ressemble à l'âme de M. Bergeret, inégales toutes deux et pareilles à sa démarche. Dans le rythme général même, vous retrouverez ces multiples contradictions. Il exprime fort heureusement le jeu complexe des oppositions par le balancement des qualificatifs contradictoires : *Vieille, jeune ;— désolée, désirante ;—traînant, poursuivant.**

Conclusion.

Si nous résumons rapidement notre appréciation générale de ce morceau, nous constaterons d'abord qu'il est *utile* et qu'il vient bien à sa place dans l'ouvrage dont il est tiré. Les impressions complexes, si heureusement précisées, que produit l'univers extérieur sur M. Bergeret, éclairent et complètent pour nous l'homme intérieur, nous aident à définir son âme docile et rendent logique à nos yeux l'enchaînement de ses actes présents et futurs. Cette ébauche, sobre de trait, fort peu poussée en couleur, suffit néanmoins à faire vivre le personnage devant nous en cet instant particulier. Nous le voyons à la crise de cet âge incertain où il va tomber de la maturité dans la vieillesse.

Nous constaterons ensuite que ce morceau est *sincère.* A la précision extrême, à l'exactitude absolue des détails de la description, nous avons reconnu l'imitation directe de la nature. C'est de la peinture de plein air, non du travail d'atelier.

Que d'art aussi dans ce petit tableau tout frémissant de la couleur et du mouvement de la vie ! En projetant sur le concret le reflet de ses sentiments et de ses sensations, Anatole France a animé la nature. C'est bien d'un paysage ainsi conçu qu'on peut dire qu'il est un état d'âme, vision poétique d'un art à la fois imaginatif et intellectuel.

* Pour que cet essai d'explication soit complet, il faudrait faire un examen approfondi du rythme général du morceau. Dans l'état présent des choses, on ne saurait honnêtement exiger des étudiants de nos universités, j'entends des meilleurs, qu'ils aient un instinct suffisant de la langue française pour aborder avec quelque sûreté une étude qui leur serait d'ailleurs très peu profitable.

Intellectuel, car le tableau est magistralement composé. Les traits choisis sont les lignes essentielles au paysage et les idées sont fortement liées les unes aux autres. Qu'est ce qui fait l'unité latente du dessin ? C'est la personnification. Discrète et voilée dans le décor, elle se précise ensuite avec la rivière à laquelle Anatole France prête d'abord certains attributs de l'humanité vivante, dont il fait ensuite une véritable déesse aboutissant aussi à l'identification complète et préparant ainsi l'entrée en scène de M. Bergeret. Voici la gradation : demi-personnification, personnification et personne.

Nous n'éprouvons pas la moindre sensation de discontinuité ; car ce passage tout entier est une fluide succession de pensées exquisement fondue et d'un art très subtil.

Il semble que l'auteur cueille une à une, pour en faire une gerbe, les suggestions que la description de la nature à amenées. Candeur du printemps, douceur de la nature timide pleine d'aspirations confuses et infinies, antiquité, jeunesse, la terre séculaire, la nouveauté de l'année tout cela se répercute dans l'âme de M. Bergeret, âme sensible, toute moirée de sentiments fugitifs, âme vibrant à l'unisson de la nature printanière qui produit là son frisson, comme elle l'a produit dans le paysage.

A son 'observation' minutieuse d'une nature familière, à 'l'ironie' voilée que mêt au jour l'analyse de tous ces contrastes, à 'l'attendrissement' contenu de l'auteur qui nous incite discrètement à la sympathie pour son personnage, nous reconnaissons un humoriste ému à la grâce spirituelle.

Si, comme nous l'avons démontré, la conduite de la pensée est d'une sureté parfaite, si l'art des préparations est raffiné, la force intérieure de l'idée est aussi le seul principe d'organisation du style. Ici et là, malgré l'abandon apparent, la maîtrise de l'art est absolue.

La phrase est souple et malléable, harmonieuse, plastique et sans bavures. Elle se plie à toutes les ondulations de la pensée : par la riche variété de sa structure, elle 'exprime' pour son propre compte, souligne d'une façon sensible tous les contours, éclaire de son chatoiement tous les reliefs de l'idée. Elle suit dans ses sinuosités le fleuve qu'elle dépeint, s'élève au rythme d'une litanie dans une évocation quasi-religieuse, hésite et bute sur les pas du vieil homme, se désagrège et s'émiette enfin pour dire le navrant chaos de son âme. Les sons eux-mêmes s'égaient ou s'assourdissent suivant que les couleurs vibrent plus clair ou s'estompent en s'assombrissant. C'est là l'adéquation absolue de la pensée et du style. La pensée jaillit ici d'une seule venue et recèle dans sa forme ingénieusement sculptée toutes les vertus essentielles de la peinture, de la poésie et de la musique.

Lisons donc à haute voix, comme le recommande M. Lanson, cet excellent exemple de prose d'art : nous y trouverons la réalisation parfaite d'une intention artistique idéale et la joie s'en réfléchira dans notre âme.

Et, si j'ai réussi à faire filtrer un rayon de soleil à travers ce petit vitrail, vous y trouverez aussi, avec sa double vision des idées et des choses, avec son charme hellénique rajeuni, la fine image vivante d'un artiste entre tous, celle de M. Anatole France lui-même qui, pour prendre un mot d'Horace, nous apparaît ici comme en un tableau votif,

'ut omnis votiva pateat veluti descripta tabella.'*

F. Boillot.

The University,
Bristol.

* Il va de soi que dans cet essai de corrigé j'ai très largement mis à profit les travaux faits par mes élèves eux-mêmes. Je leur devais de le reconnaître.

THE DIRECT METHOD.

[We think that the time has come for teachers and examiners to give our readers the benefit of their experience as to the advantages and disadvantages of the Direct Method, or their opinions of the results achieved during the last fifteen years in the study of modern languages. The two contributions which follow are unsolicited, but may serve as a basis for discussion. We do not seek theoretical or *à priori* arguments, but those founded on actual experience. Contributions should be sent to Miss Althaus, The Cottage, Bramhope, near Leeds.]

FRENCH BY THE DIRECT METHOD.

[By Permission of the Editor of the *Morning Post.*]

(*Written in profound sympathy with those who are heroically struggling to teach on this method, handicapped by too large classes and too little time.*)

Miss Brown enters the class-room.

'*Bon jour, mes enfants,*' she says briskly.

At her training-college great stress was laid upon the virtues of briskness.

'*Bon jour, Mademoiselle,*' responds the class with joyful shout.

Miss Brown, who is conscientious, has expressed the wish that during that lesson she should be thus addressed in order that the atmosphere may be thoroughly French.

'*Bon jaw,*' says Lily slowly, and after the others, as if savouring to the full the delights of having a private and particular code of pronunciation.

Miss Brown sighs. Lily *will* pronounce everything after a manner of her own, and really in a large class it is impossible to give much individual attention. It is her nightmare that some day she will be confronted with a class of twenty or more Lilies.

The Lily of the moment is begged to repeat the expressions after Miss Brown.

She stares fixedly at her teacher, opens her mouth, shuts it, opens it again even wider, and then, '*bong jaw,*' she says, with emphasis.

The class laughs; Lily looks hurt, and Miss Brown gives it up.

At this moment the Headmistress enters, accompanied by a prospecting and, as it is doubtless hoped, a prospective parent. To her it is explained, whilst Miss Brown and the class remain in a state of suspended and respectful animation, that this is a French lesson given on the most improved, scientific, and modern lines, whereby the pupils acquire a remarkable fluency in that language. And what is a living language if it cannot be spoken?

'Quite,' says the parent, '*Entente Cordiale.*'

The Headmistress bows acquiescence, and nods to Miss Brown to go on.

The signal is given, which the class understands, for when visitors appear the procedure is always the same.

In a sort of chant they begin. Even Lily can be relied upon not to introduce a dissonance into this most well-drilled chorus:

J'ai un crayon.
Tu as une plume.
Elle a un livre.
Nous avons des crayons.
Vous avez des plumes.
Elles ont des livres.

Each of the objects mentioned is picked up by each pupil, and flourished, but gently, as becomes well-trained little girls.

Thereafter a similar demonstration with the verbs *être* and *donner* (different nouns), rattled off with the careless ease of a real intimacy.

The parent is profoundly impressed. The Head, smiling at the class, reiterates her statement that really the results of this method are quite astonishing; that it has revolutionized the teaching of French.

When the visitors have withdrawn, an eager hand shoots up from the back row. Miss Brown inquires (in French) what its owner has to say.

'*J'ai* made up *une phrase, et j'ai* written it down *sur papier. Puis-je liser le?*'

Miss Brown praises the effort, but amends it, and then bids the class repeat it: This done, Mary is permitted to go on.

'*Sur Samedi*,' she reads, '*j'étais allant à le Exhibition de Earls Court, mais il pleurait si beaucoup que je pas allerai.*'

'Jolly good,' whispers Mary's neighbour.

'And it was only last week that you learnt "*aller.*"' Under stress of emotion Miss Brown speaks in English and reproachfully. Then, feeling that nothing but the blackboard can efface the lamentable impression of Mary's effort upon her fellow-pupils, she writes it up as it should have been, but was not. The class in general, and Mary in particular, are given three minutes in which to memorize it.

Miss Brown then proceeds to the lesson of the day. They have been reading the story of Little Red Riding Hood, she states, in slow deliberate French.

'*Oui, Mademoiselle*,' shouts the class.

'*Qui était le petit Chaperon Rouge?*'

'*Une petite fille*,' they answer.

'I think she was an awfully stupid little girl.'

'*En français, Ethel.*'

'*Je pense est très stupide petite fille.*'

This sentence, repaired, is recited by the class. Miss Brown then inquires whither Red Riding Hood was going.

'*Voyer sa grand'mère*,' answered Marjorie, with triumph.

It is pointed out that '*voir*' is the infinitive, as used by the French themselves. The class conveys by its expression that *that* is just the sort of 'cussedness' you would expect from people who insist upon using a language so singularly irritating and inferior to English.

'Would her mother really let her go into the forest when there was a wolf about?' Dorothy puts the question very engagingly, but in English. Miss Brown is adamant.

Before answering it she translates it into French, and makes Dorothy repeat it, which she does in a great hurry, as who would say, 'Anything to oblige.'

Suddenly Violet's hand is seen waving frantically. She is obviously inspired.

'Please,' she says, very rapidly, 'I can't say it in French, but why is Red Riding Hood *le* Petit Chaperon Rouge?' The class looks round at her in deepest admiration. It is not every day that such profound discoveries are made, or by everybody.

Miss Brown explains the difficulty in carefully chosen French. The class listens with polite indifference. It was the discovery, not the explanation, which mattered.

'I think French babies must be awfully clever to learn to talk French. Much cleverer than English babies.' It is Violet again.

Her gift for starting hares is a sore trial to Miss Brown. And now she is getting tired. She is also on the horns of a dilemma. Supposing she were to translate the remark, could the child grasp and remember it? She decides on a compromise. She will explain matters (in French), and thus avoid the direct difficulty by indirect but still instructive means. She does so.

'*Avez-vous compris?*' she concludes.

'Qui!' answers Hilda, who is nothing if not a patriot. 'You said that of course English babies are heaps cleverer than French.' She darts a look of triumph at Violet, who returns it with a grimace.

'*En français?*' begs Miss Brown, rather wearily.

'*Vous disez anglais bébés sont*—what's heaps, please, in French?'

Miss Brown hurriedly remodels the question, and writes it on the board. The class is bidden to learn it.

'My baby,' remarks Joan reflectively, as she studies the board, 'can say Mummy and Daddy quite plainly, though she is only fifteen months old.'

'And mine——'

Phyllis is checked—in French.

'Don't you like hearing about our babies?'

She is too hurt to speak in any but her native tongue.

Miss Brown explains (in French) that she loves to hear all and everything they like to tell her, so long as the information is conveyed in that language.

'But that wouldn't be anything,' objects Dulcie.

Miss Brown protests; the class fidgets. And then, since the lesson is drawing to its close, she suggests that Mary should repeat the sentence that she had read out at the beginning of the class, in its amended form.

Mary, not over-eager, it seems, collects her thoughts by staring all round the room. At last—'*Samedi—samedi,*' she begins. Miss Brown, delighted that *sur* has been effectually expunged, encourages her with a smile.

'*Samedi, j'étais allant.*'

'Oh, Mary!' The class is cut to its very soul.

'*Non;* I mean *j'étais allée.*'

Miss Brown casts a look of desperate appeal at the class.

'*J'allerai*' they shout in sure and joyful unanimity.

The bell rings. H. H.

LA MÉTHODE DIRECTE.

Je remercie M. le Professeur F. B. Kirkman, qui a bien voulu me faire l'honneur de répondre à mon article 'Les Méthodes dans l'Enseignement des Langues vivantes,' paru dans Modern Language Teaching, numéro d'Octobre, 1913.

Le silence et l'indifférence ne sont-ils pas plus dangereux que les critiques, mêmes les plus amères!

M. le Professeur Kirkman écrit que la méthode directe est assez forte. . . .

Je suis de son avis. La méthode directe n'a en effet jamais été attaquée dans son *principe*, qui reste intégral, beau et fort, mais elle a été justement attaquée dans son *application*, qui manque de moyens efficaces et rationnels et qui est partout une déception.

Il n'est douteux pour personne qu'il y a une différence énorme entre la psychologie de l'enfant en bas-âge et celle de l'enfant de 10 à 15 ans. Le premier est un illettré qui est obligé d'apprendre par intuition parce qu'il ne connaît pas une autre langue; il peut mettre à profit sa grande force intuitive parce qu'il est favorisé par les circonstances, parce qu'il vit toute la journée la même vie que sa mère, la vie réelle. Le second, au contraire, parle, lit et écrit déjà une langue lorsqu'on veut l'obliger à en apprendre une deuxième entre quatre murs à raison de quelques heures par semaine, c'est-à-dire dans des circonstances toutes différentes et beaucoup moins favorables.

La même différence qui existe entre ces deux enfants doit *logiquement* exister aussi entre leurs méthodes d'enseignement.

Nous croyons donc que si la méthode directe ou intuitive est la seule qui puisse convenir à l'enfant en bas-âge, une méthode semi-directe ou mixte, claire et documentée, à la fois pratique et grammaticale, sera mieux appropriée aux besoins et aux aptitudes de l'enfant instruit et fera bien mieux son affaire.

M. le Professeur Kirkman écrit encore que la méthode directe est suffisamment connue. . . .

Oui, elle est bien connue, mais est-elle avantageusement connue? That is the question!

Nous la connaissons tous, grâce à la réclame tapageuse qu'on en a faite autour de nous depuis quelques années, mais la connaissons-nous pour les bons résultats qu'elle a donnés?

Pourquoi des membres de l'Université de Paris ont-ils dénoncé publiquement l'échec complet d'essais officiels confiés à des spécialistes de la méthode directe pure? Ne font-ils pas du bluff et de la spéculation ces charlatans qui, par leur réclame outrancière et menteuse, prétendent faire apprendre une langue étrangère en quelques mois alors qu'en réalité, c'est-à-dire lorsqu'on les met

au pied du mur, ils échouent si piteusement et si lamentablement. Ces gens-là sont un danger social et devraient être punis parce que leur réclame n'est pas loyale et qu'au lieu de travailler dans l'intérêt général de l'enseignement des langues modernes, ils nuisent considérablement au prestige des vrais professeurs qui sont dévoués, honnêtes et consciencieux et au bon renom de leur enseignement. Un de nos honorables parlementaires français n'a-t-il pas dit à la tribune de la Chambre des députés :

'La concurrence en matière d'enseignement est légale, mais la concurrence déloyale doit être punie.'

A la suite de notre article du mois d'octobre dernier, nous avons reçu de nombreuses lettres d'approbation de professeurs eminents et vraiment impartiaux de l'enseignement officiel et de l'enseignement libre. Le professeur Dr. H. Marseille, chief Modern Language master à Leys School, Cambridge, qui parle et écrit trois ou quatre langues très couramment, nous écrit :

'Je partage vos idées ; je ne crois pas que, passé un certain âge, il soit possible d'obtenir de bons résultats avec la méthode directe à moins que les circonstances ne soient exceptionnellement favorables.'

M. le Directeur de l'Ecole des Roches, qui donne un enseignement professionnel complet, et qui fait d'excellents élèves pour toutes les branches de la vie sociale, nous écrit que ses professeurs emploient l'enseignement mixte pour bien préparer les élèves à un séjour fructueux en Angleterre ou en Allemagne. A leur retour du pays étranger, les élèves ont l'occasion de mettre en pratique leurs connaissances linguistiques en classe et au dehors dans les jeux et les promenades organisés à cet effet. Plusieurs professeurs belges nous écrivent qu'ils partagent notre avis, et, cependant, la Belgique est un pays bilingue, et par conséquent mieux qualifié que n'importe quel autre pour expérimenter la méthode directe d'une façon concluante et décisive.

Nous avons d'ailleurs sous les yeux un fascicule par Gustave Gobert, Professeur à l'Ecole française de Bruxelles, intitulé 'Dans un Pays bilingue,' sur la méthode de l'enseignement des langues vivantes en Belgique.

Après avoir cité des opinions de professeurs impartiaux qui sont tous contre l'enseignement direct exclusif, l'auteur conclut ainsi :

'Quant au corps enseignant, il semble que s'il reconnaît à la méthode directe de précieuses qualités et s'il lui emprunte de nombreux procedés, il ne la considère pas cependant comme la méthode parfaite, il lui fait même de graves reproches et il paraît lui préférer ce que j'ai souvent entendu appeler une méthode *semi-directe.*'

Avant de terminer cet article il serait peut-être intéressant de dire que j'ai fait un essai absolument concluant avec ma propre fille. Je lui ai appris l'anglais comme sa mère lui a appris le français. A 6 ans elle parlait donc les deux langues presque couramment mais, bien entendu, avec le vocabulaire de l'enfant c'est-à-dire un vocabulaire très restreint. A partir du jour où elle a été accaparée par l'école, je n'ai pas pu m'occuper d'elle comme par le passé de sorte que son vocabulaire français a continué de s'accroître alors qu'elle oubliait son vocabulaire anglais ou qu'il restait stationnaire. Voulant faire marcher les deux langues de front je résolus de l'envoyer passer quatre mois chez des amis à Manchester. Là elle apprit à lire et à écrire en anglais et lorsqu'elle revint elle parlait presque comme une petite anglaise.

Il y a quatre ans de celà et les circonstances sont redevenues favorables au développement du français mais au détriment de l'anglais. Elle s'est instruite en classe ; elle a appris l'histoire et la géographie ; elle a beaucoup lu, a appris la grammaire et fait des rédactions ; son vocabulaire français est donc relativement assez étendu aujourd'hui et sa conversation est celle d'une petite femme déjà savante. Elle essaye bien d'exprimer ses idées dans les deux langues mais étant donné la différence de vocabulaire et de pratique elle éprouve de grandes difficultés qui l'obligent à traduire mentalement et en traduisant elle fait des fautes dans le genre de celles-ci : 'You *learnt* me that' ; 'When you *will* go' ; 'Don't move *of* there' ; 'A little *of* bread' ; 'Fasten me that' ; 'It is to you' ; 'Mother is *putting* the table,' etc. Où a-t-elle entendu prononçer ces mauvaises phrases ? Nulle part. Elle a tout simplement traduit le français en anglais parce que de nombreuses difficultés ne sont pas ou sont *insuffisamment* fixées dans son cerveau, que sa mémoire n'est pas *très fidèle*, que l'âge de la réflexion n'est pas encore venu ; parce qu'enfin, si elle connaît bien le vocabulaire de l'enfant, elle connaît mal celui de l'adulte, une nouvelle préparation est donc nécessaire pour un nouveau séjour à l'étranger.

Cet essai fait en toute sincérité, dans des circonstances plutôt favorables suffit pour convaincre les plus incrédules que tous les élèves quelle que soit la méthode qu'ils emploieront, traduiront mentalement et feront toujours des fautes nombreuses et grossières. Il appartiendra aux professeurs de corriger ces fautes par des exercices oraux et écrits souvent répétés et d'envoyer leurs

élèves faire un stage à l'étranger. C'est là seulement que les difficultés se fixeront définitivement et que se fera la mise au point.

Nous avons sous les yeux un article impartial paru dans un des plus grands quotidiens français, *Le Journal* (24–3–13), sur l'enseignement des langues vivantes. Il est dit dans cet article :

> 'Beaucoup de bons esprits estiment qu'il n'est qu'un seul moyen rapide et sûr d'apprendre à *parler une langue*, c'est le *stage* dans les pays étrangers. Nous demandons si l'on ne pourrait organiser ce stage d'une façon méthodique dans les lycées de l'Etat.'

Le Gouvernement, la Ville de Paris, le Journal et quelques riches bienfaiteurs ont fondé des bourses de séjour à l'étranger, c'est parfait ! mais ce n'est pas suffisant. Il faut que d'autres villes ou d'autres communes imitent la Ville de Paris ; il faut que d'autres quotidiens imitent la belle initiative du 'Journal' et il faut que de riches bienfaiteurs : des Carnegie, des Rockfeller, des Chauchard et bien d'autres, qui ne cherchent que l'occasion d'être utiles à la société fassent un grand geste de générosité en faveur des langues vivantes. Nous connaissons le mal, ils possèdent le remède. Qu'ils le donnent donc de grand cœur, ils auront ainsi résolu un grand problème social et contribué au développement de l'instruction publique, au rapprochement des peuples et au maintien de la paix du monde.

JEAN PAILLARDON.

CERTIFICATES OF PROFICIENCY.

THE Universities of Cambridge and London have courteously given us permission to print the first examination papers set for the above certificates. Owing to lack of space, we confine ourselves to the papers on phonetics. In other respects the examinations of Cambridge and London are similar, except that Cambridge has a paper on literature. Cambridge had also an examination for proficiency in English.

FRENCH PHONETICS (CAMBRIDGE).

[*Candidates may use any consistent system of phonetic notation, but must state what system they use. If the system they use is not generally known, they should show by examples what values are to be attached to the symbols.*]

I. Write the following passages in phonetic transcription :

(*a*) *Careful Pronunciation.*

En 1593 le bruit courut que les dents étaient tombées à un enfant de Silésie, âgé de sept ans ; il lui en était venu une d'or à la place de ses grosses dents. Hertius, professeur de médecine, écrivit en 1595 l'histoire de cette dent et prétendit qu'elle était en partie naturelle, en partie miraculeuse et qu'elle avait été envoyée de Dieu à cet enfant pour consoler les chrétiens affligés par les Turcs. En cette même année, afin que cette dent ne manquât pas d'historiens, Rullandus en écrit une seconde relation. Deux ans après un autre savant écrit un excellent traité contre le sentiment que Rullandus avait de la dent d'or et Rullandus fait aussitôt une longue et docte réplique.

(*b*) *Conversational Pronunciation.*

Eh bien ! monsieur, me donnez-vous de l'argent ?

— Oui, monsieur le marquis, vous en aurez.

— Ah ! vous êtes un homme charmant, adorable.

— Il faut auparavant signer ce papier.

— Parfaitement ; je ne demande pas mieux.

— Mais je ne puis, en honnête homme, m'empêcher de dire à monsieur le marquis qu'il se ruine ; et que, s'il ne met ordre à ses affaires . . .

— Ah ! monsieur l'honnête homme ! volez-moi, pillez-moi ; cela est dans l'ordre ; mais ne m'ennuyez pas de vos remonstrances ; je ne vous en fais pas, moi, et je crois cependant que de nous deux celui qui a le plus de droit de me ruiner, ce n'est pas vous, monsieur Dumont.

— Monsieur le marquis plaisante : mais on a une conscience.

— Une conscience ! Là, regardez-moi sans rire, si vous le pouvez, monsieur Dumont. La conscience d'un intendant !

II. In the above passage (*b*), give some remarks on the liaisons which are never dropped, and on those which may be dropped in rapid conversation.

III. How would you explain to a class of English-speaking pupils the difference in formation of the vowels in the following words : *du, deux*, and *doux ; leur* and *l'or* ?

(A simple diagram may illustrate your remarks on questions III., IV., and V.)

IV. Compare, as regards their articulation, the initial consonants in the following words : *huile* and *oui ; quand* and *gant ; yeux* and *jeux*.

V. Compare, as regards their articulation, the final consonants in the following French and English words : *signe* and *sign ; belle* and *bell ; note* and *not*.

GERMAN PHONETICS (CAMBRIDGE).

1. Write the following passages in phonetic script, indicating, by name or otherwise, the system of transcription used :

(*a*) *Careful Pronunciation.*

Während der Donner tobte, ward es plötzlich finster in der Stube wie bei einbrechender Nacht, und immer wieder wurde die unheimliche Dämmerung durch den Schein der feurigen Schlangen zerrissen, welche über den Hof dahinfuhren. Plötzlich ein Licht, so blendend, dass es zwang, die Augen zu schliessen; ein kurzer, markerschütternder Krach, der in misstönendem Knattern endete. Als der Professor die Augen öffnete, sah er in dem Schein eines neuen Blitzes Ilse neben sich stehen, das Haupt ihm zugewendet, mit strahlendem Blick. 'Das hat eingeschlagen,' rief er besorgt. 'Nicht in den Hof,' versetzte die Jungfrau unbeweglich. Wieder ein Schlag, und wieder ein Feuerschein und ein Schlag, wilder, kürzer, schärfer. 'Es schwebt über uns,' sagte das junge Mädchen ruhig und drückte den Kopf des kleinen Bruders an sich, als wollte sie ihn schützen.—GUSTAV FREYTAG.

(*b*) *Conversational German.*

Mein Freund Otto war der Einzige, den die Sache zu interessieren schien. 'Verreisen willst du?' fragte er, 'ist das bestimmt?' 'Ganz bestimmt,' erwiderte ich, 'morgen früh geht es los.' 'Wohin?' 'Hm—ein kleiner Ausflug aufs Land—zu Verwandten.' 'Auf wie lange?' forschte er weiter. 'Je nun—ein paar Tage höchstens'—es war eigentlich merkwürdig, mit welchem Inteesse er mich ausfragte. 'Sollte er etwa . . .' fragte ich mich unwillkürlich, 'aber nein, es ist ja Unsinn,' sagte ich mir, 'von der ganzen Sache hat er ja nicht die blasseste Ahnung.'—ERNST VON WILDENBRUCH.

Make a note on the pronunciation of the pronouns in colloquial German.

2. 'Schreibe wie du sprichst, und sprich wie du schreibst.' To what extent is this advice applicable to the German language?

3. Carefully explain the nature of the 'glottal stop' in German. Give the German equivalent of the term 'glottal stop.' Mention a few cases in which it is not observed. Transcribe phonetically the following words: *Lorelei, Vogelei, Prügelei, Uralgebirge, uralt, abändern, Abenden, allüberall.*

4. Say in what way you would explain to a class of English-speaking pupils the difference in formation of the vowels in the following words: *Höhle—Hölle—Helle; Buch—Bücher.*

5. Discuss the pronunciation of the following consonants and groups of consonants in German: *v, g, ch;* and give a phonetic transcription of *Vandale, Vetter, Veteran, Nerv, Sage, Page, Sachen, Papachen, wachsen, wachsam, Charakter, Charge.*

6. Point out the difference between the pronunciation of the vowel sounds in the following words: *vier—fear, Haus—house;* and between the prounciation of the consonants in *Ball—ball, Finger—finger.*

ENGLISH PHONETICS (CAMBRIDGE).

[*Candidates may use any consistent system of phonetic notation, but must state what system they use; and if the system they use is not generally known, they should show by examples what values are to be attached to the symbols they use.*]

1. Make a phonetic transcription of each of the following passages, illustrating in the case of passage (*a*) a careful pronunciation, in the case of (*b*) the pronunciation of educated persons in ordinary conversation:

(*a*) But, whatever be the profession or trade chosen, the advantages are many and important, compared with the state of a mere literary man, who in any degree depends on the sale of his works for the necessaries and comforts of life. In the former a man lives in sympathy with the world in which he lives. At least he acquires a better and quicker tact for the knowledge of that with which men in general can sympathize. He learns to manage his genius more prudently and efficaciously. His powers and acquirements gain him likewise more real admiration; for they surpass the legitimate expectations of others. He is something besides an author, and is not therefore considered merely as an author. The hearts of men are open to him as to one of their own class; and whether he exerts himself or not in the conversational circles of his acquaintance, his silence is not attributed to pride, nor his communicativeness to vanity.

(*b*) 'Ah, Mr. Holmes. I am delighted to see you.'

'Good-morning, Lanner. You will not think me an intruder, I am sure. Have you heard of the events which led up to this affair?'

'Yes, I heard something of them?'

'Have you formed any opinion?'

'As far as I can see, the man has been driven out of his senses by fright. The bed has been well slept in, you see. There is his impression deep enough.'

'Noticed anything peculiar about the room?'

'Found a screwdriver and some screws on the wash-hand stand. Seems to have smoked heavily during the night, too. Here are four cigar-ends that I picked out of the fireplace.'

'Hum! Have you got his cigar-holder?'

'No, I have seen none.'

'His cigar-case, then?'

'Yes, it was in his coat-pocket.'

2. Describe fully the articulation of the various vowel sounds in the (ordinary) spelling

of which the letter *o* is used (alone or in combination) in the above passages.

3. Explain the terms: 'glide,' 'narrow vowel,' 'semi-vowel,' and give two examples of each in both phonetic and ordinary spelling.

4. How would you teach a pupil the correct pronunciation of the vowel-sounds in *fare, fate, fat, fall, far*?

5. Discuss carefully the articulation of the consonants in *quite, huge, dreary.*

FRENCH PHONETICS (LONDON).

[*N.B.—All examples of French words should be given both in ordinary spelling and in phonetic transcription.*]

1. Discuss in detail, with diagrams, the formation of the sounds represented by the letter *l* in the words *little* and *l'île.*

2. Are (*a*) the last consonants in *quatre, peuple, prisme,* and (*b*) the sound represented by *i* in *tiens, pied,* voiced or unvoiced? Define your terms, and account for the pronunciation of the sounds referred to.

3. What are the principal differences between the pronunciation of French elocutionists and colloquial French? Give whole sentences as examples.

4. Account phonetically for the development of nasal vowel sounds in French.

5. Mark by rising and falling lines over the sentences or phrases the French intonation for the following:

(*a*) Jamais, jamais je ne l'aurais cru.

(*b*) C'est là ce que vous désirez? Mais non, imbécile!

(*c*) C'est comme le chien de Jean de Nivelle qui s'enfuit quand on l'appelle.

(*d*) Garçon—Monsieur?

6. Transcribe phonetically:

Quand le rossignol prélude, on n'entend pas une parole, un chant, mais une vaste espérance. Des accents d'une vérité universelle s'élèvent dans les airs. Il louange sa femelle, l'humble rossignole invisible dans les feuillages, cependant il atteint tous les cœurs, Sonorité dans le jardin, plénitude dans nos âmes! Et puis soudain, ce grand sentiment, cette immortelle espérance, voilà qu'ils sont engloutis dans la mort. Les taillis du jardin se taisent, une sensation indéfinissable d'angoisse nous remplit. Toute la magie s'est dissipée. Regarde là-haut les étoiles avec qui nous sommes accordés: l'infini les sépare de notre destin! A quoi bon nos grandes ailes de désir?

GERMAN PHONETICS (LONDON).

1. Explain phonetically the differences in the pronunciation of German and English in the following pairs of words: *Ofen,* oven; *Hund,* hunt; *Not,* note; *Eis,* ice; *laut,* out; *stand,* stand; *Sommer,* summer; *grosz,* gross; *Zigarette,* cigarette; *Buch,* book.

2. What is the glottal stop? When is it used and how is it formed?

3. Give the phonetic value of the letters printed in italics in the following words: Schwester, la*ng*, Asy*l*, *s*prechen, *s*tehen, Gelü*b*de, Wi*n*d, Na*ch*t, *Ch*ance, lie*b*en.

4. Indicate by stress marks where the principal and secondary accent fall in the following words: *Jahrmarkt, Jahrhundert, unbekannt, erfreulich, unerfreulich, alltäglich, allseitig, unlesbar, leibhaftig, gegenwärtig, Grammatik, Mathematik, Arsenik, Logik, Katholik, katholisch, Studie, Manie, Bankier, Barbier.*

5. In what way would you explain to a class of English-speaking pupils the difference in the formation of the vowels in the following words? *Herr, Heer, höher; Tuch, Tücher.*

6. Transcribe into phonetic spelling, adding stress marks:

Man merkt den Winter nicht; die Gärten sind mit immergrünen Bäumen bepflanzt; die Sonne scheint hell und warm; Schnee sieht man nur auf den entferntesten Bergen gegen Norden. Die Citronenbäume, die in den Gärten an den Wänden gepflanzts ind, werden nun nach und nach mit Decken von Rohr überdeckt, die Pomeranzenbäume aber bleiben frei stehen. Es hängen viele Hunderte der schönsten Früchte an so einem Baum, der nicht wie bei uns beschnitten und in einen Kübel gepflanzt ist, sondern in der Erde frei und froh, in einer Reihe mit seinen Brüdern steht. Man kann sich nichts Lustigeres denken als einen solchen Anblick. Für ein geringes Trinkgeld iszt man deren so viel man will. Sie sind schon jetzt recht gut, im März werden sie noch besser sein.

FROM HERE AND THERE.

When we criticized last month the strange methods, to say the least, of the electors to the French Chair in University College, Dublin, we did not think that another instance of the devious ways of such bodies would come to our notice so soon. An Englishman of considerable distinction and experience, who is a thorough German scholar, recently applied for the post of Lecturer in German at Trinity College, Toronto. He received two letters—the first to say that his

application had made a very favourable impression, the second to inform him that he was one of four selected candidates, and that a member of the staff (then in England) had been instructed to interview him. The applicant did not receive any communication from the interviewer, and learned merely by accident a few days ago that a certain Herr von Lübtow had been appointed. Truly the ethics of academic (?) circles seem to be moulded in a strange groove!

UNIVERSITY INTELLIGENCE.

('*Times*,' *June* 27, 1914.)

OXFORD, JUNE 26.

HONOUR SCHOOL OF MODERN LANGUAGES.—The examiners in the final Honour School of Modern Languages have issued the following class list:

Class I.: *H. B. K. Allpass, Exeter (German); *A. Ewert, St. John's (German); *E. S. Hudson, Exeter (French); *R. D. Jeune, Hertford (French); *J. S. H. Moore, Hertford (German); *P. W. Zorn, Trinity (German).

Class II.: *E. A. Bigsby, Lincoln (Russian); E. W. Fitz, Wadham (French); E. A. A. Forrest, Corpus Christi (French); C. H. W. Godfrey, Pembroke (German); *D. F. Jackson, Pembroke (French); *R. E. Lorenz, University (German); *A. H. Smith, Exeter (German); G. F. Timpson, Worcester (German); G. B. Veraguth, Hertford (French).

Class III.: B. H. Barber, Exeter (French); H. F. T. Ries, Magdalen (French); W. H. Thomas, Worcester (French).

Those placed in the first class came to Oxford from the following schools or colleges: Mr. Allpass, Chigwell School; Mr. Ewert, Rhodes Scholar from Manitoba University; Mr. Hudson, Victoria College, Jersey; Mr. Jeune, Marlborough College; Mr. Moore, Clifton College; Mr. Zorn, Pretoria.

Women.—Class I.: *Vera Farnell, Somerville College (French); Sybil D. Scott-Scott, Somerville College (French); and Margaret G. Skipworth, Lady Margaret Hall (French).

Class II.: Gladys K. Crick, Lady Margaret Hall (French); Elsie H. Lax, Somerville College (French); Osyth M. Potts, St. Hugh's College (French); and Margaret G. Tidey, Lady Margaret Hall (German).

Class III.: Elaine C. Bodley, Lady Margaret Hall (German); Elizabeth K. Mackay, Society of Oxford Home Students (French); and Bessie Symonds (German).

Class IV.: None.

Ægrotat: Emma Legg, Somerville College (German).

ST. JOHN'S COLLEGE, OXFORD.—The following elections were made on Wednesday afternoon: *To Exhibitions in Modern Languages and Literature.*—C. E. Chambers, Marlborough College, for French; E. D. Liveing, Bradfield College, for English; and J. K. Michell, Plymouth College, for German.

('*Times*,' *June* 29, 1914.)

OXFORD, JUNE 27.

HONOUR SCHOOL OF ENGLISH.—The examiners in the final Honour School of English Language and Literature have to-day issued the following class list:

Class I.: W. S. Porter, Oriel; W. Rees, Jesus; F. A. Rose, Christ Church.

Class II.: H. J. Davis, St. John's; E. P. Mathers, Trinity; T. E. Pugh, Jesus.

Class III.: A. C. Bender, Queen's; C. E. Burton, Merton; G. Darnley-Smith, Trinity; C. Jones, Jesus; J. M. Thomas, Jesus; A. K. Trower, Magdalen.

Those in the first class came to Oxford from the following colleges: Mr. Porter, Rhodes scholar from Brooklyn, New York; Mr. Rees, University College, Cardiff; Mr. Rose, Aberdeen University.

Women.—Class I.: Kathleen W. Horner, Somerville College.

Class II.: Elizabeth C. Fisher and Edith M. Fletcher, Somerville College; Mary V. Gibson, St. Hugh's College; Dorothy M. Gilliat, Lady Margaret Hall; Kathleen C. Gurner, St. Hilda's Hall; Nora A. Herdsman, Lady Margaret Hall; Lilian M. Higman, St. Hugh's College; Marjorie Jarrett, Lady Margaret Hall; Mary E. Jarvis and Beatrice E. Kiek, Somerville College; Alysoun B. Staniforth and Dorothy D. White, St. Hilda's Hall.

Class III.: Constance Caley, Lady Margaret Hall; Helen E. FitzRandolph, St. Hilda's Hall; Sybil M. Haggard, Lady Margaret Hall; Eleanor M. Hindmarsh and Barbara M. Howe, Society of Oxford Home Students; Félicie Knight, Lady Margaret Hall; Ann Mein, Society of Oxford Home Students; Lucy Thompson and Helen Waters, Somerville College.

Class IV.: Rosa M. Hughes, Somerville College; Marion A. Marshall, St. Hugh's College; Mildred F. West, Society of Oxford Home Students.

* The star indicates distinction in the colloquial use of the language.

NEW LECTURER IN FRENCH.—The Curators of the Taylor Institution have appointed Mr. Dikran Garabedian, B.A. Cambridge, Licenciés-Lettres, Paris, to the vacant Lectureship in French.

Mr. Garabedian received his lycée and university education in France from 1897 to 1908. He then obtained a scholarship at St. John's College, Cambridge, and in 1910 to 1912 obtained two first classes in the Medieval and Modern Languages Tripos. During the last academic year Mr. Garabedian has been lecturer in French at St. John's College.

Miss Margaret Shaw, St. Hugh's College, has been elected to the studentship of £100 granted annually by the Gilchrist trustees to an Oxford woman student. Miss Shaw gained a first class in the honour school of French last year.

OXFORD.—At St. John's College the following Exhibitions have been awarded: Edward C. E. Chambers, Marlborough College (French); Edward G. D. Liveing, Bradfield College (English); John K. Michell, Plymouth College (German). At Exeter College a scholarship of £60 for Modern History and Modern Languages has been awarded to H. D. Hancock, Haileybury College.

The degree of Doctor of Civil Law has been conferred upon the German Ambassador. He was afterwards entertained at dinner by the Anglo-German Club and the German Literary Society. There are some forty Germans now in residence. This is partly due to the Rhodes Trust and partly to the fact that the German can complete his year of military service before he comes to Oxford. The Frenchman, owing to his longer period of service, finds it difficult to leave his country.

The French Club has this term given spirited performances of 'L'anglais tel qu'on le parle' and 'L'École des Femmes.'

CAMBRIDGE.—The Tiarks German Scholarship of the value of £150 a year has been awarded to Mr. Frank Woodyer Stokoe, Scholar of Caius College, who gained a First Class Honours in the Medieval and Modern Languages Tripos last June, with distinction in the oral examination in German.

A Conference on Further Education will be held at Letchworth from July 25 to 31, 1914, under the presidency of the Most Hon. the Marquis of Salisbury, to celebrate the tenth anniversary of the foundation of Letchworth Garden City. This Conference is being organized by the Teachers' Guild of Great Britain and Ireland, the Workers' Educational Association, and the Letchworth '1914' Celebration Committee.

The question of the further education of boys and girls subsequent to leaving the elementary school is admittedly one of the most important and complex problems confronting the nation.

At this Conference consideration will be given to the various aspects of the subject—to 'vocational' and 'non-vocational' training, to education in citizenship, and to the problem of the training of teachers for this special branch of education.

The committee have arranged what they believe will prove an interesting and attractive social programme for the recreation of members. There will be an excursion to Hatfield and another to Cambridge. The entertainments include a masque, arranged by the Letchworth Arts Club, symbolic of Garden City ideals; a performance by the Letchworth Dramatic Society; a pianoforte recital by Mr. Dalhousie Young; an organ recital at the Cloisters by Herr Doktor Kobelt of Stendal; and a concert by the Letchworth Musical Society.

There will be exhibitions containing examples of the best local craft work and of work done in trade, continuation, and other schools, having an important bearing on the subject of the Conference, which cannot fail to interest all visitors.

The reception room, where members are requested to register their names and addresses on arrival, will be at the Pixmore Institute. These premises include a large hall, reading, smoking, billiard rooms, etc., which have been kindly placed at the disposal of the committee by the management of the Garden City Tenants, Ltd.

The price of Course tickets will be five shillings, which will admit to all sessions, the exhibition, and entertainments, and on the payment of an additional sum to the excursions to Hatfield and Cambridge. Admission to single session for non-ticket holders, one shilling.

Among the speakers on various subjects are Lord Henry Bentinck, Miss Busk, Mrs. M'Killop, Canon Masterman, Professor Foster Watson, Mr. J. L. Holland, and the Headmasters of King Alfred School, Bedford Grammar School, etc.

Full information may be obtained from the Secretary, 74, Gower Street, London, W.C.

The programme of the Conference of Teachers of English, which begins on Saturday, August 1,

is an interesting one. The Study of Shakespeare in Schools, the Study of Poetry, English Speech and Pronunciation, Oral Composition, Acting in Schools, are some of the subjects set down for discussion, and the speakers include such well-known names as Sir Sidney Lee, Dr. Rouse, Mr. F. R. Benson, Mr. Lascelles Abercrombie, Miss Elsie Fogerty, and Mr. Daniel Jones.

Owing to the large number of applications for membership of the Conference, the committee propose to organize a second Conference from August 8 to 15. For particulars apply to the Hon. Secretary, Theatre Box Office, Stratford-on-Avon.

'Young Frenchman (twenty-five) is desirous to spend the summer holidays in an English family. French lessons and conversation in exchange for board and residence. Full particulars from the Head of the Modern Language Department, Royal Technical Institute, Salford.'

♣ ♣ ♣

On June 21 there died in Vienna Baroness Bertha von Suttner, the author of one of the most famous books of the last century—'Die Waffen Nieder.' It is said to have been translated into every civilized language—into some more than once. It has been twice adapted for the stage and for the young.

CORRESPONDENCE.

MEHR LICHT!

YOUR caustic comment on the appointment of a Frenchmen who cannot speak English (and yet proposes to learn the language by October) to a professorship in Dublin will have given general satisfaction. Open competition for university posts, if it ever existed, seems to be at an end, and appointments are apparently made on the 'I know somebody who knows somebody' system. Of course, the foreign gentlemen who obtain these posts are not responsible for the method of their appointment. The root of the evil is to be found in the composition of the appointments board concerned. Who are the members of these anonymous bodies who decide that Englishmen cannot become professors of French or German, and are thereby ruining every school of Modern Language in the country? Let us see their names before us in cold print, and examine their qualifications. This will shift the responsibility from the anonymous body, which is invulnerable to criticism, on to the shoulders of the individuals who compose it, and the weak spots will be laid bare.

If such appointments as the one referred to are allowed to pass unchallenged, the Modern Language departments of our universities may as well close their doors, for as soon as English students realize that the highest posts in the profession are reserved for foreigners, they will prefer to study something else. Unfortunately they do not realize this until they have taken their degrees and begin to look out for a position. Naturally, it is not to the interest of a foreign professor to enlighten them.

What a position it is! Our German and French colleagues have things all their own way in their own country, and nine-tenths of their own way in ours. The Englishman is apparently incapable of becoming a professor of French and German, therefore we get foreign professors to train him, and when they have trained him he is still unable to become a professor. What, then, is the use of having foreign professors at all? Or is it really true that the Englishman is hopeless as a student of languages? It must be, because the Abbé Chéruel, a Frenchman, is going to learn English in *three months*.

G. WATERHOUSE.

EXCHANGE OF CHILDREN.

It has come to my knowledge that one of the foreign societies with whom we co-operate in effecting exchanges of children has been circularizing our members with a view to inducing them to negotiate exchanges through the medium of this foreign society, and so increase its revenue. It is therefore necessary to urge upon members that they should on no account correspond with any foreign association on the subject of the exchange of children, but should write to our bureau (Hon. Secretary, Miss Batchelor, Bedford College, Regent's Park, N.W.).

The aforesaid society publishes a list of bodies in England whose assistance enables it to arrange exchanges. From this list the name of the Modern Language Association has, no doubt by inadvertence, been omitted. G. F. BRIDGE.

BIBLIOGRAPHY.

N.B.—All books received will be noted in this column. Such notice does not preclude a careful review should the Editor consider any book of sufficient importance or interest.

ENGLISH.

Selected English Speeches from Burke to Gladstone. Edited by E. R. Jones, M.P. 383 pp. Price 1s. (World's Classics.) Oxford University Press.

Selected English Short Stories (nineteenth century). With an Introduction by Hugh Walker. xxxv+486 pp. Price 1s. (World's Classics.) Oxford University Press.

[Both the above volumes are welcome additions to this dainty series. In such limited collections it is impossible to please everyone, but the selections are made with much judgment and taste.]

A Book of English Prose. Arranged for Preparatory and Elementary Schools. By Percy Lubbock. Two parts. viii+140 and viii+182 pp. Cambridge University Press.

WEEKLEY, ERNEST: The Romance of Names. viii+250 pp. Price 3s. 6d. net. John Murray.

YOUNG, W. T.: A Primer of English Literature. viii+240 pp. Limp cloth 1s., or cloth 2s. Cambridge University Press.

CARLYLE: On Heroes, Hero Worship, and the Heroic in History. With Introduction, Notes, and Bibliography, by H. S. Murch. xlv+272+41 pp. Price 2s. 6d. Heath and Co.

The Poetry and Life Series (Harrap):

Schiller and His Poetry (W. H. Hudson). 190 pp. Price 1s.

Wordsworth and His Poetry (W. H. Hudson). 199 pp. Price 1s.

Browning and His Poetry (E. Rhys). 128 pp. Price 10d.

KINGSLEY, C.: The Heroes. 157 pp. Price 1s. With Notes and Introduction, Price 1s. 6d. Cambridge University Press.

ELIAS, E. C.: English Literature in Prose and Verse. From Dryden to Burke. 191 pp. Price 1s. 3d. Harrap and Co.

The Mother Tongue. Book II. The Practice of English. Edited by Professor J. W. Adamson and A. A. Cock. 363 pp. Price 2s. 6d. Ginn and Co.

HAMILTON, L.: Canada (British Empire Readers). 160 pp. Preis M.1.60. Frankfurt-a.-M.: Moritz Diesterweg.

SARDO, A.: Cento lezioni pratiche d'Inglese con svolgimento e completo e razionale della Grammatica e Appendice. Città di Castello. Casa editrice. S. Lapi. 1914.

[On the whole this is a sound piece of work. The author has evidently a thorough knowledge of English. We have noticed very few mistakes, only one or two un-English expressions. The abbreviations on p. 377 should be differentiated. *E'en, e'er* and *'tis* cannot be put in the same class as *d'you, on't*, or *upon't*. *Esq.* and *viz.* belong to a third category.

Each lesson begins with a vocabulary with meanings in Italian. This is followed by grammatical theory, and this, again, by passages for reading with exercises in reproduction or grammar or a questionnaire.]

FOXWELL, A. K.: A Study of Sir Thomas Wyatt's Poems. 160 pp. Price 3s. 6d. University of London Press (Hodder and Stoughton).

TRENCH, W. F.: An Inaugural Lecture entitled 'An introduction to the Study of the Renaissance in its Relation to English Literature.' 31 pp. Price 6d. Hodges, Figgis and Co.

VERRALL, A. W.: Lecture on Dryden. Edited by Margaret de G. Verrall. 271 pp. Price 7s. 6d. net. Cambridge University Press.

WILDE, ARCHER: Sounds and Signs. A Criticism of the Alphabet with Suggestions for Reform. 180 pp. Price 4s. 6d. Constable and Co.

TRENCH, W. F.: Shakespeare's Hamlet. A new commentary, with a chapter on First Principles. xiv+274 pp. Price 6s. net. Smith, Elder and Co.

WATERHOUSE, GILBERT: The Literary Relations of England and Germany in the Seventeenth Century. xx+190 pp. University Press, Cambridge.

SPENSER, EDMUND: The Faerie Queene. Book II. Edited by Lilian Winstanley. lxxii+294 pp. Price 2s. 6d. Cambridge University Press.

MANLY, J. M., and BAILEY, E. R.: Teacher's Handbook to Lessons in Speaking and Writing English. Vol. i.: Language Lessons. 279 pp. Vol. ii.: Composition and Grammar. 301 pp. Price 3s. 6d. net each. Heath and Co.

BOAS, Mrs. F. S.: Rossetti and his Poetry. 150 pp. Price 1s. Harrap and Co.

Poetry for Boys. Selected by S. Maxwell. 182 pp. Price 1s. 6d. Mills and Boon.

MURISON, W.: Precis-Writing. Three parts in three volumes. 137, 196, and 264 pp. Cambridge University Press.

FRENCH.

Composition.

CHAYTOR, H. J., and RENAULT, E.: French Translation and Composition. 144 pp. Price 2s. Heinemann.

MARICHAL, J. P. R.: French Essays and Essay Writing (La Composition Française). 156 pp. Price 2s. 6d. Dent and Sons.

CEPPI and RAYMENT: Sentence Expansion leading to Free Composition in French by the Direct Method. 86 pp. Price 1s. Bell and Sons.

Courses.

Cours Français du Lycée Perse. Première Partie. Série d'Actions, Recitations et Chansons en Transcription phonétique et en Orthographe usuelle par L. C. von Glehn et L. Chouville et E. Rose Wells. 114 pp. Price 2s. Cambridge: Heffer and Son.

BUÉ, HENRI: The Second French Book. Grammar Exercises, Conversation and Translation. Thirty-fifth Edition revised and entirely reset. 200pp. Price 1s. 1914. Hachette.

[Nearly 1,500,000 copies of Bué's Conversational Course have been sold up to date.]

BELL, C. W.: Intermediate Exercises in French Grammar and Composition. 100 pp. Price 9d. Harrap and Co.

OLIVER, G. A. S.: Unterrichtsbriefe zur Erlernung fremden Sprachen unter Benutzung humoristischer Texte. Französisch. 484 pp. in 20 parts at M.1.00 each, or with 2 Supplements and Index in case, M.20. Berlin-Schöneberg: Mentor Verlag.

LAMARTINE, E. W.: The Pictorial French Course. 14th edition. 153 pp. The Modern Language Press.

BERTENSHAW, T. H.: Longman's Modern French Course. Part II. 208 pp. Price 1s. 6d. Teachers Edition 2s. Longmans and Co.

FRASER and SQUAIR: Heath's Modern French Grammar. 316 pp. Price 3s. Heath and Co.

BUÉ, HENRI: First French Book (900th thousand). 214 pp. Price 10d. Hachette and Co.

Texts.

RENAULT, E.; Junior French Reader. 120 pp. Price 1s. 6d. Edward Arnold.

[This book is written according to the principles of what is now called the 'Middle Method.' The passages are well chosen. Each passage is followed by Questions dealing mainly with Grammar, a Theme (a retranslation), and Subjects for Free Composition sometimes suggested by the text.]

TARSOT, L.: Fabliaux et Contes du Moyen Age. Edited by J. E. Mansion. Illustrations de Robida. Notes and Vocabulary. 125+7+43 pp. Price 1s. 6d. Harrap and Co.

Le Bourgeois Gentilhomme. Edited with Introduction. Notes and Vocabulary by Professor T. E. Oliver. xxxv+95+42+42pp. Price 2s. Ginn and Co.

LEVEL et ROBERT-DUMAS. Contes de l'Heure présente. Annotés par J. S. Norman et C. Robert-Dumas. 66+62 pp. Price 10d.

[This is an excellent series. The notes are in French. The *Sujets de Devoirs* is a good feature. There is a French-English vocabulary.]

THEURIET: L'Oncle Scipion et sa Promesse. Edited by J. P. Park (Blackie's Longer French Texts). 71+57 pp. Price 8d.

TREVES, A. S.: Bamboula: Livre de lecture à l'usage des élèves de deuxième année. 81 pp. Price 1s. Blackie.

[Well printed with copious Reform Method Exercises. Only tenses used are the present, past, indefinite, and future of the indicative.]

Blackie's Little French Classics. Price 4d.:

Vigny's Laurette (Keen); Thierry's Récits des Temps Mérovingiens (Dyson); Souvenirs de Mme. Le Brun (Herbert).

GEORGE SAND: François le Champi. Edited by C. Searles. xxi+192+99 pp. Price 3s. net. Oxford Press (American).

MAUPASSANT, GUY DE: Six Contes. Edited by H. N. P. Sloman. Exercises. Lexique. vii+84+35 pp. Price 2s. 6d. (Modern French Series.) Cambridge University Press.

BALZAC, H. DE: Le Curé de Village. Edited by S. L. Galpin. xviii+352+13 pp. Price 3s. 6d. Oxford Press (American).

RACINE: Andromaque. Edited by C. Searles. xxviii+80+64 pp. Price 2s. Ginn and Co.

VICTOR HUGO: Une Insurrection à Paris (Des Misérables). Edited by F. G. Harriman. 73+23 pp. Price 8d. Harrap and Co.

CEPPI, M.: Renard le Fripon. Vocabulaire. 70+18 pp. Price 1s. E. Arnold.

KIRKMAN, F. B.: Soirées chez les Pascal. Cinq Illustrations en Couleur. 48 pp. A. and C. Black.

MINSSEN, B.: Single Term French Readers. Term III. 17+26 (notes)+8 (exercises)+25 (vocabulaire) pp. Price 1s. Rivingtons.

Miscellaneous.

CARTER, H., B.A., and DYSON, G., Mus.Bac. (Oxon): Petit Recueil de Chants français à l'usage de l'ecole et de la famille. Large Edition. Imperial 8vo. Cloth, price 4s. 6d. net. Small Edition, with Tonic Sol-fa Notation, by W. L. Brooksbank. Crown 8vo.

Cloth, price 2s. 52 pp. 1913. Oxford University Press.

[The large edition has staff notation only with accompaniments. The small edition has words and tunes in both staff and tonic sol-fa without accompaniments. There are 48 pieces (all of French origin) containing a few nursery rhymes, the best known hymns, some famous airs, *Le Lac*, *Partant pour la Syrie*, several patriotic pieces, *Ça Ira*, *La Marseillaise*, and half a dozen psalms. A few of the selection have never been published before. A welcome addition to French *realien*, and one that should be in the hands of every teacher of the Direct Method.]

LEVRAULT, L. : Le Genre pastoral, Son évolution. 166 pp. Prix 75 centimes. Paul Delaplane.

WILLSON, WYNNE: Passages from French Dictation and Unseen Translation. 120 pp. Price 6d. Blackie.

French Unseens. Selected by A. R. Florian. Junior Course. 77 pp. Price 1s. 4d. Senior Course. 90 pp. Price 1s. 6d. Rivingtons.

MACMUNN, N.: Differential Partnership. A Book of Easy French Conversation. Red and Blue Series. (For distribution to every alternate pupil.) 68 pp. each. Price 8d. each. Bell and Sons.

VALETTE, MARC DE: L'Anglais par vous-même. Nouvelle Méthode pratique. Avec prononciation figurée. 180 pp. Price 3s. Hachette and Co.

GERMAN.

Composition.

DAVID, Rev. W. H.: First Steps in German Composition. 63 pp. Price 1s. 6d. Clarendon Press.

[The author believes that composition should be begun earlier than is usually the case. The passages, which are divided up into numbered sentences, have facing them on the opposite page an untranslated German vocabulary for each sentence.]

Courses.

DRAPER, F. W. M.: A 'Middle Method' German Course. Reading Book and Grammar with Direct Method and Re-translation Exercises. 178 pp. Price 2s. 6d. Murray.

WEBER, W. E.: German Grammar Self-taught. 144 pp. Price 1s. Cloth 1s. 6d. Key to ditto, 6d. Marlborough.

German Self-taught by the Natural Method. Enlarged and Revised by W. E. Weber. 148 pp. Price 1s. and 1s. 6d. Marlborough.

CLASSEN, ERNEST. A Grammar of the German Language. With Exercises and Vocabularies. 184+80 pp. Price 3s. 6d. Longman.

GOLDSCHMIDT, T. Bildertafeln für den Unterricht im Deutschen. 35 Auschauungsbilder mit erläuterndem Text, Übungsbeispielen, u.s.w. 109 pp. 4to. Price 3s. boards. Hirt and Sohn in Leipzig.

ANSON, ROBERT: Lehrbuch für den Unterricht in der Deutschen Sprache. Teil I., 143 pp. Teil II., 156 pp. Price 3s. each. Per Mudie's Select Library.

Texts.

VON KLEIST, H.: Prinz Friedrich von Homburg. Ein Schauspiel. Edited by G. F. Bridge (Siepmann's Advanced German Series). xxxii+95+30+33 pp. Price 2s. 6d. Key 2s. 6d. Word and Phrase 6d. Macmillan.

FREYTAG, G.: Die Erhebung Preussens gegen Napoleon im Jahre 1813. (Siepmann's Advanced Series). Edited with a selection of original documents and poems of the time by O. Siepmann. xxxvii+135+34+28 pp. Price 2s. 6d. Key 2s. 6d. Word and Phrase Book 6d. Macmillan.

WILSON, A. E.: Dietrich von Bern. Adapted from the German Saga. With Notes, Questionnaire, Sentences for Translation, and German-English Vocabulary. 34+34 pp. Price 1s. 6d. Clarendon Press.

SEIDEL, H.: Der Unsichtbare. Edited by A. Oswald. 22+20 pp. (Blackie's Intermediate Texts). Price 6d.

ANDERSEN. Ten Fairy Tales. Edited with Introduction, English Renderings and Notes, by Dr. Aloys Weiss. 193+102 pp. Price 2s. Hachette.

[Contains the seven tales prescribed for the Cambridge Locals. There is no vocabulary. Meanings and Notes are given as they occur. Well printed in good type. Carefully and thoroughly done.]

Selections from Classical German Literature from the Reformation to the beginning of the Nineteenth Century, by K. H. Colletz. 666 pp. Price 7s. 6d. net. Oxford Press (American).

ROSEGGER, PETER: Holzknechthaus. Eine Waldgeschichte. Edited by Marie Goebel. xi+31+34 pp. Price 2s. 6d. Oxford Press (American).

VON KLEIST, H.: Prinz Friedrich von Homburg. Ein Schauspiel. Edited by G. M. Baker. xxxix+148+59 pp. Price 3s. net. Oxford Press (American).

STINDE, J.: Die Familie Buchholz. Edited by G. H. Clarke. 35+23+17 pp. Price 2s. 6d. (Modern German Series). Cambridge University Press.

LESSING: Nathan der Weise. Edited by C. P. Capen. xcviii+218+118 pp. Price 4s. Ginn and Co.

MARTINI, F. L.: First German Reader. Fragen. German-English Vocabulary. 130+32+69 pp. Price 3s. 6d. Ginn and Co.

Miscellaneous.

RÖHL, DR. HANS: Geschichte der deutschen Dichtung. x+317 pp. Preis M. 2.50. Teubner in Leipzig.

ACKERMANN, DR. RICHARD. Das pädagogisch-didaktische Seminar für Neuphilologen. Eine Einführung in die neusprachliche Unterrichtspraxis. 202 pp. Preis M.3.00. Leipzig: G. Freytag.

VARIOUS.

BAILEY, T. GRAHAME. A Panjabi Phonetic Reader. 39 pp. Price 2s. net. University of London Press. Hodder and Stoughton.

WADDY, L. E.: Tra La Jaro. Esperanta Lernolibro por Komencantoj Ĉiulandaj. 120 pp. Price 1s. 6d. net. Dent.

The Directory of Women Teachers and other Women connected with Higher and Secondary Education. Part I. (159 pp.), General Information. Part II. (239 pp.), Alphabetical and Biographical Directory. Part III. (159 pp.), Lists of Secondary Schools, Universities, etc. Price 7s. 6d. net. The Year Book Press.

REVIEWS.

Psychologie der Sprachpädagogik: Versuche zu einer Darstellung der Prinzipien des fremdsprachlichen Unterrichts auf Grund der psychologischen Natur der Sprache. Von CHR. B. FLAGSTAD. Mit einigen Kürzungen und Änderungen vom Verfasser aus dem Dänischen übersetzt. Leipzig und Berlin: B. G. Teubner. 1913. Pp. xxviii+370.

It will only be possible in the space at our disposal to give the barest impression of this portly volume and its varied contents. Be it said at once that, although we do not agree with many, and, indeed, the main conclusions of its author, we do not hesitate to describe the present work as one of the most important and stimulating contributions yet made to the theory of language teaching. This book is of all the more importance to English teachers, because it is clear that educational conditions in Denmark present many points of similarity with those in England. The opening sentence of the Preface—"Man kann nicht behaupten, dasz die Pädagogik als Wissenschaft hierzulande in besonderem Ansehen stände"—is just as true in this country as in the native land of its writer. And the further warning—"Es mag hier genügen, darauf hinzuweisen, dasz jeder Lehrer auf Theorien fuszt, selbst wenn er glaubt, sich ausschlieszlich von der Praxis leiten zu lassen"—is just as profitable for English as for Danish teachers. We must limit ourselves for the present to an attempt to define very shortly the standpoint of the author in theoretical matters, so far as that is possible on a first reading of his very comprehensive arguments.

In the conflict about Method, which has now endured for some thirty years, Flagstad takes up a position which indeed lies between the conservative and radical extremes, but seems to me to be much nearer the latter than is usual with its opponents. In his full acceptance of the idea that teaching methods must be based on the psychological nature of speech processes, he is, indeed, as much a reformer as anyone, and gives his adherence to the main principle of what is usually called the Reform Method; and if he does not accept all the deductions of its representatives, the chief reason is that his conception of the nature of speech processes is not the same as theirs. In this respect his criticism of the Reform Method is much more positive and fruitful than that usually met with, because he does not merely content himself with denying its premises—namely, its conception of speech processes—but seeks to substitute for the latter what he considers correcter views. In consequence, the great value of his book, which will be recognized fully by those he most severely criticizes, lies in the proof it contains, that the differences of opinion regarding such burning questions as the use of translation and grammatical exercises are, in fact, matters of detail which can be easily settled if once, as the author desires, some general agreement can be obtained in regard to the underlying principles to be derived from our knowledge of the psychological nature of language. If the author's treatment of such matters of detail is much more conservative than can be approved by out-and-out reformers, it is because such conservatism springs from clearly and consciously realized general views, and is a logical deduction from them. His book will, therefore, be a useful demonstration to the opponents of Reform that the theory of its supporters is not merely the outcome of the painful depravity of human nature, but the natural result of holding certain views about language; and, furthermore, that the mere negation of these views is not

sufficient without putting some positive theory in their place. We wish this book a wide circle of readers. It may convince many; those it does not convince it will rouse and stimulate to fresh effort. It will serve to impress on us once more what is too often forgotten, namely, that the appeal to experience settles nothing unless we have a rational method of interpreting that experience.

The Historical Point of View in English Literary Criticism from 1570 *to* 1770. By G. M. MILLER. Pp. iv + 160. Heidelberg: Carl Winter's Universitätsbuchhandlung. 1913. Price M. 4.

In his introduction, Mr. Miller points out how little attention hitherto, has been paid to the historical point of view in English literary criticism, and explains that, nevertheless, criticism, like literature itself, can be judged adequately only in relation to the historical forces which have influenced and conditioned it. In Mr. Miller's opinion, 'no small part of the change from Pope to Wordsworth took form in literary criticism,' but, long before the beginning of that change, there had dawned in England the historical point of view in criticism. Mr. Miller proceeds to a detailed examination of Elizabethan, seventeenth and eighteenth century criticism respectively. In the first of these periods, he finds Daniel to be the outstanding critic to assert the necessity for a relative standard of judgment: apart from him, the historical point of view hardly exists in the sixteenth century. In the next period, Bacon, Temple, and Wotton are the most important critics who realize the value of the historical method in criticism, while Dryden scarcely considers this aspect of the matter. In the eighteenth century, the years between 1750 and 1770 are far the most fruitful from the point of view of historical criticism, and it is in them, that we find the first serious attempts at what Mr. Miller calls the 'genetic conception,' an ugly expression of which he is over-fond. 'The critics saw . . . that the best way to appreciate and to justify the new-old literature they were beginning to love, was to make use of the historical point of view in its behalf.' Mr. Miller traces carefully the steps in this justification and gives proper value to the critical achievements of Hume, Young, Hurd, and the Wartons. The work was worth doing, and it is conscientiously if not brilliantly done. We hope Mr. Miller will find time for the more extended study of the subject which he promises, and that in it, he will avoid the positive fault (*e.g.*, p. 2, 'it did not go back of Addison in origin') as well as the heaviness of style which are a blot on the present volume.

LADY FRAZER'S BOOKS FOR THE STUDY OF FRENCH.

Macmillan and Co.:

1. *Victor et Victorine.* 62 pp. Price 1s.
2. *Emile et Hélène.* 79 pp. Price 1s.
3. *Monsieur Blanc.* 160 pp. Price 1s. 6d.
4. *Scenes of Child Life.* 160 pp. Price 1s. 6d.
5. *Scenes of Familiar Life.* 164 pp. Price 1s. 6d.
6. *Le Théâtre à l'Ecole.* 27 pp. Price 1s.
7. *La Famille Troisel.* 170 pp. Price 1s. 6d.
8. *French Plays for Schools.* 121 pp. Price 1s. 6d.

A. and C. Black:

9. *Contes des Chevaliers.* 56+xxvii pp. Price 1s. 6d.
10. *Berthe aux Grands Pieds.* 48+xii pp. Price 9d.
11. *Chevaliers de Charlemagne.* 30+xxvii pp. Price 6d.
12. *Petites Comédies.* 39+xvi pp. Price 9d.
13. *Amis et Amiles, Aiol.* 27+xvi pp. Price 6d.
14. *Asinette.* 212 pp. Dent and Sons. Price 1s. 6d. and 3s. 6d.
15. *Je sais un Conte.* 142 pp. Clarendon Press. Price 1s. 6d.
16. *Le Chalet Porcinet.* 28 pp. Blackie and Son. Price 4d.

A detailed review of this unique series of French texts is obviously impossible. The reviewer will therefore limit his remarks to a discussion of the collection as a whole, and give a short statement of the salient features of each volume considered from the standpoint of method.

It must be emphasized at the outset that one cannot apply to the entire collection Lady Frazer's own words concerning Madame Troisel, of whom 'le principe invariable était de ne contrarier personne.' In these volumes there are features which may not meet with unqualified approval from those who are ardently enthusiastic over some particular method; but certainly the enthusiast will find in one or other of the sixteen volumes his particular fancies worked out in an original and interesting manner.

This is the real meaning of Lady Frazer's proud boast that she has *no* method. Her long experience as teacher and writer has convinced her that 'Les méthodes ne durent qu'un temps; elles changent comme changent les modes, elles passent avec les années. . . . L'affection pour les enfants reste, et de toutes les méthodes d'enseignement c'est encore la meilleure.'

A pioneer in many and varied directions in the teaching of Modern Languages, Lady Frazer was one of the first to make the beginner's textbook,

not only a means of acquiring a foreign language 'without tears,' but also a valuable aid in securing his interest and attention, and in utilizing his activities in a rational and healthy manner. She instinctively knows what will appeal to the child mind, and brings to this knowledge those rare literary gifts which make her books appreciated alike by young and old.

Yet Lady Frazer is not so unmethodical as one might at first sight suppose; each of her books is a concrete example of the careful application of the principles of methodology, although every other consideration must yield place to the fundamental one of securing and retaining the child's interest. Thus one finds the most careful attention paid to the gradual introduction of new vocabulary, and many ingenious devices are resorted to, in order to provide the necessary repetition—witness the parrot in No. 3 of the series with his remarkably associative 'esprit logique,' capable of marshalling together almost in one breath such diverse sets of ideas as 'cataplasme, médecin, médecine, pillule . . . jeûner, déjeuner, omelette, confitures, pommes de terre!' But more important from a practical standpoint, one finds the unfamiliar word easily and naturally reached and understood from the context.

One of the most striking characteristics of the series is the diversity of scene and action which is naturally presented, and which aids in the acquirement of an extensive and accurate vocabulary with the minimum of drudgery. With regard to the formal explanation of unfamiliar words, explanation through the medium of the foreign language has been made use of in No. 7, although (to quote from the preface) 'the compiler of the "vocabulaire" is not haunted by the terror of using an English word now and then, which so greatly troubles some new-method-makers.' Nos. 1, 3, 6, 8, are without vocabulary, while the remaining volumes have various forms of explanation in English. In some of these (*e.g.* No 14) there is simply a 'word-for-word' translation, no genders being added, and the verb forms appearing as in the text.

In all the books, care has been exercised in the narration of incidents from various points of view. We often find in the same book examples of monologue, dialogue, and narrative. Entirely written in dialogue form, however, are Nos. 3, 4, 5, while Nos. 6, 11, 16, are short plays intended 'to enliven the monotony of some speech-day platforms'; 7 is an original French story, while 9 (also issued in separate volumes as Nos. 10 and 11) consists of stories taken from the *Chansons de Geste*; and 10 is a series of tales 'inventés exprès pour les petits Anglais, car que faire dans le pays des brouillards, à moins de me consoler avec des histoires écrites au coin de mon feu?'

Lady Frazer has been careful to separate systematic grammatical and linguistic instruction from the text proper in those books which provide such courses (3, 4, 7, 10). Of these No. 4 gives a collection of the usual elementary grammatical exercises; No. 2 contains a good series of easy grammatical notes (in English) and exercises by M. Chouville, while 7 has a 'grammaire' and 'exercices.' The *questionnaire* appended to No 3 by M. Sallé under the direction of Mr. L. von Glehn, is remarkable for the demands which it makes on the pupil's intelligence, without being inordinately difficult, and for the careful arrangement of the questions into sets, the most difficult of which afford excellent preparation for free continuous reproduction. No. 10 contains a number of those thoroughly worked out exercises characteristic of Mr. F. B. Kirkman's editorship.

Noteworthy features of Nos. 1, 2, 3, 4, 14, are the illustrations by Mr. H. M. Brock. No. 1 (recently published), written in diary form, is supposed to be illustrated by the writer of the diary—a remarkable boy of seven years of age. The reviewer can speak from personal experience of the success of this book with younger children; even little girls have become friends with Victor's 'souris et méchantes fées.' The quaint peculiarities inseparable from childish attempts will be recognized as true to life by those familiar with children's drawings, while the naïve humour, both in idea and in manner of represention, will appeal strongly to the child mind. One could have wished that in No. 4 the artist had followed Victor's plan, and labelled in French the excellent illustrations there given.

Thorough knowledge of both languages, great love for children, perfect sympathy with the teacher's work, a keen sense of child humour, and, not least, experience in the work of teaching itself—these are some of the factors which have helped in the production of this ideal series of French texts. It has been the writer's privilege to read a few of those reviews which Mrs. Frazer most values—words of appreciation from the boys and girls for whom she has laboured. And one feels assured that the aim expressed in the following words has been more than realized: 'Le rire est le propre de l'enfant, soit qu'il joue, soit qu'il travaille. . . . Pour moi ce qui m'importe c'est le bonheur des enfants; si j'arrive à les faire rire, cela me suffit.'

W. J. McC.

The Later Genesis, and other Old-English and Old-Saxon Texts relating to the Fall of Man. By Fr. Klaeber, Ph.D. Pp. 69. Carl Winter's Universitätsbuchhandlung, Heidelberg. 1913. M. 2.

This is a useful and sound reprint of the texts, together with a glossary and a bibliography, which gives all the material for further study. In the prefatory note Dr. Klaeber states that he has purposely kept the critical apparatus within narrow limits, and that his main object is to make the texts accessible. He has admirably carried out his intention, and though we confess we should have been glad to possess a critical summary of the latest conclusions concerning the origin and treatment of the poems, we are grateful to be given the texts themselves in a form so convenient for comparison and study. Dr. Hoops has done well to include this volume in his Englische Textbibliothek.

The Drift of Romanticism. Shelburne Essays, Eighth Series. By Paul Elmer More. Pp. xiv. + 302. Constable and Co., London; Houghton Mifflin Co., Boston and New York. 1913. Price 5s. net.

This book, as the author explains in the preface, was written to prove a thesis—namely, that 'the romantic movement, beneath all its show of expansion and vitality,' is 'a drift towards disintegration and disease.' Mr. Elmer is at war with what appears to him to be the underlying principle of modern romanticism—'that expansive conceit of the emotions which goes with the illusion of beholding the infinite within the stream of nature itself, instead of apart from the stream.' Mr. Elmer, for his part, would sooner merit the praise of him who is extolled by Plato as 'a man able to see both the one and the many in nature.'

The papers on literary and philosophical writers are followed by 'Definitions of Dualism,' in which the essayist attempts to set down the conclusions he has reached concerning the meaning of his own experience of life as interpreted by 'the still voice of consciousness.' This is indicative of his whole treatment, which subordinates the individual to his relation with the general 'drift of ideas' which Mr. Elmer considers so dangerous.

Consequently the criticism suffers from bias, as when it speaks of Goethe, who, 'despite the efforts of a lifetime to free himself from the thrall of romanticism . . . still at heart remained in bondage to the old error.' The same note recurs in all the essays, and the very fact that we have been told that we shall hear it, insures that it will ring false or, at best, sound forced. We are glad that Mr. Elmer promises in his next volume to abjure disputation and to return to the less provocative aspects of literature.

The Oxford Book of Spanish Verse: XIIIth.-XXth. Centuries. Chosen by Professor Fitzmaurice-Kelly. Pp. xxxvi. + 460. Clarendon Press. 1913. Price 7s. net; India paper, 9s. net.

The Clarendon Press is to be doubly congratulated: first, on having added to this series an anthology of Spanish verse; secondly, on having entrusted the work to a scholar of world-wide repute. The name of Professor Fitzmaurice-Kelly inspires respect in the Peninsula, and his *History of Spanish Literature* is used as a text-book in French *lycées*. *The Oxford Book of Spanish Verse* begins with an introduction, a model of concise, virile style, which, within the narrow limits of thirty-five pages embodies the history of Spanish poetry. French influence, which invaded the Peninsula not later than the twelfth century, is predominant throughout the volume before us. In the Middle Ages the literary current was twofold, for if, on the one hand, the courtly spirit of Provence inspired Alfonso the Learned and the poets of Galicia, on the other the elaborate fantasy of the authors of the *Roman de la Rose*, and the grim irony of Villon, are traceable respectively in the *Razon de Amor* (p. 1) and the *Dezir* of Ferrant Sanchez Talavera (p. 24). Indeed, the disillusioned Villon must have appealed strongly to the Spanish intellect; from the Archpriest of Hita (fourteenth century) to Blasco Ibañez, Spanish literature bears the impress of disenchantment and irony.

Towards the middle of the fifteenth century Italian influence began to assert itself, and we find the Marquis of Santillana (p. 34) writing sonnets after the manner of Petrarch. There is something trivial and meretricious about this Italian spirit on Spanish soil, and we turn with relief to the more virile popular romances (pp. 59-74). The first half of the sixteenth century witnessed a revival of the Italian influence, chiefly the work of Boscan. Less than a hundred years later Spanish poetry, through the medium of Góngora, fell under the spell of euphuism, and languished until the middle of the eighteenth century.

Romanticism made its appearance in Spain with Saavedra, Duke of Rivas, and Espronceda, of Byronic inspiration, whose *Canto a Teresa* (pp. 301-311) is the most beautiful poem in the collection. Beside it, the prosaic verses of Campoamar (pp. 329-337) sink into insignificance, and perforce remind us of similar productions from the pen of François Coppée. Originality is to be found in the poems of Bécquer (pp. 374, 375), and we could wish that the volume before us contained more of them. Specimens of the work of the Spanish Parnassians and Symbolists fill the closing pages of the book; the dainty sonnet

of Villaespesa (p. 419) recalls the best manner of Leconte de Lisle.

Brief biographical notes appear at the end of the volume, but the text of the poems is unglossed, a mercy for which we must be thankful, seeing that it was thought necessary to annotate some of the earlier extracts in the *Oxford Book of French Verse*.

A. R. HUTCHINSON.

Literary Essays, Classical and Modern. By A. W. VERRALL, Litt.D. Edited by M. H. Bayfield, M.A., and J. D. Duff, M.A., with a Memoir. Pp. cxiv. + 292. Cambridge University Press, 1913. Price 10s. 6d. net.

THE publication of these essays enables the reader to understand something of the stimulus and inspiration which Professor Verrall's pupils derived from his lectures. There is much that is brilliant, much that is scholarly in the book, but perhaps what most strikes the reader, accustomed to less original teachers, are the gaiety, the wit, the penetrating humour which cast light on dark places and bathe in sunshine the sometimes arid deserts of scholarship less humane and vital. 'Aristophanes on Tennyson' is an instance in point. Whereas the learned dissertation issuing from an American or German University might have tabulated the similarities of syntax and form in the openings of Tennyson's Idylls, Dr. Verrall, in a gloriously impertinent skit, makes us realize for ourselves—and unforgettably—the methods of both the Greek satirist and the English poet. Dr. Verrall was a classical scholar so profound that he had no temptation to pedantry; so genuine that he recognized no dividing-line which could separate the great art of the past from the great art of the present. No one in his teaching or in his attitude towards literature could more truly bring home to us what is meant by a 'liberal' education. Everywhere he was in touch with life and with the literature which interprets life; these essays show how, being dead, he speaketh, if no longer with the living voice which once added so much to his attraction, yet with the sincerity and power which are imperishable.

The volume should be read and enjoyed by all who care for humane learning.

Seventeenth-Century Studies. By EDMUND GOSSE, C.B. Pp. x + 350. Heinemann, 1913. Price 6s. net

This is the first instalment of the collected essays of Mr. Gosse, and a reprint of the first edition of 1883. It is pleasant to think that Mr. Gosse's 'Works,' though they are being 'collected' in this pleasant form, are not yet 'complete,' and that he, who was among the earliest to study some of the seventeenth-century writers here considered, is still writing and discoursing appreciations of literature. There is no need to introduce these essays to lovers of belles-lettres; it is sufficient to commend them in their new dress. Now that the subjects of nearly all of them are comparatively easy of access, the essays themselves have a new attraction.

The English Novel. By GEORGE SAINTSBURY, Litt.D. 'Channels of English Literature' Series. Pp. vi. + 319. Messrs. Dent, London; Messrs. Dutton, New York, 1913. Price 5s. net.

'This is a series designed to trace the genesis and evolution of the various departments of English literature and English thought . . . literature is to be broken up into its component parts, and these parts studied analytically along the line of their literary evolution.' Professor Saintsbury tells us in his preface that he has kept in mind this conception of the 'Channels of English Literature' series while writing his book, that his subject is specially 'the principle of the development of the English novel,' that his work has not been hurried, and that it has been carefully revised. Yet the book cannot be praised without much qualification, and though the style is less irritating than in his more ambitious undertakings, one wishes, not for the first time, that Professor Saintsbury would appear in print far less frequently than he does. Erudite as he is, it is impossible for him to turn out so many books on such a variety of subjects without producing the effect of book-making and superficiality. The present work, as we should expect, contains much sound and independent criticism and much learning. But it is badly proportioned (*e.g.*, the Brontës are dismissed in a page, while *Emilia Wyndham*, by Mrs. Marsh, occupies three and three-quarter pages), often perverse and prejudiced, too heavily weighted with catalogues of names, too much concerned with individuals and too little with 'the principle of the development of the English novel.' Professor Saintsbury's task was a difficult one; adequate treatment of the subject was hard to achieve in so limited space. But with all allowances we do not feel that this work is worthy of so eminent an authority. On the other hand, it will doubtless be useful and suggestive to students of the subject, and particularly to those who wish to possess a list of the authors whom they ought to read for themselves. We do not advise them to accept without question the conclusions as to their literary worth. (See, *e.g.*, what is said of Mrs. Gaskell, and what is omitted concerning Meredith or Scott.)

The usefulness of the book would be enhanced by an appendix giving the names of the chief works by each author named. In the text it is

often taken for granted that the reader needs no help in this respect, especially in the case of the principal writers.

The Spanish Language. By R. D. MONTEVERDE. Pp. viii+412. London: Blackie and Son. Price 4s.

Another addition to the rows of more or less inadequate Spanish grammars in the English tongue which encumber the bookcases of the would-be student. His path is indeed a thorny one, if he happen to reside anywhere but in the neighbourhood of Liverpool. No good teachers, no satisfactory grammars or dictionaries, are at his disposal. If he wants to buy a Spanish novel he must wait for months for his bookseller to send it, and then pay in shillings, at the very least, what it cost in *pesetas*. What wonder that some of us give up in despair, whilst others forsake home and kindred and flee to Madrid. Let Mr. Dent commission some English scholar to compile a Spanish grammar on the model of Clarke and Murray's excellent *School Grammar of Modern French*.

To return to the book which lies before us, its cover is of a cheerful blue, the print excellent, and the rules which govern the various parts of speech laboriously set forth. There are exercises for translation from English into Spanish, but no vocabulary at the end of the book, so that in order to do these exercises the student must consult a dictionary. It is true that each exercise is headed by a list of words, but the sentences for translation contain words other than those included in the list (see, for instance, p. 139). There are practically no pieces of consecutive Spanish prose to serve as reading exercises, and, worst of all, there is no index, merely a list of contents at the beginning of the book. The accentuation is very careless—*e.g.*, pp. 110, 111, *él* (pronoun) is twice written *el* (definite article). Some Spanish proverbs and a list of commercial terms figure at the end of the volume.

To sum up, the author has not succeeded in putting himself in the place of English students, and has, therefore, not compiled a book which will satisfy our needs. A. R. HUTCHINSON.

The Vision of Piers the Plowman. Translated into modern prose by KATE M. WARREN, Lecturer in English at Westfield College. Pp. vi+168. Edward Arnold. Price 2s. 6d.

This new edition of an excellent little book will be welcomed by all those who are interested in the literature, life, and thought, of the fourteenth century. In the original Middle English the poem is hard to understand—far harder than the works of Chaucer, which are almost contemporary. Miss Warren's admirable prose version brings the subject-matter within the range of the ordinary reader, and gets rid of the hateful necessity to refer to a glossary. Moreover, she manages to retain in the modern rendering the medieval flavour under the glamour of which she has obviously fallen.

The translation is of the best-known part of the poem—the Prologue and Passus I.–VII. of the B Text—but Miss Warren wisely adds in an Appendix the most important additions that were made to the C Text. Her Introduction tells the reader just what he needs to know of the work as a whole and of William Langland, who was, until a few years ago, generally accepted as its author. At the end of the book there is a concise and exceedingly useful summary of the controversy about the authorship, which began with Professor Manly's article in *Modern Philology* in 1906, and is still in progress.

Miss Warren lays the general reader under a debt by her scholarly little book. We wish she would continue her good work by modernizing some of the other important writings which are at present inaccessible except to students of Middle English.

Theodor Prosiegel. Die Grundsätze der Methodik des englischen Unterrichts. Für jüngere Lehrer und die Seminarien der Lehramts- und Probekandidaten der neueren Sprachen. München und Berlin: R. Oldenbourg. 1913. Pp. 23.

In this pamphlet the author gives a short but systematic account of the principles of method in teaching English at German schools. His standpoint is descriptive rather than theoretic—*i.e.*, he formulates his principles in accordance with contemporary practice in the schools without attempting to give a theoretical justification of them. For the English reader, therefore, the chief interest of the pamphlet lies in the insight it gives into the contemporary German system of teaching foreign languages, especially as it obtains at Bavarian schools, with which in particular the author is identified. It is obvious that this system has very little to do with the Reform Method. The author indeed speaks of the latter with respect, and vindicates for the individual teacher the right to modify his practice in accordance with his own ideas; but he represents in his own person a conservative tradition which is more concerned with 'das Bestehende' than with abstract theories. It is noticeable that he does not formulate a *single* aim for instruction in foreign languages, such as the acquisition by the scholar of the power of self-expression, but distinguishes not less than four 'Hauptziele'—namely, Schärfung des Sinnes für Sprach- (Wort- und Satz-) Formen; Weckung

des Verständnisses und der Nachahmungsfähigkeit, Einführung in die Kunst, fremdsprachliche Lektüre mit Verständnis . . . zu pflegen, and Stärkung der nationalem Pflicht, die Muttersprache schön zu sprechen. The last point is very significant as showing the German determination to make the study of foreign languages an integral part of *national* education. It is evident that Herder's spirit (Nicht um meine Sprache zu verlernen, lerne ich andre Sprachen !) is still widely disseminated, and that the study of foreign languages is commonly regarded in Germany chiefly as a means of enriching national German culture. Significant is further the importance assigned to 'Verständnis,' and in consequence the central position in the general system, of 'Lektüre.' The acquisition of the power of self-expression is obviously secondary and only plays a rôle in so far as it is a condition of the power to understand. It is true the author does not insist upon his four 'Hauptziele' as being absolutely of equal importance ; he recognizes that in practice according to circumstances emphasis may be laid on any one of them ; and the various means of aiding the student in his practical exercises in using the foreign language are carefully considered and weighed (preference being given to free composition).

On the whole the impression one gains from reading this pamphlet is that school instruction in foreign languages in Germany is as yet in a transitional stage. The old tradition derived from classical studies still exercises a strong influence. Language study as a means of general education still involves the study by the individual of a number of different foreign languages, and the study of these, or a selection of them at least, is regarded more or less as a matter of necessity and incumbent on all. There is still little or no disposition to inquire whether every individual is naturally fitted to acquire foreign languages as well as his own, or whether every individual is capable of acquiring a number of different foreign languages in a solid manner. The old prejudice that the man of culture ought to know several foreign languages is still uppermost, and very little sign to be observed of a tendency to distinguish between the extremely varying degrees of linguistic talent among individuals. A general education seems still to be conceived as a more or less one-sidedly linguistic education. (In this respect, the seed sown by Herder has hardly yet borne fruit.) That is probably in Germany, as with us, the real though often ignored hindrance to the general adoption of the Reform Method. The latter, by insisting on the acquisition of the power of self-expression, at once rules out all those who have not sufficient linguistic faculty to acquire a foreign language, and further leads naturally to the teaching of more than one language only to exceptional individuals. It altogether upsets the old place of languages in a general education. So long as the schools cling to the old conception of the place of languages, the system of instruction must follow a number of different aims, which can be adapted according to circumstances to the various 'Schulgattungen und Schülermassen.' This lack of unity in the ends of instruction is bound to lead to a rather doubtful standpoint in regard to details, of which Prosiegel furnishes an example in his treatment of English pronunciation. Thus he says that the consonants scarcely call for special attention, while the vowels and diphthongs require 'unendlich gründlichere Arbeit.' He therefore insists on the Southern English diphthongs instead of long vowels, while he contemplates with equanimity the employment of the South German voiceless *b*, *d*, *g*, etc. He apparently does not consider it a very serious mistake in a German to pronounce the syllable *bad* so that it sounds to English ears like *pat*, while it is a serious mistake indeed if he pronounce *coat* like an educated Scotchman or Irishman ! Of course the responsibility for this does not really fall on the author, who as a practical schoolman must have regard to the practically attainable ; it is a natural consequence of the system, which binds him as well as the pupil.

INTERESTING ARTICLES.

THE SCHOOL WORLD: (May) The Public School Education of the Average Boy (Cloudesley Brereton); (May, June, and July) The Treatment of French Literature in Class (Hardress O'Grady); Accuracy and the Direct Method (E. Creagh Kittson).

THE EDUCATIONAL TIMES: (May) The Appeal of German (M. Körner) ; (July) The Teaching of English in Junior Forms (A. A. David).

THE JOURNAL OF EDUCATION: (May) Idola Linguarum (French)—(Cloudesley Brereton); (June and July) Idola Linguarum (The Direct Method — Against)—(O. Siepmann); (July) Idola Linguarum (English Composition) (G. E. S. Coxhead); Literary Teaching in France and Germany (N. D. Williams).

MONATSHEFTE: (May and June) Die Modernen Lernmethoden (P. R. Radosavljevich).

MESSIDOR: (5 juin) Victor Hugo (V. Margueritte et C. Pelletan).

REVIEW OF REVIEWS: (May) A Memorial to W. T. Stead.

MODERN LANGUAGE ASSOCIATION.

A MEETING of the Executive Committee was held at University College, London, on Saturday, June 27.

Present: Messrs. Twentyman (chair), Allpress, Miss Batchelor, Messrs. Brereton, Fuller, D. Jones, Payen-Payne, Somerville, Storr, and the Hon. Secretary.

Miss Allpress, the Hon. Secretary for Scholars' International Correspondence, was also present by invitation.

Apologies for absence were received from the Chairman of Committees, Messrs. Cruttwell, Fiedler, von Glehn, and Hutton.

The minutes of the last meeting were read, and with one alteration, confirmed.

Details about International Correspondence were settled, and it was agreed that at present no fee should be charged to teachers who were not members of the Association for help in arranging such correspondence.

It was decided that in future a fee of 1s. should be charged for information about residence abroad given to non-members.

The following four new members were elected:

Miss Mary Baxter, Barnsley High School for Girls, Barnsley.

Miss Ethel Mills, County High School, Wellingborough.

Miss J. H. Rowlands, B.A., County School for Girls, Newtown.

C. E. Stockton, M.A., Victoria University Manchester.

EDITORIAL NOTES.

ALL contributors are requested to send in matter by the 24th of each month, if publication is urgently required for the issue following.

MODERN LANGUAGE TEACHING appears eight times yearly, viz., on the 15th of February, March, April or May, June, July, October, November, and December. The price of single numbers is 6d.; the annual subscription is 4s.

Contributions and review copies should be sent to the Editor of MODERN LANGUAGE TEACHING, Cuilrathain, Harpenden, Herts.

The Journal is sent free to all Members of the Association, but those whose subscription for the current year is not paid before July 1 are not entitled to receive it.

The Annual Subscription to the Association, payable on January 1, is 7s. 6d., and should be sent to the Hon. Treasurer, Mr. H. M. Cruttwell, Byron Hill, Harrow.

Applications for membership should be addressed to the Hon. Secretary, Mr. G. F. Bridge, 7, South Hill Mansions, London, N.W.

The MODERN LANGUAGE REVIEW, a Quarterly Journal of Medieval and Modern Literature and Philology, edited by Professor J. G. Robertson, and published by the Cambridge University Press, is supplied to Members of the Association at a special annual subscription of 7s. 6d., *which must be prepaid*. It should be sent with the membership subscription (15s. in all) to the Hon. Treasurer. Those who wish to take in or discontinue the REVIEW should communicate with the Hon. Secretary.

The attention of Teachers is drawn to the collection of French and German School Books, carefully selected by a Sub-Committee, and known as the Travelling Exhibition. It may be inspected on applying to Mr. Twentyman, Board of Education, Whitehall. A Catalogue (sent *gratis* to members) has been issued of all sections except Reading Texts, of which a separate and minutely detailed list is being prepared. For particulars of conditions on which the Exhibition may be loaned apply to Miss Hart, as below.

The Hon. Secretary will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Communications on the under-mentioned subjects should be addressed to the persons named:—

Exchange of Children: Miss BATCHELOR, Bedford College, Regent's Park, N.W.

Magic-Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E.

Residence Abroad (Women): Miss SANDYS, 30, East St. Helen's, Abingdon; **(Men)**: The Hon. Secretary.

Travelling Exhibition: Miss HART, County Secondary School, Sydenham Hill Road, S.E.

Scholars' International Correspondence: Miss ALLPRESS, County School, Wood Green, N.

Correspondence on all other subjects should be addressed to the Hon. Secretary.

It is urgently requested that all Postal Orders be crossed.

MODERN LANGUAGE TEACHING

THE OFFICIAL ORGAN OF THE MODERN LANGUAGE ASSOCIATION

EDITED BY J. G. ANDERSON

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MODERN GREEK.

IN view of the increasing political influence of Greece, and the natural sequel —viz., the spread of the Greek language —it is satisfactory to find that the study of modern Greek is receiving more and more attention in Britain. Readers in Greek are now appointed at our old Universities, and the addition of teachers of that language is meditated at some of our new Universities. What is more, modern Greek is now claimed as an indispensable aid to the student of classical and of Hellenistic Greek; for instance, the numerous names of plants, fishes, and animals, which were set down vaguely as referring to some plant or creature unknown, have been largely identified by modern Greek scholars conversant with the language as spoken in the modern Greek world. Travellers in Greece, fresh from their studies in Thucydides and Homer, may have asked in vain for water or for their way to a house, had they used the classical terms. Finding that the modern names for 'house' and 'water' are respectively *spiti* and *nero*, they will have been inclined to assume that these words are mere barbarisms introduced by foreigners into the language. As a matter of fact, *spiti* is now seen to be one of a whole group of modern words which are assumed by scholars to have existed in the ancient vocabulary—viz., Latin loan-words surviving in modern Greek; another of these is *skoutella* (scutella), a plate. Modern Greek *nero*, or *neron*, 'water,' is now known to be a contracted form of *nearon* 'fresh,' and the word meaning 'fresh water' is attested by a late Greek school book. These facts, and the importance to scholars in other ways of a knowledge of modern Greek, have been impressed upon us by Professor Thumb of Strassburg, in a lecture delivered at Manchester, and fortunately printed at full length in the current number of the *Classical Quarterly*. The lecturer is the acknowledged authority throughout Europe for modern Greek, and he is constantly employed by the study of inscriptions and of papyri to obtain certainty as to the past history of the language which he has made his special study in its three thousand years of development.

Greece has not even yet arrived at a set form of literary speech. The traditional literary speech was based on the assumption that it was possible and desirable to recast the modern language into a form as nearly classical as possible; and classical scholars of thirty years ago used to testify their great gratification at discovering that M. Tricoupis and his contemporaries spoke and wrote in an idiom

which resembled their own school Greek, but was perhaps a little more bombastic. The young Greeks are totally opposed to this process of 'archæomania' as they call it, and aim at creating a new language of literature, which shall agree with the living popular language and draw its power from it. This language will be understood and appreciated by the speakers of all the different Greek dialects, and will no doubt act as a conservative tendency in arresting the centrifugal tendency of dialects in the absence of a standard language. 'The study of this process,' says Professor Thumb, 'teaches us not merely how a new literary form of speech arises, but also what psychological factors, national or individual, prevent or promote such process. It enables us to realize what difficulties met the great Dante in his efforts to elevate the *lingua volgaris* to the literary rank of Latin, and why the language of the great reformer Luther was so long in winning its victory over German dialects of north and south.' The earnestness with which this aim is being pursued in modern Greece may be judged by the fact that this literary question has within our own memories incited the party of reform to political revolution not unaccompanied by actual bloodshed. It is easy to imagine the readiness of the inhabitants of a nation proud of their language to sacrifice their lives rather than give up their language; but it is not so easy to imagine the keenness of a literary class to let the red blood flow rather than maintain a literary language which fails to represent the national needs.

The history of the Greek language is very important as an aid to the study of philology, teaching as it does that dialects may fade or be absorbed in a general standard language, and that from this, in their turn, quite new dialects may be formed. Scholars familiar with the dialects of ancient Greece must not expect their knowledge of these dialects to be of the slightest use for the study of the dialects of modern Greece. The fact must be grasped that, based on Attic, Hellenistic Greek united the whole Hellenic world by the bond of a common spoken and written language which finally superseded the old dialects. Modern Greek, then, is a descendant of this Hellenic common speech, which is known as the *koinê*. From this universal Greek language, which had probably begun to form in the time of the Roman Empire, rose the different Greek dialects of the present day, of which no less than eight, with well-marked distinctions, are noted by scholars at the present day. The grouping of the ancient dialects has no relation to that of the modern dialects. It is important that this fact should be grasped by students of modern Greek, as much misplaced ingenuity was shown by students of modern Greek but a few years ago, in their attempt to prove that the language was a descendant of the combined Æolic and Doric dialects, and that this was proved by many forms of words in the existing language. The present conclusion of scholars like Professor Thumb and his colleagues is that in their general characteristics Hellenistic and modern Greek are a natural development of Attic Greek, and modern Greek is not, as the theory was, the continuation of a Hellenistic single dialect, nor of a Hellenistic jargon—*i.e.*, of a speech which might be compared with Pigeon-English or the Greek of the so-called Levantines.

H. A. STRONG.

NOTE ON 'GALEA,' 'GALLERY,' 'BERTH.'

THE philological dictionaries state that the origin of these words is unknown. Sharpe, however, in his *History of Egypt*, vol. ii., p. 47, says that the Alexandrian

ships which fought with Cæsar's were constructed so that the steersman stood on deck under shelter of a small hut open in front, and in Cleopatra's vessels this was roofed with a covering in the shape of an elephant's head, in imitation of the elephant-shaped helmet peculiar to the Egyptian Queens, as shown on their coins. From this helmet-shaped covering for the steersman, the steering part of the vessel has been called *the helm*, and from its Latin name *galea* the vessel itself has been called a galley. The word *helm* is, according to Skeat, allied to *haulm*, from the likeness of a stalk to a handle ; Zimbaldi's dictionary states that a Spartan form for ship is *kalaria*, itself connected with κᾶλον, wood, and he would connect the word *galley*, modern Greek γαλέα, with this. Hesychius, however, cites a word γαλλαρίας as meaning a kind of fish ; and as we know that the ancients sometimes called their ships by the names of fishes, it seems possible that this may be the origin of the word *galley*. *Gallery* seems to mean a corridor resembling a ship : *galleria*, from *galèra*.

The word *berth* is, singularly enough, connected by Skeat with *birth*. Surely the most natural derivation of the word is from the Celtic word *barth*, itself a mutation of *parth* = *pars*, a side or direction. Thus the Cornish dictionary gives '*a barth awartha* = on the higher side.' A safe berth was a place on the safe or calm side of the ship.

LA MÉTHODE POSITIVE.

[*La Méthode Positive dans l'Enseignement primaire et secondaire*. Leçons faites à l'École des Hautes Études sociales par MM. Berthonneau, Bianconi, H. Bourgin, E. Brucker, F. Brunot, Delobel, Rudler, H. Weill. Lib. F. Alcan. In-8°. Vol. iv. 280 pp. 1913.]

Ces leçons de pédagogie appliquée aux diverses matières enseignées à l'école primaire ou au lycée 'ont eu pour objet,' dit M. Alf. Croiset dans l'avant-propos, 'de définir l'esprit et les méthodes de ce que leurs auteurs appellent "l'humanisme positif"—c'est-à-dire, une forme de culture qui, sans rien sacrifier de l'idéal traditionnel de beauté littéraire et morale nécessaire à toute véritable éducation, se propose de donner pour point d'appui à cet idéal une connaissance de plus en plus précise et solide du réel, réclamée par toutes les tendances de l'esprit scientifique moderne.'

Nous n'en examinerons ici que les trois qui traitent de la grammaire, de la littérature française, et des langues vivantes.

1. GRAMMAIRE.—On connaît le petit volume intitulé *L'Enseignement de la Langue française, ce qu'il est, ce qu'il devrait être, dans l'Enseignement primaire*, publié en 1909.* L'auteur, M. F. BRUNOT, sollicité d'expliquer en une conférence en quoi consiste la Méthode positive en grammaire, a tiré parti de son petit traité de Méthodologie ; il ne s'est pas véritablement répété.

L'enseignement de la grammaire est l'objet d'une répulsion universelle de la part des élèves. Pourquoi ? *Machinisme* (listes de formes à copier ou à apprendre par cœur), *abstraction* (dans les dénominations, définitions, classifications, souvent oiseuses ou inexactes), *culte coûteux et malfaisant de l'orthographe* (coûteux, parce que sur 4 heures d'enseignement du français 2 ou 2½ se passent à apprendre l'orthographe ; malfaisant, parce qu'il fausse l'enseignement grammatical†), tels

* *Cours de Méthodologie professé à la Faculté des Lettres de Paris*, 1908-1909. Lib. Arm. Colin. In 1 vol. Fr. 2.

† Ex. : *Les Gautier* (la famille Gautier) est un pluriel réel, senti comme tel, mais on enseigne que les noms propres n'ont pas de pluriel, puisque l's ne s'écrit pas. Autre exemple : de *je romps*

sont ses vices traditionnels, en France, du moins. Les grammaires françaises en usage à l'étranger—ajouterons-nous—ne sont pas toutes impeccables à ces égards....

Comment substituer à ces conventions *la vérité grammaticale ?*

1er exemple : la formation du futur. Dire que *aimerai* s'obtient en ajoutant *ai* à l'infinitif *aimer*, c'est donner une fausse règle, toute apparente : *aimer* + *ai* fait *aiméai* ou *aimérai*, non pas *aimerai ;* c'est, d'autre part, se condamner à présenter comme exceptions toutes formes de futur différentes. Il y aurait quelque chose de gagné pour la grammaire et pour l'éducation générale si l'on disait : Il y a trois espèces de futurs dans notre langue : 1° de vieilles formes contractes qui ne s'expliquent que par le latin : *mourrai, verrai* (et nos étudiants anglais d'Université en étudieront la formation en 2e ou 3e année, devenus maîtres à leur tour, ils épargneront aux élèves des écoles ces explications de grammaire historique). 2° des futurs formés de l'infinitif : *finirai, rendrai.* 3° des futurs modernes formés du présent de l'indicatif, auquel on ajoute *r* de l'infinitif, puis la terminaison. Ces derniers appartiennent à la conjugaison en *e*, que suivent 99 pour 100 des anciens verbes et tous les nouveaux que l'on forme ; la réalité est respectée, les prétendues exceptions : *je sèmerai, je jetterai,* disparaissent et les faits, au lieu de se heurter dans une mêlée chaotique et contradictoire, apparaissent dans un ordre qui est en même temps historique et pédagogique.

Objection : la règle, présentée ainsi comme un accident historique, perdra de son autorité ? Non. Un enfant peut arriver à comprendre que l'on parle pour se comprendre, et 'qu'on se comprend d'autant plus aisément que le langage—cet instrument d'échange—est plus clair, mieux connu, et plus respecté de ceux qui s'en servent.' Le dogme grammatical est aboli ; la soumission à l'usage régulateur—fait social—constitue une discipline suffisante.

2e exemple, pour montrer qu'il faut partir des faits vivants. Règle traditionnelle : on forme le féminin d'un adjectif en ajoutant un *e* muet . . . Mauvaise règle ! L'enfant est stupéfié de constater qu'un *e* ajouté à *fort, grand, gros* (*for, gran, gro*), produit une nouvelle consonne *t, d, s.* Le parti sage est de commencer par le féminin ; l'élève passera ensuite au masculin, et retiendra aisément que si la consonne du féminin ne s'y entend plus, elle continue de s'écrire.

Il faut que l'enfant prenne conscience de son langage, observe ce qu'il fait en parlant. Il fournit la matière, il collabore aussi à l'effort. Je lui soumets un exemple ; je lui en fais trouver un autre, puis dix autres, et quand il a constaté qu'ils sont tous pareils, je conclus : 'Tu vois, dans chacun de ces cas j'ai employé le pluriel. Eh bien ! c'est que je ne pouvais faire autrement. Chaque fois que le nom sujet est au pluriel, le verbe est au pluriel. Le fait, de particulier, devient général, c'est la règle.' Ainsi se substitue à une méthode déductive, fondée sur des définitions dont il ne peut être fait aucun usage, cette méthode objective, toute d'observation, qui est la méthode de la science même, plus longue que l'ancienne—oui, mais plus féconde, parce qu'elle fait travailler l'esprit.

3e exemple, sur les inconvénients de l'analyse, grammaticale ou logique, dont les petits Français et Françaises ont été saturés pendant tant de générations. Dans *prendre garde*, si l'on enseigne que *garde* est le complément de *prendre*, comment l'enfant comprendra-t-il clairement l'expression *prendre garde au chien ?* 'Ce qu'il faut éveiller en lui, ce n'est pas le sentiment que *prendre* et *garde* sont deux

(=*ron*) à *nous rompons*, il y a changement de radical, mais on enseigne que le radical est le même, de par la présence sur le papier, et sur le papier seulement, du *p* à toutes les personnes.

mots, c'est, au contraire, le sentiment que ce n'est plus qu'un mot, une sorte de verbe composé dont le complément est *le chien.*'

'*Elle lui résistait; il l'a assassinée.*' Sont-ce deux propositions véritablement indépendantes?—Non; l'élève devra reconnaître qu'elles sont aussi fortement liées que s'il y avait une conjonction.

4e exemple, sur l'inconvénient de partir des formes grammaticales des temps au lieu de partir des choses à exprimer. Si vous partez de l'imparfait, vous serez obligé d'énumérer vingt emplois différents; l'enfant est comme perdu dans cette multiplicité. Faites l'inverse; enseignez à l'enfant à affirmer, par exemple, d'une façon moins brutale, plus réservée. Vous lui ferez dire, au lieu de 'le voleur est un tel,' 'le voleur est peut-être, serait un tel'; vous lui rappelerez les formules: je venais vous demander, je voudrais vous demander, et dix autres tours. Enseignez-lui à exprimer des suppositions en français; il ne sera pas borné aux 'propositions suppositives' de l'ancienne grammaire. Vous lui mettrez sous les yeux ces constructions-ci: (*a*) *au cas où vous en douteriez, consultez un livre;* (*b*) *un homme qui en douterait n'aurait qu'à consulter un livre;* (*c*) *à vous entendre, il y en aurait tant que cela;* (*d*) *faites-lui une concession, il vous en demandera une autre;* (*e*) *vous lui faites une proposition, immédiatement il vous demande autre chose;* (*f*) *abandonnée à elle-même, l'armée était perdue,* etc. Généralisez cette méthode, et l'enfant aura finalement à sa disposition un catalogue de moyens méthodiques à sa disposition; elle n'est pas exclusivement propre à l'enseignement du français en France, mais à celle de la langue maternelle et de toute langue étrangère en tout pays.

5e exemple, sur des dénominations inexactes. 'C'est trop facile de prendre *aime* et de le mettre au présent passif, *je suis aimé,* puis de conclure tranquillement: présent actif, *j'aime;* présent passif, *je suis aimé.* Changez un peu de verbe. . . . Est-ce que "*la maison est vendue*" est un présent passif?' Non. Pour exprimer le présent, il faut dire, '*la maison se vend aujourd'hui*'; ou, '*on vend la maison aujourd'hui.*' Il semblerait qu'avec ce verbe-là le passif ne peut pas exprimer le présent. Cependant changez le contexte: '*En France les maisons sont vendues par le ministère des notaires.*' Nous retrouvons là le présent passif. Par cet exemple, comme par les précédents, on se rend compte une fois de plus qu'il vaut mieux partir des choses à exprimer que des formes grammaticales des temps.

M. Brunot traite incidemment, dans cette leçon consacrée à la grammaire, de l'enseignement du vocabulaire, de la nécessité de lier le mot et la chose, de l'avantage de commencer par la chose dans la plupart des cas, car 'savoir des mots, ce n'est rien; ce qui importe, c'est de les posséder comme signes clairs d'idées parfaitement déterminées.'

2. Langues Vivantes.—M. Delobel s'est chargé de définir les applications de la même méthode à l'enseignement des langues étrangères, matière où la pédagogie s'est dégagée plus tôt qu'ailleurs de la routine traditionnelle. Il n'est pas besoin de s'étendre sur les trois principes qui guident les maîtres depuis la réforme de 1902—*partir du son et non de la lettre, partir de la chose et non du mot, partir de l'exemple et non de la règle,* et qui conduisent aux trois conséquences: (*a*) Le savoir de l'élève n'est pas livresque; ce qu'il sait, il le possède effectivement pour l'avoir appris par l'audition, pour s'en être servi dans de multiples exercices oraux. (*b*) Ce savoir n'est pas machinal; au lieu de substituer des mots à d'autres mots l'enfant s'est habitué à voir ce que les mots représentent. On sait sur ce point, par les efforts de MM. Weil et Chénin, quels services peuvent rendre, dans d'autres matières comme dans celle-ci, pour la discipline générale

de l'esprit, la vue directe des choses, et l'enseignement par l'image. (*c*) La grammaire, trop prédominante sous sa forme abstraite et logique avant la réforme, *trop négligée ensuite*, par une sorte de réaction naturelle, *immédiatement après la réforme*, reprend sa place légitime à côté, ou mieux au dedans, de l'étude du vocabulaire. Elle n'est plus une science (de nomenclature) à part, elle est le recueil des formes nécessaires à l'expression de la pensée. Ici encore M. Delobel rejoint M. Brunot. On n'enseigne pas les formes grammaticales d'après leur ordre traditionnel—article, nom, adjectif, verbe—mais d'après leur degré d'importance : nom et verbe d'abord ; dans le verbe, *les personnes* (1e, 3e, puis 2e) avant *les temps ;* dans la déclinaison allemande, par exemple, l'accusatif objet de l'action, puis le datif—*ich bringe dem Lehrer mein Buch ;* ainsi sont exercées du même coup les formes du nom et les formes du verbe, chaque forme nouvelle n'étant introduite que pour les besoins de l'expression. Que le maître 'fasse confronter à l'élève les formes du même mot, employé dans des fonctions différentes, et la distinction du nominatif et de l'accusatif apparaîtra clairement.'—Va-t-on procéder aussi lentement pour tout ce qui reste à apprendre? Le temps fera vite défaut!—A tel ou tel moment le maître interviendra, 'précipitera la cristallisation de la règle'; choisir ce moment approprié, c'est affaire à la clairvoyance, à l'adresse du maître. L'application de la méthode n'est pas mécanique ; mais dans tous les cas l'élève aura *appliqué* la règle avant de la *connaître ;* il la déduira de ses propres observations : observer, comparer, réfléchir, sont les éléments éducatifs d'un enseignement résolument pratique dès les rudiments.

En 6e et 5e (de 10 ou 11 à 12 ou 13 ans), on nomme et décrit les choses, on exprime les actes ; en 4e et 3e on s'exerce à noter un sentiment, à définir un caractère, à porter un jugement sur la valeur d'une action.

En 6e et 5e, le livre n'était qu'un aide-mémoire ; à partir de la 4e, il devient le guide de la classe. La lecture expliquée est le centre de l'enseignement ; mais le contenu du texte à expliquer est toujours exposé de vive voix, en langue étrangère, avant que les livres soient ouverts.—Use-t-on de traduction?—Oui, comme moyen de contrôle, pour obtenir que l'élève ne se contente pas de comprendre en gros, pour lui faire rendre compte du mouvement de la phrase.

La rédaction libre est réservée à la 2e et à la 1e ; mais on s'y sera préparé dès la 4e et la 3e par des exercices. Par exemple, en 4e, groupement de synonymes (noms, adjectifs, verbes) autour d'une notion et d'un objet concret, et à l'occasion de métaphores connexes. En 3e, groupement similaire, dans des matières plus délicates (autour des *idées de volonté*, de lieu, de temps, but, concession, etc.), où on laissera à l'élève le plaisir de trouver les rapprochements, les explications, les exemples ; à la fin de la 3e, les élèves ont enrichi leur vocabulaire, grâce aux procédés d'analogie et d'association des idées, et par les procédés d'observation et d'analyse ils ont étudié la phrase.

En 2e et en 1e, l'étude du vocabulaire comprendra en outre la formation des mots, l'étude de la grammaire, une vue générale de la langue (changements de vocalisme dans les verbes, l'apophonie dans la grammaire des langues germaniques, synthèse des emplois d'un cas ou d'un temps) ; celle des chefs-d'œuvre de la littérature complétera, organisera les notions éparses acquises au cours des années précédentes sur le peuple, dont on apprend la langue, ses mœurs, son caractère (par exemple, pour les élèves d'allemand, la maison allemande, l'explication psychologique de mots comme *gemüthlich*, *Sehnsucht*, et constructions comme *Es ruft aus den Tiefen*).

La traduction prend alors une place plus large ; elle devra mettre au point et condenser toutes les explications orales préalables.

Quelle progression suivre pour les exercices de rédaction libre ? M. Delobel propose celle-ci : Reproduire de mémoire une anecdote racontée par le professeur, mettre sous forme de dialogue un texte lu, résumer une nouvelle expliquée en classe, dégager les principales idées d'une poésie, en déterminer le plan. Quand les élèves seront enfin en état de traiter librement un sujet donné, on fera d'abord porter la composition sur des matières vues en classe.

D'un bout à l'autre, de la 6e à la 1e, on aura suivi la marche même de la méthode inductive, celle qui tend de plus en plus à régler nos divers enseignements, et les maîtres de langues vivantes auront collaboré autant que n'importe lesquels de leurs collègues à l'œuvre commune d'éducation.

3. Le programme d'application de la méthode positive dans l'enseignement de la littérature, tel que M. G. Rudler le propose, est plus vaste qu'aucun des précédents. Il n'est pas de réalisation aisée dans la classe de tous les jours, tant que ' les matières à voir dans un temps donné ' resteront aussi strictement fixées et réparties qu'elles le sont aujourd'hui. ' Je demande '—ce sont les derniers mots de la leçon de M. G. Rudler—' que nous soyons des professeurs de vie avant d'être des professeurs de littérature, et pour l'être mieux.'

' La lecture littéraire doit toujours venir après une leçon de choses, une conquête d'expérience et de vie.'

' Toute pensée valable naît du contact des choses ; nous restons résolument sensualistes, et croyons qu'il n'entre rien dans l'intelligence que par la porte des sens.'

Exemple : Pour comprendre et sentir le sonnet de Ronsard sur la rose, il faudra que les élèves aient apporté en classe des roses, qu'ils en aient étudié la ligne, la couleur, qu'ils se soient enrichis, en face d'elles, de sensations, et de sentiments. On tirera de ces exercices d'observation un sujet de devoir, puis, et seulement alors, on lira et expliquera en classe les vers du poète. Le texte est le point d'arrivée ; c'est la meilleure méthode.

Le texte peut être pris comme point de départ ; il s'agira alors de *réaliser* le texte par l'application forte et précise des sens et de l'imagination : évocation des couleurs, évocation des lignes. (On se reportera pour plus amples renseignements aux livres de lecture publiés par MM. G. Rudler et Berthonneau : *Le Français, par l'Observation sensible, par l'Observation réfléchie, par la Raison et l'Art.*)

Même pour les textes d'idées on peut faire appel à l'expérience et à la vie présentes. Avant d'aborder dans le texte de Montesquieu la théorie du gouvernement républicain, ' nous essaierons de créer chez nos élèves, par la République actuelle, le sentiment de ce qu'est la République.' Autre exemple : ' Nous défions de comprendre les 150 premiers vers de *Lucrèce*, la position des arguments, l'enchaînement des idées, si l'on n'a pas traversé les luttes de la libre pensée française . . ; on se rendra compte des erreurs d'interprétation que peut commettre un latiniste excellent, mais purement latiniste, anglais et traditionaliste, en parcourant les notes de l'édition Munro.'

Le moment venu d'aborder le texte, ' l'élève ou l'étudiant devront repasser par les chemins qui ont conduit Montesquieu à sa pensée définitive,' suivre ' de la source au confluent, les courants antiques, le courant anglais, le courant réfugié, et le courant proprement français.' Il faut pour cela des éditions bien faites, qui présentent les résultats des recherches de l'érudition ; l'explication positive autrement resterait incomplète.

Enfin, l'image, sous toutes ses formes, les visites aux musées réaliseront aux yeux les caractères concrets des époques disparues ; la vie et la littérature en seront mieux comprises.

Les recueils systématiques, indispensables à la méthode positive, devraient présenter les textes répartis : 1°, par organes des sens ; 2°, par saisons et par mois ; 3°, par régions ; 4°, par fragments d'expérience et de vie.

Une telle méthode a l'avantage de nous faire goûter dans l'art l'intensité de vie qu'il exprime, revivre ce qu'a vécu l'artiste, de nous apprendre à faire de la vie, nous-mêmes, pour nous-mêmes, une inépuisable matière d'art.

Elle a sa limitation, mais de cette limitation M. G. Rudler ne nous dit rien. Elle devait être, et a été, le sujet d'une discussion ultérieure, dont le compte-rendu a paru, non pas dans le volume que j'analyse, mais dans la *Revue Universitaire* (15 juin, 1912). Les contradicteurs de M. Rudler y ont insisté sur l'excessive dépense de temps qu'exigeraient ces leçons de choses préparatoires. Il est bien certain que ces exercices méthodiques d'observation par les sens ne peuvent pas se représenter souvent au cours d'une année scolaire ; d'autre part, ici ou là les parents protesteront contre une méthode si contraire aux habitudes et idées reçues. Enfin, certains jugent que même pour des textes de sensations—par exemple, des pages de description exotique—la lecture directe, sans préparation spéciale, peut avoir sur les élèves 'une prise certaine.'

On conçoit néanmoins tout ce que les élèves gagneront dans les classes d'anglais en Angleterre, dans les classes de français en France, etc., à ce que les maîtres de littérature poussent plus loin encore ce qu'ont déjà tenté, d'une façon forcément plus primitive dans les classes de 6e et de 5e, les maîtres de langues vivantes.

La part d'invention, de choix, de dosage des expériences du genre de celles que suggère M. Rudler, reste à la discrétion du maître ; être à la fois entreprenant et opportuniste rappelle à la majorité de nos collègues de France le problème de la quadrature du cercle. Je souhaite que nos collègues de l'enseignement secondaire en Angleterre se laissent tenter par ce programme positif, et qu'ils ne soient pas empêchés par trop de chaînes extérieures ou intérieures de mettre en pratique un peu de cet idéal. . . .

HENRI CHATELAIN.

CHRONIQUE FRANÇAISE.

UN ROMANCIER SOCIAL : PIERRE HAMP.

LES romans exacts sur la classe ouvrière et la vie populaire sont rares. Il semble que les écrivains redoutent de tenir leur regard fixé sur les foules sombres, sur les hommes du labeur obscur ; et c'est ceux-là pourtant qui supportent tout le reste, et notre civilisation est de plus en plus déterminée par les nécessités économiques et secouée par les révolutions du monde ouvrier. L'art doit-il être uniquement une évasion de la réalité dans le rêve, une analyse des cas de conscience les plus rares, une peinture des milieux brillants ou des civilisations exotiques ? Un grand art n'est-il pas possible avec les seuls éléments du travail, et de même que les civilisations abolies ont chanté leurs activités essentielles, la guerre avec Homère et la terre avec Virgile, les hommes du temps industriel et de l'âge de l'acier ne trouveront-ils pas des poètes qui 'chantent' le Travail ?

Zola, en France, avait porté dans le roman, avec sa puissance de grand poète épique, le peuple des mines, le pays des cheminées, des fumées et des suies, la grève et l'émeute, l'usine et sa vie monstrueuse, les grands mouvements et l'âme simple et violente des foules. Mais Zola malgré tout était un bourgeois qui voyait le monde du travail du dehors, et par son aspect pittoresque.

Pierre Hamp à entrepris, dans une suite de romans, de raconter 'la Peine des Hommes.' Lui-même a été ouvrier dès l'âge de treize ans et pendant vingt-cinq ans il pratiqua les métiers

qu'il décrit maintenant, ou bien il les vit de près et, pourrait-on dire, de l'intérieur. Ses romans, sans atténuations et sans déclamation, nous mettent dès la première page en contact avec la réalité. Romans vigoureux et rudes d'où l'amour est banni et tout intérêt adventice : intrigue ingénieuse, aventures extraordinaires, riches descriptions. Tout l'intérêt n'est que dans le fidèle récit, dépouillé et sobre, du labeur humain, et le tragique se dégage de lui-même à mesure que se découvrent à nous les efforts, les douleurs, le désespoir de tant d'existences humaines, la dureté implacable des lois économiques, la variété des drames du travail.

Pierre Hamp décrivit ainsi dans 'Marée Fraîche et Vin de Champagne' les métiers de la mer et les métiers du vin, tout ce que représente de labeur, de souffrance et de misère d'homme, le filet de sole à la table d'un grand restaurant parisien et la bouteille de champagne dont finissent de s'enivrer trois gentlemen d'un club chic de Londres. Dans le *Rail* il a raconté les métiers de la voie ferrée.

Le dernier livre de Hamp* est le récit d'une enquête dans les milieux ouvriers de Lille. Plus clair de forme, mieux composé peut-être que le précédent, il raconte en une forme condensée et impressive la vie de l'ouvrier, l'usine et le taudis, l'insouciance et la misère, l'alcool meurtrier, les plaisirs brutaux et cruels, l'existence bestiale, la philantropie et la religion complices, la sociologie des savants menteuse, leurs enquêtes trompeuses et outrageant la misère qu'elles étudient pour la mettre en chiffres et en statistiques. Sombre récit où gronde une révolte contenue, révolte qui pourtant ne trouble pas le regard clair de l'enquêteur et n'empêche pas le tableau d'être d'une exactitude terrible et accusatrice.

Notes Brèves sur Quelques Livres.

Un des livres qui ont été le plus justement remarqués ces derniers mois ; plein d'idées, d'une forme originale qui tient à la fois du roman et du théâtre, robuste et entraînant, ce livre† très long (son auteur est jeune) se lit d'une haleine, car c'est un livre sincère, un livre de foi et le livre d'un homme. *Jean Barois* est le drame de l'athée qui se sépare avec douleur des croyances de son enfance, qui doit briser, pour se libérer, les liens qui le lient à sa femme et à sa fille et après une vie de combat, affaibli, vieilli, effrayé de sa solitude, est repris peu à peu par la religion qu'il avait combattue ; c'est aussi le drame de la génération qui fit l'Affaire Dreyfus et ne se reconnaît pas dans la jeunesse catholique et traditionnaliste qui tient pour un jour le haut du pavé ; ce veut être enfin le drame de la conscience religieuse actuelle, souffrante et cruellement partagée.

* * * * *

On peut rapprocher ces deux romans* qui ont de communes qualités de sentiment et de délicatesse, une forme simple et pure, une inspiration 'spiritualiste.'

Le premier est l'histoire d'une vieille fille : Marie de Mireuil n'est pas du type des vieilles filles par pauvreté de vie et sécheresse de cœur ; au contraire, un cœur débordant et enflammé à croire aux beaux rêves d'une imagination trop vive, le don qu'elle a de créer de la vie autour d'elle, un je ne sais quoi de spontané et de jaillissant, une sentimentalité rieuse et naïve, et une foi en la vie dont rien ne brise l'élan optimiste, une bonté courageuse, une impossibilité à se plier aux conditions mesquines d'un étroit bonheur bourgeois, tout cela lui fait manquer sa vie ; elle passe pour une folle, une illusionnée et de chute en chute, abandonnée peu à peu par tous, mais toujours bonne et se reprenant à la vie en donnant son cœur sans compter autour d'elle, elle en arrive à l'extrême dénuement : en apparence seulement ! sa vie rétrécie en surface s'approfondit, de toute sa confiance elle s'est jetée vers Dieu, sa vieillesse s'achève dans une calme et pure lumière.

'Le Retour dans la Nuit,' est le récit, émouvant souvent, d'un enfant rêveur et de faible santé qui vit entre son père, professeur sévère et triste, et une vieille bonne ; sa mère dont on ne parle jamais est morte, croit-il. Le portrait d'une femme dans un médaillon, quelques paroles entendues agitent vaguement d'abord la sensibilité aiguë et tendre de l'enfant ; puis il apprend le triste secret qui a brisé la vie de son père et l'a enfermé dans ce silence stoïque et glacé : sa mère est partie un jour, elle n'est pas morte. L'enfant, le jeune homme maintenant, perd la vue ; il faut ce coup suprême pour ouvrir au pardon le cœur cruellement blessé du père : il vaincra son orgueil blessé, il écrira à la disparue ; c'est 'le retour dans la nuit.'

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* *L'Enquête*, par Pierre Hamp, un vol. de 173 pages ; 3.50 f. *Nouvelle Revue Française* Ed. 35 et 37, rue Madame, Paris. Les deux volumes précédents de la série *la Peine des Hommes*, *le Rail*, et *Marée fraîche*, *Vin de Champagne* ont été édités aussi par *la Nouvelle Revue Française*.

† *Jean Barois*, par Roger Martin du Gard. Un vol. de 514 pages ; 3.50 f. *Nouvelle Revue Française* Ed.

* *Marie de Mireuil*, par J. Bouzinac Cambon. Un vol. de 310 pages ; 3.50 f. Bernard Grasset Ed., 61, rue des Saints-Pères, 61. *Le Retour dans la nuit*, par Martial Piéchaud. Un vol. de 340 pages ; 3.50 f. Bernard Grasset Ed.

'L'Ephèbe, roman achéen,'* dit M. G. Polti ; il imagine son roman traduit librement d'un papyrus où le roi achéen Poltys, dont parlent Apollodore et Plutarque, narre les aventures étonnantes de sa vie. Ce roman épique groupe autour du personnage de Bellérophon toute la légende grecque des temps héroïques, antérieurs à l'expédition des Argonautes, l'explique, l'unifie et la relie aux 'légendes' des autres peuples, 'selon de très rigoureux synchronismes' affirme M. Polti qui résume son récit en d'ingénieux tableaux synchroniques. L'effort est grand sans doute ; mais on est effrayé, devant de semblables livres, d'avoir 'fait du grec' pendant tant d'années pour aboutir à une si entière ignorance.

Le roman archéologique de M. Claude Gayet† est plus accessible aux profanes. M. Gayet depuis dix - huit ans et presque sans secours officiels poursuit avec passion l'exploration des ruines de la ville égyptienne d'Antinoé. L'empereur Hadrien, en 140 de notre ère, fit élever la ville magnifique, y établit des colléges de prêtres et institua le culte d'Antinoüs, son esclave favori, qu'il déifia et érigea au rang de nouvel Osiris. Antinoé devint rapidement une grande cité de luxe, de pélérinage et de volupté. Les sectes gnostiques chrétiennes y prospérèrent, le sang des martyrs arrosa son sol. M. Gayet a imaginé de faire revivre cet âge passionnant et troublé où les croyances chrétiennes, les rêveries gnostiques disputaient les âmes au culte somptueux de l'Osiris-Antinoüs et aux initiations asiatiques. Il est difficile qu'un roman de cette sorte ne soit pas comme éteint par la splendeur de 'Salammbô'; mais le roman vaut surtout par la connaissance parfaite que l'auteur a de l'époque, la sûreté de la documentation et l'étrangeté pittoresque des détails.

P. CHAVANNES.

TRIP TO PARIS, 1914.

A PARTY of members of the Salford Modern Language Circle and students, accompanied by the Principal, Dr. Prentice, have just returned from a most enjoyable holiday in Paris.

Having only ten days at their disposal, a carefully-thought-out programme had been arranged, to give as complete an idea as possible of French life, manners, and institutions.

All the members of the party were of such an age as to be well able to form a reasoned judgment of the things seen, and to compare English and French customs.

Leaving Manchester on Friday, the 29th ult., the party spent the night in London, and crossed on the following day to Boulogne.

Here they were met by M. le Professeur Varlet, who very kindly showed them round the town. It is interesting to compare the old with the new town, and as one walks within the fortifications one realises the important strategical position which made Boulogne such an important place in past times.

The new town is laid out as a fashionable watering-place.

The party entrained for Paris in the evening, pleased with their first impressions of France, and touched by French cordiality as exemplified by M. Varlet. Throughout the trip the spontaneous kindness of all the French friends whom the party met was most noticeable. Everywhere the members were welcomed most cordially, and the insular ideas entertained by some English tourists were entirely disproved.

For the purpose of gaining a complete idea of a purely French hotel, the party did not stay at any of the regular tourist establishments, but at the Hôtel Villedo, which is typical of the smaller Parisian hotels.

On Sunday a first impression of Paris was gained. Mr. Lourme very kindly came to the hotel to greet the party, and conducted them via the Palais Royal, Rue de Rivoli (which is one of the most beautiful and certainly the longest street in Paris), across the Place de la Concorde —the site of the guillotine—to the Madeleine.

Here they took an auto-bus along the Grands Boulevards to the Place de la Bastille. The site of the former prison is marked by a column. From here they proceeded to Vincennes, a suburb of Paris. By the kindness of M. le Directeur Delaplace the party was invited to lunch at the Institut Commercial—a large French boarding-school. Not only was the meal most enjoyable, but also interesting, as giving an idea of French family life. In addition the members of the party were enabled to gain an insight into the French educational system. It was with feelings of regret that they were forced to leave this hospitable house in order to carry out the rest of the day's programme. This included a visit to the

* *L'Ephèbe*, roman achéen, par Georges Polti. Un vol. de 265 pages. Eug. Figuière Ed. 7, rue Corneille, Paris.

† *Ce que racontent les momies d'Antinoë.*
Le Roman de Claude d'Antioche, par Albert Gayet. Un vol. de 309 pages; 3.50 f. Ed. Plon, 8, rue Garanciére—6e, Paris.

cemetery of Père Lachaise, in which lie the remains of men famous in all branches of French history. One cannot help being impressed by the magnificent monument 'To the Dead' which faces the entrance. This beautiful allegory, representing the young couple on the threshold of Life, and the old couple who, having passed Death, have reached immortality, inspires noble thoughts and engenders high ideals.

The next place visited was the pretty park of the Buttes Chaumont, where—while listening to the strains of a military band—the members of the party obtained some idea of the manner in which the French middle class spends its leisure. This was enlarged by a visit to a local fête. The next item on the programme was a visit to the Church of the Sacré Cœur de Montmartre. Though of quite recent date, this edifice is impressive by its position, size, and magnificence. From the base of the church a good view of Paris may be obtained on a clear day.

On Monday an early start was made for Versailles. Here M. de Professeur Charcyre and some friends met the party. A visit to the Château under their guidance made the history of the Louis living and real. The magnificent pictures of the Galerie des Batailles gave a pictorial representation of the chief wars that made France famous, whilst the ceiling decorations of the magnificent Galerie des Glaces recalled the chief events of the reign of Louis XIV.

The park, designed by the famous Le Nôtre, and the Trianons with Le Hameau, were quite sufficient to occupy the afternoon. The evening was spent at the Comédie Française.

Tuesday was passed at Fontainebleau. The old castle, which owes its existence to François I., is chiefly reminiscent of Napoleon I. All the rooms are furnished in the Empire style, and give a good idea of the taste of that period. In the afternoon an excursion was made to the famous forest.

On Wednesday some members of the party visited the Salon, and then joined the others at the Luxembourg. M. Pichon very kindly showed them round, and they were greatly struck, both by the magnificent pieces of sculpture and the number of famous pictures. The Musée de Cluny, which was next visited, contains a large collection of furniture, china, glass, and carriages.

A visit to the manufacture of the Gobelin tapestry gave some idea as to the reason of its cost. The tapestry is made by hand, and one small piece takes two or three years to complete.

The Panthéon—famous as the resting-place of Rousseau, Voltaire, Hugo, Zola, Berthelot, and others, next occupied their attention.

By the kindness of M. le Professeur Legouis the party was shown completely over the Sorbonne—the University of Paris. They also had the interesting experience of listening to the oral examination for a doctor's degree.

In the evening some members of the party went to the Opéra Comique, and others attended a performance at the Grand Guignol—a theatre where pieces by modern authors are performed.

Thursday gave the party the opportunity of seeing the Paris markets. The morning was occupied in a visit to the Musée des Arts et Métiers, which was especially interesting to technical students.

Leaving the latter, the party wended its way to the Hôtel de Ville, which was gaily bedecked in honour of the visit of the Mayors.

Nôtre Dame next claimed its attention, and then visits to the Sainte Chapelle, the Palais de Justice, and the Conciergerie followed. This latter building is noteworthy as being the old State prison of the victims of the Revolution.

The following morning the party had the interesting experience of visiting the Bon Marché—a shop which might be compared with Selfridges'. Here they had the opportunity of seeing the manner in which the 7,000 assistants dine on the premises, and of examining the ingenious contrivance for the transmission of parcels from the various departments to the customers.

A short walk brought the students to the Tomb of Napoléon. Whatever one's opinion of his character and methods may be, one cannot help but be impressed by the severe magnificence of the simple marble tomb placed under an imposing dome. The very immensity of the chapel makes one feel the infinite smallness of the greatest human actions.

The afternoon was occupied with a walk along the Champs Élysées through the Bois de Boulogne to St. Cloud and Sévres, where the porcelain manufactory was visited.

The return journey was made by steamer, which passed close by the Trocadéro and the Eiffel Tower.

In the evening all the members of the party went to the Opera, and thoroughly enjoyed the splendid rendering of 'Samson and Delila,' and the ballet 'Les deux Pigeons.'

The last day in Paris was occupied in visiting the Jardin des Plantes, the Chambre des Députes, and the Louvre; M. Pleindoux, the General Superintendent, very kindly personally conducted the party round the gardens.

At the Chambre the students were able to form some idea of the present political position in

France. As M. Viviani had just failed to form a Cabinet, this visit was of especial interest.

In the Louvre—that home of artistic treasures—the members were especially interested in Venus de Milo and the recently returned Monna Lisa.

The evening was spent at the Gaiety Theatre, which concluded the series of visits paid to all the chief types of French theatres.

The journey home was accomplished without any untoward incidents, and the travellers reached Manchester filled with enthusiasm for the kindness of their neighbours and with admiration for many of their institutions. A. P.

FROM HERE AND THERE.

READERS of MODERN LANGUAGE TEACHING will be glad to have *in extenso* Mr. Cloudesley Brereton's speech, delivered last July, at the unveiling of the bust of Auguste Angellier at Boulogne. One critic spoke of it as a very happy speech, and *La France du Nord*, to which we are indebted for its publication, described it as 'puissant':

'Monsieur le Maire, Mesdames et Messieurs,—En prenant la parole dans une occasion aussi importante et aussi solennelle que celle de l'inauguration de ce buste de feu mon ami Auguste Angellier, la maladresse dont je vais faire preuve en maniant votre langue, je vous prie de me la pardonner d'avance en vertu des sentiments profonds de respect et d'admiration qui m'ont amené à entreprendre ce pélerinage pieux pour assister à la dédicace de ce monument grandiose, véritable résurrection en pierre de votre grand poète Boulonnais.

'Certes, malgré mon nom et ma nationalité britannique, je ne me sens pas tout à fait étranger dans ce pays voisin de la vieille Normandie que mes aïeux ont quittée à une époque un peu lointaine, il est vrai, c'est-à-dire à la suite de Guillaume le Conquérant, pour chercher fortune en Angleterre. Malheureusement à cause du séjour un peu prolongé qu'ils ont fait en Angleterre ils ont fini, hélas! par oublier le doux parler de leur pays d'origine, quoique j'aie tâché pour ma part à rester un peu en possession de notre idiôme d'autrefois.

'D'autres ont parlé et vous parleront encore en se plaçant au point de vue français, des talents si remarquables et si divers de l'illustre défunt. Quant à moi, je me bornerai à exprimer en quelques mots l'admiration extrême qu'a su inspirer Angellier à ceux de mes compatriotes qui ont eu le bonheur de le fréquenter ou de connaître son œuvre poétique.

'Foncièrement Français, avec toutes les qualités de sa race, il était quand même un peu des nôtres, de cœur au moins. Pour lui, Shakspeare, Tennyson, Burns, n'avaient pas de secrets. Quant à Burns, son œuvre magistrale sur ce dernier passe chez nous pour le meilleur livre qu'on ait consacré à la gloire du maître chanteur écossais. En effet Angellier a apporté à l'étude de notre littérature cette haute et vive intelligence, si essentiellement française qui, par sa profondeur et sa finesse, finit par se confondre avec la sympathie meme, puisque tout comprendre est tout aimer.

'Mais il n'est pas seulement le commentateur savant de nos auteurs, il en était également un des vulgarisateurs et des apôtres les plus ardents, les plus éclairés parmi cette remarquable Pléïade d'anglicisants: Beljame, Hovelaque, Legouis, Derocquigny, Koszul, dont la plupart sont heureusement encore en pleine vie et activitié. Avec eux il a remis en circulation notre littérature dans ce pays qui est depuis des siècles, pour ainsi dire, la Bourse intellectuelle de l'Europe. A vrai dire, Angellier a été chez vous un des grands courtiers de la pensée britannique et nous autres Anglais, nous lui en devons une vive, une éternelle reconnaissance.

'Je voudrais ajouter deux mots aussi sur cette partie de son œuvre qui me paraît plus durable encore que se monument en pierre que vous avez dressé en son honneur. Je veux dire cette longue et glorieuse série de poèmes intitulés "Dans la Lumière Antique" où, sans les imiter de trop près, il lutte si victorieusement avec les Anciens. Dans le "Dialogue de l'Orateur" il rivalise avec Juvénal, dans celui du "Potier de la Jeune Fille" avec Théocrite, mais dans celui de "L'Étrangère" il est sans rival, à moins que la profondeur et l'âpreté de sa pensée ne rapellent Lucrèce par certains endroits.

'Certes on pense parfois, en le lisant à André Chénier, mais à une oreille anglaise au moins, le rythme de leurs vers sonne bien distinct: le vers d'Angellier évoque chez moi plutôt les qualités de la sculpture, de la pure ligne, des bas-reliefs en bronze, de l'architecture Grecque ou Romaine. En un mot sa pensée dominait d'habitude ou plutôt réglait ses sentiments, ses émotions. C'était surtout un poète philosophe. Stoïcien dans la plupart de ses dialogues, il est passé vers la fin par des étapes insensibles, à un autre point de vue, celui de la Pitié Universelle dans cette

odyssée de la Douleur qui s'appelle le Luctus Matris.

'Je ne connais dans la Littérature rien de plus émouvant, de plus déchirant que la description de cette via Dolorosa qu'il a tracée en peignant l'angoisse d'une Niobé moderne disputant sa fille au Ciel implacable. Je peux seulement la comparer à cette lente et atroce agonie qu'il était destiné lui-même à subir plus tard. Dans ce poème il a sondé le fonds et le tréfonds du cœur humain, il a su déceler en nous ces sources intimes au centre même de notre être d'où jaillissent les immenses flots de cette Pitié que nous font seuls éprouver les plus grands écrivains, les demi-dieux de la terre, les Shakspeare, les Tolstoï, les Victor Hugo.

'En touchant ainsi au divin il s'est fait immortel, ou au moins en s'incorporant, pour ainsi dire, avec notre humanité commune, en se faisant chair de notre chair et âme de notre âme, il s'est assuré une destinée et une survivance aussi certaines et aussi durables que celles de la race humaine.'

⁂

From a recent examination paper :

Substitute the correct participle for the infinitive in brackets, and explain :

L'encre (f.) qu'il a [faire] jaillir.
La chatte qu'il a [laisser] jouer.
La chatte qu'il a [laisser] battre.
L'encre qu'il a [faire] faire.

The correspondent who sends the above asks: 'What *did* the examiner want?'

⁂

University of Liverpool. — Mr. W. E. Collinson has been appointed Professor of German as a successor to Professor Petsch. Mr. Collinson is a B.A. with First Class Honours in German, and an M.A. of the University of London. He has also taken the degree of Ph.D. in Heidelberg *summa cum laude*.

⁂

University of Manchester.—The degree of Doctor of Letters has been conferred upon Monsieur Albert Feuillerat, Professor of English Literature in the University of Rennes.

The Faulkner Fellowship in Arts, of the value of £100 per annum, has been awarded to Mr. Albert Rose, who gained a First Class and a Graduate Scholarship in the Honours School of French Language and Literature last year; the Ashburne Hall Travelling Scholarship and a Graduate Scholarship have been awarded to Miss Kathleen Lambley, First Class Honours in French Language and Literature (1914); a Graduate Scholarship to Miss Emily Pawson, First Class Honours in French Language and Literature (1914); and the Gilchrist Modern Language Studentship to Miss Lilian Klein, First Class Honours in French Language and Literature (1914).

Mr. Albert Farmer, Graduate Scholar and First Class Honours in French Language and Literature (1913), has been appointed 'lecteur' at the University of Toulouse, where he has been engaged in research work for the past year.

Mr. John Orr, M.A., L.-ès-L., Assistant Lecturer in French, has just completed a critical edition of the 'Œuvres' of Guiot de Provins for the University Press, and Mr. E. T. Griffiths, M.A., Assistant Lecturer in French, a critical edition of the poems of Jean de Lingendes, which will form part of the series issued by the Société des Textes Français Modernes.

⁂

Foreign ladies requiring to learn English will be received as paying guests, 25s. per week, with some tuition, by a lady B.A., London University, in Windsor. Apply F. T., care of Editor.

⁂

The present war has put a great strain on the French knowledge of the newspaper man. No journal except the *Times* seems to know the difference between *le moral* and *la morale;* while the *Daily Telegraph* gave the dignity of large capitals to the howler *Vive les Anglais!* The accent of Liége varies generally two or three times in a paragraph.

⁂

The University of Edinburgh has, we understand, made a clean sweep of all Germans on the staff. Dr. Schlapp has, however, been given the option of becoming naturalized. In connection with this step we draw attention to the letter signed 'H. A. Strong' in this issue. In making such changes the main point to consider is the efficiency of the study of the language. Nothing should be done which savours of reprisal or revenge, and there must be no injustice done.

⁂

The following passages, taken from the French author St. Victor, are interesting at the present time. The first characterizes Attila, and the second the Huns:

'Malgré ses conquêtes, ses exterminations, ses batailles, et l'effroyable bruit qu'il fit sur la terre, Attila ne s'élève pas à la vraie grandeur. Il n'y a que des cris dans sa renommée; son nom résonne vide de sens; son histoire rentre dans l'histoire naturelle des fléaux physiques. Il n'est pas plus humain qu'une tremblement de terre, qu'une éruption de volcan, qu'une typhon des mers de la Chine.'

'La guerre était leur élément et leur existence ; ils ne vivaient que de ses pillages ; l'extermination était leur travail ; ils allaient au carnage comme à la moisson. Leur cruauté toute bestiale ne s'assouvissait que de destruction ; après avoir dépouillé les branches, ils coupaient l'arbre ; ils incendiaient la ville après l'avoir saccagée.'

⁂

OXFORD.—Miss Margaret Shaw, of St. Hugh's College, has been elected to the Studentship awarded annually by the Gilchrist Trustees to an Oxford University woman-student. Miss Shaw obtained a First Class in Modern Languages (French) in 1913, and will continue her studies in Paris in order to fit herself for a post as a University teacher of French, especially French philology. The Home Students Gilchrist Scholarship has been awarded to Miss Dorothy Stock, formerly of the Edgbaston Church of England College for Girls.

⁂

LONDON.—Miss C. F. E. Spurgeon, University Professor of English at Bedford College, has gained the *Doctorat d'Université* with her thesis 'Chaucer, and the French Influence on his Work.'

Entrance scholarships to University College have been awarded as follows :

Andrews (Modern Languages and History), Elizabeth A. Francis, Reigate High School ; Campbell Clarke (English Language and Literature), Eric K. Ellis, Chester City and County School ; Rosa Morrison (English Language and Literature), Winifred E. Wilkinson, Hornsey County School ; West (English and English History), Mabel H. Herne, Southall County School.

Signor Oddenino has instituted a Scholarship of £30 a year, tenable at University College, for the encouragement of the study of Italian Language and Literature ; and a gold medal, to bear the name of his daughter, Jeannette Oddenino, to be awarded annually to the most distinguished student in the senior class in Italian at University College.

ROYAL HOLLOWAY COLLEGE. — Entrance Scholarships have been awarded to Miss A. E. M. Nock and Miss M. A. I. Gill, both of Portsmouth High School, for French and German, and Miss A. W. Graham (Barr's Hill Secondary School, Coventry), English, with credit for French.

Scholarships have been awarded, on the results of the Scholarship Examination held at the University in July, to students who have passed an Intermediate Examination or the First Examination for Medical Degrees, as follows :

Emily Margaret McDonald, Stroud Green and Hornsey High School and Bedford College, and Hilda Baldwin Strachan, Royal Holloway College, for French ; Alice Annie Scott, Skinners' Company's School and University College, for German ; Arundel del Rè, R. Liceo Michelangelo, Florence, and University College, for Italian ; Robert Wylie King, Brockley County School and East London College, for English.

⁂

From the 'Morning Post,' July 9.

Vive l'Entente Cordiale has been the predominant note in the concluding part of the Victor Hugo fêtes at Guernsey. The French military band sounded it first yesterday when marching up the hill to its position behind the Victor Hugo statue. It played loudly 'The Death of Nelson,' a singular choice, perhaps, but one designed as a compliment to the representatives of Great Britain.

Everywhere the French Tricolor and the Union Jack fly side by side. Everywhere, also, French sailors and English sailors have been fraternizing. Though conversation is almost impossible, they have been wandering round the town in little groups together arm in arm, a soldier and a sailor alternating, and — that supreme hall-mark of friendship—wearing each other's headgear.

The one official function to-day, the luncheon given by the French representatives to the representatives of the British Government and to the Guernsey States, might almost be described as an Entente function pure and simple. There was a most impressive scene when M. Victor Augagneur rose and said : 'The first thing for me to do is to ask you to drink to the health of Britain's beloved Sovereign, King George ;' and there was more enthusiasm later when he dilated on the good feeling existing between Great Britain and France. Seeing that the Entente worked so well, M. Augagneur thought that it might well be carried farther to include Guernsey. This is an idea which appeals to Guernsey people, and it is possible that the outcome of the Victor Hugo fêtes here may be some arrangement for better relations with France, if that be possible. It has been suggested that an attempt should be made to arrive at a reciprocal treaty with France on the basis of the removal in Guernsey of the duty on French wines, and in France of the duty on Guernsey fruit. The export of fruit from Guernsey is enormous. There are greenhouses here which, if set in a line, would extend for 250 miles, according to a local statistician, and their capital value is estimated at £3 a foot.

The early part of to-day was devoted to the entertainment of the visitors. At Fort George, the home of the garrison, there was a revival in costume of the manual firing and hand-grenade

exercises of 1740 by the 2nd Battalion of the Green Howards, Alexandra, Princess of Wales's Own Yorkshire Regiment, similar to that which was given at Olympia a year or two ago. Afterwards the visitors were taken in motor-cars to the beauty spots of the island. The main roads were avoided, and along narrow, winding lanes they were taken through some lovely country. It is doubtful if the admiration of the scenery, beautiful as it was, did not sink into insignificance compared with that for the skill with which the drivers negotiated the exceedingly difficult corners. In the late afternoon many of the visitors left.

* * *

About a dozen men are being trained at the London General Omnibus Company's school, Milman Street, Chelsea, in order that they may be placed on duty at busy London centres as interpreters for foreign visitors. They will wear a distinctive uniform, and probably a badge indicating in what languages they are prepared to answer questions.

The languages will include French, German, Italian, Spanish, Danish, Norwegian, Russian, Polish, and Arabic.

* * *

It seems a pity that the Modern Language Association did not at the outbreak of the War make an official offer to the War Office to supply interpreters. Happily, we have not been left completely out in the cold, as our Chairman of Committees, Dr. Macgowan, acted during the holidays for the War Refugees Committee, as Head of the Hospitality Department, at which he had to deal with some 18,000 offers of hospitality. Subsequently he was appointed Head of the Foreign Correspondence Department, as being the only person who knew Flemish and Dutch in addition to French and German.

CORRESPONDENCE.

GERMAN AND RUSSIAN.

WHATEVER may be the result of this war, the German language and literature will still be taught in this country, though the 'culture' of which it is said to be the vehicle will be invested with a new meaning. The missionaries of this culture have hitherto been largely composed of Germans, and we know that the public teachers of Germany have been largely responsible for the venomous hatred of Britain entertained by our present enemies. It is therefore certain that for many years teachers of German nationality will be regarded as undesirables, and that British pupils will not consent to sit at their feet. Hence a demand will set in for Englishmen who are properly qualified to serve as instructors in Modern Languages, and we shall introduce the practice, which is universal in Germany, of employing Englishmen who have confronted the difficulties of mastering German, to explain these difficulties to their English pupils. My experience has led me to believe that English teachers of Modern Languages succeed better than foreigners with English pupils, and one of the reasons for this superior success seems to lie in the more or less patent contempt with which they regard their pupils. It is a maxim with the Germans that we English are an unintellectual race (and it may be true that our sporting instincts, one of which is fair-play, do outrun our zeal for culture); the result is that our Teutonic instructors too often slacken because they regard their pupils as slack, whereas the Englishman holds on till he has succeeded. I would like to point out that outside Germany there are many places in which our students can learn German, such as Zurich and other Swiss, Dutch, and Belgian Universities; in Zurich I have heard a course of fine lectures on German literature,

But I trust that we English shall recognize that a new culture has presented its claims for its acceptance, and it is to be hoped that this culture will be welcomed and appreciated by us. I refer to the languages and literatures of the Slavonic races, and the ideals of life which these disclose. Schools of Russian exist in several centres at the present day, notably the well-equipped school at Liverpool University, founded and presided over by Professor Bernard Pares. It is to be hoped that these schools may be multiplied, and that the study of the beautiful Russian language may become more common. There is no language at once so simple, so rich, and so musical; nor is there any other European language which contains such a store of national songs and legends. It must be added that the fine Russian novels which so many of us appreciate cannot but lose much in the best of translations. HERBERT A. STRONG.

HIGHER CERTIFICATE PAPERS.

One has sometimes seen questions taken from examination papers printed in MODERN LANGUAGE TEACHING for the sake of inviting criticism or explanation. One would like very much to know what other teachers of Modern Languages—French and German—think of the following questions set this year for the Higher Certificate? We should be so much obliged if you could invite criticism on the following:

FROM 'FRENCH UNPREPARED TRANSLATION AND GRAMMAR' PAPER.

Part E.

(The questions are founded on passages A and B.)

Question 2.—In what ways can you express a condition in French besides by using 'si' and a verb? Give examples:

Neither A nor B contain a 'condition,' with 'si' or without it. The candidate, having been told that these questions are founded on A and B, wastes valuable time in searching vainly for the 'foundation' of this question, and finally is left wondering as to what it means: some hold it to mean one thing, some another. Is the wording quite clear to others?

Question 3.—Translate and analyze the following sentences: (*a*) Quelque péril qui me puisse accabler, je ne tremble pas. (*b*) Quelques efforts qu'il ait faits, il n'a pas réussi. (*c*) Quelque sujet que nous traitiez, soyez toujours raisonnable. (*d*) Quelque puissants qu'ils soient, je ne les crains pas. (*e*) Quelles que soient vos vues, il faut les cacher.

There is here a little 'foundation'—one 'quelque' used in B—but why give three sentences in which the use of 'quelque' is the same; *i.e.*, 'quelque' directly in front of a noun, meaning 'whatever,' agreeing with the noun and followed by the subjunctive? Why try to confuse the candidates by leading them to suspect three separate difficulties? And why '*analyze* the sentences'? Why not 'Explain the use of "quelque" in the following sentences'?

HIGHER CERTIFICATE. GERMAN COMPOSITION.

'"The most wonderful sight that I ever saw," replied the traveller, "was at the end of yonder forest, where in an ancient wooden house sits an old woman weaving her own hair into grey cloth on an old crazy loom. When she wants more yarn, she cuts off her own grey hair, and it grows so quickly that, though I saw it cut off in the morning, it was out of the door by noon. She told me it was her purpose to sell the cloth, but none of all who came that way had yet bought any, she asked so great a price; *and, only the way is so long and dangerous through the forest full of boars and wolves, some rich lord like you might buy it for a mantle.*"'

What is to be thought of the last part (in italic) of the above passage? Does it seem fair to give the candidates for the Higher Certificate anything so ambiguous, and make them lose valuable time in wondering what the meaning of the English is?

HIGHER CERTIFICATE LITERATURE PAPER (HIGHER COURSE).

The set books were—*Hermann und Dorothea*, *Wilhelm Tell*, *Der Staat Friedrichs des Grossen*, *Minna von Barnhelm*.

Outline Literature Period, 1756-1793.

1. Is it not rather a mistake to give 'set' books (as, in this instance, *Hermann und Dorothea* and *Wilhelm Tell*) which do not fall within the period of the Outline Literature?
2. The paper is called 'Literature,' but contains as many History questions as Literature questions. Do other Modern Language teachers find it possible to do anything but merely touch on the history relating to the Literature period set, when so little time is allowed in schools for the teaching of Modern Languages? It would be interesting to know what others think of these questions.

A MEMBER OF THE MODERN LANGUAGE ASSOCIATION.

REVIEWS.

Who is Responsible? Armageddon, and After. By CLOUDESLEY BRERETON, M.A. London: Harrap and Co.

This fascinating booklet of 127 pages is written with the freshness and vigour which characterize Mr. Brereton's English style. But although, unlike some other brochures which we have seen on the subject of this War of Wars, this work instantly strikes one by the energy of its style, it is no less attractive for its subject-matter.

Mr. Brereton, who writes from the detached point of view of a contemplative philosopher, gives a masterly analysis of that somewhat explosive conglomerate, the mind and character of the Kaiser, and shows how their many warring elements have contributed to what he calls the 'forcible-feeble' *Weltpolitik* in which Germany has indulged for the past twenty-six years.

Germany's strength, her wonderfully organized efficiency, and her weaknesses, *les défauts de ces qualités*, her rigidity of outlook, and a certain narrow-minded *ignorance de spécialiste*, are all

faithfully dealt with, and the weaknesses of a science-ridden military bureaucracy are pitilessly exposed.

Mr. Brereton, though he does not quote Hegel, treats of a dictum of Hegel's, that the tragedy of human life consists less in the perpetual warring of good against evil than it does in the postulation of a partial or half truth as *the* truth, the *whole* truth, and nothing but the truth. Partly for this reason, and partly also as a result of their wonderful capacity for self-deception, for which the man in the street has a far harsher term, the monstrous doctrine has grown up in the Fatherland that German civilization is not only the best in the world, but that it is Germany's duty to impose it everywhere by force, forgetful of the great saying of the Psalmist, that 'no man may deliver his brother's soul . . . and must let that alone for ever.'

He points out that the new Gospel of force and fraud as announced by War-Lord Wilhelm is, strangely enough, not welcomed as the latest teaching of the Holy Ghost, whose servant and messenger he claims to be; while there are still in existence nations who remember that justice and righteousness were the Spirit's teachings in the days of old.

> '*Still stands Thine ancient sacrifice,*
> *An humble and a contrite heart,*'

sang Kipling in his famous recessional, and Mr. Brereton devotes an eloquent chapter to the significant part which the three great Catholic Powers (Anglican, Roman, and Greek) are taking in this mighty Armageddon for the liberty of man. In his last chapter he deals with 'The Settlement' and the imperative need of a righteous and lasting peace, and ventures on a forecast of the things that shall be hereafter. With Mr. Churchill, he plumps for the principle of the government of the nations by men of their own nationality. 'There must be no more Alsace-Lorraines in Europe,' he says, and he believes, further, that the closer contact of the Liberal democracies of the West with the feudal Slavonic autocracy of the East may produce the liberation of oppressed nations, possibly as co-ordinate and subordinate peoples, compacted together under supreme Overlords exercising a material and spiritual influence for the benefit of the commonweal.

Like the late Professors Seeley and Westcott, Mr. Brereton looks forward to the revival of the purely spiritual influence of a Germany freed once for all by 'a fight to a finish' from the military despotism of the modern Attila. It is interesting to note that at the conclusion of the war our author looks forward to a brotherhood of nations rather than of men based upon 'Home Rule all round.'

Short as it is, Mr. Brereton's book is full of shrewd appraisements of the past and present political position in Modern Europe, and, as the price is only 7d., we hope that it may speedily find its place on the shelves of our readers. He never for one moment fails to realize that the Allies are fighting for the right of the nations to think, speak, and act, for themselves, and furthermore for the basal instincts of humanity, *i.e.*, its recognition of truth and righteousness as belonging to the ultimate foundations of its existence. These things which, throughout the ages, have constituted its life spiritual, cannot, unless that existence be a delusion and a sham, be founded upon a lie. — W. S. M.

System Oliver. Unterrichtsbriefe zur Erlernung fremder Sprachen unter Benutzung humoristischer Texte. Französisch. Von GEORGE A. S. OLIVER. Mentor-Verlag G. m. b. H. Berlin-Schöneberg.

This publication of 525 pages, large 8vo., and two appendixes, is intended for German students who are studying French by self-instruction, but would probably be found very useful to similar English students who are learning both French and German. It presupposes some elementary knowledge of the language. It consists of 20 parts, unbound, in a cardboard case. The text is mainly taken from Murger's *Vie de Bohème*, but there are also many anecdotes, *Bluettes et Boutades*. Immediately below each line of text, which is printed on one half of the page, is a careful phonetic pronunciation, and underneath this, again, the German rendering. The half of the page facing these is devoted to copious notes and explanations. Passages for retranslation follow. Then come questions and answers on the text, both in French. The key to these will be found in a succeeding part. Finally, each lesson is completed by a chapter of grammar. In these grammar chapters the verb takes a prominent place from the start. The work should prove a boon to the students for whom it is written, and to whom it can be well recommended. Phonology is fully treated, and the phonetic symbols used are given at the bottom of each page. Of the two appendixes, one deals fully with French correspondence, and the other cursorily with French literature. There is a complete index. The print and arrangement are good.

La Culture par l'Anglais. Par FLORIS DELATTRE. Préface d'ÉMILE LEGOUIS. Paris: Didier. 1914. Pp. xxiv+312. Price frs. 3.50.

This is one of the most interesting books for the teacher of Modern Languages that has appeared in France since the two books of

M. Bezard that were reviewed in our number for June of this year. Those members who attended the annual meeting in January, 1913, will recollect a paper read by Mr. E. C. Kittson, in which he told us how a modern sixth by means of Modern Languages and Modern History should be able to gain as much culture as a classical sixth by means of Ancient Languages and Ancient History. The attainment of this goal should be the aim of all Modern Language teachers; for until it is reached, the best scholars will inevitably gravitate towards the classical sides of our public schools.

This same object is the theme of M. Delattre's book, which he divides into three parts—culture through the language, the literature, and the character. In his first part, by cleverly chosen examples, he shows how the English vocabulary and grammar can be made to teach foreign students the practicality and simplicity of the English character—its desire for the concrete instead of the abstract. He maintains that the very lack of inflexions and inversions makes the study of English more of an intellectual exercise than that of Latin or German.

In his second part the author describes at some length the large number of books for the young that exist in English—from *Robinson Crusoe* and *Gulliver* down to the school tales of last year. M. Delattre seems to have read most of them—both those written for girls as well as those for boys. Here he shows us one point where French writers can learn from us; for the French boy no Scott, Stevenson, or Kipling, has written, and his story-books until recently were either goody-goody or wildly *chauvin*. M. Delattre devotes a whole chapter to fairy tales and another to 'Peter Pan,' both, in his opinion, representative of the English mind.

Then he passes on to the English character, which he explains in two chapters: one describing the life of a boy at a public school, the other of a student at Oxford. Although both these have been described by several older French writers, still, M. Delattre has something new to say of them. While praising unstintingly the creation of character, he is not blind to the woeful insufficiency of instruction given in the public schools; and to prove it he quotes from several recent writers, such as Norwood and Hope, Canon Gray, A. C. Benson and Cloudesley Brereton.

Now, M. Delattre takes for granted that higher, as well as elementary, instruction in Modern Languages can be given by the oral method. He bases this contention on the well-known discourse that M. Hovelaque gave at the Sorbonne in May, 1909, wherein he described how the Direct Method should be used in higher classes. But the French teachers are finding, as has been found in England, that accuracy and scholarship can hardly be attained without much practice in translation.

M. Delattre's book is well printed and singularly free from misprints in English, although some of his English sentences hardly sound quite right. M. Legouis, the *doyen* of English teaching in France, adds several graceful and suggestive pages of preface. This work forms one of a series entitled *Bibliothèque des Parents et des Maîtres*, which might well have its counterpart in this country, where so few parents take any real interest in any but the showy side of education. What English author on education have they heard of but Matthew Arnold, and perhaps, now, Mr. Edmond Holmes?

Evolution in English Pronunciation. A Public Lecture delivered at the University of Liverpool by HENRY CECIL WYLD. Pp. 42. The University Press of Liverpool. 1913. Price 2s.

All teachers of English, and, indeed, all who are interested in Modern Languages and their evolution, should read this masterly account by one of the greatest living authorities on the subject. Professor Wyld is humorous as well as learned, and his division of the critics of pronunciation into 'cultivated persons' and 'philologists' is amusingly and, we think, triumphantly justified. His conclusion is, in brief, that 'all . . . processes of change and differentiation (in-pronunciation) are perfectly natural. . . . If this is so, it is meaningless to award blame or praise, to say that this pronunciation is good, and that is bad'; and again, 'when all is said, Standard English is just a dialect like the others, and it is by convention and custom that its sounds and pronunciations are held to be the "best."'

Professor Wyld deals shrewd knocks both at Mr. Robert Bridges and at the New Speling Sosieti, but he is neither a pedant nor a bigot, and all lovers of their mother tongue will do well to make themselves acquainted with his views.

Lectures on Dryden. Delivered by A. W. VERRALL, Litt.D. Edited by MARGARET DE G. VERRALL. Pp. vii+271. Price 7s. 6d. net. Cambridge University Press. 1914.

Here for once is Dr. Verrall simply as expositor and lover of poetry, with no opportunity for ingenious emendations and brilliant interpretations; and here is Dr. Verrall at his very best as a masterly and inspiring critic. Thus, what he says concerning the historical interest of Dryden to a student of English literature is admirably conceived and expressed; the chapter on 'the

Unities' is perhaps the best discussion of the subject in the language, and invaluable especially to those who have 'small Latin and less Greek'; excellent also is the lecture on the English Ode, with its references to Greek choric practice. These are but samples of the scholarship, sanity of judgment and appreciation, that place the lectures among the best modern criticism of Dryden. If the tendency is to accept—implicitly if not explicitly—Scott's questionable statement, that Dryden 'may claim at least the third place' in the list of English classics, that at least explains why Professor Verrall's criticism is, in the main, so enlightening. Like Dr. Johnson, he excels when he is most heartily in sympathy with the subject he is treating, and to him, as to Dr. Johnson, 'John Dryden of Trinity College' makes a peculiar appeal.

Mrs. Verrall is to be congratulated on her successful edition of the lectures, which prove to a larger public than the purely academic one, the wisdom of those who selected her husband to be the first occupant of the King Edward VII. Chair of English Literature at the University of Cambridge.

A Study of Sir Thomas Wyatt's Poems. By A. K. Foxwell. Pp. 160. Price 3s. 6d. net. University of London Press. 1911.

This M.A. thesis, which has recently been expanded into a dissertation for the doctorate, is a contribution to learning which does credit alike to its author and to the University whence it emanates. Dr. Foxwell is a genuine scholar who delights to travel along unbeaten tracks; but she retains her sense of proportion, and all her admiration of Wyatt does not blind her to his limitations, nor to the fact that, at best, he is but preparing the way for those who come after him in the great Elizabethan Age. Dr. Foxwell establishes once and for all Wyatt's priority to Surrey, his restoration of the decasyllabic line, his debt to Chaucer and to foreign writers, his scholarship, and, what is more often recognized, his occasional mastery of lyric expression. She gives us a careful comparison of the various MSS. of his poems, and seems, as far as a cursory study of the subject entitles us to judge, to prove the supremacy of the E. version. 'This book, which is merely an introduction to an edition of Sir Thomas Wyatt's Poems, with Life and Notes' —since published at 21s. net—causes regret that we are not privileged to review the completed task. It is to be hoped that Dr. Foxwell may continue her work on the early Elizabethans, the texts of many of whom are still very imperfectly edited. A trustworthy edition of *Tottel's Miscellany*, for example, would be a real service to English letters.

The Structure of Le Livre d'Artus and its Function in the Evolution of the Arthurian Prose Romances: A Critical Study in Medieval Literature. By H. Oskar Sommer. Pp. 47. Hachette and Co. 1914. Price 3s.

This learned treatise, by perhaps the greatest living authority on the Arthurian legend, seeks to establish the exact relationship between the two parts of MS. français 337, one of the earliest known MSS. of the Arthurian prose romances. Dr. Sommer concludes from evidence which he adduces, that Fragments 1 and 2 once formed 'parts of a romance we no longer possess,' though they are derived from different versions, and do not always agree in detail. This original *Le Livre d'Artus*, 'a huge compilation, . . . was the stock on which *Le Livre de Lancelot* was grafted, a considerable portion of which it has gradually absorbed.' Finally, he shows that *Le Livre d'Artus* played a prominent part in the evolution of the Arthurian prose romances.

If, as is probable, Dr. Sommer is right in his conjectures, he does not claim too much when he says that 'The knowledge that such a huge *Livre d'Artus* ever existed, completely at variance as it is with what has hitherto been accepted by scholars as probable or correct, constitutes a greater progress in the critical exploration of the Arthurian romances than has been achieved in the last fifty years, and will necessitate the rewriting of a chapter of French medieval literature.'

Thomas Campion and the Art of English Poetry. By Thomas MacDonagh, M.A. Pp. 129. Messrs. Hodges, Figgis and Co. 1913. Price 3s. 6d. net.

This book, presented as a thesis for the degree of Master of Arts at University College, Dublin, was planned as a dissertation on Campion's *Art of English Poesie*, but in addition developed, according to the preface, 'into something like a complete treatise on English metrics and rime . . . following my division of English verse into the two species of Song-verse and Speech-verse. . . . My survey . . . has included the relations of music and metre, of quantitative verse and accentual verse, of song, speech, and chant, the function of pause in a staccato language like English, the differences between quantity and accent in English and in the classics, the origin of rime, its function, and its use.'

The attempt is ambitious for a treatise of 129 pages, but the volume is a praiseworthy and independent piece of work, distinctly superior to the average M.A. thesis.

The Present State of Medieval Studies in Great Britain. A Presidential Address delivered to the Medieval Section of the International Historical Congress at London, April 4, 1913. By Professor T. F. Tout. From the Proceedings of the British Academy, vol. vi. Pp. 16. Oxford University Press. Price 1s. net.

This admirable address does not come into the purview of Modern Language Teaching, except in so far as it pleads for post-graduate study and independent research as a condition for all academic appointments. Professor Tout's contention that even the most brilliant undergraduate career is not sufficient training for a University teacher, applies to every subject, and not merely to medieval history. Further, the modern language specialist may take to heart Professor Tout's complaint that 'very lamentable results flow from the divorce of history from linguistic and literary studies'; these results are equally lamentable from the linguistic and literary points of view.

An Introduction to the Study of the Renaissance in its Relation to English Literature. By W. Fitzjohn Trench, M.A., Litt.D. Pp. 31. Messrs. Hodges, Figgis and Co., Dublin. 1914. Price 6d.

Dr. Trench succeeds Edward Dowden as Professor of English Literature in the University of Dublin, and this is his inaugural lecture delivered on February 3 of the current year. It is not merely an inaugural, but also an introductory lecture to a course extending over two terms and dealing with the Renaissance. Professor Trench lays stress on this fact, and states that it is his purpose 'to indicate a method of approach . . . to lay down some general principles relating to the study of literature,' especially when treated from the historical standpoint. These principles seem to indicate his high conception of his office, and the advice he gives his students promises well for the success of his teaching.

Royal Society of Literature: The Academic Committee. Addresses of Reception to John Masefield by Sir Walter Raleigh; to Mrs. Margaret Woods by Maurice Hewlett; to the Dean of St. Paul's by A. C. Benson; to Max Beerbohm by Laurence Benyon; Award of the Edmond de Polignac Prize to James Stephens by W. B. Yeats. Pp. 42. Oxford University Press. 1914. Price 1s. net.

These addresses are worth preservation, as is to be expected from their authors. Sir Walter Raleigh's appreciation of Mr. Masefield may be singled out for its masterly discrimination of his qualities, but all five speeches repay the reader. The authors are to be congratulated on their brevity as well as on their wit.

French Commercial Practice. Part I., 2s. 6d.; Part II., 4s. 6d.
German Commercial Practice. Part I., 2s. 6d.; Part II., 4s. 6d.
Spanish Commercial Practice. Part I., 2s. 6d.; Part II., 4s. 6d. (Macmillan and Co.)

Although published from ten to seven years ago, these handbooks are not so well known as they deserve. The plan of the series is as follows: The First Part in each case contains a series of paragraphs dealing with Offers of Goods, Orders, Shipping and Remittances. These paragraphs are given in French, German, or Spanish in the first part of the book, and under identical numbers in the second half. Although well planned, this book will need care in class use, or otherwise it may be used crudely as a 'crib.' Nevertheless, it contains much valuable matter not to be found in any similar series. For one thing, it emphasizes the differences in custom between England and, say, France, in such matters as notifying domestic events, which the English business man passes over, as a rule, in silence. The more personal and friendly letters with which each First Part opens can be used in a very interesting fashion by the teacher.

The Second Part is planned on more ambitious lines. It endeavours to give a series of business transactions, each complete in itself, and is free from that scrappiness so common in similar works. The teacher should use this work almost from the outset, as he will find that though it will be beyond the capacity of a junior commercial class, it will suggest the lines upon which tuition should proceed. The First Part has no Exercises, but there are plenty in the Second Part. The Language Map of the World in the Second Part will be found very useful even to many a business man, and the numerous original documents, such as drafts, bills of lading, etc., interleaved in the Second Part, stamp the book as the work of one who has had practical experience in commerce. If the use of this series was general in our higher schools, there would be few openings for the German and Swiss clerks in this country. I would suggest that the French and German books may be usefully supplemented by the Commercial French and German Readers published at 2s. by Methuen and Co.

BIBLIOGRAPHY.

N.B.—*All books received will be noted in this column. Such notice does not preclude a careful review should the Editor consider any book of sufficient importance or interest.*

ENGLISH.

Cowl, R. P.: The Theory of Poetry in England. Its Development in Doctrines and Ideas from the Sixteenth to the Nineteenth Century. xii + 319 pp. Price 5s. net. Macmillan.

Tappan, E. M.: A Brief History of English Literature. 320 pp. Price 2s. 6d. Harrap.

Gray, Thomas: English Poems. Edited, with Notes, by R. F. Charles. xxviii + 60 + 48 pp. Price 2s. Cambridge University Press.

Thomas de Quincey, The Early Life of, from his own Writings. Edited by A. Burrell. 124 pp. Price 6d. Dent.

Nicholson, D. B.: A Handbook of English for Junior and Intermediate Classes. 107 pp. Cambridge University Press.

Hayward, W. Wyatt: Mitchell's Revised English Course for Foreign Students. 301 pp. Buenos Aires: English Book Store.

Albert, Edward: A Practical Course in Intermediate English. 272 pp. Price 2s. Harrap.

Treble, H. A.: Material for Précis-Writing. 276 pp. Price 3s. 6d. Rivingtons.

Levario, Tommaso: Guida Commerciale Inglese Theorico-Pratica. 273 pp. Prezzo L. 3. Forli: R. Zanelli.

Goddard, E. M.: A First School Botany. 191 pp. Price 2s. 6d. Mills and Boon.

The Cambridge History of English Literature. Vol. XI.: The Period of the French Revolution. 523 pp. Price 9s. Cambridge University Press.

Snowball and Bowtell: England before the Normans. The Inductive English History. 216 pp. Price 1s. 6d. Teacher's Handbook to ditto. 64 pp. Price 1s. net. Harrap.

Twentyman, G. A.: English Grammar and Composition. Part III.: Middle School English Composition. 280 pp. Price 2s. 6d. Rivingtons.

FRENCH.

Courses.

Von Glehn et Chouville: Cours français du Lycée Perse. Deuxième Partie. Conjugaison des Verbes, avec Quelques Notions de Syntaxe. 80 pp. in-4°. Prix 1s. 6d. Cambridge: Heffer.

Walters, J. Stuart: A Reform First French Book for Adult Students. 120 pp. Price 1s. Mills and Boon.

Bonne, C. L. Albert: Le Français par l'Exemple et les Textes. Book I. 185 pp. Price 1s. 4d. Rivingtons.

Arthur, Henrietta M.: A Primer of Practice on the Four Conjugations. 50 pp. Price 6d. net. Bell and Sons.

Bourdache, E.: Exercises on French Irregular Verbs. 151 pp. Price 1s. 3d. Harrap.

Grammar.

Bell, C. W.: The Essentials of French Grammar. 137 pp. + 21 pp. (exercises) + 15 pp. (vocab.). Price 2s. Harrap.

Deshumbert et Ceppi: Grammaire Française Moderne. 213 pp. Price 2s. 6d. Bell and Sons.

Deshumbert and Ceppi: Modern French Grammar. 213 pp. Price 2s. 6d. Bell and Sons.
[The English edition of the above.]

Nitze and Wilkins: The French Verb—Its Forms and Tense Uses. 40 pp. Price 1s. net. University of Chicago Press.

Texts.

Auzas, A.: Les Poètes Français du XIX^e^ Siècle, 1800-1885. Étude prosodique et littéraire. 315 pp. Price 3s. 6d. Clarendon Press.

Balzac: Eugénie Grandet: Abridged and edited, with Introduction, Notes, and Vocabulary, by A. G. H. Spiers. 160 + 35 + 40 pp. Price 2s. Heath and Co.

Erckmann-Chatrian: Histoire d'une Conscrit de 1813; with a Selection of Poems on Napoleon I. Adapted and edited by O. Siepmann. 100 + 46 + 42 pp. Price 2s. 6d. Word and Phrase Book, 6d. Key to Appendices for above, 2s. 6d. net. Macmillan.

Maupassant: Contes de Guerre, 1870. (Oxford Junior French Series.) Edited by J. G. Anderson. 62 + 30 + 19. Price 1s. 6d. Clarendon Press.

Victor Hugo: Bug-Jargal, with Notes and Exercises by R. R. N. Baron. 181 + 62 + 38. Price 2s. Mills and Boon.

Mérimée, P.: Colomba. Edited by A. H. Smith. 162 + 19 + 13 + 16 pp. Price 2s. Bell and Sons.

Woolf, E. Alec: Histoire de France. III.: La Guerre de Cent Ans. Illustrated. 112 pp. Price 1s. 6d. Dent.

De Gorsse et Jacquin: La Jeunesse de Cyrano de Bergerac. Edited by H. A. Jackson. With

map of Paris. viii+237+33+81 pp. Price 3s. Cambridge University Press.

HARDY, GEORGES: La Révolution Française—Vol. II. Texte avec 8 Illustrations, 73 pp.; Notes, 52 pp. Preis M. 0.60 and M. 0.50. Leipzig: Teubner.

LENOTRE, GEORGE: Legendes de Noël. Annotés par J. S. Norman et C. Robert-Dumas. 58+27+29 pp. Price 10d. (Blackie's Copyright French Texts.)

DAUDET, A.: La Belle Nivernaise. With Introduction, Notes, Exercises, and Vocabulary. Thirty-two Illustrations by Montégut. 11+81+16+11+34 pp. Price 1s. 6d. Harrap.

ORDONNEAU, VALABRÈGUE et KÉROUEL: Les Boulinards. Edited, with Introduction, Notes, Exercises, and Vocabulary, by F. G. Harriman. 2+81+13+10+18 pp. Price 1s. 6d. Harrap.

MELANDRI, ACHILLE: Ninette. Authorized School Edition, by C. W. Bell. 4+81+17+9+34. Price 1s. 3d. Harrap.

LANGLAIS, MARC: La Chasse de Sarcey, and Other Stories. Edited by C. W. Merryweather and H. Nicholson. 58+9+17+18 pp. Price 2s. 6d. Longmans.

MINSSEN, B.: Single Term French Readers, with Exercises, Notes, and Vocabulary. Terms IV. and V. 25+72 pp. Price 1s. each. Rivingtons.

Miscellaneous.

DELATTRE, FLORIS: La Culture par l'Anglais. Preface d'Émile Legouis. xxiv+312 pp. Prix fr. 3.50. Didier.

MILNE, J. MATHEWSON: Tests in French Composition and Grammar. 61 pp. Price 6d. Harrap.

Les Universités et Les Écoles françaises: Enseignement supérieur. Enseignements techniques. Renseignements généraux. 300 pp. Prix fr. 2. Agents: The Year-Book Press, 31, Museum Street, London.

GERMAN.

Composition.

CHILES, J. A.: German Prose Composition. 175 pp. Ginn and Co.

Course.

WALTERS, J. STUART: A Reform First German Book. Five large coloured Illustrations, etc. 136 pp. Price 3s. Mills and Boon.

Texts.

VON ARNIM, L. A.: Der Tolle Invalide auf dem Fort Ratonneau. Edited by A. E. Wilson. viii+24+40 pp. (Cambridge Modern German Series.)

HOFFMANN, E. T. A.: Meister Martin. Edited, with Literary Introduction, Notes, and Exercises. xii+74+29+28 pp. Price 1s. 6d. Mills and Boon.

FOSTER LILLIAN: Geschichte und Märchen für Anfänger. With Exercises, Retranslation, and Word Lists, by G. W. Samson. 103+78 pp. Price 1s. 6d. Heath and Co.

HAUFF, W.: Lichtenstein. Romantische Sage aus der württembergischen Geschichte. Edited, with Introduction and Commentaries, by G. W. Thompson. xxii + 412 + 154 pp. Ginn and Co.

PRICE, W. R.: Reformlesebuch. 249 pp. Ginn and Co.

[There are 8 pages of notes in English, and 103 pages of German-English vocabulary. Except for 10 pages of questions in German there is nothing in its form to differentiate this Reader from many others of the old type; but the author has aimed at giving the vocabulary of everyday life in 'a fairly complete story of the daily home, school, and social life of two brothers, essentially German in tone and character, not lacking in human interest and literary merit.' Each prose piece is followed by a suitable *Lyrisches Intermezzo.*]

Miscellaneous.

WEISGERBER, L. J.: Funfzig Kleine Deutsche Briefe mit Aufgaben, u.s.w. New Edition, enlarged. 81 pp. Price 1s. Harrap.

BLÜMEL, RUDOLF: Einführung in die Syntax. 281 pp. M. 3.60. Heidelberg: Carl Winter.

BREUL, KARL: Willkommen in Cambridge. Schlichte Antworten auf Kluge Fragen. Third Edition, enlarged and partly rewritten. 40 pp. Price 1s. 6d. net. Cambridge University Press.

VARIOUS.

NICHOLSON, G. G., and BRENNAN, C. J.: Passages for Translation into French and German. 348 pp. Price 3s. 6d. Oxford University Press.

DARROCH, JOHN: Chinese Self-Taught by the Natural Method, with Phonetic Pronunciation. 153 pp. Price, wrapper, 4s.; cloth, 5s. Marlborough.

LIST OF FRENCH BOOKS IN ACTUAL USE.

F.—BOYS' GRAMMAR SCHOOL, BRADFORD.

Form.	Average Age, September, 1913.	
I.	9 yrs. 7 mos.	Phonetic Edition of Kirkman's Première Année. The Sounds of the Mother Tongue. Miss Althaus.
II. Modern. Classical.	10 yrs. 1 mo. ; 10 yrs. 6 mos.	Kirkman's Première Année. Spiers' French Drill. A First French Song-Book. Kirkman.
III. Modern. Classical Lower.	12 yrs. 3 mos. ; 11 yrs. 11 mos.	Kirkman's Première Année de Français. Spiers' French Drill. Kirkman's First French Song-Book.
IV. Modern. III. Classical Upper.	12 yrs. 10 mos. ; 13 yrs.	Kirkman's Lectures et Exercices (Cours Élémen.). Spiers' Drill. Groves' Le Verbe en Action.
V. Modern.	14 yrs.	Kirkman's Lectures et Exercices (Cours Élémen.). Spiers' Drill. Groves' Le Verbe en Action.
IV. Classical.	13 yrs. 7 mos.	Siepmann's Public School French Primer. Groves' Le Verbe en Action. Groves' Le Texte Expliqué.
V. Classical.	14 yrs. 5 mos.	Siepmann's Public School Primer. Groves' Le Verbe en Action. Groves' Le Texte Expliqué.
Matriculation.	16 yrs.	Heath's French Grammar. Daudet's Le Petit Chose. Groves' Le Texte Expliqué.
Remove Science.	15 yrs. 2 mos.	Spiers' Rapid French Exercises. Daudet's Le Petit Chose. Groves' Le Texte Expliqué.
Remove Classical.	15 yrs. 2 mos.	Select Fables of La Fontaine. Moriarty. Taine's La Fontaine et ses Fables. The Wellington French Grammar (Syntax). Blouet's French Composition. Wellington College French Exercises (Longer Syntax). Pellissier's French Unseens.

G.—WAKEFIELD GIRLS' HIGH SCHOOL.

Form.	Average Age.	
I. and II.		No books used.
III.	10 yrs. 7 mos.	First French Book. Mackay and Curtis. Le Petit Bonhomme.
Upper III.	11 yrs. 8 mos.	First French Book. Mackay and Curtis. Contes et Légendes.

G.—WAKEFIELD GIRLS' HIGH SCHOOL—*Continued.*

Form.	Average Age.	
Lower IV.	12 yrs. 5 mos. (have learnt French 2 or 3 yrs.)	Première Année de Français. L'Oie dorée. Le Bal de Mademoiselle Papillon. Trottino.
IV. Middle A.	13 yrs. (have learnt French 1 yr.)	Second French Book. Mackay and Curtis. Trottino. Le Bal de Mademoiselle Papillon. Fleur de Neige (play).
IV. Middle B.	13 yrs. 1 mo. (beginners)	Première Année de Français. Kirkman. Le Petit Bonhomme.
Upper IV. A.	14 yrs.	Chicot. Dumas.
B.	14 yrs. 3 mos.	Histoire de mes Bêtes. Dumas.
C.	14 yrs. 1 mo.	La Mule du Pape. Daudet. Le Chevalier du Just (play). E. Magee.
Lower V.	15 yrs. 2 mos.	Récits de Molière. Chapuzet. Le Bienvenu. V. Hugo. New French Grammar (also a Reader). Allpress and Lafitte.
Upper V.	17 yrs. 5 mos.	Le Crime de Sylvestre Bonnard. A. France. Le Bourgeois Gentilhomme. Molière. Un Episode sous la Terreur. Balzac. Cent Meilleurs Poèmes. Edited by A. Dorchain.
VI.	17 yrs. 11 mos.	Books set for Cambridge Higher Local: Les Martyrs (Book VI.). Châteaubriand. Jeanne d'Arc. Michelet. Jocelyn. Lamartine. Hernani. V. Hugo. Préface de Cromwell. V. Hugo. Feuilles d'Automne. V. Hugo. La Mare au Diable. G. Sand. Set for Leeds Matriculation Higher Papers: La Mer. Michelet.

NOTES.

In Upper Fifth "Le Crime de Sylvestre Bonnard" has been much appreciated. The other book in all Forms are ones which we have used for some time, and the girls always seem to like them. Mackay and Curtis' First French Book will probably be replaced it by another next year.

H.—KING EDWARD'S SCHOOL, ASTON.

Form.	Average Age, September.	
I*b*. I*a*. II*b*.	10 yrs. 6 mos. 11 yrs. 11 yrs. 11 mos.	Mackay and Curtis: First French Course.
II*a*.	12 yrs. 2 mos.	Mackay and Curtis: First French Course. Pardoe: Transitional French Reader.
III*b*. III*a*.	12 yrs. 7 mos. 13 yrs. 1 mo.	Pardoe: Transitional French Reader.
IV*b*. IV*a*.	13 yrs. 4 mos. 13 yrs. 6 mos.	Pardoe: Transitional French Reader. Guerber: Contes et Légendes, II.

H.—KING EDWARD'S SCHOOL, ASTON—*Continued.*

Form.	Average Age, September.	
V*b*.	13½ yrs. 11 mos.	Longman's Second French Course. Ninet: French Stories.
V*a*.	14 yrs. 7 mos.	Siepmann: Short French Grammar. Verne: Voyage autour du Monde. Molière: Le Médecin malgré lui. Souvestre: Le Serf. Baron: French Free Composition.
VI*b*.	14 yrs. 11 mos.	Siepmann: Short French Grammar. Daudet: Le Petit Chose. Laurie: Une Année de Collège. Labiche et Joly: La Grammaire.
VI*a*.	15 yrs. 5 mos.	Siepmann: Short French Grammar. Daudet: Tartarin de Tarascon. La Bruyère: Caractères. Labiche et Joly: La Grammaire. Les Cent Meilleurs Poèmes Français.

NOTES.

V*a*. has a French lecture each week on French life, institutions, etc., and VI*b*. one on French history. These lectures form the basis for some of the composition.

Most classes learn French poetry, and the lower ones French songs.

I.—ANONYMOUS

Average Age, September.	Year.	
11 yrs. 4 mos.	1.	Oral Work. Pictures. Dialogues (Frazer). Dent I.
12 yrs. 9 mos.	2.	Dialogues. Les Malheurs de Sophie.* Dent I.
13 yrs. 10 mos.	3.	Poésies. Seulette.* Contes des 1001 Nuits. Le Château de la Vie. Choix de Contes Populaires. Dent II. Nota. German is begun here.
14 yrs. 9 mos.	4.	Le Trésor du Vieux Seigneur. Contes à ma Sœur. Remi et ses Amis.* Siepmann II. Poésies.
15 yrs. 7 mos.	5.	Les Jumeaux de l'Hôtel Cornille. L'Évasion. Picciola† (abridged). Mme. Thérèse.* Lettres de mon Moulin* (selections). Poésies.

NOTES.

* Very popular. † 'Picciola' is very interesting, but difficult for any but advanced students.

Not *all* the books in Years 3, 4, 5, are read by any *one* class.

J.—THE COUNTY SECONDARY SCHOOL, KENTISH TOWN.

Form.	Average Age in September.	
Upper III., A and B.	11 yrs. 11 mos.	Dent's First French Book, with short preliminary course founded on Mackay and Curtis's First French Book.
Lower IV.	13 yrs. 1 mo.	Dent's First French Book. Contes et Légendes, 1re Partie.
Upper IV.	13 yrs. 8 mos.	Le Roi Arthur (Livres Roses).* La Mule du Pape. Ed. Dent. Tales from Molière. Marc Ceppi. Dent's Second French Book.
Middle Remove.	14 yrs. 8 mos.	Dent's Second French Book. Le Géant aux Cheveux d'Or (Livres Roses)*. Contes et Légendes, 2me Partie.
Lower V.	14 yrs. 9 mos.	Livre de Lecture: Histoire et Littérature.† Ed. Jack. Fables d'Ésope (Livres Roses).* Laurette, ou Le Cachet Rouge. Dent's Easy Free Composition. ,, Première Grammaire Française. ,, First Exercises in French Grammar.
Upper V.	15 yrs. 11 mos.	Les Femmes Savantes. La Belle Nivernaise. Le Petit Chose, Part I. Le Chêne parlant.‡ French Unseens, Book III. Oger. French Composition by Imitation. Dent's Easy Free Composition. (Grammar from notes taken in class.)
Commercial.	16 yrs.	Lettres de mon Moulin. French Commercial Correspondence. Glauser and Poole. Commercial French. Poole and Becker. Graduated French Unseens, Book II. Oger. French Composition by Imitation.
Lower VI. (Oxford Senior).	17 yrs.	Pierre et Camille. Le Roi des Montagnes. L'Avare.‡ Gulliver chez les Géants (Livres Roses).* Le Chêne parlant.‡ Gavroche. Dent's Première Grammaire française. Dent's First Exercises in French Grammar.
Lower VI. (Matriculation).	17 yrs.	L'Avare.‡ Pêcheur d'Islande. Le Bourgeois Gentilhomme. Grammaire complète. Brachet et Dessouchet. French Unseens, Book III. Oger. A French Composition Book. Massard. Dent's Further Exercises in French Grammar.

NOTES.

* The 'Livres Roses' are not very satisfactory, on account of the very poor paper and printing, and because so many of the stories are either translated from or well known in English.

† Has not proved sufficiently entertaining to interest the class.

German or Latin is begun in the Upper IV.

‡ The Oxford Division is not taught by the same mistress as the Matriculation Division and Upper V.

K.—ANONYMOUS.

Average Age.	Year.	
11 yrs.	1.	Mackay and Curtis: First French Book.
12 yrs.	2.	Mackay and Curtis: First French Book. Plays like 'Dans le Royaume des Fées' or one of Blackie's 'Petits Contes.' Spiers' French Drill. Thirion's Verb Book.
13½ yrs.	3.	Épisodes en Action. La Belle Nivernaise (Abridged Edition), or Perrault's Contes. Easy French Unseens (Harrap). Spiers' French Drill. Thirion's Verb Book.
14½ yrs.	4.	Contes à ma Sœur. La Dernière Classe, etc. Le Petit Chose à Paris, etc. First Steps in Free Composition (Hart and O'Grady). Blouet's Elementary French Composition. Spiers' French Drill. Thirion's Verb Book. Rivington's Junior French Unseens.
15½ yrs.	5.	La Mare au Diable. Episode sous la Terreur. Pêcheur d'Islande (Rivington, abridged). Le Voyage de M. Perrichon, etc. First Steps in Free Composition, and later Free Composition and Essay Writing in French (Philibert). Duhamel and Minssen's Prose Composition for Middle Forms (to be replaced by Blackie's English Passages for French Prose, by Perman).
16–19 yrs.	6.	Post Matriculation: Readers such as— Contes Choisis (Coppée). Extraits de Taine. Causeries du Lundi. De Vigny: Poèmes; and others of same Blackie's Little Classics Series. Berthon's Specimens of Modern French Verse. Plays of Molière and Corneille. Morich's Passages for Advanced French Prose.

L.—STREATHAM SECONDARY SCHOOL.

Form.	Average Age.	
II.*	10–11	Passy: Livre de Lecture; Magee: Le Livre Rouge.
III*b*.	12	La Première Année de Français.
III*a*.	12	La Première Année de Français—supplemented by, Magee: Le Petit Bonhomme; Cazes: Deuxième Livre de Lecture.
IV*b*.	13–14	Poole: Grammaire française; Devinal: Lectures enfantines; Malot: Remi et ses Amis.
IV*a*.	13–14	Savory: Trois Semaines en France; Poole: Lectures historiques et géographiques.
Lower V.	14–15	Poole: Grammaire française; Poole: Lectures historiques et géographiques; Pressensé: Une Joyeuse Nichée; La Fontaine: Shorter Fables; Dumas: Les Deux Frères; Home Cameron: French Composition. Voluntary Reading.† La Dernière Classe; Le Petit Chose à l'École; Le Petit Chose vient à Paris; Mateo Falcone; Yvonne et Finette; Anne des Îles; L'Abbé Daniel.
Upper V.‡ Cambridge.	15–16	Weekly: Matriculation Course; Sand: La Mare au Diable; Daudet: Lettres de mon Moulin; Labiche: Voyage de M. Perrichon; Choix de Poésies.
Upper V.‡ Matriculation.	15–16	Weekly: Matriculation Course; Mérimée: Colomba; Bowen: French Lyrics: Daudet: Lettres de mon Moulin.
Lower VI.	16–17	Duhamel: Advanced Composition; Chateaubriand: Les Aventures du dernier Abencérage; Sandeau: Mlle. de la Seiglière; Coppée: Contes Choisis; Bowen: French Lyrics; F. Spencer: Primer of French Verse: X. de Maistre: Voyage autour de ma Chambre; Molière: L'Avare. Voluntary Reading (done by two-thirds of the Form). Mérimée: Bernard de Mergy; Coppée: Le Luthier de Crémone; G. Sand: La Roche aux Mouettes; Halévy: L'Abbé Constantin; Daudet: Le Petit Chose; Daudet: Jack; Musset: Croisilles; De la Brète: Mon Oncle et mon Curé; Miss Sans-Cœur; Gréville: Les Koumiassine; Petits Chefs d'œuvre contemporains; Ohnet: Noir et Rose.

NOTES.

* Forms I., Lower Remove, and Upper Remove, are at present special forms in which the little ones have no book; others, beginners, too, are using Kirkman's Première Année; others are being treated as a shell form.

† The voluntary reading is done by about two-fifths of the form. Although very keen at their class work, the girls at this stage greatly prefer English books for home reading.

‡ Very little reading is done individually in these forms. The many examination requirements make heavy claims upon the girls' time and interests.

L.—STREATHAM SECONDARY SCHOOL—*Continued.*

Form.	Average Age.	Class Work.
Upper VI.	17–19.	Duhamel: Advanced French Composition; Weekley: Tutorial Syntax, with Exercises; Pellissier: French Unseens; X. de Maistre: Voyage autour de ma Chambre; Bourget: Portrait de Molière; Chateaubriand: Les Aventures du Dernier Abencérage; Racine: Scènes de Bérénice; Corneille: Le Cid; Molière: L'Avare; Bowen: French Lyrics. Voluntary Reading. Halévy: L'Abbé Constantin; Andoux: Marie Claire; De Vigny: Cinq Mars; Musset: Croisilles; Loti: Pêcheur d'Islande; Mérimée: Bernard de Mergy; Daudet: Trente Ans de Paris; Daudet: L'Évangéliste; La Neuvaine de Colette; L'Apprenti sage de Valérie; De la Brète: Mon Oncle et mon Curé; G. Sand: La Roche aux Mouettes—and others.

Remarks upon Some of the Books and their Adaptability.

Magee: Le Livre Rouge. Very helpful features are its large type and coloured illustrations.

Magee: Le Petit Bonhomme. Is usually read silently by sections of children who have outstripped their companions, whilst the latter are being 'helped over stiles.'

'La Première Année,' with its full complement of formal exercises, seems to call for some concurrent Reader.

Devinal: Lectures enfantines. In spite of the simplicity of its subject-matter—perhaps because of it—the book never fails to interest.

Savory: Trois Semaines en France. Its best feature is, probably, the exercises. The reading matter is not fascinating of itself, there is so little action whereby to captivate attention. The vocabulary is fairly hard.

Poole: Lectures historiques et géographiques. A great favourite. Its title is explanatory. Altogether a nice book, giving welcome opportunities for opening up France and her history. Ample provision, too, is made for practice in oral and written free composition.

INTERESTING ARTICLES.

The School World for August gives Professor Perry's address to the British Association, *Education and Modern Needs*. The opening sentence gives the key to the Professor's opinions: 'The English school system has outlived the medieval conditions which produced it.' He does not see why the average boy should not possess reasoning power, and the love of reading and knowledge, as well as good manners. The public school gives *good form*, but not *character*, as is generally supposed. School life is antagonistic to character, which is obtained from home life. The Professor condemns the servile imitation of the public school by other secondary schools. He thinks we should have as few compulsory subjects as possible, and that these should depend on the special course the student is pursuing. The essential subject is English, which is not taught properly in any British school. In addition the student must have the power to do easy computations, and an exact knowledge of the simplest principles of natural science. In educational science half a score of fundamental principles are laid down. Among these a few may be mentioned. Boys are divided into those fond of, and those not fond of, abstract reasoning. They may also be classified as those fond of, and those not fond of, language study. The reasoning power is best developed by allowing the boy to do things. Every boy can be made to read and write his own language and to be fond of reading. The paper ends by adumbrating the kind of school which will educate the boy usually called 'clever,' as well as the one usually called 'stupid.' In this school English will predominate, but all subjects will be provided for. The pupil is to be educated by letting him do the things which interest him, under an intelligent master. English, even, could be taught on the lines so successfully used in mathe-

matics, and which has been called 'practical mathematics.' In such a school every subject is being taught through all other subjects.

In the same number Mr. E. ALLISON PEERS deals with *The Place of Conversation in Modern Language Teaching*. The author points out the difference between Conversational language teaching and the Direct Method, although there is a bond of union. Conversation is not a fundamental principle of the Direct Method. The Direct Method admits that Conversational facility has its value, but claims to be much more —namely, the natural and proper method of approaching a foreign tongue. It is a direct association between object and mind, a real means of self-expression. It lays stress on Free Composition. Expression must be oral as well as written. Conversation is at most a useful auxiliary in forming habits, and paves the way to Free Composition.

In the August number of the JOURNAL OF EDUCATION Mr. Kirkman writes *For the Direct Method*, and defends it against the attack of Mr. Siepmann in the previous issues. According to the Direct Method, the objects of foreign language instruction are—(1) To give the power, and also the desire, to possess the literary heritage of the foreign nation; (2) to provide a means of communication and of access to information; (3) to give a knowledge of the character, etc., of the foreign nation. Hence, in order of importance, we should aim at understanding the written language, at writing the foreign language, at speaking the language and at understanding it when spoken. Mr. Siepmann had attacked the principles of direct association, which is one of the corner-stones of the Direct Method, and asserted that it was impossible to do without the intervention of the mother tongue. Mr. Kirkman replies that the Direct Methodists do not object to the use of the mother tongue, but to *habitual* translation, because it hinders the formation of direct association. The employment of translation as a test, and as one of the ways of making meaning clear, is permissible. No Direct Methodist denies the value of translation exercises when the pupil has advanced far enough to profit by them. Mr. Kirkman considers, too, that Mr. Siepmann has not proved that neglect of grammar is inherent in the Direct Method. On the contrary, the only way to avoid slipshod grammar as a thorough application of the oral Direct Method. He shows that Mr. Siepmann confuses two distinct things when he says that the importance of the spoken language is exaggerated by the New Methodists. The spoken language is not with them an *object* of instruction, but a *method* of instruction.

MODERN LANGUAGE ASSOCIATION.

A MEETING of the General Committee was held on Saturday, September 26, at University College, London.

Present: Mr. Hutton (chair), Miss Allpress, Messrs. Allpress, Anderson, Miss Ash, Miss Batchelor, Messrs. Brereton, Fuller, von Glehn, Miss Hargraves, Messrs. D. Jones, Ll. Jones, Payen-Payne, Rippmann, Robert, Storr, Miss Strachey, Mr. Twentyman, and the Hon. Secretary.

Apologies for absence were received from Professor Atkins, Miss Backhouse, and Professor Wichmann.

The minutes of the last meeting were read and confirmed.

Mr. Fuller, one of the Auditors, having been elected to the Finance Sub-Committee, Mr. A. T. de Mouilpied was appointed in his place.

The Committee accepted with regret the resignation of Mr. Cruttwell as Treasurer. Dr. W. Perrett, of University College, London, was elected in his place.

The following regulation was passed:

'That the Chairman of Committees and the Hon. Secretary shall have *ex officio* power to attend Sub-Committees, and that the Convener of any Sub-Committee shall send due notice of all meetings to these officials.'

The programme for the Annual General Meeting was considered, and it was agreed that it should include an address on a Russian subject—preferably one connected with the language or literature of the country—an address in French, and discussions on the teaching of grammar and on the report on the teaching of European history.

The Study Abroad Sub-Committee reported that in consequence of the war no inspection of holiday courses had taken place this year.

The Rules Sub-Committee made a number of suggestions for the amendment of the Rules. A lengthy discussion took place, chiefly on the length of time during which members of the General Committee should remain in office; the

best method of securing the freer flow of new blood into the Committee; and the conditions under which defaulters should be readmitted to membership. Finally, it was resolved that the following alterations should be submitted to the next General Meeting:

1. That in Rule 2, for the words 'One-fourth of these shall retire annually by rotation,' be substituted 'Members shall be elected for three years.'

2. That to Rule 2 be added (*a*) 'Any vacancy occurring in the General Committee in the course of the year shall be filled by the candidate standing next in order on the voting list at the last general election.'

(*b*) 'At least two members who have not served before shall be elected each year.'

3. That in Rule 21 the following be deleted: 'Members whose names have been removed from the members' list for non-payment of subscription shall be eligible for re-election only on payment of all arrears.'

4. That in Rule 21 the following be added: 'The names of members whose subscriptions are two full years in arrears may be removed from the list by the Executive Committee.'

5. That in Rule 23, after 'post-free' be inserted 'as soon as their first annual subscription has been paid.'

The following seven new members were elected:

Miss N. Cardwell, Ely High School, Ely.

P. W. Goodwyn, B.A., Pocklington School.

Miss E. H. Killip, B.A., County Secondary School, Brampton, Cumberland.

Miss Violet de Mole, Whinham Street, North Fitzroy, South Australia.

J. E. O'Sullivan, B.A., Grange Road Secondary School, Bradford, Yorks.

R. C. Woodthorpe, Hartlebury Grammar School, Kidderminster.

Miss Dorothy H. Parkes, County High School for Girls, Wellington, Salop.

The following ten members retire by rotation at the end of the year, and are not eligible for re-election till after the lapse of a year: Mr. Allpress, Miss Ash, Dr. Braunholtz, Messrs. Chouville, Cruttwell, Daniel Jones, Professor L. E. Kastner, Messrs. Payen-Payne, Siepmann, and Professor Wichmann.

Nominations of candidates for these vacancies should be sent to the Hon. Secretary before November 15.

Mr. C. H. Parry, of Charterhouse, who has been a member of the Association since 1893, is resigning at the end of the year, as he is retiring from active service.

When war broke out, some anxiety was naturally felt about the English children who had been exchanged into foreign homes. Quite a number were prevented by the outbreak from going abroad, but, still, there were a good many in foreign lands. Children in Belgium and North-East France were packed off at once, and a few parents whose children were in other parts of France telegraphed for them to return; but the majority wished their boys and girls to get the full benefit of the exchange, and the fact that they were allowed to remain is evidence that the system of exchange is much appreciated. Some stayed in homes in or near Paris till almost the last moment before the threatened siege. It is believed that all have now returned safely. The two girls who went to Germany have both got back home through the good offices of the United States Embassy. The French children in England have gone home, but several Belgians are being kept by their English hosts, as are also one or two German boys. The Exchange Sub-Committee met on August 8 to consider whether it was necessary to take any steps to secure the safe return of the children, and appointed an Emergency Sub-Committee with power to act, but it was not needful for it to meet.

The Destruction of Louvain.

The following resolution has been passed by the Committee of the Modern Language Association:

'That this Committee records its abhorrence and detestation of the brutal crime against humanity and civilization committed by the German Army in destroying Louvain, the ancient seat of learning and culture in Belgium.'

DISCUSSION COLUMN.

THE DIRECT METHOD.

'LA méthode directe n'a jamais été attaquée dans son principe . . . mais . . . dans son application.' So writes M. Paillardon in the July number of MODERN LANGUAGE TEACHING. Before entering seriously into this discussion, might it not perhaps be useful if members, modern language teachers, first submitted their ideas as to what this 'principe' and 'application' mean to them individually?

There is evidently considerable divergence of opinion on the matter; and the proposed discussion would certainly be more fruitful in result if it were treated, not as a somewhat puerile passage of arms, but rather as a serious attempt to find out what the true principles of the Direct Method and their application really are.

Teachers could then no longer labour under the delusion that any slipshod conversational lesson represents the Direct Method; nor that an Inductive Method, rightly understood, is only suited to children of six to ten years of age. A limited and superficial conception of any system can only result in failure. Charlatans, doubtless, are to be found in every profession; but are they generally recognized as members of that profession?

L. H. ALTHAUS.

[Contributions should be sent to Miss Althaus, The Cottage, Bramhope, near Leeds.]

EDITORIAL NOTES.

ALL contributors are requested to send in matter by the 24th of each month, if publication is urgently required for the issue following.

MODERN LANGUAGE TEACHING appears eight times yearly, viz., on the 15th of February, March, April or May, June, July, October, November, and December. The price of single numbers is 6d.; the annual subscription is 4s.

Contributions and review copies should be sent to the Editor of MODERN LANGUAGE TEACHING, Cuilrathain, Harpenden, Herts.

The Journal is sent free to all Members of the Association, but those whose subscription for the current year is not paid before July 1 are not entitled to receive it.

The Annual Subscription to the Association, payable on January 1, is 7s. 6d., and should be sent to the Hon. Treasurer, Mr. H. M. Cruttwell, Byron Hill, Harrow.

Applications for membership should be addressed to the Hon. Secretary, Mr. G. F. Bridge, 7, South Hill Mansions, London, N.W.

The MODERN LANGUAGE REVIEW, a Quarterly Journal of Medieval and Modern Literature and Philology, edited by Professor J. G. Robertson, and published by the Cambridge University Press, is supplied to Members of the Association at a special annual subscription of 7s. 6d., *which must be prepaid*. It should be sent with the membership subscription (15s. in all) to the Hon. Treasurer. Those who wish to take in or discontinue the REVIEW should communicate with the Hon. Secretary.

The attention of Teachers is drawn to the collection of French and German School Books, carefully selected by a Sub-Committee, and known as the Travelling Exhibition. It may be inspected on applying to Mr. Twentyman, Board of Education, Whitehall. A Catalogue (sent *gratis* to members) has been issued of all sections except Reading Texts, of which a separate and minutely detailed list is being prepared. For particulars of conditions on which the Exhibition may be loaned apply to Miss Hart, as below.

The Hon. Secretary will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Communications on the under-mentioned subjects should be addressed to the persons named:—

Exchange of Children: Miss BATCHELOR, Bedford College, Regent's Park, N.W.

Magic-Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E.

Residence Abroad (Women): Miss SANDYS, 30, East St. Helen's, Abingdon; **(Men)**: The Hon. Secretary.

Travelling Exhibition: Miss HART, County Secondary School, Sydenham Hill Road, S.E.

Scholars' International Correspondence: Miss ALLPRESS, County School, Wood Green, N.

Correspondence on all other subjects should be addressed to the Hon. Secretary.

It is urgently requested that all Postal Orders be crossed.

MODERN LANGUAGE TEACHING

THE OFFICIAL ORGAN OF THE MODERN LANGUAGE ASSOCIATION

EDITED BY J. G. ANDERSON

VOLUME X. No. 7 November, 1914

THE IMPORTANCE OF INTONATION IN THE PRONUNCIATION OF FOREIGN LANGUAGES.

INTONATION may be defined as the variations in the pitch of the musical note produced by the vocal cords in pronouncing voiced sounds. In any ordinary spoken sentence there is a very large preponderance of voiced sounds over breathed ones, voiced sounds occupying something like 80 per cent. of the total. Intonation may therefore be regarded as a practically continuous feature of speech. In connected speech the pitch is continually changing, and generally very rapidly. In any one syllable the pitch may rise or it may fall, or it may remain level, or it may rise and then fall, or fall and then rise. Cases may even be found where the intonation changes its direction twice in one syllable. Again, the absolute pitch of any tone may vary within considerable limits. All this makes the analysis of intonation a somewhat complicated matter.

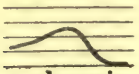
It does not follow, however, that the practical acquisition of the intonation of a foreign language is necessarily difficult. Fortunately, there are some broad principles of intonation governing the more important languages with which we have to deal, and all we need do in practical work is to observe the principal points in which the foreign intonation differs from that of the Mother-tongue.

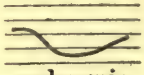
The function of intonation in such languages as English, French, and German is to indicate subtle shades of meaning which cannot well be expressed in words, or which, if expressed in words, would appear very clumsy. In fact, we may say that what we call 'expression' depends almost entirely on intonation. Thus, it has often been shown how, by suitably modifying the intonation, we can make the single word *yes* mean a number of different things. Pronounced with a low falling tone, it simply means, 'It is so'; with a falling tone starting on a high pitch it gives the effect, 'Of course it is so'; with a rising tone beginning low and ending high, the effect is, 'Is it really so?'; a fall followed by a rise gives the effect, 'It may be so'; a slight rise at medium pitch is commonly heard from persons speaking on the telephone, the meaning being, 'Yes, I understand what you said just now; please continue.'

It is even possible to put meaning into a meaningless syllable by giving it certain intonations. Thus the single sound **m** pronounced with a low falling tone signifies assent; with a high raising tone it means 'What?'; with a fall followed by a rise it has the effect, 'It may be so, but I am not quite sure.'

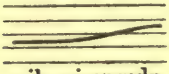
As intonation may affect the meaning of a single word, so it may also affect the meaning of a phrase or a sentence.

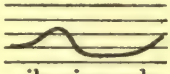
Thus *Good morning* has two distinct intonations, according as it is said on meeting or on parting. Representing these intonations by means of a curved line placed above a phonetic transcription of the words, they would appear as follows:


gudmɔːniŋ


gudmɔːniŋ

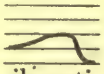
In like manner the expression *I beg your pardon* may be pronounced with the following two intonations, the first meaning 'What did you say?' and the second meaning 'I am sorry.'


aibegjɔːpɑːdn


aibegjɔːpɑːdn

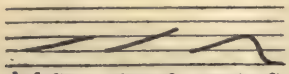
It is common knowledge that a question may often be distinguished from a statement merely by the intonation. Thus, to take an example from French, *Il est parti* pronounced as a statement and a question has the two following intonations:


ilɛparti

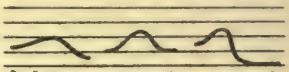

ilɛ́parti

In many cases, of course, the changes of meaning indicated by changes of intonation are much more subtle than in the above simple examples.

When we come to compare French intonation with English intonation, we find that French intonation possesses several noteworthy features. Two of them are shown in the following sentence: *Les Français vont souvent au restaurant.* The normal French intonation is about as follows:


lefrɑ̃ːsɛ vɔ̃suvɑ̃ orɛstɔrɑ̃

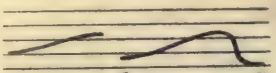
The intonation which English people are apt to use is as follows (I assume that the sounds are correctly pronounced):

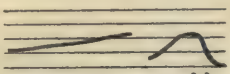

lefrɑ̃ːsɛ vɔ̃suvɑ̃ orɛstɔrɑ̃

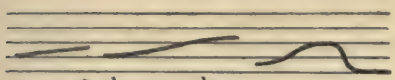
Most people, when they hear this difference, will be inclined to say that it is mainly a difference of stress—that the Englishman puts stress on the first syllables of *Français, souvent, restaurant,* while the Frenchman does not. As a matter of fact, it will be found on examination that the part played by stress in this matter is insignificant. This may be proved by increasing very greatly the force used in pronouncing the final syllables of the above three words, being careful at the same time to keep the English intonation. It will be found that the effect is little, if any, better than before. On the other hand, if the word *restaurant* is pronounced with a high pitch on the second syllable and low pitch on the third, the effect is French, in spite of any absence of stress on the third syllable.

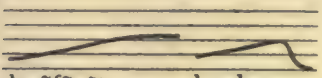
The two principles of French intonation illustrated by the above sentence are as follows: (1) that as a general rule the pitch gradually ascends throughout each little section of the sentence except the last; (2) that as a general rule, when a sentence ends with a falling intonation, the pitch in the last section rises continuously up to the last syllable but one, and then falls suddenly.

The following are some further examples illustrating these principles:


setɛlafoːt dyguvɛrnəmɑ̃


inuzamɔ̃ːtre setablo





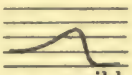
It may be noted that Principle 2 is particularly useful in correcting the pronunciation of words like *restaurant, difficile, excellent*, which English people are generally said to 'stress' wrongly.

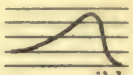
It will be seen that there is a characteristic 'intonation-tune' continually occurring in French speech. This characteristic tune may even be written approximately by means of musical notes. For a sentence in two parts of four syllables each it is as follows (for the male voice):

It is not suggested that this tune is necessarily always used. Innumerable cases could be found where other forms of intonation might be used. We may, however, go so far as to say that it would seldom be *wrong* to use this tune, or an approximation to it, provided the sentence as a whole requires a falling intonation at the end.

One particular case of departure from Principle 2 may be mentioned here, as it is of rather frequent occurrence. The case is that of a final word requiring special emphasis, as, for instance, where there is a contrast to be brought out. In this case the pitch continues rising up to the beginning of the last syllable, and then suddenly drops with great rapidity. Thus, if a Frenchman were to say the sentence, *Il y en avait deux*, simply stating the fact without special emphasis, he would probably use the normal intonation—that is to say, he would pronounce the syllable *-vait* with high pitch and the word *deux* with low pitch. If, however, the person to whom he was speaking were to answer, *Mais je croyais qu'il y en avait trois*, the probability is that he would not reach the highest pitch until the beginning of the vowel in *trois*. He would, in fact, pronounce the word *trois* with a rapid falling tone starting at high pitch.

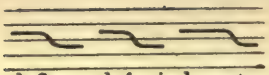
Similarly, it will be seen that if the intonation of the colloquial *c'est pas possible* be altered similarly, its emphasis is considerably reinforced. The two intonations might be represented thus:





One other feature of French intonation which is very characteristic, and which English people seldom observe in speaking, is that the last syllable of a phrase pronounced with a rising intonation is generally level, or approximately so. Thus, the word *tard* in the last line of 'Le Corbeau et le Renard' (*Jura, mais un peu tard, qu'on ne l'y prendrait plus*) should be practically sung on one single high note. English people have a strong tendency to make the voice rise throughout this syllable. In a similar way, English people are apt to use a rising intonation on the word *cour* in the sentence, *Dans la cour il y a un arbre;* on the syllable — *-yage* in the sentence, *Quand on voyage, on s'amuse.* In all such cases a high level tone should be used.

It is worthy of note that in the alternative method of pronouncing enumerations of things mentioned by Passy (*Sounds of the French Language*, § 137), the final tone is level, and not descending. It is, moreover, strictly a tone of medium pitch, and not of low pitch. Thus, Passy's example, *des fleurs, des fruits, des gateaux*, might be indicated more accurately as follows:



There are likewise differences between German intonation and English intonation. A notable feature of German intonation is the very frequent use of a marked rise-fall in stressed syllables, particularly if the word requires special emphasis. Thus, the word *Glaube* in the line

Die Botschaft hör' ich wohl, allein mir fehlt der Glaube

would with most speakers have an intonation of this type:

It will be observed that a German would generally begin the diphthong [au] on a low pitch, raising the pitch rapidly, and reaching a high pitch on the [u], and then descending again for the syllable [bə].

The same intonation would be used on each of the words *Ross*, *Reiter*, *niemals*, *wieder*, in

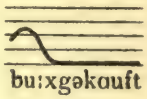
Und Ross und Reiter sah ich niemals wieder.

When this rise-fall occurs on a word of one syllable, it is particularly difficult for English people to imitate. It should be observed that the falling part occupies an extremely short space of time, the rise occupying the greater part of the time. If the word ends in a voiced consonant, the rise occupies the whole of the vowel, and the whole of the fall takes place during the pronunciation of the final consonant. Thus, the emphatic pronunciation of the word *Mann* would be

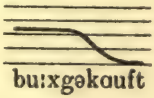
This intonation may be acquired by practising slowly

and gradually increasing the speed.

What is generally regarded as loss of stress in the verbs at the end of a sentence in German is in reality a matter of intonation more than stress. Thus, in such a sentence as *Ich habe ein Buch gekauft* a German would say:



whereas the tendency on the part of English people is to say:

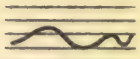


It will be found that the word *gekauft* will never sound right as long as the syllable [gə] has a high pitch. If [gə] and [kauft] are both given with very low pitch, the effect of the sentence will be right, in spite of any stress on [kauft].

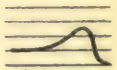
English people should be on their guard against using in foreign language a certain intonation, called by many writers the 'compound rise,' which is very common in English. This intonation is essentially a fall followed by a rise, but it may be preceded by another rise. A better name would therefore be 'fall-rise' or 'rise-fall-rise.' It occurs in English where the final word of a sentence requiring a rising intonation has to be emphasized for contrast. It is heard, for instance, on the syllable *day* in *I can't do it to-day*, said in such a way as to imply, 'but I might be able to do it to-morrow.' Likewise the word *you* would have this intonation in *It's all very*

well for you, said so as to imply, 'but how about me?' The intonation of *you* in this case might be represented thus:

It is a common thing to hear English people use this intonation in French. Thus, they will pronounce *Ce n'est pas ça* as

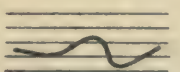


instead of the normal French

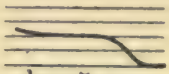


Anything more un-French than this it is difficult to imagine.

It must always be remembered that habits of intonation are not the same over the whole of the British Isles, and the mistakes of intonation which a Scotsman is apt to make in French are not the same as those heard from Southern English people. No systematic analysis has yet been made of dialectal varieties of intonation, though the subject would repay careful study. One fairly common form of intonation occurring in Scotland, especially in the Edinburgh district, may, however, be mentioned here. It consists in using a rise-fall-rise on the concluding words of a sentence, where in the South a simple fall would be used. Thus, in *We are going across the water* some Scotsmen would end with the following intonation:

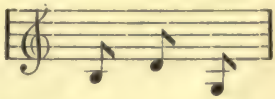


In the South of England these words would normally be pronounced:

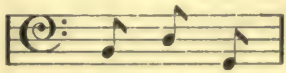


It is clear that the above Scotch intonation would sound quite incorrect if transported into French or German.

In teaching foreign intonation it is sometimes useful to use an approximate musical notation (staff notation or tonic-solfa), and to teach pupils to sing the intonation as tunes, at first slowly, and then with gradually increasing speed. Thus the intonation of *difficile*, as pronounced at the end of a plain statement, might be represented thus for girls and young boys:



or thus for adult men students:



Sometimes the mere drawing of rough intonation curves is sufficient to get pupils to give the right intonation. The system of dots and lines used in the excellent *Französische Intonations-übungen* by Klinghardt and de Fourmestraux* is also convenient in many ways. Talking machines are also very useful in this connection. By repeating a number of times short portions of a record (say three or four words at a time), the intonation tune becomes so fixed in the memory that the pupil can hardly help imitating it.

DANIEL JONES.

* Published by Schultze, Cöthen. All those interested in French intonation are strongly recommended to work through the whole of the exercises in this book. Knowledge of German is not necessary for understanding the exercises.

THE ORAL TEACHING OF GERMAN: AN ACTUAL LESSON AND A SUGGESTION.

THIS lesson was given to a class of mixed pupils, who were just starting their third year's study of the German language. There were twelve pupils present, their ages ranging from fifteen to seventeen years.

LEHRER. Was halte ich in der Hand?

SCHÜLER. Sie halten ein Buch darin.

L. Was musz man tun um zu wissen worüber das Buch geschrieben ist?

S. Man musz es lesen.

L. Ist das nötig? Es braucht eine ganze Zeit.

S. Man kann den Titel lesen.

L. Wo steht der Titel?

S. Der Titel steht auf dem Deckel.

L. Man sagt gewöhnlich auf dem Deckblatt. Lesen Sie den Titel vor. (Der Lehrer gibt einem Schüler das Buch.)

S. Ebene Geometrie.

L. Von wem ist das Buch geschrieben?

S. Von Mahler.

L. Was ist er?

S. Er ist ein Schriftsteller.

L. Ja, vielleicht, das weisz ich nicht, ich weisz nur, dasz er dieses Buch geschrieben hat, und wenn er nur ein solches Buch geschrieben hat, kann man ihn kaum einen Schriftsteller nennen. Nein, ich meine, was ist sein Beruf?

S. Das wissen wir nicht.

L. Natürlich nicht, aber wir können es erfahren. Es steht auf dem Titelblatt. Lesen Sie dann C. und sagen Sie uns seinen Beruf.

C. Er ist Professor.

L. An der Universität? Lesen Sie weiter vor.

C. Professor der Mathematik am Gymnasium in Ulm.

L. Was ist Herr Mahler?

S. Er ist Professor an einer deutschen Hochschule.

L. Wer besucht eine Hochschule?

S. Wir besuchen eine.

L. Was hat Herr Professor Mahler geschrieben?

S. Ein Buch über 'Ebene Geometrie.'

L. Heute fangen wir an Mathematik auf Deutsch zu studieren, und in diesem Semester werden wir manche Kapitel dieses Buches lesen.

Hier liegen vor mir ein Lineal, ein Zirkel, und ein Stück Kreide. Was tut man mit der Kreide?

S. Man schreibt damit.

L. Woran?

S. An die Tafel.

L. Tut man sonst was damit?

S. Ja, wir werfen die Kreide in dem Zimmer, wenn der Lehrer nicht da ist.

L. Geben Sie mir einen besseren Ausdruck für 'wenn der Lehrer nicht da ist.'

S. Wenn der Lehrer anwesend ist.

L. *An*wesend (mit Nachdruck auf *an*). Ich bin jetzt anwesend.

S. Ich meinte abwesend.

L. Nochmal den Satz.

S. Der Schüler wirft die Kreide, wenn der Lehrer abwesend ist.

L. Sie sagten 'Der Schüler wirft die Kreide *in dem Zimmer*,' man sagt aber *in das Zimmer*. Es antwortet auf die Frage 'wohin.' Ja, das ist nicht ausgeschlossen, glaube ich; daran dachte ich aber nicht. Man macht etwas anders als schreiben. Herr J. zum Beispiel schreibt selten daran. Was tut er?

S. Er zeichnet.

L. Ich will auch an die Tafel zeichnen, und dieses Instrument als Hilfe nehmen. Was ist es?

S. Es ist ein Zirkel.

L. So, ich habe eben einen Kreis damit gezeichnet oder beschrieben. Wie nennt man diese Figur?

S. Ein Kreis.

L. Sie ist *ein* Kreis, aber man nennt sie?

S. Einen Kreis.

L. Womit zeichnet oder beschreibt man einen Kreis.

S. Mit einen Zirkel?

L. Welchen Fall regiert *mit*?

S. Der Dativ.

L. Ergänzen Sie den Satz.

S. Mit regiert immer . . . *den* Dativ.

L. Gut. Und die anderen Präpositionen, die immer den Dativ regieren?

S. S. Mit, nach, von, zu, aus, bei, seit.

L. Was habe ich gezeichnet?

Nun zeichnen Sie einen Kreis in die Hefte. . . . Ein Kreis hat verschiedene Teile. Dies ist der Umfang des Kreises, und jeder Kreis hat einen Mittelpunkt oder ein Zentrum. Schreiben Sie die Wörter 'der Umfang' und 'das Zentrum' an die betreffenden Stellen des Kreises.

Ist dies das Zentrum?

S. Nein, das ist der Umfang.

L. Der Umfang verbindet viele Punkte. Diese Punkte stehen alle gleich entfernt von einem Punkt. Von welchem?

S. Von dem Zentrum.

L. Der Umfang verbindet alle Punkte, die gleich entfernt von dem Zentrum stehen. Schreiben Sie den Satz in die Hefte unter die Figur des Kreises. (Der Lehrer wiederholt den Satz ziemlich langsam.) Lesen Sie vor, was Sie eben geschrieben haben, W. Buchstabieren Sie 'verbindet'; 'gleich'; 'entfernt.' Das Hauptwort von entfernt ist Entfernung. Welches Geschlecht?

S. Weiblich.

L. Wie wissen Sie das?

S. Es ist ein Hauptwort auf 'ung.'

L. Wo stehen alle Punkte, welche die gleiche Entfernung von einem Punkte haben?

S. Auf dem Umfang eines Kreises.

L. Wessen Kreis?

S. Auf dem Umfang des Kreises . . . (stockt).

L. Helfen Sie M.

M. Mit dem Punkt als Zentrum.

L. Ja, oder um den gegebenen Punkt. Auf Deutsch sagt man, dasz ein Kreis um einen oder aus einem Punkt beschrieben wird. Schreiben Sie wieder 'Ein Kreis wird aus einem oder um einen gegebenen Punkt beschrieben.'

Jeder von Ihnen hat einen Kreis gezeichnet. Sind sie alle gleich grosz?

Jetzt zeichnen wir einen bestimmten Kreis. Mit welchem Instrument zeichnen wir ihn?

Um einen bestimmten Kreis zu zeichnen, müssen wir die Länge der Strecke vom Zentrum bis zum Umfang kennen. Die Strecke von dem Zentrum bis zu dem Umfang heiszt der Halbmesser oder Radius. Wie viele Radien hat ein Kreis?

S. Wir wissen nicht.

S. So viel wie man will.

L. Gut. Die Radien eines Kreises sind dann unzählig. (Der Lehrer schreibt 'unzählig.') Was ist der Halbmesser?

Schreiben Sie diesen Satz 'Der Halbmesser ist die Strecke von dem Zentrum eines Kreises bis zu dem Umfang desselben.'

Wie sind alle Radien eines Kreises?

S. Sie sind gerade.

L. Ja, sie sind gewisz alle gerade Linien oder Geraden. Ich meinte aber, wie sind sie in ihrer Länge?

S. Sie sind alle gleich.

L. Ja wohl, alle Radien eines Kreises sind einander gleich. Schreiben Sie das.

Nun zeichnen Sie einen Kreis, wessen Halbmesser eine Länge von 4 c.m. (vier Centimetern) hat. Wie lang soll der Radius sein? Ist der Radius des Kreises an der Tafel gleich 4 c.m.?

S. Nein.

L. Weiter.

S. Es ist gröszer.

L. Es?

S. Er ist gröszer.

L. Warum habe ich einen längeren Radius genommen?

S. Wir können den Kreis besser sehen:

L. Brauchen Sie den letzten Satz als einen Nebensatz.

S. Sie haben einen längeren Radius genommen, dass wir besser sehen können.

L. Geben Sie mir eine bessere Konjunktion.

S. S. Damit.

L. Damit wir besser sehen können.

Hier ist eine Strecke CA. Wie heiszt sie?

S. Ein Halbmesser.

L. Warum?

S. Er . . . sie ist die Strecke vom Zentrum bis zum Umfang.

L. Wie viele Endpunkte hat CA? Wo ist C? Wo ist A? Wir wollen nun sagen oder annehmen, dasz sich die Strecke CA umdreht. Die Strecke CA dreht sich um. Was bleibt an der selben Stelle?

S. Der Punkt C.

L. Um was dreht sich die Strecke CA?

S. Die Strecke CA dreht sich um C.

L. Und was ist C?

S. Der Mittelpunkt.

L. Der Mittelpunkt der Strecke?

S. Der Endpunkt der Strecke.

L. Nun geben Sie mir eine vollständige Antwort auf die Frage 'Um was dreht sich die Strecke CA'?

S. Die Strecke CA dreht sich um die Endpunkt C.

L. Welches Geschlecht hat das Wort Endpunkt?

Welchen Fall regiert um?

Die Präpositionen die immer den Akkusativ fordern?

S. S. Durch, für, gegen, wider, ohne, um.

L. Nun nochmal, um was dreht sich die Strecke CA?

S. Die Strecke CA dreht sich um den Endpunkt C.

L. Die Strecke dreht sich um—so—bis sie wieder die Anfangslage erreicht hat. Die Lage eines Dinges ist, wo es liegt. Unter einem Baum während eines Gewitters ist eine schlechte Lage. Die Anfangslage ist, wo sie am Anfang lag. Verstehen Sie? Liegt sie jetzt in der Anfangslage?

S. S. Noch nicht.

L. Aber jetzt?

S. S. Nein.

L. Beinahe aber nicht?

S. S. Ganz.

L. Was musz ich noch tun um die Strecke in die Anfangslage zu bringen?

S. Weiter drehen.

L. Viel weiter?

S. Ein wenig weiter.

L. Etwas weiter sagt man gewöhnlich. Also sie dreht sich etwas weiter und liegt nun?

S. In der Anfangslage.

L. Die Strecke ist zurückgekehrt. Sie ist wieder in der Anfangslage. Sie ist wieder zu Hause. Unsere Rückkehr nach Hause findet nicht vor 12 Uhr statt. Die Rückkehr—zurückkehren. (Der Lehrer schreibt beide Wörter.)

Die Strecke dreht sich um bis zur (zu der) Rückkehr in die Anfangslage.

Wie weit dreht sie sich um? (Der Lehrer schreibt die Worte 'bis zur Rückkehr in die Anfangslage' an die Tafel, und läszt ein Schüler sie übersetzen.)

Was hat der andere Endpunkt A. gethan?

S. Er hat den Kreis gezeichnet.

L. Schreiben Sie dies: Wenn sich die Strecke CA um den einen Endpunkt C bis zur Rückkehr in die Anfangslage dreht, so beschreibt der andere Endpunkt einen Kreis. Die Strecke selbst heiszt der Radius.

Nun wollen wir zwei Punkte X und Y auf dem Umfang des Kreises mit einer Geraden verbinden. Was verbinden wir? Wo stehen die Punkte? Wie viele Punkte haben wir genommen? Wie haben wir sie bezeichnet? Womit verbinden wir die Punkte?

Bemerken Sie das Wort 'Gerade.' Es heiszt 'eine gerade Linie.' Läszt man das Wort 'Linie' wegfallen, und braucht man das Wort 'gerade' als Hauptwort,

darf man doch nicht vergessen, dasz es ein Adjectiv gewesen ist, und behält die Endung eines Adjectivs. *Nom.* Die oder eine Gerade. *Gen.* Der oder einer Geraden. Diese Gerade, welche die zwei Punkte verbindet, heiszt eine Sehne. Was verbindet eine Sehne? Was ist eine Sehne?

S. Eine Sehne ist eine Gerade, welche zwei Punkte auf dem Umfang verbindet.

L. Schreiben Sie diesen Satz. Wodurch geht diese Sehne?

S. Durch das Zentrum.

L. Welche Sehne ist am längsten?

S. Die Sehne durch das Zentrum.

L. Wenn die Sehne durch den Mittelpunkt geht, wird sie Durchmesser genannt. Wie sind alle Durchmesser? Wie viele Durchmesser kann man in den Kreis einführen?

S. So viel wie man will.

S. Unzählig viel.

L. Eine Sehne zerlegt den Umfang in zwei Bögen. Schreiben Sie das. Was bedeutet das Wort ' zerlegen '?

S. Teilen.

L. Brauchen Sie das Wort in dem Satz.

S. Eine Sehne teilt den Umfang in zwei Bögen.

L. Ist dieser Punkt auf dem Umfang?

S, Nein. Er ist in dem Kreis.

L. Und dieser?

S. Er ist aus dem Kreis.

L. Das sagt man nicht. Was sagt man um den Unterschied zwischen ' in ' und ' auszer ' dem Kreis, in und auszer dem Zimmer klar zu machen?

S. Innerhalb und Auszerhalb.

L. Unsere alten Freunde! Gegrüszet seid mir. . . .

S. S. . . . edle Herrn,
Gegrüszt ihr, schöne Damen!

L. Wo liegt dann dieser Punkt?

S. Innerhalb des Kreises.

L. Und dieser?

S. Auszerhalb des Kreises.

L. Die Strecke CR zeigt die Entfernung des Punktes R von dem Zentrum des Kreises. RC heiszt der Abstand des Punktes R vom Zentrum. Wenn CR kleiner als der Radius ist, wo liegt R?

S. Innerhalb des Kreises.

L. Schreiben Sie: Ein Punkt liegt innerhalb, oder auszerhalb, oder auf dem Umfang eines Kreises je nachdem sein Abstand vom Zentrum kleiner, oder gröszer, oder ebensogrosz wie der Radius ist.

Lesen Sie einmal durch, was Sie in die Hefte geschrieben haben. Heute Abend studieren Sie das erste Kapitel dieses Buches.

In the succeeding German lesson the following exercise was given: 'Schreiben Sie einen Aufsatz über den Kreis.' All were well done, but space permits of the reproduction of three only.

DER KREIS.

1. Wenn die Strecke CA sich um einen Endpunkt bis zur Rückkehr in die Anfangslage dreht, dann beschreibt der andere Endpunkt einen Kreis.

Gewöhnlich beschreibt man einen Kreis mit einem Zirkel.

Die Hauptteile eines Kreises sind der Umfang das Zentrum oder der Mittelpunkt, der Halbmesser und der Durchmesser. Der Umfang verbindet alle Punkte die gleich entfernt von dem Mittelpunkt sind. Das Zentrum ist der Mittelpunkt des Kreises. Der Durchmesser ist eine Sehne, die durch den Mittelpunkt geht und der Halbmesser ist die Strecke vom Mittelpunkt zum Umfang. Eine Sehne ist eine Gerade die zwei Punkte auf dem Umfang eines Kreises verbindet. Je weiter sind die Sehnen vom Zentrum, je kürzer sind sie Die längste Sehne in einem Kreis ist der Durchmesser.

Wenn die Strecke, vom Zentrum zu einem anderen Punkt, länger als der Halbmesser ist, steht der Punkt auszerhalb des Kreises, und wenn die Strecke kürzer als der Halbmesser ist, dann steht der Punkt innerhalb des Kreises. Wenn der Abstand des Punktes und der Halbmesser des Kreises gleich lang sind, dann steht der Punkt auf dem Umfang des Kreises.

2. Wenn die strecke CA dreht sich um einen Endpunkt bis zur Rückkehr in die Anfangslage. Dann beschreibt der andere Endpunkt einen

Kreis. Man beschreibt einen Kreis mit einem Zirkel. Die Haupteile des Kreises sind der Umfang das Zentrum der Halbmesser und der Durchmesser. Der Umfang ist wo die Punkte liegt und sie immer vom dem Zentrum gleich sind. Das Zentrum ist der Mittel des Kreises. Der Halbmesser ist die Gerade von dem Zentrum zu einer Punkte auf den Umfang. Der Halbmesser ist die Radius. Der Durchmesser ist eine Sehne und es immer durch den Zentrum geht. Der Durchmesser ist der grösze Sehne eines Kreises. Eine Sehne ist eine Gerade und sie zwei Punke auf den Umfang verbindet. Eine Sehne ist kurz wann sie weit von dem Zentrum ist.

3. Wenn die Strecke AB, sich um einen Endpunkt, bis zur Rückkehr in die Anfangslage dreht, beschreibt der andere Endpunkt einen Kreis. Man zeignet Kreise mit einem Zirkel. Der Umfang eines Kreises verbindet alle Punkte die gleich entfernt von dem Zentrum, oder dem Mittelpunkt, sind.

Eine Sehne ist eine Strecke die zwei Punkte auf dem Umfang eines Kreises verbindet. Alle sehnen sind nicht gleich. Je weiter von dem Zentrum sind sie, je kürzer werden sie. Wenn eine Sehne durch den Mittelpunkt geht, wird sie ein Durchmesser. Dies ist die längste Sehne die man zeignen kann. Die Entfernung von dem Mittelpunkt zu dem Umfang heiszt ein Halbmesser.

Alle Punkte stehen entweder innerhalb, auszerhalb, oder auf dem Umfang eines Kreises. Die Strecke von dem Punkt zu dem Zentrum ist der Abstand des Punktes.

Wenn zwei Kreise sich schneiden, sind zwei Punkte zu finden ; wenn sie aber sich treffen ist nur einen Punkt zu finden.

Wenn man zwei Kreise mit nur einem Zentrum zeichnet, sind sie conzentrisch, das heiszt wenn die Radien verschieden sind.

The above lesson was given as an introduction to the study of Professor Mahler's little book on *Plain Geometry* published in the Sammlung Göschen. The pupils of the class to whom it was given have been studying German for two years, and have made good progress. It is seldom necessary to introduce English into a German lesson with them. Thus a satisfactory stage has been reached, and should be reached, in two years with students commencing the study of German at the age of fourteen. At this point arose the question as to what book should be adopted for class use in the ensuing year. Spanhoofd's *Lehrbuch der deutschen Sprache* has been the textbook used during the past year, and a better it would be difficult to find. Reading matter has also been taken from *Erstes Lesebuch* (Heath's Modern Language Series), and Mr. Savory's *First German Reader* (Edward Arnold). But this year it was thought advisable to adopt some form of continuous reader for classroom reading and conversation. At first a German novel or play was considered eligible, with lessons on chemistry and mathematics given in German at intervals for the sake of the scientific vocabulary. It was, however, put to the present writer as an ideal that students in our secondary schools should, before the completion of their school career, be sufficiently proficient in the modern language or languages studied to receive instruction in the subjects of the school curriculum *in* the foreign language. Thus, instead of gathering a smattering of technical terms and expressions met with in the study of chemistry, they should actually study their chemistry from a German or a French textbook. History and the other subjects lending themselves and benefiting from such treatment should be studied in the same way. Thus, say, during the fourth year of instruction in German, students should be able to read history or mathematics or any other subject in the school curriculum in German.

The advantages of this are surely very obvious. A whole world of knowledge is at once thrown open to the student, which he is likely to traverse through fresh paths, and so see old scenes from different standpoints. Naturally one would not expect fourth-year students to read advanced textbooks with profit or fluency, but the simpler ones—and there are some wonderfully good ones—can be so read. But in the writer's opinion a still greater advantage is

secured by the introduction of these textbooks, in that the interest of the students is stimulated to a very great extent. They feel that they are really doing something worth the doing—something 'great'—and are conscious of progress. And children, above all, dearly love to feel that they are making some use of what they are learning. With this interest awakened the progress possible is really astonishing, especially when compared with that produced by working upon the usual humdrum lines. But for this keen interest how would it be possible for such a lesson as that recorded above to be successfully given at the *beginning* of the third year's study of German, and for such Aufsätze to be written by the pupils upon the circle in school, without aid from book or teacher? If this can be done at the beginning of the third year's course, it certainly can be done in the fourth year.

Thus for the third-year students (German has only been taught for two years, and therefore as yet there is no fourth year) the following books have been chosen for class use:

1. *Ebene Geometrie*, von Professor Mahler.

2. *Anorganische Chemie*, von Dr. Klein. These are both in the Sammlung Göschen, and thoroughly sound from a scientific point of view. They cost 80 pfennigs each in Germany, are splendidly bound, and clearly printed.

3. Goethe's *Egmont*. Published in Reclam's Universal Bibliothek, and costing 20 pfennigs.

Beyond these ten chapters in Spanhoofd's *Lehrbuch* have to be done, and about twenty ballads and poems are to be read and their subject matter and authors discussed.

This may seem a big syllabus for one year's work, but it can be comfortably got through if six lessons are given in German per week — the time now allotted in this form to German, where students are given a choice between French and German. Previously they have studied (or will have studied when the scheme has had time to work itself out) French for four years (five years in the case of pupils coming into the main school from the preparatory department), and German for three. The scheme has the advantage of giving an opportunity to the students to concentrate in their last school-year upon the language for which they show a preference.

Such a lesson as that recorded above is given at the beginning of the study of each new section of the book. By this means the class becomes very familiar with the terms most frequently met with in that section. Having mastered this vocabulary, the students are given sections to study for themselves, and their work is tested either by questions, oral and written, upon the subject matter, or by the writing up of an exercise (rider) selected from those given at the end of the section.

The writer has found the following hints useful:

(*a*) Sentences are not insisted upon as answers unless new words or phrases are used for the first time.

(*b*) Occasionally during each such lesson simple questions are put with great rapidity. The speed with which the responses are given serves to show the teacher whether the students are following as rapidly as they should.

(*c*) It is not worth while to spend considerable time over every mistake. Sometimes it pays to stop to enforce some grammatical point, but often the best thing to do is to repeat the answer correctly and pass on.

(*d*) The writing of a sentence helps to impress it, and gives the teacher's voice a rest.

Such a course as the one outlined must fail where the teacher has not a

thorough mastery of the language. It must fail, too, if the teacher, knowing *and* speaking the language, fails to devote sufficient time to his own preparation to become very familiar with all the technical terms and turns of expression, and to simplify and illustrate them. Given the knowledge, the time required makes by no means immoderate demands upon one's leisure. A great essential to success is fluency—rapidity. Not that one should speak too rapidly, but that the questions must follow one another rapidly—without halting hesitancy. Otherwise the pupils lose confidence in the teacher and interest in his subject. They are the first to reflect the teacher's own interest in the subject he is teaching. But above all—enthusiasm!

A. W. PEGRUM.

VICTOR HUGO ET LE CONGRÈS DE LA PAIX EN 1849.

[This interesting article by Dr. Hedgcock has *la place d'honneur* in the July number of *La Revue* (45, Rue Jacob, Paris). In it, through the courtesy of the executors of M. Joseph Garnier, appear hitherto unpublished letters of Victor Hugo, Lamartine, and Béranger.]

LA vie des grands hommes, surtout de ceux qui ont touché de près au mouvement de leur époque, est si remplie d'incidents que leurs biographes se voient souvent obligés de n'accorder qu'une simple mention à des événements qui auraient pris une large place dans l'histoire d'hommes d'une moindre importance. Ainsi dans la vie de Victor Hugo on semble avoir peu parlé du Congrès de la Paix, présidé par lui à Paris en 1849. Même Edmond Biré, qui a si soigneusement épluché les éphémérides du poète, n'y fait aucune allusion. Ce congrès marque pourtant une date assez critique dans l'évolution de Hugo. Dans les pages qui suivent, nous allons essayer d'en fixer la place, d'en déterminer l'importance et de décrire le rôle que Hugo y joua, en nous appuyant en partie sur des lettres inédites.

Dr. Hedgcock then tells how the first International Peace Congress of the English Peace Society, founded in 1843, met at Brussels in 1848. In 1849 the French political economists Say, Bastide, and Joseph Garnier, undertook to organize an International Congress at Paris—a rather paradoxical enterprise after the events of 1848. The presidency of the Congress was offered to Lamartine, who wrote to M. Garnier:

'MONSIEUR,

'La maladie grave et prolongée dont je suis atteint me rend moralement et matériellement impossible de m'occuper d'aucune manifestation de la nature de celle dont vous voulez bien m'envoyer le prospectus. J'ai déjà dit il y a trois mois à M. Burritt que des considérations personnelles et parlementaires m'empêchaient d'accepter soit la présidence, soit aucun rôle actif dans le Congrès et que je devais me borner à appuyer de tous mes vœux et de ma présence, s'il était utile, l'expression d'une si sainte pensée, qui est à la fois celle de la religion, celle de la philosophie et celle de la civilisation.

'Recevez, Monsieur, l'assurance de ma considération la plus distinguée.

'LAMARTINE.'

'La Maladie m'oblige de faire signer à ma place Mme de Lamartine.

'Madrid, 18 juillet.'

The presidency was then offered in succession to the Duc de Broglie and the Archbishop of Paris, who refused. The Committee next applied to Victor Hugo, who accepted. That he was only a *pis-aller* is shown by a letter from Cobden to his wife. Dr. Hedgcock proceeds:

Le 18 août donc, Victor Hugo accepta l'honneur qu'on lui offrait de présider ce congrès auquel, on le savait déjà, devaient assister plus de sept cents Anglais, mais dont le succès parmi les Français était bien plus douteux. Quels droits pouvait-

il avoir à une pareille distinction? Et s'était-il montré dans le passé ami de la paix, ami de l'Angleterre?

Il était déjà le premier homme de lettres de France. Lamartine et Balzac, les seuls écrivains qui auraient pu lui disputer ce titre étaient maîtres dans un seul genre; Hugo avait triomphé partout. Sans parler de ses recueils de vers, il était l'auteur de drames dont le retentissement avait été énorme; son roman *Notre-Dame de Paris* avait été lu par l'Europe entière; il avait prononcé des discours d'une pensée élevée et d'un noble style. Il pouvait sans exagérer rappeler aux électeurs de Paris en 1848 qu'il avait 'écrit trente-deux volumes, fait jouer huit pièces de théâtre, parlé six fois à la Chambre des Pairs.'

Membre de l'Académie français depuis 1841, il avait été nommé pair de France en 1845. En politique, il s'était montré conservateur, avec une certaine indépendance il est vrai; dans ses discours, comme dans certains de ses poèmes, il avait étalé un vague humanitarisme, réclamé en faveur 'de ces classes nombreuses et laborieuses où il y a tant de courage, tant d'intelligence, tant de patriotisme, où il y a tant de germes utiles et, en même temps, tant de ferments redoutables.'

Dans les événements de 1848, où Lamartine avait eu son heure de gloire, Hugo n'avait joué aucun rôle. Ami personnel de la famille d'Orléans, il lui aurait été difficile d'intervenir. . . .

Lorsqu'au mois de juin les barricades s'élèvent de nouveau, il aide à le suppression de la révolte et, après la victoire, ne se sépare pas des vainqueurs. En juillet se fonde son nouveau journal, *L'Evénement*, inspiré par 'le tendre et profond amour du peuple'; nous disons *son* journal, car bien qu'il ait nié y avoir collaboré même indirectement, il est évident qu'il l'inspirait et le dirigeait, 'tout en laissant, sur beaucoup de points, la bride sur le cou à ses jeunes associés.' Les jeunes associés ne se faisaient pas faute de courir sus aux républicains qui, comme Lamennais, avaient fait preuve de leur amour pour le peuple, mais qui avaient eu le tort de se séparer de Victor Hugo.

Mais voici que se pose la question des élections présidentielles. Victor Hugo vote en faveur d'un appel au suffrage universel; il croyait peut-être, comme Lamartine, que, dans ces choses, il fallait 'laisser sa part à la Providence.' En attendant que la Providence se prononce, lui et son journal se mettent à la tête du mouvement en faveur du prince Napoléon. . . .

Louis Bonaparte fut élu avec la majorité qu'on sait. Victor Hugo avait bien mérité du nouveau président; il attendait sa récompense. Si cela n'avait tenu qu'à Bonaparte il n'aurait pas attendu longtemps; mais les autres ministres ne voulaient pas de lui comme collègue. En attendant, il vote toujours avec la droite; il est des grands dîners politiques qui réunissent les fidèles serviteurs du nouveau régime. Surtout il hâte la dissolution de l'Assemblée Constituante où les républicains avaient la majorité; il était facile de prédire, d'après le résultat de l'élection présidentielle, qu'ils ne l'auraient plus dans la nouvelle Chambre. Les élections sont fixées pour le 13 mai 1849; le nom de Victor Hugo figure sur la liste réactionnaire; il est élu à Paris avec 117,069 voix.

A l'Assemblée Législative, il siège encore parmi les conservateurs. Dans toute l'affaire d'Italie, il vote avec la droite catholique en faveur de l'intervention armée. Lorsque, à ce sujet, l'insurrection éclate à Paris en janvier 1849, il est du côté de la répression; son journal rend justice 'à l'énergique et rapide déploiement de force et aux habiles et fortes dispositions . . . qui ont prévenu peut-être de grands malheurs.' A la

tribune, le 13 janvier 1849, après avoir félicité le gouvernement d'avoir vaincu 'l'esprit de révolution,' d'avoir sauvé la société, la paix publique et la civilisation même, il déclare qu'il faut à présent préparer 'le grand code chrétien de la prévoyance et de l'assistance publique,' 'étouffer les chimères du socialisme sous les réalités de l'Evangile.' . . .

C'est de ce discours que date sa rupture définitive avec la droite. Il se rapprochait ainsi du président qui supportait mal le joug d'une majorité royaliste et n'attendait que l'instant propice pour se défaire de ses ministres. On pouvait croire que Bonaparte allait remplir les promesses faites aux électeurs, inaugurer un régime plus libéral. Dans ce cas, il y aurait une belle place à prendre pour un penseur éclairé. Ce penseur, *l'Evénement* ne cesse pas de le signaler à l'attention du public en essayant de déraciner dans les esprits 'ce préjugé vulgaire et absurde que le poète est inhabile et incompétent dans les affaires humaines'; tout au contraire, le poète est l'homme d'Etat par excellence : " Bras et tête, cœur et pensée, glaive et flambeau, doux et fort; doux parce qu'il est fort et fort parce qu'il est doux, conquérant et législateur, roi et prophète, lyre et épée, apôtre et messie.'

C'est à ce moment que Victor Hugo est choisi comme Président du Congrès de la Paix. En prenant la direction de ce mouvement, il ajoutait à son prestige, trouvait une occasion de déployer ces dons multiples que *l'Evénement* lui reconnaissait, se tenait devant l'attention du public pendant les vacances de la Chambre. Prêcher la paix universelle, c'était s'attribuer une mission hautement respectable et qui pouvait plaire à une nation tout récemment déchirée par des luttes intestines, comme au chef d'un régime qui avait besoin de calme pour s'établir. Présider un Congrès qui devait réunir surtout des Anglais, c'était travailler à raffermir l'entente cordiale de 1843—encore une œuvre susceptible de lui concilier l'amitié du président. Mais Victor Hugo était-il un vrai ami de la paix ? un vrai ami de l'Angleterre ?

Nous répondrons ensemble à ces deux questions.

After quoting from V. Hugo's speech on the *Ateliers nationaux*, his striking picture of London and Paris, the author gives a résumé of the historical essay published in 1842 as a *Conclusion* to *Sur le Rhin*:

Aux deux grandes puissances européennes du XVI[e] siècle, la Turquie et l'Espagne, ont succédé au XIX[e], l'Angleterre et la Russie. Ce sont là 'deux immenses égoïsmes qui pressent l'Europe et la convoitent.' La Russie, c'est 'l'esprit de guerre, de violence et de conquête'; l'Angleterre est 'l'esprit de commerce, de ruse et d'aventure.' L'Angleterre a mis sa main sur l'Afrique et sur l'Inde. 'A l'heure où nous sommes, elle attaque la Chine de vive force après avoir essayé de l'empoisonner, ou du moins de l'endormir.' 'Il reste deux mondes, la Nouvelle-Hollande et l'Amérique ; elle les saisit.'

L'Angleterre et la Russie sont deux puissances nouvelles, dévorantes et barbares, qui menacent l'Europe tombée en faiblesse. 'Qu'est-ce qui est encore debout en Europe? Deux nations seulement : la France et l'Allemagne. Eh bien ! cela pourrait suffire. La France et l'Allemagne sont essentiellement l'Europe. L'Allemagne est le cœur ; la France est la tête. L'Allemagne et la France sont essentiellement la civilisation. L'Allemagne sent ; la France pense,' etc. 'L'union de l'Allemagne et de la France, ce serait le frein de l'Angleterre et de la Russie, le salut de l'Europe, la paix du monde.'

Or, en installant la Prusse dans les provinces rhénanes par le traité de 1815, lord Castlereagh a trouvé le moyen de brouiller la Prusse et la France. Il faudrait trouver une façon de les rendre amis. Rien de plus simple : la Prusse

prendrait le Hanovre en échange des provinces rhénanes.

A cet arrangement, fait pour amener la paix en Europe et faire le bonheur de l'univers entier, il se présente un obstacle moral : les desseins de la France éveillent toujours l'inquiétude chez ses voisins. Cela ne doit pas surprendre ; car la France est ' l'intelligence, la publicité, le livre, la presse, la tribune, la parole. . . . La France construit la société humaine. . . . Le jour où la France s'éteindrait, le crépuscule se ferait sur la terre.' . . .

La Russie et l'Angleterre gêneront-elles toujours par leur égoïsme l'accord des nations ? Non ; la clarté se fera inévitablement. Que la Russie se tourne vers l'Asie, qu'elle détruise l'Empire ottoman ; puis satisfaite, repue, qu'elle vienne s'asseoir aux pieds de la France.

Quant à l'Angleterre, c'est là un problème bien plus difficile. ' Quand on approfondit le rôle que joue l'Angleterre dans les affaires universelles et, en particulier, sa guerre tantôt sourde, tantôt flagrante, mais perpétuelle avec la France, il est impossible de ne pas songer à ce vieil esprit punique qui a si longtemps lutté contre l'antique civilisation latine. . . .'

* * * * *

' Infailliblement, ou l'Angleterre périra sous la réaction formidable de l'univers, ou elle comprendra que le temps des Carthage n'est plus. Selon nous, elle comprendra . . . (que) la foi punique est une mauvaise enseigne, la perfidie un fâcheux prospectus. . . .'

Et lorsque l'Angleterre se convertira, le millénium pourra commencer.

. . . Voilà la façon dont Hugo comprenait la paix universelle et l'amitié avec l'Angleterre en 1842. Il est vrai qu'en parlant ainsi, son *âme de cristal* se faisait l'écho du sentiment national irrité par les événements d'Egypte ; mais exciter les rancunes particulières, est-ce le vrai moyen de préparer l'apaisement général ? Les projets de Lamartine, d'un protectorat occidental sur l'Empire ottoman, étaient peut-être plus sages et sûrement plus pacifiques.

On nous objectera qu'entre 1842 et 1849, il y a un intervalle de sept ans ; nous ne croyons pas cependant que les incidents de 1843 et de 1844 aient rien fait pour calmer les susceptibilités françaises et anglaises, et nous ne voyons pas dans les paroles prononcées par Hugo en 1848 l'expression d'une anglophobie changée en affection. Evidemment, un Français de 1849 avait bien le droit de ne pas aimer les Anglais ; des deux côtés de la Manche les nuages de l'orage napoléonien ne s'étaient pas encore dissipés. Nous disons seulement qu'un chauvin n'est pas à sa place comme président d'un congrès de la paix.

The Peace Congress was held in Paris on August 22, 23, and 24, in St. Cecilia's Hall, which could hold 1,500 persons. The opening speech of the President was full of religious philanthropy. It contained the following passage:

Dans la marche en avant du genre humain ' l'Angleterre a fait le premier pas . . . elle a dit aux peuples : Vous êtes libres. La France a fait le second pas et elle a dit aux peuples : Vous êtes souverains. Maintenant, faisons le troisième pas et tous ensemble, France, Angleterre, Belgique, Allemagne, Italie, Europe, Amérique, disons aux peuples : Vous êtes frères.'

Ce discours a été salué par de grands applaudissements. Heureusement il n'y avait personne là pour demander à l'orateur comment il comprenait la souveraineté du peuple, ni pour lui rappeler que cette Angleterre qu'il montrait ce jour-là à l'avant-garde de la civilisation, il l'avait traitée naguère de lâche, égoïste, perfide et cynique.

. . . Le second jour Emile de Girardin prononça une allocution caractéritique en faveur d'un appel direct aux gouvernements pour demander le désarmement ; Cobden traita en français de l'Aveugle-

ment des Gouvernements dans un discours qu'on déclara orné de toutes les finesses littéraires, 'le plus français par la forme et par la pensée'; on déposa sur le bureau une proposition pour déclarer la ville de Jérusalem un endroit neutre, appartenant à tous les peuples chrétiens.

On the third day V. Hugo's closing speech was inspired by St. Bartholomew's Day, and, after a rapid sketch of Paris in 1573, concluded:

'Eh bien! aujourd'hui, dans ce même jour, dans cette même ville, Dieu donne rendez-vous à toutes ces haines et leur ordonne de se convertir en amour. Dieu retire à ce funèbre anniversaire sa signification sinistre. Où il y avait une tache de sang, il met un rayon de lumière à; la place de l'idée de vengeance, de fanatisme et de guerre, il met l'idée de réconciliation, de tolérance et de paix . . . et précisément à cette date fatale du 24 août, et pour ainsi dire à l'ombre de cette tour encore debout qui a sonné la Saint-Barthélemy, non seulement Anglais et Français, Italiens et Allemands, Européens et Américains, mais ceux qu'on nommait les papistes et ceux qu'on nommait les huguenots se reconnaissent frères et s'unissent dans un étroit et désormais indissoluble embrassement.' (*Explosion de bravos et d'applaudissements, M. l'abbé Deguerry et M. le pasteur Coquerel s'embrassent devant le fauteuil du président.*)

The speech was rather coldly received by the press, with the exception of *L'Evénement*. *The Times* ironically drew attention to the intestine disputes in France and to the great change in V. Hugo's attitude between 1842 and 1849. *Le Temps*, like some other journals, pointed out that no peace was possible until democracy reigned over all Europe. In a second article, *Le Temps* returned to the attack, and laid bare V. Hugo's motives:

'M. Victor Hugo—parlons en toute franchise—a la prétention de se faire une *position politique*. Certaines tendances de son journal dévoué, *l'Evénement*, nous ont pleinement confirmé dans les vagues données que nous avions à cet égard. Il paraît que les lauriers cueillis par M. de Lamartine à l'Hôtel de Ville empêchent de dormir l'auteur de *Lucrèce* et de *Marion Delorme*.

'Nous aurons la sincérité de dire à M. Victor Hugo ce qui suit: Vous êtes un grand poète; vous êtes sans contredit un orateur très riche d'expressions et très élevé de sentiments: voilà ce que vous êtes! . . . mais vous n'êtes rien de plus. En fait de politique et d'économie sociale, vous ne pouvez *rien*, vous ne ferez *rien*, que vous discréditer vous-même, si de dangereux flatteurs vous font sortir de votre sphère! Cela soit dit sans l'ombre de méchante intention, et couvrons le tout de nos sincères éloges pour les admirables paroles qui ont servi de clôture au *Congrès de la paix*.'

A cette date, il paraît donc assez clair que Victor Hugo n'appartenait ni à la droite ni à la gauche; renié par ses anciens collègues, il était, malgré sa teinte de libéralisme, toujours suspect aux républicains démocrates. Ses espérances de jouer un rôle politique se concentraient de plus en plus sur le Président à qui il pouvait espérer s'être rendu utile en faisant bon accueil aux compatriotes de Cobden. Ce qui est certain, c'est qu'il s'attendait à être nommé ministre, d'un instant à l'autre.

. . . Le 19 octobre, il prononça dans l'Assemblée un discours par lequel il approuvait la politique de Louis-Napoléon et condamnait celle de ses ministres, discours dont Montalembert dit que les applaudissements de la gauche lui infligeaient le châtiment qu'il méritait. Puis il attendit plus ou moins patiemment.

Meanwhile the Friends of Peace were preparing a fresh demonstration in London, at which V. Hugo was to be present. The following explains his absence:

'Comme je le craignais, Monsieur (écrit-il le 27 octobre à M. Joseph Garnier), il m'est impossible de quitter Paris en ce moment. C'est un vif regret pour

moi, et le plaisir de voyager avec vous est une bonne part à ce regret. Puisque vous êtes assez bon pour vous charger de transmettre ma lettre, au cas où elle ne serait pas parvenue, je vous envoie ci-joint un duplicata. Faites, je vous prie, à MM. Cobden, Hindley, Burritt, Scoble, mes plus cordiales effusions. Dites à M. Richard combien sa gracieuse insistance m'a particulièrement touché.

'Pardonnez-moi aussi les peines que je vous donne. Permettez-moi de vous remercier de toutes vos bonnes et affectueuses obligeances ; je sens tout ce que vaut la cordialité d'un esprit tel que le vôtre et j'y réponds, Monsieur, croyez-le bien, par les sentiments les plus distingués et les plus dévoués.

'VICTOR HUGO.'

A présent, voici le message apporté par M. Garnier aux Amis de la Paix :

'*A Messieurs les membres du comité de la paix, à Londres.*

'MESSIEURS,

'Votre honorable invitation m'a vivement touché. Si j'ai tant tardé à vous répondre, c'est que j'espérais jusqu'au dernier moment pouvoir me rendre à votre cordial appel. Malheureusement, la gravité des circonstances politiques est telle, que je ne puis déserter mon poste à l'Assemblée nationale, ne fût-ce que pour quelques jours. Les débats qui s'engagent peuvent à chaque instant me réclamer et m'appeler à la tribune. C'est un profond regret pour moi. J'eusse été heureux de serrer à Londres toutes ces mains fraternelles et si cordiales qui voulaient bien chercher la mienne à Paris. J'eusse été heureux d'élever de nouveau la voix au milieu de vous pour cette sainte cause qui triomphera, n'en doutez pas, car elle n'est pas seulement la cause du genre humain, elle est aussi la cause de Dieu.

'Quoique loin de vous, je serai parmi vous. Je vous entendrai. Je vous applaudirai, je m'unirai à vous. Comptez sur moi de loin comme de près. Tous les efforts de ma vie tendront à ce grand résultat, la concorde des peuples, la conciliation des hommes, la paix ! Nous avons tous ici la ferme et ardente foi qui assure le succès. Dites-le, je vous prie, au nom de vos amis de France à nos amis d'Angleterre.

'Recevez, Messieurs, avec l'expression de mon regret presque douloureux, l'assurance de mes sentiments le plus fraternels.

'VICTOR HUGO.'

The above letter was read on the 30th, 1849, on which date the list of members of the new French Cabinet was being drawn up. V. Hugo was not one of them. In 1850 he votes with the Radicals, becomes anti-clerical, and, as Dr. Hedgcock expresses it, 'franchit ainsi une nouvelle étape vers le socialisme laïque de sa vieillesse.'

Some months later in the same year the following letter was sent to the Peace Congress :

'*A Messieurs les membres du Congrès des Amis de la paix, à Francfort.*

'MESSIEURS,

'Je me faisais à la fois un devoir et une fête, cette année comme l'année dernière, d'aller m'asseoir au milieu de vous, à ce Congrès de la paix qui apparaît à mon esprit comme la sainte table de la communion des peuples.

'Ma santé, altérée par les fatigues de la parole, me refuse ce bonheur. Entre les travaux de la session qui finit en France et les luttes possibles de la session qui approche, les médecins me condamnent au repos. Je leur obéis, mais à regret. Au reste, je ne dis pas cela pour moi seulement, je le dis pour vous tous, hommes de conviction et de persévérance, hommes religieux, nos forces physiques peuvent s'éteindre, mais ce qui ne s'éteindra jamais en nous, c'est notre dévouement à l'humanité, c'est notre ardeur pour la conciliation universelle, c'est notre foi profonde dans ce législateur divin qui, au moment d'expirer, a laissé

tomber de ses deux mains clouées sur la croix les deux lois de l'avenir, la liberté qui est la loi des hommes et la paix qui est la loi des nations.

'Le Congrès de la Paix, que les nations suivent du regard et auquel tous les nobles esprits applaudissent, a déjà toute la vitalité, toute la puissance d'une institution. Il est une institution en effet. Il est le germe de cette grande convention des peuples qui, un jour, bientôt peut-être, règlera pacifiquement le sort du monde, dissoudra les haines, et consacrera toutes les nationalités en les rattachant à une unité supérieure. Le Congrès de la Paix, au milieu de nos tristes assemblées qui débattent dans les orages, les passions égoïstes et les intérêts tumultueux du présent, rayonne comme l'assemblée de l'avenir.

'Continuez, Messieurs, votre enseignement qui a toute la solennité d'une prédication. Tous les discours qui se prononcent parmi vous commenteront l'Evangile. Oui, vous faites l'avenir, n'en doutez pas. Heureux les hommes qui pourront dire: Nous avons vu le dernier échafaud et la dernière guerre! Ceux-là auront vu la dernière révolution.

'C'est du fond du cœur que je vous adresse, ou, pour mieux dire, que je vous renouvelle mon adhésion. Recevez-la comme je vous l'envoie. Tous, tant que nous sommes, quelle que soit la langue que nous parlons, quel que soit le peuple auquel nous appartenons, Allemands, Français, Anglais, Italiens, Belges, Européens, Américains, nous sommes les mêmes hommes, nous avons la même âme, nous avons le même Dieu! Nous avons une destinée commune et un avenir commun, compatriotes sur la terre et frères dans le ciel.

'Recevez donc mes fraternelles effusions.

'VICTOR HUGO.'

'PARIS, le 16 août, 1850.'

In 1869 V. Hugo was once more President of the Peace Congress at Lausanne, which was summoned by the Socialists, whose tenets he now fully embraced. Into this phase Dr. Hedgcock does not enter, but concludes with a criticism of Hugo's attitude in 1849:

Quoiqu'assez brusque cette évolution peut, sans doute, s'expliquer par des raisons toutes simples: réactionnaire en 1848 comme partisan de l'ordre, Victor Hugo devient napoléonien par l'admiration d'un glorieux passé et par une naïve croyance à d'éblouissantes promesses, pour se déclarer radical ensuite, forsqu'il a ompris que ces promesses n'étaient qu'un leurre. De même, belliqueux en 1842 et pacifique en 1849; accablant les Anglais d'anathèmes en 1848 et leur serrant la main en 1849; ces revirements peuvent s'expliquer par des changements d'opinion, par le fait qu'

> . . . . . *une erreur chaque année*
> *S'en va de* son *esprit, d'elle-même étonnée.*

Ce qu'ils ont d'inquiétant, c'est leur nombre et leur violence; et puis, ils coïncident assez souvent avec l'intérêt personnel de Hugo. Dirons-nous qu'ici comme dans toutes les actions humaines l'idéal et l'intérêt déteignent l'un sur l'autre? Sans doute. Concluons surtout, malgré Hugo lui-même, que le Poète n'est pas fait pour être homme politique, encore moins pour être ministre. Jouet de son tempérament, il est incapable de juger de sang-froid. Par la force même de son imagination, il exagère et se laisse tromper par les fantaisies de sa création. Par son pouvoir de se faire l'écho de tous les bruits de l'univers, il perd la faculté de saisir promptement la note juste et en harmonie avec les nécessités vitales. Par sa puissance d'invention verbale il obscurcit, pour lui-même comme pour les autres, des vérités qui ont besoin d'être vues toutes nues. Prophète, apôtre et messie, peut-être; homme d'Etat calme, raisonnable et tenace, non.

FROM HERE AND THERE.

OXFORD.—The Curators of the Taylor Institution have appointed Mr. Dikran Garabedian, B.A., Cambridge, Licencié-ès-Lettres, Paris, to the vacant Taylorian Lectureship in French.

The Board of the Faculty of Mediæval and Modern Languages have appointed Mr. Percy Simpson, M.A., Cambridge, to be University Lecturer in English.

* * *

The following letters have appeared in the *Morning Post*:

SIR,—It is not as widely known as it should be that Cambridge University is taking in all Belgian students from all Belgian Universities, and Professors, and is endeavouring to organize systematic teaching in French and Flemish for all who care to come. The committee which is organizing the teaching is also organizing hospitality, and no want of means need keep any student away; though, of course, the resources of the committee are not unlimited.

We should be very grateful if anyone who may read these lines and who is in touch with any Belgian students or Professors would draw their attention to the facilities which Cambridge is offering.

It will, of course, take time to build up a proper organization, but already we have some fifty students and more than twenty Professors in residence, and it is hoped that in the course of a few days Professor J. van der Henvel, formerly Minister of Justice in the Belgian Kingdom, will come over and take part in the effort.

Yours, etc.,
A. E. SHIPLEY.
Christ's College Lodge, Cambridge.
October 26.

SIR,—I saw with interest in your issue of yesterday the letter of my friend, the Master of Christ's, about arrangements being made for Belgians at Cambridge. Oxford has also taken the matter up. A number of Belgian Professors are here, including nine from Louvain. They have started a Belgian Club, and the Hebdomadal Council has appointed a committee, which is acting in consultation with its representatives, and includes two of these—namely, Professor Merten of Ghent and Professor L'Abbé Noel of Louvain. The University will very shortly be asked to pass degrees, which appear in to-day's *Gazette*, to give the Professors and other senior students free admission to University institutions and lectures, and to arrange for the extension of similar privileges to younger students duly accredited and admitted to a register.

The Belgian Professors here do not, we find, favour the granting of degrees or the arrangement of courses directly preparing for Belgian examinations. They think that this might interfere with what they hold to be the first duty of all able-bodied Belgian young men, that of enrolling themselves in their country's armies. But for such as are prevented by good reason from so doing it is hoped that suitable courses of study may be arranged.

A statement is being drawn up, and will shortly be available, with regard to such courses, and the probable expense to Belgian students of residing in Oxford to pursue them. It is hoped that this may be greatly reduced in deserving cases by the co-operation of the colleges. In the meantime any Belgian student who desires information on these points should write to F. F. Urquhart, Esq., Balliol College, Oxford.

Yours, etc.,
T. HERBERT WARREN,
President of Magdalen College, Chairman of the Belgian Students Committee.
Oxford, *October* 28.

* * *

Oxford University Convocation has passed the following decrees granting privileges to refugee Belgian students:

That during the present war the Hebdomadal Council may issue to any Professor of a Belgian University or other refugee of mature age, residing in Oxford for the purposes of study or research, a form of admission to University institutions and to lectures delivered by Professors or Readers, and any Professor or Reader may excuse any such person the payment of fees.

That during the present war the authorities of any College or Hall or the Delegates of Non-Collegiate Students may, with the consent of the Hebdomadal Council, enter at the University Registry the name of any refugee student, being seventeen years of age at the least; that the Registrar shall keep all such names in a Register, and shall issue to each person so registered a form of admission to University institutions and to lectures given by Professors or Readers; that no registration fee shall be charged; that any Professor or Reader may excuse any such student the payment of fees; and that the name may be

removed from the Register at any time by the Vice-Chancellor and Proctors.

M. Raymond Poincaré, President of the French Republic, has been unanimously elected Rector of Glasgow University. Sir Donald MacAlister, the Principal, despatched the following telegram to him: 'I have just declared your unanimous election to the Rectorship. Accept the greetings and congratulations of your University colleagues.'

From Direktor Walter's letter to his friends in America, published in *Monatshefte für deutsche Sprache und Pädagogik*:

'Grosse aufgaben haben wir zu leisten, zumal auch noch England aus seiner Geschäftssucht und bloszem Konkurrenzneid sich unseren Feinden angeschlossen, ja sogar Japan zum Kriege gegen uns aufgereizt hat. Wer hätte es für möglich gehalten, dass sich England mit Ruszland gegen Deutsche verbinden und dem Slaventum das Eingangstor zur Unterdrückung des Deutschtums öffnen wollte. Nun wir Deutschen werden in Verbindung mit unseren österreichischen Brüdern unseren Mann stehen; wir kämpfen für die Erhaltung des deutschen Volkes und für die höchsten Güter der Zivilisation und Kultur, und so fürchten wir die Tücken unserer Feinde, die sich mit einander verbunden haben, um uns zu vernichten, *keineswegs*, sondern ziehen mit Gottvertrauen hinein in den uns aufgezwungenen Kampf, in der Hoffnung, dasz der allmächtige der gerechten Sache den Sieg verleihen wird. . . .

'Und nun noch eins: England hat uns die Möglichkeit genommen, Euch über die wahren Gründe und den Verlauf des Krieges aufzuklären und liefert Euch einseitige, zu seinen Gunsten gefärbte Darstellungen, indem es Euch die Wahrheit vorenthält, ja sogar schlimme Dinge von unseren Soldaten erzählt, deren ein deutscher Soldat nicht fähig ist, ja von denen er schon in Gedanken zurückschaudern musz.

'Was Euch auch unsere Feinde berichten mögen, glaubt es ihnen nicht, verliert nicht Euer Zutrauen zu deutscher Sitte und Art, die sich auch im Kriege bewährt. Nur wenn unsere Soldaten von den Bewohnern des Landes in so schmachvoller Weise, wie es bisher schon geschehen ist, aus dem Hinterhalt überfallen und umgebracht werden, ist rücksichtsloses Vorgehen aus hotwehr durchaus erforderlich; dagegen werden die unschuldigen Männer, Frauen und Kinder, die unsere Truppen unbehelligt lassen, wie im Kriege 1870-71, so auch jetzt in jeder nur irgend möglichen Weise milde behandelt und geschont werden.'

In the press and elsewhere pleas are being put in for Italian and other languages in place of German (see Dr. Rouse's letter in this number). The subject is an interesting one, and well worthy of discussion. We might point out that Italian has six centuries of literary tradition that count, whereas German has little more than one.

The *Review of Reviews*—always a necessity for the busy man, and never more so than in this time of war, when the reviews are dealing with all aspects of the question—has in its November issue a striking article by Jean Finot, editor of *La Revue*, entitled, 'The Mattoid Monarch: Is the Kaiser mad?'

UNIVERSITY OF LONDON BOARD TO PROMOTE THE EXTENSION OF UNIVERSITY TEACHING.

A course of five lectures will be delivered (in French) on consecutive Saturday mornings at 11.30, beginning on November 21, at Birkbeck College, Bream's Buildings, Chancery Lane, E.C., by M. Augustin Hamon, Professeur à l'Université Nouvelle de Bruxelles, et au Collège Libre des Sciences Sociales de Paris, ancien Chargé de Cours Libre à la Faculte des Lettres de l'Université de Paris, on "La France Actuelle."

I. L'Ame française. — Bourgeoisie, Prolétariat, Noblesse, Villes et Compagnes, la Jeunesse.

II. La Vie politique.—Gouvernement, Parlement, Administration, Les Partis (force, programme, leaders, avenir). Le journalisme.

III. La Vie litteraire. — La poésie, le roman, la critique — Les Revues — Anatole France — Maurice Barrès — Paul Adam — Émile Verhaeren, etc. Les auteurs étrangers.

IV. La Vie théâtrale.—Brieux, F. de Curel et auteurs mineurs. Bernstein, etc. Les auteurs étrangers: Ibsen, Tolstoi, G. B. Shaw.

V. Le Bretagne et le Breton.— Vie paysanne et bourgeoise—L'Ame bretonne—Salaires-Religion—Le pays et ses visiteurs.

Ticket for the course, 2s. 6d. Admission to single lecture, 1s. Application should be made to the University Extension Registrar, University of London, South Kensington, S.W.

John Lea,
University Extension Registrar.

The following members of the Modern Language staff of various colleges and Universities are absent owing to the war:

ABERDEEN.—M. Jules Desseignet, Assistant French Lecturer, with the French forces at the front.

BELFAST.—Professor Freund (German) has not returned.

BIRMINGHAM. — Professor Chatelain and M. Paul Demey, Lecturer, serving with the French Army. Dr. Intze, Assistant Lecturer, with the German Army.

BRISTOL. — Monsieur F. Boillot, Lecturer in French, is serving in France as Lieutenant of a French regiment at Sarrat.

DUBLIN (UNIVERSITY COLLEGE). — L'Abbé Chéruel is with the French forces.

GLASGOW.—Monsieur C. Martin is on active service.

LEEDS.—Professor Paul Barbier fils is at the front. Professor G. S. Gordon (English) is on military service.

LIVERPOOL.—Professor A. Terracher (French) is serving. Signor Rébora, Italian Lecturer, is serving.

LONDON.—Professor Mantoux is absent on service. Professors Brandin and Rudler are "mobilisables," but have not yet been called out. Messrs. Dubois (Birbeck) and Champenois (Bedford College) are away on service.

MANCHESTER. — Monsieur L. Lailavoix, Lecturer in French, is with the French forces. Mr. E. H. McGrath, Assistant Lecturer in German, is acting as interpreter in Ireland in a camp for German prisoners.

NOTTINGHAM.—Dr. H. Mutschmann, Lecturer in German, has not returned.

OXFORD.—Mr. O. Schellenberg is in Germany.

READING.—Rev. L. J. Conturier, Lecturer in French, is serving as Infirmier at the Hôpital des Dominicanes (Langres). Mlle Salmon is with the French Red Cross (Troyes). Dr. F. Holl, Lecturer in German, has not returned; whereabouts unknown.

ST. ANDREWS. — Monsieur Cottin, Assistant Lecturer in French, recently appointed Lecturer at Montréal, has been wounded near Nancy. His successor, Mr. Wicks, has gone to France with an ambulance section. Mr. F. C. Green, Second Assistant, is a Lieutenant in the Royal Garrison Artillery. Monsieur Tanquerey (Dundee) is at Lorient. Dr. Schauffs (St. Andrews) and Dr. Stede (Dundee), Lecturers in German, are interned at Retford. Herr Wagner, Assistant, is with the German forces.

SHEFFIELD.—M. Jean Forestier and M. J. A. Videment are serving in France. The former was wounded at the battle of the Aisne.

Dr. Lehmann-Haupt, German Professor of Greek in the University of Liverpool, has resigned. Dr. E. Strasny, Professor of Applied Chemistry (Leather Industries) in the University of Leeds, is serving with the Austrian forces.

With regard to the latter, there has appeared in the public press an apparently official paragraph, *qui donne furieusement à penser:* 'Professor Edmund Strasny, lately at the head of the Leather Department at that University, has, as an honourable Austrian gentleman and a Reserve officer, felt compelled to serve his country, and at the present moment is technically an enemy of this country. Professor Henry R. Procter is therefore doing the University work of Professor Strasny until the termination of this unhappy war allows him to return.

'Negotiations are going on between the University and the Leathersellers' College in London with reference to the substitution of English for German dyes, and *it is considered that questions of such a character as that would hardly find satisfactory solution at the hands of an alien Professor.*'

[The italics are ours. What a strange nation we are! And what an admission! Why should English public money be spent on a Professor who could not be trusted to work in the interests of England?]

* * *

The following advertisement has been appearing in the *Athenæum:*

UNIVERSITY COLLEGE, CORK.

Professorship of German.

The Governing Body invite applications for the Professorship of German in the College. Candidates must possess—

(*a*) Fluent colloquial knowledge of the Language, gained by residence in Germany.

(*b*) A full acquaintance with not only Modern German Language and Literature, but also with Old, Middle, and High (*sic!*) German Philology and Literature.

(*c*) Experience in teaching the subject.

Candidates must submit one hundred (!) copies of applications and testimonials on or before Friday, December 18, 1914.

Full particulars regarding the appointment can be obtained by making application to the undersigned.

JOSEPH DOWNEY, *Secretary.*

PARTICULARS *re* CHAIR OF GERMAN, UNIVERSITY COLLEGE, CORK.

The Professor of German is a part-time officer, and will be subject to the General Statutes of the University and the College.

The salary is £150 per annum, and the Professor will be required to give all instruction for degrees in the National University of Ireland and to examine for the same. The Professor will be required also to give instruction in the Faculty of Commerce in German and to direct the instruction of all candidates proceeding to the higher degrees by method of thesis.

[Comment is unnecessary.]

* * *

Mr. Daniel Jones has resigned his Taylorian lectureship at Oxford in order to give his whole time to his work at University College.

CORRESPONDENCE.

ITALIAN v. GERMAN.

DEAR SIR,—I see Professor Strong has raised a question which I had intended to raise after the war. I have done so before, but whilst the world was hypnotized by Germany it was of no use.

The traditional liberal education in England is based on the Classics, French, and Italian. I suppose the railways killed Italian, with so many other good things, when the Grand Tour gave place to Messrs. Cook; and French only survived because of its diplomatic use, aided, no doubt, by its literature and the importance of France in the world of ideas. German then forced its way in because the Germans were important in politics and commerce. As a language, few but enthusiasts would claim much for it, and its literature cannot be compared with Italian. I hope a case may be stated at last for Italian instead of German. For business men, again, Spanish is even now more important than German.

Russian is a more difficult question, not only because the language is more difficult than any of those mentioned, but because its literature is largely in the future. I am aware that Russian contains much that is worth studying now, but it cannot show any writers to rank with Dante, or even Boccaccio. In Russia, however, literature is still a young and living force. There, as in Greece, poetry is alive amongst the people, and no one can tell what may come of it. I should certainly hope to see proper attention paid in future to Russian by the Universities, but it hardly seems the best language for schools. When this is done, no doubt England will be surprised to find how much important intellectual work has been done in Russia without any blowing of trumpets.

If this war means, as it seems to mean, political growth and freedom for Russia, we shall be able, I believe, to replace the German professors with something a good deal better.

Yours faithfully,

W. H. D. ROUSE.

October 24, 1914.

A CORRECTION.

I happen to see on p. 182 of the current number of MODERN LANGUAGE TEACHING a notice that I have gained the Doctorat d'Université at Paris. As it is now October, 1914, and I took my Doctorat in March, 1911, it seems rather old news.

I fancy you had a notice of it in your paper at the time. Also I am Professor of English Literature (not of English) in the University of London, and the title of my thesis is 'Chaucer devant la Critique en Angleterre et en France depuis son Temps jusqu'à nos Jours.' I do not deal with the French influence on his work at all. The title you give is, therefore, rather misleading.

Believe me,

Yours faithfully,

CAROLINE F. E. SPURGEON.

BIBLIOGRAPHY.

N.B.—*All books received will be noted in this column. Such notice does not preclude a careful review should the Editor consider any book of sufficient importance or interest.*

ENGLISH.

PEERS, E. A.: Elizabethan Drama and its Mad Folk. The Harness Prize Essay for 1913. 189 pp. Price 3s. 6d. net. Cambridge: Heffer and Sons.

ADDISON, JOSEPH, The Miscellaneous Works of. Edited by A. C. Guthkelch. Vol. I., Poems and Plays. xxvi + 494 pp.

NETTLETON, G. H.: English Drama of the Restoration and Eighteenth Century (1642–1780).

xiii+366 pp. Price 6s. 6d. net. The Macmillan Company.

BLOOMFIELD, L.: An Introduction to the Study of Language. x+335 pp. Price 6s. net. Bell and Sons.

RODGERS, ALYS: A Book of Verse for Children. School Edition. xvi+226 pp. Price 2s. Cambridge University Press.

WYLD, H. C.: A Short History of English. With a Bibliography of Recent Books on the Subject, and Lists of Texts, etc. 240 pp. Price 6s. net. John Murray.

Home University Library. A. CLUTTON BROCK: William Morris. GRACE E. HADOW: Chaucer and his Times. Price 1s. net each. Williams and Norgate.

FRENCH.

Texts.

Bell's Standard French Texts. General Editor, Marc Ceppi.

ERCKMANN-CHATRIAN: Waterloo. Edited, with Introduction, Notes, Questionnaire, Vocabulary, and Maps, by F. Damiens. 208+34+11+15 pp. Price 2s.
[There are 11 pages of Questionnaire.]

MOREAU, HÉGÉSIPPE: La Souris Blanche. Edited by Marc Ceppi. 24+8+3+16 pp. Price 1s.

DAUDET, ALPHONSE: Lettres de mon Moulin. Edited by M. Ceppi. 110+14+9+13 pp. Price 1s. 6d.

DE VIGNY: La Canne de Jonc. Adapted and edited by T. Keen. 58+18+Appendix 5 pp. Price 1s. Bell and Sons.

Bell's Sixpenny French Texts.

DUMAS, A.: Le Capitaine Pamphile. Avec une Introduction et des Notes par A. H. Smith. viii+86+10 pp.

DUMAS, A.: La Rose Rouge et Le Curé de Boulogne, par M. P. Mayo. vi+88+8 pp.

BAUDELAIRE, C.: Contes Fantastiques de E. A. Poe, par H. D. C. Lee. 86+10 pp.

MACÉ, JEAN: Quatre Contes, par H. N. Adair. vi+81+15 pp.

[Erratum on p. 190 (Oct. No.)—The price of MARC LANGLAIS: La Chasse de Sarcey, etc., is 1s. 6d., not 2s. 6d.]

Miscellaneous.

LOCKHART, J. H. B.: A French Picture Vocabulary. Together with a German Vocabulary. With upwards of 360 illustrations by George Morrow. 74 pp. Price 1s. Bell and Sons.

FLORIAN, A. R.: Passages for Translation into French. Junior Course. 104 pp. Price 1s. 6d. Rivington.

RENAULT, E.: Exercises in French Grammar. 88 pp. Price 1s. 6d. E. Arnold.

BARTON, W. J.: French Irregular and Defective Verbs fully Conjugated. 103 pp. 6d. net. Hirschfeld.

SIEPMANN, O.: Word and Phrase Book for Primary French Course. Part I. Price 6d. Macmillan.

GERMAN.

Course.

KRUEGER, V.: Deutschen Stunden. Nach der Analytisch-Direkten Methode. A German Course for Beginners. vi+150 pp. Price 2s. Blackie.

Texts.

Bell's Simplified German Texts. General Editor, F. W. Wilson.

WILDERMUTH, O.: Frau Luna. Adapted and edited by F. W. Wilson. Section A. With twelve illustrations by G. Lindsay. 59+17 pp. Price 1s.

Kalif Storch und Zwei Legenden von Rübezahl. Adapted and edited by F. W. Wilson. With twelve illustrations by G. Lindsay. Section A. 61+43 pp.

Bilder aus der Neueren Deutschen Geschichte. Adapted and edited by F. W. Wilson. Section B. 66+30 pp.

[The A section is intended for pupils of thirteen to fifteen. The Notes and Exercises are on Direct Method lines. Section B is for pupils beginning German at fifteen or later.]

REVIEWS.

The Literary Relations of England and Germany in the Seventeenth Century. By GILBERT WATERHOUSE, M.A. Cambridge: At the University Press. 1914.

Mr. Waterhouse's patient and scholarly work follows upon the well-known studies by Professor Herford, dealing with the literary relations of England and Germany in the sixteenth century. Mr. Waterhouse hastens to assert that German literature of the seventeenth century is of the smallest possible importance; it contains no subject possessing the magnetic attraction of Faustus; and it is not till the eighteenth century that Leibniz, well acquainted with the work of Toland and Locke, begins to shape German thought. The Thirty Years' War left Germany no leisure for literary pursuits, and it is not till the last quarter of the seventeenth century that the allusions and references of either country to the other are more than casual and uninformative. The English books which had most renown in Germany were Sidney's *Arcadia*, Barclay's *Argenis* (both translated by Opitz), Owen's *Epigrams*, and the writings of Bishop Hall. Weckherlin, Milton's predecessor in the office of Secretary for Foreign Tongues, translated a few Elizabethan lyrics; and the first complete edition of Bacon's works (in Latin) was published at Frankfort in 1665. The professional travellers Coryat and Morison give us little enlightenment about German literature. Memorable visitors to England were Francis Junius and Samuel Hartlib, both of them acquaintances of Milton, whose genius was beginning to win recognition in Germany at the end of the century. The book has one romantic episode to disclose, the preservation, by a happy chance, of Luther's *Table Talk*. All the four thousand copies in Germany were ordered to be burnt; one, however, was preserved by being wrapped in strong linen waxed within and without, and buried beneath the foundations of a house. In 1626 Casparus van Sparr discovered the volume, and for safe keeping sent it to his friend Captain Henrie Bell, with a request that he would translate it. After a time Captain Bell carried out the request; the book won the approval of Laud, and at a later time (when it was observed that Luther had revoked his former opinion upon Consubstantiation) of the Commonwealth Parliament, who ordered it to be published. Mr. Waterhouse's work is thoroughly and conscientiously done; the material on which the study is based is named fully in the appendices. The treatment of the drama in the period is reserved for a later volume. W. T. Y.

Reading Aloud and Literary Appreciation. By HANDRESS O'GRADY. G. Bell and Sons. Pp. 160. Price 2s.

Mr. O'Grady has followed up his book *Matter, Form, and Style* by a complementary volume entitled, *Reading Aloud and Literary Appreciation*. The former went patiently to work in defining the elements of good writing for those who wished to acquire the art; the more recent book analyzes with a similar freshness the qualities of good reading for those who wish to acquire this equally difficult art. By these two volumes he proves himself an educational pioneer in the hardest country of all—namely, that which we know familiarly but negligently. In each his special talent lies in capturing and recording the processes by which he personally has secured the best results.

The plan of the book leads him to treat first of the phonetic aspect of the question; this rather mechanical matter is kept properly subservient to an æsthetic end. One may not fall in readily with all that he says on the vexed problem of standard English; it is curious to find so liberal an educationalist saying bluntly, 'We want a standard English, taught everywhere and adhered to,' even with the addition, 'an English as beautiful as artists, etymologists and phoneticians can make it.' The treatment of nasal sounds is especially worth attention. The chapter on breathing has useful hints, but perhaps is written rather for the initiated. Every teacher of reading knows that ill-regulated breathing is a source of endless trouble. Many students in training Colleges are aware of their own deficiencies and are eager for advice based on experience as to the control of the breath. It is a pity the admirably chosen exercises given in the appendix do not deal with this point specifically. One may suggest also another class-room problem on which Mr. O'Grady might, at some future time, afford welcome guidance to the beginner—namely, on what principles shall the piece for reading aloud be chosen? Not all pieces of great literature are equally fitted for reading aloud. The chapter on the varied purposes of the pause is full of suggestion, evidently the fruit of constant practice and observation; one may be a little

suspicious, however, of the advice to seek a key-word in the passage to be read. The later chapter, which indicates the importance of feeling beforehand the 'atmospheric tone,' gives sounder counsel. The study of several passages with a view to conveying some sense of their structure to the hearer treats difficult material clearly and delightfully.

The last part of the book brings into prominence Mr. O'Grady's main thesis, that a student advances in critical understanding and appreciation of literature by the practice of reading aloud. The contention is cogently stated: 'Anything merely rhetorical which is not the outcome of honest thought, emotion, experience, "gives itself away" as soon as we read it out aloud. It rings false. We find an insuperable difficulty in getting the right tone in which to express what we are reading, search how we may. And that great difficulty is a sign that things are wrong with the piece we are attempting to read.' There is, in fact, no surer means for the detection of false pathos, unstable heroics and pretentious platitude than the reading aloud of such passages to an audience. It is a means of helping the student to form trustworthy standards, and further of enabling him to fathom profounder meanings, to become sensitive to finer feelings, to respond to the most delicate and subtle suggestion. Mr. O'Grady's book makes plain the close relation between the art of reading aloud and the enrichment of the mind. It is emphatically a book which teachers of reading should know. W. T. YOUNG.

Shakespeare's Hamlet. A New Commentary. By WILBRAHAM FITZJOHN FRENCH. Smith, Elder and Co. 1913. Price 6s.

This is a book for those who are willing to take their Shakespeare seriously; it can only be read to any profitable purpose with the text constantly open before one, and with the mind alert. The main section of the book consists of an examination, act by act, scene by scene, almost word by word, of the material provided by Shakespeare himself. The author's intention is to solve the problems with which the play bristles by clear and critical analysis, to avoid all conjecture and fantastic hypothesis. Readers will vary in their estimate of the extent to which the author has succeeded; but no one will deny the subtlety, ingenuity and penetration of the study.

Hamlet, the over-reflective student, the unpractical idealist, unfitted for the summary task to which he is summoned, remains. The Hamlet benumbed by melancholy Professor Trench cannot away with; in his opinion the play presents us with the true Hamlet, not with a mind unbalanced by the death of a father or the defection of a mother. Hamlet's madness is, in Professor Trench's judgment, constitutional; it is defined as 'letting himself go.' The 'antic disposition' which Hamlet professes to put on is, in fact, automatic, and Hamlet uses it as a disguise when he finds himself in its grip and too irresolute in will to control it. Hamlet admires this control which he cannot attain, when he sees it in Horatio, in whom 'blood and judgment' are so well commingled; and in theory, sobriety and temperance are the virtues he exalts, as in the address to the players.

A new significance is given to Hamlet's hatred of all faults rooted in grossness and rankness; it is of a kind with the Prince's intense moral scrupulousness, especially in matters of sex; out of this is devised a new and persuasive explanation of Hamlet's conduct to Ophelia. Equally interesting is the argument to prove that Hamlet abandoned the intention to insert some twelve or sixteen lines into the player's play, and instead determined to write a new play—*The Mouse-Trap*—wherewith to catch the conscience of the King. Other matters into which the student of Hamlet will eagerly look are the comparison of the second and third soliloquies, the wholly new interpretation of Ophelia's songs, the slaying of Polonius, and the differentiation of the impulse which leads up to it from the motive which brings Hamlet finally to kill the King. The whole study is confined to the actual text of Shakespeare; there is no allusion to the originals in Danish story, to the parallel *Spanish Tragedy* of Kyd, to any of the long series of plays of madness which the Elizabethans produced in the early years of the seventeenth century. Finally, one cannot help feeling that the Hamlet of our imagination and affection is a little despoiled of nobility and poetry in this unremitting intellectual analysis. But the student of Hamlet cannot afford to neglect it, or the appendices which also bring new suggestions and parallels to light.

W. T. Y.

ORGANIC SPEECH DEFECTS.

In the May number of *La Revue de l'Enseignement des Langues vivantes* (Didier), M. Veillet-Lavallée has an important article on the result of an investigation he made on the speech defects of his pupils in L'Ecole Arago. This investigation dealt with 128 pupils, average age 13¼. The investigator points out that neither *imitation* which presupposes delicate hearing and supple vocal organs nor the study and practice of phonetics will be successful with certain pupils having speech defects. As to the conditions under which the investigation was held, we shall let M. Veillet-Lavallée speak for himself:

'L'épreuve phonétique que je leur ai fait subir consistait simplement en ceci: tandis que ses camarades étaient occupés à un petit exercice écrit (*extemporale* ou interrogation écrite), l'enfant venait auprès de moi et lisait à haute voix un passage de *prose française*. Dans les cas un peu douteux, je faisais prononcer certaines phrases écrites d'avance sur un bout de papier; par exemple, pour les *s*: "*passez-moi pour six sous de saucisson*"; pour les *t*: "*Ta tante t'a dit: tais-toi. Entends-tu ?*" etc. Au besoin, je me rendais compte d'un coup d'œil de certaines défectuosités physiques: *prognathisme, espacement anormal des dents*. Il est facile aussi, et je n'y manquais pas quand il le fallait, de constater si l'une des narines est obstruée: on place la main contre la lèvre supérieure de l'enfant et on le fait souffler par le nez, la bouche restant fermée. Ce point est important: l'air passe par le nez, comme l'a démontré le Dr. Courtade, pour la prononciation de tous les sons sauf l'*è*; plus la quantité d'air nasal se rapproche de l'air buccal, pour telle ou telle lettre, plus la prononciation de la lettre est défectueuse quand le nez est obstrué. . . . Il aurait fallu, pour donner à cette expérience une ampleur définitive, une compétence médicale que je ne possède aucunement, des instruments spéciaux tels que laryngoscope, pneumodographe et des conditions ambiantes impossibles à réaliser au milieu d'une classe. C'est ainsi que j'ai dû renoncer à évaluer, de façon même approximative, l'acuité auditive de mes élèves qui se rattache cependant par tant de liens à leur éducabilité phonétique: il aurait fallu les emmener un à un dans une salle à part, employer le diapason, étalonner la distance normale.

'. . . Le silence absolu est la condition indispensable de pareilles vérifications, qui sont d'ailleurs très minutieuses et fort longues. Peut-être y reviendrai-je, et non sans profit, je crois, car je soupçonne que les oreilles de nos élèves auraient besoin de soins, tout autant que leurs yeux ou leur gorge. . . .

'Donc, à mesure que chaque élève lisait, je notais soigneusement chaque particularité de sa prononciation; si elle était en tout point normale, l'examem était assez vite terminé; dans les cas douteux ou compliqués, il se prolongeait. Je faisais au besoin recommencer certaines lettres, j'inscrivais, en face du nom de chaque élève, les phénomènes caractéristiques que j'avais relevés. J'ai ainsi recueilli un total de 428 observations.

'Résultats généraux de l'enquête.

'A l'aide de l'épreuve simple—et superficielle, je le redis encore,—que j'ai fait subir à ces élèves dont l'âge moyen est de 13 ans 1/2, je suis arrivé au résultat suivant: sur 128 élèves examinés, j'ai trouvé 64 *normaux* ou *quasi-normaux*. Ce dernier terme comprend tous ceux dont la phonation ou la diction sont seulement imparfaites, sans présenter une défectuosité grave. J'ai rangé parmi eux tous ceux qui ont une *prononciation confuse*, une *articulation peu nette*, sans défaut bien caractérisé; ceux qui présentent du *bafouillage*, un *débit précipité*, ou, au contraire, une *élocution traînante et molle*; ceux dont la *diction est plus ou moins défectueuse* et ceux qui *lisent mal, hésitent devant certains mots, marquent des arrêts intempestifs*; ceux qui sont *enroués*, qui *graillonnent*, qui ont la *voix voilée* et *dépourvue de timbre*; tel élève qui, en lisant, ne peut régler sa respiration, *aspire fréquemment* et avec un *bruit de râpe* pour reprendre halcine; enfin les très nombreux enfants chez qui s'observe l'*r uvulaire grasseyé* de la region parisienne, prononcé avec une intensité particulière (familles des quartiers excentriques). Nous avons ainsi une moyenne bien faible, semble-t-il, de 50 0/0 exactement de *normaux* ou *quasi-normaux*.

'La moitié de mes élèves seulement! . . . Sans doute, j'avais déjà remarqué que bon nombre d'enfants parlaient mal. Mais je n'aurais jamais soupçonné que le pourcentage des défaillants fût aussi élevé.

'Certes, chez ces derniers, il existe une grande variété de cas, et l'infériorité phonétique qu'ils présentent va du simple *défaut* à la véritable infirmité. Les uns ont *une seule* défectuosité; souvent, elle est *double* ou *triple*. B., par example, a un *chuintement* marqué (*saucisson* = *shaushishon*;—*sh* anglais); à tous les autres points de vue, il est normal; mais son voisin A. *sibile légèrement*, a la *voix voilée* et *nasonne*, B. est

enchifrené ; il prononce *âfâ* pour *enfant.* Je constate qu'une de ses narines est complètement obstruée. Il m'explique qu'il a été opéré des végétations, il y a quatre ans ; il dort la bouche ouverte. **C.** *chuinte* fortement ; je l'examine et constate un *prognathisme* très accentué. Il a subi l'ablation des végétations à la rentrée d'octobre. Certains cas sont extrêmes, comme celui de **D.** qui *nasonne fortement,* a la *voix sourde, chuinte, respire mal,* et par surcroît, est presque *sourd.* Il est placé au premier banc : de plus loin, il n'entend pas les professeurs. Chez lui, l'occlusion des fosses nasales est complète ; il est atteint d'un catarrhe nasal et d'écoulements intermittents de l'oreille. Chez un autre, **E.**, je constate du *nasonnement* et de l'*enchifrènement ;* il a des végétations ; on l'a déjà opéré à l'âge de neuf ans ; son nez est obstrué : l'air ne passe pas du tout. **F.** *zézaie* fortement ; ses incisives et ses canines sont anormalement espacées. Il n'y a pourtant pas chuintement.—**B.** *grasseye* avec une telle exagération que je suis amené à regarder sa gorge ; les amygdales sont *énormes* et *congestionnées.* Il a été question de l'opérer ; on ne l'a pas fait ; pour quelle raison, il l'ignore.

'Chez beaucoup, je note du *sibilement* (autrement dit *sigmatisme*) ; les sifflantes sont alors prononcées avec une intensité exagérée ; ce défaut est dû, dans la plupart des cas, à une malformation, à une disposition défectueuse des incisives ; elles sont trop écartées, ou l'une d'entre elles a été cassée. Chez un élève, au contraire, les deux incisives, normalement serrées, sont très isolées des deux canines supérieures. L'air passe de chaque côté et un sifflement presque continu se fait entendre quand l'élève émet des sifflantes et des dentales. **M.** sibile ; dents mal placées : une des incisives supérieures se cache derrière la canine. Il est certain que la phonation de tous ces enfants pourrait s'améliorer sans grandes difficultés. Il suffirait de consulter un dentiste et, ensuite, une fois la réfection matérielle opérée, les dents remises à leur place, une couronne changée ou réparée, de pratiquer certains exercices judicieusement choisis pour rééduquer les organes vocaux.

* * * * *

'Les deux imperfections naso-pharyngiennes les plus répandues parmi les élèves, sont les *végétations adénoïdes* et l'*hypertrophie des amygdales ;* il y a aussi des *polypes* du nez et des *cornets hypertrophiés.* Je ne pouvais naturellement pas me livrer à une enquête directe sur ce point : il m'eût fallu le concours d'un laryngologiste. Je me suis borné à questionner des enfants et suis arrivé aux constatations suivantes :

Ont subi l'ablation des amygdales seules	6
" " " des végétations adénoïdes seules	17
Ont subi l'ablation des amygdales *et* des végétations	9
Ont subi l'excision ou la cautérisation d'un des cornets	2
Total des opérés	34

soit 26,55 0/0.'

The author adds : *La plupart de ces anciens opérés n'ont pas une bonne phonation,* and evidently the cure was not a radical one, or else the bad vocal habits have been kept. To these belong the majority of *nasonneurs* (including *nasilleurs*) and *enchifrenés.* M. Veillet-Lavallée discusses the various defects :

'Les *enchifrenés* sont moins péniblement affligés. Avec leurs fosses nasales obstruées, la résonnance ne se fait plus ; les diphtongues *an, in, on, un* cessent de vibrer. Les sujets disent *âfâ* peur *enfant.* Ce défaut peut tenir aussi, comme l'a montré M. Grégoire, dans son instructive étude sur *Les Vices de Parole,* non pas à une occlusion nasale, mais à une insuffisance de mobilité du voile du palais. . . .

'Au groupe des nasonneurs et des enchifrenés se joint celui des *sibilants,* qui donnent aux sifflantes, comme il a été dit plus haut, une intensité exagérée. Il arrive souvent aussi, autre aspect de ce défaut, que les dentales altérées, déformées, s'accompagnent d'un sigmatisme fort désagréable et contraire aux règles de la bonne prononciation française. Le *t* anglais est légèrement sigmatisé. On sait que beaucoup de personnes, chez nous, par affectation, par mode, par le fait d'un maniérisme prétentieux, prononcent le *t* de cette fâcheuse façon . . . Le nombre des *chuinteurs* est peu élevé aussi : 9, soit 7,09 0/0. Ceux-ci prononcent les *z* comme des *j*, les *s* comme des *ch*, ou, le plus souvent, comme des *sh* anglais. Le défaut est plus ou moins intense. On sait qu'il se rencontre chez beaucoup de personnes du Centre et du Midi de la France. Mais alors qu'il provient, chez ces derniers, d'une mauvaise position de la langue, il résulte, chez nos élèves parisiens, d'une malformation quelconque : d'ordinaire, les incisives supérieures sont cassées ou trop écartées ; il s'accompagne, chez B., d'un prognathisme marqué : les dents inférieures recouvrent les supérieures ; chez M., il se complique de *lambdacisme* (*d* et *t* confinent à *l* et se confondent presque avec cette lettre).

'Nasonner, chuinter, sibiler sont des imperfections qui choquent, certes ; elles sont assez désagréables, un peu ridicules ; on sourit en passant et l'on s'y habitue assez vite ; le vulgaire ne s'en émeut pas beaucoup ; il passe aisément

condamnation sur ces défauts. Il en va d'autre manière, quand on rencontre les deux infirmités réputées plus graves, parce que plus apparentes et plus gênantes: la *blésité* ou *zézaiement* et le *bégaiement*. . . .'

The various forms of stuttering are discussed at some length. This painful defect is easily cured by specialists. A table of results follows:

TABLEAU D'ENSEMBLE.

Nous venons d'examiner dans le détail la série des imperfections vocales dont nos élèves sont atteints. En voici le tableau d'ensemble:

Nombre d'élèves examinés: 128.

Nasonnement seul	20	15,62 0/0
Enchifrènement seul	11	8,59 0/0
Sibilement seul	8	6,25 0/0
Zézaiement seul	6	4,68 0/0
Chuintement seul	6	4,68 0/0
Bégaiement seul	3	2,34 0/0
Nasonnement et sibilement	2	1,56 0/0
Lambdacisme, enchifrènement, chuintement	1	0,78 0/0
Enchifrènement et sibilement	1	0,78 0/0
Enchifrènement et nasonnement	1	0,78 0/0
Chuintement et nasonnement	1	0,78 0/0
Chuintement et sibilement	1	0,78 0/0
Zézaiement et nasonnement	1	0,78 0/0
Zézaiement et enchifrènement	1	0,78 0/0
Zézaiement et sibilement	1	1,78 0/0
Total des déficients	64	50,— 0/0
Normaux ou quasi-normaux	64	50,— 0/0
	128	

'Deux défauts de prononciation particulièrement graves manquent à cette liste cependant assez complète et que je trouvais, hélas! trop longue, d'abord pour les intéressés eux-mêmes, et aussi, à un point de vue plus égoïste, pour mes classes et pour la facilité de mon enseignement. Je veux parler du *chlintement* (appelé par quelques auteurs *clichement*) et l'*ânonnement* (faute d'un meilleur terme) dû aux fissures palatines. Le *chlinteur*, dont l'espèce n'est pas rare cependant, et j'en ai rencontré précédemment parmi mes élèves, laisse le bout de la langue en contact perpétuel avec les gencives des incisives supérieures; l'air, au lieu de sortir directement, s'échappe des deux côtés de la langue recourbée. Chez les normaux, le bord latéral de la langue touche les molaires. Ici, il n'en est rien. "L'articulation devient alors en partie semblable, dit M. Grégoire, à celle qui caractérise la consonne *l*, et le *ch* se trouve par le fait même transformé en un son qui tient du *ch* et de l'*l*, mais qui n'est ni l'un ni l'autre: il produit l'effet d'une combinaison que l'on est tenté d'écrire *chl*."

'Lorsque, au cours de la vie fœtale, la soudure s'est mal faite entre les deux plans de la tête, il en résulte une *division congénitale du palais* ou du *voile du palais*. Cette division est souvent incomplète. Parfois la luette seule et une partie du voile sont bifides. Mais, dans tous les cas, les troubles vocaux sont graves, car l'occlusion des fosses nasales ne peut se faire. La plupart des consonnes sont abolies. Une opération chirurgicale (uranoplastie ou staphylorraphie) est indispensable; il faut ensuite confier l'enfant ou l'adolescent à un professor d'orthophonie qui fera la rééducation de la parole.'

The above-mentioned defects are great hindrances to the acquisition of foreign languages. They can all be cured, therefore measures should be taken by parents, Universities, and public bodies, to remedy the evil. In one school a Paris doctor found among 2,366 pupils 350 afflicted with deafness in various stages, and 676 with affections of the throat and nose. M. Veillet-Lavallée's conclusions are worth giving *in extenso*:

'Les conclusions qui s'imposent à mon esprit au terme de ce long travail, je me permettrai de les résumer en quelques lignes:

'*Il serait utile d'organiser, à l'entrée des Ecoles Primaires Supérieures de la Ville de Paris:*

'1° *Un examen oto-rhino-laryngologique de tous les jeunes élèves de première année.* Cet examen serait confié à un spécialiste, car on ne peut demander à des médecins, qui s'occupent de médecine générale, quelque dévoués qu'ils soient, la compétence requise pour vérifier l'acuité auditive des enfants, l'état de leur nez ou de leur gorge;

'2° *Une inspection phonétique dont on chargerait un professeur d'orthophonie* et qui aurait pour but de découvrir et de signaler les bègues, les zézayeurs, etc. C'est à ce spécialiste qu'incomberait aussi le devoir d'indiquer les cas où les soins du dentiste seraient nécessaires (redressement de dents, etc.).

'3° *Un enseignement général, dans les divisions de première année, de la diction et de l'élocution par les professeurs qui font déjà partie des cadres de nos écoles.* (Cet enseignement, à l'heure actuelle, ne se donne pas en première année, où il serait fort utile cependant.) *Organisation de cours spéciaux pour les déficients: bredouilleurs, grasseyeurs,* etc.

'Je formulerai, pour finir, un vœu adressé à tous mes collègues, scientifiques aussi bien que littéraires; je les prierai de vouloir bien concourir à cette œuvre de culture phonétique en se montrant très exigeants, en toute circonstance, vis-à-vis des élèves, pour obtenir d'eux une prononciation correcte des mots français, une articulation nette et vigoureuse. Dans la pratique, pour ne

pas interrompre l'enfant, pour ne pas l'excéder d'observations incessantes, on se contente à l'ordinaire d'une prononciation déplorablement lâchée, molle, inexistante. Une leçon récitée, une lecture est souvent un affreux bafouillage. Les professeurs de français et de littérature peuvent, comme font d'ailleurs déjà la plupart des professeurs de chant, exercer la plus heureuse influence en dressant leurs élèves à une articulation toujours nette, à une prononciation naturelle et expressive. Ils y gagneront en *meilleur rendu* des textes lus et récités, en une compréhension plus exacte, de la part de leurs élèves, des œuvres littéraires étudiées et ils faciliteront la tâche de leurs collègues de langues vivantes en pratiquant, à l'aide de la langue maternelle la *discipline des organes vocaux*, condition première de toute étude linguistique.'

SCOTTISH MODERN LANGUAGES ASSOCIATION.

THE following notice has been sent to members:

I am instructed by the President of the Association to lay before you the following proposals: First, that no meeting of the Association be held till further notice. The war which is devastating Europe, and is being carried on with such relentless severity by our enemies, absorbs the attention of everyone, and makes it practically impossible to give any sustained consideration to professional or literary subjects. There seems to be a possibility of its continuing for many months, with what results no one can say. The Association is more closely connected with the war and its results than any other body of similar nature in Scotland, and may be vitally affected by the issue. The President therefore thinks it would be wise to suspend its sittings for some time. Great changes in the constitution and rules of the Association may become absolutely necessary in the future; the membership may have to be reduced.

The second proposal of the President is that a donation of £5 be granted by the Association to Dr. Sarolea's Belgian Relief Fund, and £5 to the Red Cross Fund. In making these suggestions the President thinks that no apology is necessary. It is a clear patriotic duty on the part of every public body to contribute from its funds—when available, as in our case—to the support of schemes intended to relieve the distress of a gallant people whose country has been wantonly ravaged by a ruthless and barbarous enemy. It is a further duty to protest in this public manner against the cruelty and brutality with which our common enemies are conducting the war.

The President thinks it undesirable and unnecessary to call a meeting of the Association at this time. He feels sure that his proposals will meet with your hearty approval; but should there be any strong wish for a meeting, expressed within the next ten days, he has instructed me to call it without delay, otherwise to pay the above-mentioned contributions on the 20th of this month.

I take this opportunity of urging all members who have not yet paid their subscriptions to do so at once.

C. D. CAMPBELL,
Hon. Secretary and Treasurer.

109, Princes Street, Edinburgh,
October 6, 1914.

MODERN LANGUAGE ASSOCIATION.

A MEETING of the Executive Committee was held at University College, London, on Saturday, October 31.

Present: Rev. W. S. Macgowan (chair), Messrs. Allpress, Brereton, Fuller, Hutton, D. Jones, Payen-Payne, Perrett, Storr, Twentyman, and the Hon. Secretary.

Apologies for absence were received from Miss Batchelor, Messrs. von Glehn, Fiedler, and Rippmann.

The minutes of the last Ordinary Meeting and of the Special Meeting were read and confirmed.

The arrangements for the General Meeting, mentioned below were made.

A letter from the Committee of the January Conference was read, in which it was pointed out, owing to the exceptional circumstances of the time, there might be a deficit on the 1915 Conference, and asking for a guarantee of £3 for each session held. It was agreed that this guarantee should be given.

The accounts of the 1914 Conference were submitted for the information of the Committee, and showed a credit balance of 1s. 4d.

A sympathetic reply to the resolution on the destruction of Louvain was received from the Association des Professeurs des Langues Vivantes.

The following five new members were elected :

J. M. Arthur, B.A., Enfield Grammar School.

Miss Mary Housden, B.A., Kesteven and Grantham Girls' School.

Miss A. B. Marchbank, Milton Mount College, Gravesend.

A. G. Tilney, B.A., City of London College, E.C.

Miss J. T. Wells, B.A., Beverley High School.

The Annual General Meeting will take place on Thursday and Friday, January 7 and 8, 1915, and will form part of the Conference of Educational Associations.

The Annual Dinner will not take place this year, and the meeting will be limited to three sessions.

We are glad to be able to state that M. Doutrepont, Professor of French Literature at the University of Louvain, who is staying in England, has kindly accepted an invitation to give an address. His subject will be 'Lettres Françaises dans la Belgique d'Aujourd'hui.'

Mr. Nevill Forbes, Lecturer in Russian at the Taylorian Institution, Oxford, has kindly consented to give an address on 'The Language of Little Russia.'

A Report on the Teaching of Modern History in connection with Modern Languages will be submitted for discussion. This Report has been drawn up by a Sub-Committee, which was appointed to consider the subject, in accordance with the wish expressed by the General Meeting last year. It will appear in our December number.

The other subject for discussion will be the Teaching of Grammar, with special reference to the two questions, how far the systematic teaching of grammar is necessary, and how far the immediate correction of all grammatical mistakes is necessary. Mr. G. H. Clarke, Head-Master of Acton County School, Mr. F. B. Kirkman, and Mr. J. E. Mansion, will speak.

DISCUSSION COLUMN.

We hope that all teachers who have tried the Direct Method will find time to give the result of their experience, particularly those who have tried other methods. Miss Althaus's note in our last issue was not intended to warn off opponents of the Direct Method. On the contrary. There is no doubt that the Direct Method has in many places fallen into discredit, possibly because it is badly done. We know more than one school where every word and every exercise in a well-known Direct Method Course is translated into English !

Another question which may attract many who take no interest in methods is that raised by Dr. Rouse in the correspondence column.

EDITORIAL NOTES.

ALL contributors are requested to send in matter by the 24th of each month, if publication is urgently required for the issue following.

MODERN LANGUAGE TEACHING appears eight times yearly, viz., on the 15th of February, March, April or May, June, July, October, November, and December. The price of single numbers is 6d.; the annual subscription is 4s.

Contributions and review copies should be sent to the Editor of MODERN LANGUAGE TEACHING, Cuilrathain, Harpenden, Herts.

The Journal is sent free to all Members of the Association, but those whose subscription for the current year is not paid before July 1 are not entitled to receive it.

The Annual Subscription to the Association, payable on January 1, is 7s. 6d., and should be sent to the Hon. Treasurer, Mr. H. M. Cruttwell, Byron Hill, Harrow.

Applications for membership should be addressed to the Hon. Secretary, Mr. G. F. Bridge, 7, South Hill Mansions, London, N.W.

The MODERN LANGUAGE REVIEW, a Quarterly Journal of Medieval and Modern Literature and Philology, edited by Professor J. G. Robertson, and published by the Cambridge University Press, is supplied to Members of the Association at a special annual subscription of 7s. 6d., *which must be prepaid*. It should be sent with the membership subscription (15s. in all) to the Hon. Treasurer. Those who wish to take in or discontinue the REVIEW should communicate with the Hon. Secretary.

The attention of Teachers is drawn to the collection of French and German School Books, carefully selected by a Sub-Committee, and known as the Travelling Exhibition. It may be inspected on applying to Mr. Twentyman, Board of Education, Whitehall. A Catalogue (sent *gratis* to members) has been issued of all sections except Reading Texts, of which a separate and minutely detailed list is being prepared. For particulars of conditions on which the Exhibition may be loaned apply to Miss Hart, as below.

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MODERN LANGUAGE TEACHING

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LA GUERRE ET LA LITTÉRATURE.

'IL y a un temps pour toutes choses sous les cieux,' disait l'Ecclésiaste, '. . . un temps pour se lamenter et un temps pour danser; . . . un temps pour parler et un temps pour se taire; un temps pour aimer et un temps pour haïr; un temps pour la paix et un temps pour la guerre.'

Le temps où nous sommes ne porte guère à parler de littérature, surtout quand on vient de France et qu'on a encore dans les yeux les spectacles de ces semaines terribles: l'ordre de mobilisation, la déclaration de la guerre, le départ des hommes, la fièvre des heures d'attente, l'invasion—ce mot dont on ne peut comprendre, en Angleterre, tout ce qu'il signifie de sinistre — les trains de soldats, les foules de fugitifs des villes détruites, les blessés, et bien d'autres images encore qui obsèdent l'esprit et le détournent de tout le reste, comme de futilités sans importance.

Et pourtant, la vie un moment arrêtée reprendra son cours; et dès maintenant pour ceux qui ne peuvent servir par les armes, il faut reprendre la tâche accoutumée, revenir aux choses qui vous intéressaient auparavant. On y revient avec une âme changée: ces quelques mois ont déjà profondément marqué la vie de tous ceux qui les ont vécus; la France d'après la guerre ne sera plus tout à fait la France d'avant, car il y a un 'avant' et il y a un 'après.'

En sera-t-il de même pour la littérature? On n'en peut guère douter, à moins que l'on ne veuille prétendre que la vie littéraire est tout à fait distincte et séparée de la vie de la nation. Il y a des époques sans doute où cette séparation paraît se faire, mais ce n'est pas un signe de santé. Quand l'écrivain se désintéresse de la vie nationale, fuit la cité et s'enferme dans ses rêves, ses œuvres pourront être ingénieuses, curieuses, hautaines, mais elles auront toujours quelque-chose de frêle, d'obscur, de tourmenté, de morbide; elles ne participeront pas à cette vie ample, large et saine qui fait les époques classiques des littératures. Quand les artistes brisent de parti-pris ou de désespoir la communion qui les unit à leur pays, on peut dire 'qu'il y a quelque chose de pourri dans le royaume'; et les littératures de ces peuples vivants encore ressemblent aux littératures des peuples dont la vie politique est morte et mort ou mourant le langage; elles ont jusque dans leur éclat ce même caractère factice, artificiel, précaire, elles ont cette tristesse de la mort proche, la tristesse de ces feux qui meurent lentement dans les champs mouillés d'automne.

Nous avons eu quelque chose d'analogue à l'époque du symbolisme. Mais précisément cette littérature était celle des générations qui suivirent immédiatement la guerre de 1870. La défaite pesait

lourdement sur les fils des vaincus qui ne croyaient plus guère au lever sur la France d'une aurore de victoire. Ils étaient pessimistes, et leur pessimisme se traduisait autant par le 'réalisme' cruel, implacable des romanciers qui décrivaient minutieusement les turpitudes de la société et les infamies de la vie que par ce qu'on peut appeler le 'spiritualisme' travaillé, tourmenté, douloureux, si loin de la vie commune, des poètes symbolistes. Et ce qu'il y eut de morbide dans le romantisme, cette affectation de satanisme, cet étalage du désespoir, ce goût de la mort, cette bizarre folie parfois de l'imagination, cette révolte aussi contre la société et la vie, n'est-ce pas encore le produit de la guerre, d'une guerre malheureuse, et de l'invasion? Musset a raconté magnifiquement aux premières pages de la 'Confession d'un Enfant du Siècle' ces enfants pâles, conçus entre deux batailles, grandis auprès de mères tremblantes ou vêtues de noir, puis réveillés par le tambour dans le lycée impérial, prêtant l'oreille aux rumeurs des armées, lisant les Bulletins de victoire avant de voir la France envahie. —L'âme d'une nation ne supporte pas impunément ce choc nerveux terrible, cette épreuve suprême de la guerre: quand elle n'en est pas purifiée et exaltée, elle en reste assombrie, déprimée, courbée vers la terre pendant des générations.

Ne peut-on pas dire, sans paradoxe, que cette guerre-ci, 'la grande guerre,' avant d'être, agissait déjà sur notre littérature? Ce 'réveil national,' cette 'renaissance' dans les lettres dont on a parlé en ces dernières années et dont on a pu sourire parfois, qu'était-ce autre chose que l'action sur les esprits de la grande menace que l'on voyait monter à l'horizon? C'est ainsi que bien avant l'orage on en ressent l'influence accablante; toute la nature, les feuillages, les animaux et l'homme sont dans une torpeur lourde que traversent d'étranges frissons; on s'inquiète, on interroge le ciel, et, à mesure qu'il s'assombrit, on cherche un abri. A mesure que grandissait le danger de l'effrayant conflit où la France était menacée d'être effacée pour toujours de l'histoire vivante, on put voir nos écrivains changer leur ton, s'ouvrir à des préoccupations qui leur avaient été jusque là étrangères et se serrer autour des vieux abris traditionnels de la religion et de la patrie. Bien différents d'origine et de sensibilité étaient tous ces 'jeunes,' mais une même volonté les animait, la volonté que la France ne meure pas. Les intimidations et les menaces successives de l'Allemagne, le danger croissant avaient détourné leur pensée des luttes de doctrines à l'intérieur, des plaisirs cruels de la culture et de l'étude de leur 'moi,' des soucis et des recherches purement littéraires. Plusieurs avaient voyagé en Allemagne et en étaient revenus avec un sens plus précis des rudes réalités; ils sentaient tous en eux le désir de servir leur pays et de l'aimer mieux que dans le passé; et pour cela, pour ne pas disperser stérilement leur force, ils sentaient tous le besoin d'une 'discipline';—c'est un des mots favoris de cette nouvelle génération;—discipline littéraire, discipline de la pensée, discipline du cœur, et chez quelques-uns — grande nouveauté aussi dans la jeunesse française — discipline religieuse qui affermît et consacrât ces autres disciplines.

Les journaux viennent de m'apprendre la mort d'Ernest Psichari. Le nom de Psichari n'a guère été révélé au grand public qu'il y a deux ans quand son livre 'l'Appel des Armes' disputa à Romain Rolland le 'grand prix de littérature.' Le cas d'Ernest Psichari éclaire et illustre l'âme et l'histoire de beaucoup de sa génération. Il était le petit-fils de Renan, et l'opposition est curieuse entre l'aïeul et le petit-fils: jeune encore, Psichari s'engageait dans l'armée, et dans l'armée

coloniale, abandonnant des études brillantes et ayant déjà un certain nom dans le monde des lettres ; il était revenu en France où il publia son livre, apologie de la formation morale par l'armée ; converti par un dominicain de Lyon, 'il aspirait,' écrit le père Janvier, 'au sacrifice total de lui-même et brûlait de s'offrir en holocauste au Christ. Malgré les occupations multiples de son métier, il récitait chaque jour le bréviaire, et la surabondance de sa vie intérieure se répandait déjà dans sa génération. Au moment où la guerre éclata, il songeait à rompre totalement avec le monde en entrant dans la vie religieuse. . . .' Il est mort dans un des combats du nord, lieutenant d'infanterie coloniale ; nous étions là un contre dix, nos artilleurs se firent tous tuer sur leurs pièces, Psichari les animant de son courage et mourant, écrit son père, en croyant quand même à la victoire de la France. La distance est grande entre le philosophe ironiste des 'Dialogues philosophiques,' le pessimiste souriant qui disait au jeune président de la Ligue des Patriotes : 'la France se meurt, jeune homme, ne troublez pas son agonie !' et le petit-fils qui chante le Credo et meurt sur l'affût d'un canon !

Nombreux déjà sont ceux des 'jeunes' et de leurs chefs plus âgés qui sont tombés. Les journaux anglais signalaient le même jour la mort d'Alfred Droin et de Charles Péguy : Droin, le poète-soldat 'du Sang sur la Mosquée,' poèmes lumineux et robustes écrits pendant sa campagne au Maroc et préfacés par le général Lyautey ; Charles Péguy, un des poètes les plus grands et les plus originaux, un des cœurs les plus riches et les plus nobles ; il fut le fondateur et le directeur des 'Cahiers de la Quinzaine' qui firent connaître plusieurs des meilleurs écrivains actuels ; militant de l'Affaire Dreyfus et un des grands 'intellectuels' d'alors et des chefs de sa génération, il en était revenu en ces dernières années à l'amour du sol natal, de la patrie, de l'âme traditionnelle de la vieille France agricole et chrétienne ; il était resté au fond de l'âme le fils des grandes terres à blé de la Beauce que dominent les deux flèches de Chartres ; et il écrivait les 'cahiers' successifs du 'Mystère de Jeanne d'Arc,' poème pieux en l'honneur de l'ancienne France, exaltation des vieilles vertus de la race, développement épique et lyrique du catéchisme et de la légende dans une forme lente, insistante, monotone comme les litanies de l'Église ou ces hymnes que les foules chantaient sur les routes des pélerinages.

Et combien d'autres sont morts déjà ! Mais pourquoi séparer ces quelques uns de la grande foule de ceux de leur sang, à cette heure où toutes ces distinctions sont effacées dans la même communion de souffrance, d'espoir et de mort ? Eux mêmes n'auraient pas voulu qu'on les séparât de leurs frères ; ils ne sont que quelques beaux épis dans ces rouges moissons de centaines de mille. . . . Il arrive qu'on songe que ces moissons sanglantes seront suivies d'autres peut-être, on imagine un instant ce sillage de larmes, de douleurs et de mort qui s'élargit sans cesse et sera si long, si long à se refermer ; le cœur manque et l'on est tenté de désespérer.

Mais on se souvient alors du spectacle que la France a donné pendant ces mois terribles : ce calme profond avec lequel elle a accepté cette guerre qu'elle ne voulait pas ; cette résolution inflexible et calme qui se lisait sur toutes ces figures pâles quand les gares s'emplissaient de soldats ; cette gravité, cette simplicité nouvelles, cette absence de phrases, de parade et d'illusions, ce courage sévère et dépouillé ; et cette union où toutes les divisions s'effacaient dans la montée soudaine de l'âme la meilleure et la plus profonde ;—et comment ne serait-on pas, à ces souvenirs, rempli d'espoir, d'un espoir plus grand que toutes les tris-

tesses? N'est-on pas eu droit d'espérer que cette guerre ne sera pas une guerre de défaite, où la Débâcle est suivie par la Commune, qui laisse après elle les courages abattus, les cœurs meurtris, et les littératures maladives où la grande aile blanche de l'Espérance traîne, brisée, dans la boue des chemins? N'est-on pas eu droit d'espérer au contraire que cette guerre sera une guerre de délivrance comme celle qui sauva la Grèce, comme celle qui sauva la France et la civilisation occidentale aux Champs-Catalauniques? Et ne peut-on faire le rêve d'une France aussi aimable, aussi humaine, mais plus forte, le front éclairé du soleil de la victoire, couronnée du laurier sanglant du sang de ses fils, attirant à elle plus encore que dans les siècles passés les esprits et les peuples?

Si ce rêve devient la réalité de demain; si, lâches héritiers, nous ne laissons pas déchoir en nos mains débiles l'héritage sacré que nos frères nous conservent et qu'ils enrichissent encore par le sacrifice de leur vie, ceux qui sont tombés ne seront pas tombés en vain; et nous pourrons murmurer sur leur tombe:

'. . . Heureux ceux qui sont morts dans les grandes batailles,
Couchés dessus la terre à la face de Dieu.

'. . . Heureux ceux qui sont morts pour les cités charnelles,
Car elles sont le corps de la cité de Dieu.
Heureux ceux qui sont morts pour leur âtre et leur feu
Et les pauvres honneurs des maisons paternelles,

'Car elles sont l'image et le commencement,
Et le corps et l'essai de la Maison de Dieu.
Heureux ceux qui sont morts dans cet embrassement,
Dans l'étreinte d'Honneur et le terrestre aveu.

'. . . Heureux ceux qui sont morts, car ils sont retournés
A la première argile et la première terre.
Heureux ceux qui sont morts dane une juste guerre,
Heureux les épis mûrs et les blés moissonnés. . . .'

Ces vers sont de Charles Péguy écrivain français, lieutenant d'infanterie de réserve, frappé d'une balle en plein front dans un des combats de la Marne alors qu'il entraînait ses hommes à l'assaut. . . .

P.S.—Cet article était écrit quand nous avons appris la mort d'Alain-Fournier. Nous avons dit ici-même il y a quelques mois ce que nous pensions du livre—son premier livre—qu'il venait de publier. Contentons-nous de citer quelques mots de l'article que consacre à sa mémoire *le Figaro* du 21 novembre: 'Il y a juste un an Alain-Fournier donnait sa première œuvre, *Le Grand Meaulnes*, mélange singulièrement heureux de rêve et de vérité, dont l'extraordinaire fraîcheur surprit comme une source au milieu d'un désert. Ce n'était qu'un début. Plusieurs ouvrages depuis l'occupaient, déjà plus fermes, plus maîtres d'eux . . . et ses amis sentaient que, le jour prochain où il allait trouver l'équilibre dans cette alliance du rêve et du réel qui faisait le fond de son art, la France aurait un second Musset. Espoirs perdus! . . . *Le Grand Meaulnes* sera une de ces œuvres devant qui l'humanité pleure éternellement le génie fauché dans sa fleur—comme *Carmen*, comme les poèmes de du Bellay. . . .' Alain-Fournier était un de ces êtres de choix qu'on aurait voulu soustraire au danger. 'Lui pensait autrement. Sévère et résolu sous ces dehors de page, plaçant au-dessus de tout le mépris de la mort, il voulait lutter lui-même pour sa race, pour ceux qui firent sa culture. Il est tombé un soir, à la tête de ses hommes, disputant le terrain pied à pied. . . .'

CRITIQUE.

Deux livres de critique, l'un irénique, l'autre polémique; le premier de M. Maurice Donnay, de l'Académie française, l'autre de M. Léon Daudet, qui n'en est pas du tout.

Les genres ont leur grandeur et leur décadence, comme les Romains et comme toutes les choses humaines; et comme les autres parures de notre espèce, les genres littéraires aussi subissent la tyrannie de la mode. La conférence, il y a quelque cinquante ans peut-être, fit une entrée triomphale dans le monde; Sarcey a raconté ces temps glorieux de la Salle des Capucines et de cent autres salles. On fit des conférences sur tout, et tout le monde fit des conférences. On mit tout en conférences, comme, au siècle précédent, on mettait en vers et en poèmes didactiques toutes choses, le ciel et le terre, les saisons, les vérités de la religion, et le jeu de bilboquet. Le succès amena l'abus, l'abus la satiété, la satiété le dégoût: c'est le cycle inévitable, c'est l'histoire éternelle de nos appétits et de nos désirs.

Voici que les modes du Second Empire et du commencement de la République redeviennent à la mode. La conférence du reste ne pouvait pas mourir tout à fait: ce genre, à mi-chemin entre le théâtre et le livre, entre le journal et le livre, entre le cinéma et le livre, où l'écrivain vient à vous, devient un homme que l'on peut entendre, que l'on peut voir—tout en se faisant voir soi-même—correspond trop bien à la mentalité de notre époque affairée, toujours à court de temps et d'attention. La conférence a donc fait ces deux dernières années une glorieuse résurrection; le succès des conférences de Jules Lemaître a sans doute été pour quelque chose dans ce renouveau. Et de nouveau on fit des conférences sur tout, et tout le monde fit des conférences; l'histoire n'est peut-être pas amusante, mais elle recommence toujours. Chaque parti, chaque revue, chaque club a organisé 'ses' conférences. Il y en a eu de protestantes, il y en a eu de catholiques, il y a eu les conférences Chateaubriand, celles du Foyer, celles de Lyceum, celles de 'Foi et Vie,' celles des Annales; il y a eu les conférences du docteur Carrel et les cours de M. Bergson—'l'Inconscient, ma chère! Le fleuve de vie! la fluidité!' 'Et la greffe humaine, ma chère! ah! . . .'; et on a demandé à tous les 'chers maîtres' successivement de 'nous donner une conférence' ou une suite de conférences.

Ils l'ont fait avec un inégal bonheur. M. Maurice Donnay* nous avait déjà présenté Molière; il a étudié Musset l'hiver dernier; et il nous semble qu'il a été plus heureux encore avec celui-ci qu'avec celui-là, qui supporte mal d'être servi en tranches devant un auditoire mondain. On lit sans fatigue, avec un plaisir sans cesse renouvelé ces causeries, simples de ton, brillantes parfois et souvent émues: N'y a-t-il pas une certaine parenté de sensibilité entre Musset et Maurice Donnay? Le livre vaut sans doute plus par le détail, cent détails d'une psychologie judicieuse sans prétention, que par l'ensemble—c'est sans doute une nécessité du genre quand ce n'est pas un Brunetière qui s'en sert, ou un grand prédicateur de Carême. . . . Ajoutons que le volume se présente sous une couverture élégante et est imprimé avec goût, ce qui n'est nullement à dédaigner.

Léon Daudet† nous avertit qu'il n'a pas voulu, selon la coutume, attendre la vieillesse et son indulgence adoucissante pour écrire ses mémoires: 'L'indulgence ne vaut que comme compagne de la force. Autrement, elle confine à la crainte, et je me méfie des contours mous et des appréciations lénitives qui tiennent à l'affaiblissement physique. . . .' Les appréciations de Léon Daudet ne sont jamais lénitives—au contraire! Il reste un po-

* *Alfred de Musset.* Par Maurice Donnay, de l'Académie Française. 1 vol. Fr. 3.50. Hachette et Cie. Ed., 79, Boulevard St. Germain.

† *Fantômes et Vivants.* Souvenirs des milieux littéraires, politiques, artistiques et sociaux de 1880 à 1905. Par Léon Daudet. Ière Série, 8e mille. Un vol. de 342 pages. Fr. 3.50. Nouvelle Librairie Nationale, 11, Rue de Médicis Paris.

lémiste, violent et redoutable, même en racontant ses souvenirs d'enfance et de jeunesse. La plupart des hommes aiment à revoir les hommes et les choses de cette partie de leur vie dans une lumière qui les adoucit, qui les embellit encore ; Léon Daudet ne désarme jamais, il déchire ce voile d'illusion juvénile qui lui cachait la vraie nature des hommes et des idées du commencement de la troisième République qu'il nous raconte en ce premier volume. C'est que, depuis, il a reçu par Ch. Maurras la révélation de la vérité politique, qui est 'le nationalisme intégral,' c.-à-d. le royalisme, et il juge tout d'après cette vérité, comme d'ailleurs tous les hommes d' 'Action Française': les hommes pour eux sont des 'fantômes' ou des 'vivants,' selon qu'ils partagent ou non leurs idées politiques ; les idées qui ne sont pas les leurs ne sont même pas des idées, mais des 'nuées' trompeuses et dangereuses. Nous sommes avertis, nous pouvons maintenant nous laisser aller au plaisir de suivre le terrible conteur. Son don le meilleur, et le plus cruel, est de saisir avec une netteté hallucinante le physique d'un personnage ; il touche avec une précision d'enfant terrible, de médecin, et de caricaturiste le point où le moral plonge dans le physiologique, où l'âme colle à son corps, où l'homme touche à l'animal. 'Vandal était sage; maigre, haut, et herbivore, comme la girafe du Jardin des Plantes. . . .' 'Albert Wolff était grand, flasque, spirituel, et portait, sur un corps en plusieurs segments mous, une trogne de vieille du ghetto, glabre, aux yeux pochés, gélatineuse, horrible.' Nous choisissons au hasard ; on trouve de ces définitions, et même de meilleures ou de pires, à chaque page, car des centaines de personnages et de fantoches, de fantoches surtout, s'agitent et grouillent dans ces 300 pages, tout ce qui marquait dans le monde de la littérature, de la politique, et de l'art il y a une quarantaine d'années. C'est l'envers de l'histoire littéraire et les grands hommes sans leur auréole. Il est amusant, entre cent autres exemples, de comparer le portrait majestueux et grandiloquent que V. Hugo a tracé pour la postérité de sa vie de famille à Guernesey et le portrait malicieux dont Léon Daudet amassait les éléments dans ses séjours à Hauteville-House :

'Isolement, intimité, renoncement, apaisement de la nostalgie par la pensée ; telle est la vie de ces hommes. Pour horizon, le brouillard des flots et des événements, pour musique le vent de la tempête, etc. . . . Dans cette famille personne n'a rien à soi ; tout est en commun, l'effort, la résistance, la volonté, l'âme. Ce père et ses fils resserrent de plus en plus leur étroit embrassement, etc. . . .' (Hugo : *Mes Fils*). Et Daudet : 'Autour de lui, dans ces mêmes photos, les siens : sa malheureuse femme, ses fils engourdis par l'exil. . . . Tous semblaient dominés, écrasés, aplatis, réduits au rôle de subalternes, de souffre-génie. . . . Leur père remplit au-dessus d'eux la fonction d'une cloche pneumatique. Il leur retira l'air respirable. Sa grande préoccupation était, en outre, de ne rien débourser pour leur entretien, etc. . . .'

ROMAN.

Ce roman* a été un des plus remarqués au cours de cette année, et avant la guerre. C'est à la fois un roman régionaliste, une chronique lorraine, et l'étude d'un cas psychologique original et rare.

Le roman régionaliste, c'est une chronique de la Lorraine pendant la guerre de Trente Ans ; période affreuse pour cette province, qui en connut pourtant de bien mauvaises. Nos paysans de l'Est en parlent encore avec effroi ; toutes les invasions et les guerres qui suivirent n'en ont pas effacé le souvenir. La Lorraine, cette terre éternellement contestée, était

* *Mangeatte.* Par Raymond Schwab. Un vol. de 298 pages. Fr. 3.50. B. Grasset, Ed., 61, rue des Saints-Pères, 61.

livrée à vingt ennemis qui s'en arrachaient les lambeaux sanglants : réguliers, reîtres et irréguliers, armées et bandes, français, lorrains, impériaux, 'Cravates,' 'weimariens,' suédois dévastent, tuent, brûlent, volent et violent, s'amusent sauvagement sur le malheureux pays ; la famine, les loups et la 'peste de Hongrie' achèvent ceux que le soldat a oubliés ; ceux qui restent des gens de Lorraine se serrent, se taisent, et avec une foi naïve attendent le retour de leur 'beau duc,' qui sera aussi la fin de leurs maux.

Etude d'âme originale et rare ; c'est sous la pression du malheur et des ténèbres que surgissent les héros et les saints. La petite Mangeatte Ouvrard, la lorraine au cœur ardent, fermé, et silencieux, sera-t-elle appelée comme l'autre lorraine, dont l'histoire a bercé son enfance, à sauver son pays aux côtés de son duc? Mangeatte Ouvrard ne sera pas une Jeanne d'Arc : son beau duc Charles s'amusera d'elle un moment, et quand la petite fille au cœur droit verra clair dans ce jeu, elle fuira bien loin, sa foi perdue. Elle se joindra à une de ces bandes aventurières d'amazones guerrières qui, en ce temps de suprême désespoir, parcouraient le pays, ayant tout perdu, excommuniées par l'Eglise.

C'est le vieux bourgeois Coliche qui est censé raconter l'histoire ; le récit en réalité tient à la fois de la simplicité savoureuse des vieilles chroniques et de la subtilité cultivée d'un jeune lorrain de 1914 qui a lu Barrès et plusieurs autres. . . . De là sans doute l'impression ambigüe, insatisfaite que laisse ce roman, très habile cependant et plein de pages heureuses.

Il est difficile aujourd'hui de n'être pas retenu surtout par le récit des souffrances de la Lorraine : le fond du tableau fait oublier le sujet et le héros du tableau. Ces récits du sac de la ville et de l'incendie de la cathédrale de St. Nicolas-du-Port, ils ne touchaient, il y a quelques mois, que notre curiosité. C'était si loin dans un passé depuis si longtemps disparu ! Hélas ! ce n'est pas sans raisons que les petites villes et les villages de Lorraine se cachent dans les plis de leurs côteaux sévères, et montrent comme à regret au voyageur un visage fermé et froid, un visage qui se souvient et se défie. . . . La province frontière n'avait pas achevé son destin héroïque, elle devait connaître une fois encore la dévastation et la mort. Ses villages n'ont plus de murs, ses églises de nouveau ont vu la flamme. Ramberviller — un nom qui restera comme une tache de boue et de sang au drapeau allemand—a égalé les atrocités des reîtres suédois. Barrès écrivait l'autre jour : 'Qu'est-ce qu'on trouvera dessous ces Prussiens quand ils vont s'en aller? La région déjà déblayée ne nous parle que de villages détruits et de braves gens assassinés, et tous les récits que l'on me fait à Saint-Dié m'annoncent que je vais voir la Lorraine d'il y a trois siècles, la Lorraine de la guerre de Trente Ans.' Mais il ajoutait aussitôt : 'Mais je sais déjà que les malheurs de ma province lui donnent plus de beauté qu'ils ne lui en enlèvent.' Partout en effet la Lorraine nous offre 'un double spectacle inouï, un contraste admirable d'anéantissement matériel et de force morale.' Il faut voir 'nos froides petites villes lorraines à la lueur du péril allemand. Cette nécessité éternelle les ranime, les raffermit, et, miracle auquel nous allons assister, ouvre leur cœur un peu contracté. . . .'

PIERRE CHAVANNES.

INTERIM REPORT OF THE SUB-COMMITTEE ON THE TEACHING OF EUROPEAN HISTORY.

THE Sub-Committee on the Teaching of European History in Schools was formed as a result of the discussion on the subject held at the general meeting in January, 1914. The following consented to serve: Miss Batchelor, Messrs. Chaytor, Hutton, Kirkman, Kittson, Professor Milner-Barry, Mr. Steel, and Miss Ash (convener). Later on Messrs. de Ste. Croix and Green were co-opted. Owing to the fact that the majority of the members lived at a considerable distance from London, the discussions have mostly taken place by correspondence, and only two meetings have been held.

All letters received, however, gave evidence of a very widespread desire that European History should be made an integral part of Modern Language teaching, and ultimately of Modern Language examinations. The opinion was strongly expressed that some knowledge of History is absolutely essential as a background to literature, and is really more educative than the detailed study of etymology, and the Committee was therefore anxious to urge that it should be adopted by examining bodies at least as an alternative to the latter.

At present no History is required in the final examinations of Cambridge or London; the University of Wales has a scheme under consideration for the inclusion of an obligatory test on the outlines of the history of the country whose language is offered; and the Oxford School sets a couple of questions on the historical background of the literature, without, however, making them compulsory. Still, the statute prescribes 'a complete knowledge of the history, especially the social history, of the country,' and insists on the literature, being studied in relation to the history of the period from which it is drawn, so that, in theory at least, Oxford answers best to our requirements. Of other examinations, while no knowledge of History is required in the Senior or Higher Locals, the Joint Board offers in the Higher Certificate examination, as an alternative to 'set books,' a period of literature with questions on the outlines of history in this period.

Much, then, remains to be done, but it was felt by the Committee that if only the Universities and other examining bodies were to make the demand in all Modern Language examinations, this would give a great impetus to the teaching of European History in schools, and would, moreover, promote the correlation of two naturally allied subjects. The question then naturally arose, in whose hands the teaching should be placed. The majority of the Committee were in favour of entrusting it to the Modern Language master, and this for two reasons: first, because he has had special facilities for knowing the country and people from within, as his training generally entails prolonged residence there; secondly, because he, being already responsible for the language and literature, can so well co-ordinate the three branches and make each more living through its relation to the others. On the other hand, it was felt that in the case of advanced work in the Sixth Form there was need of the History specialist to give the wider perspective, and to bring to bear the trained historical faculty on the study of the subject. The recommendation was therefore made that in Form VI. the Modern Language master might take a detailed short period of the history of the one country in connection with the literary epoch under discussion, while the

History specialist took a wide general period of European History embracing the years of detailed study.

The next point to be raised was, how far it was possible to introduce History into Modern Language lessons in the Middle and Lower School, and in what way it should be taught. This naturally involved the question of the language to be used in teaching it. The Committee was unwilling to dictate to teachers on the last-named point, and preferred to throw out suggestions as to methods that might enable some lessons to be given in the foreign language even to quite young children. Thus different ways were proposed of using an historical textbook in French or German: an historical novel might form the reader for one term in the year, the teacher supplying the background in lessons given in English; or in the case where two textbooks were being used simultaneously, one might be kept for rapid reading that contained a series of historical incidents or accounts of leading men, the other serving as the basis for grammatical study. Or again, there are French History books written specially for school use that could even form the staple of the work for one year of the school course. More regular study could also be attempted in the Middle School in the form of short lectures on some well-defined topic well within the pupil's grasp, sometimes delivered by the master, sometimes by one or more of the pupils themselves. The reading of great historical dramas and the dramatisation and acting of scenes from history are, again, very effective means of stimulating interest, especially if the boys or girls are allowed to have a share both in the composition and in the performance of the latter. Lastly, much history can be woven round national songs, the learning of which is of great value in fixing striking events in the memory. In every case there remains obviously much to be done in regular History lessons, which, even if given in English, would need to be carefully correlated with the more distinctively language work. Appended to this report is a list of books under different headings that may be recommended for use in the various ways suggested.

In the case of schools where European History already forms a regular part of the curriculum, as in the majority of the larger Girls' Schools, the subject is in the hands of the History specialist, who is naturally bound to teach it on the broadest lines without special reference to any one country. Here, then, the main work is taken off the shoulders of the Modern Language teacher, though it is still possible to put before the pupils the distinctive French or German view of a period by any of the means mentioned above. Much can be done thereby that is useful to the History specialist—whose work in its turn is so infinitely beneficial to the Modern Language lessons—by correlating any historical reader, play or poem, with some fraction of the necessarily longer period studied in the History lessons. By this means the history gains in vividness, the Language lesson in reality and outlook, and the nail is doubly driven home.

The further question was raised as to the future equipment of the Modern Language teacher to meet the new demands, if made; but as this will naturally depend on action taken by the Universities, any discussion of this subject was felt to be premature.

TEXTBOOKS.

(*a*) HISTORIANS.

1. French.

Bonnechose.—Bertrand du Guesclin. Lazare Hoche.

Guizot.—Pages Choisies. Récits Historiques.

Lamartine. — Christophe Colomb. Deux Héroïnes de la Révolution. Jeanne d'Arc. Scènes de la Révolution Française (Harrap, 1s.). Trafalgar.

MICHELET.—Extraits de l'Histoire de France (Harrap, 1s.). Jeanne d'Arc. Louis XI. Pages Choisies (not all history). Récits d'Histoire de France.

MIGNET.—French Revolution. Pages Choisies.

ROUSSET.—Crimean War. Le Blocus et la Capitulation de Metz.

SISMONDI.—Two vols.

STAËL.—Le Directoire.

TAINE.—Les Origines de la France Contemporaine.

THIERRY.—Les Normands en Angleterre et en Gaule. Lettres sur l'Histoire de France. Récits des Temps Mérovingiens.

THIERS. — L'Expédition de Bonaparte en Egypte (Harrap, 1s.). Moscow Expedition. Pages Choisies.

DE TOCQUEVILLE.—L'Ancien Régime.

VOLTAIRE.—Siècle de Louis XIV.

ZELLER.—François Ier. Henri IV.

2. GERMAN.

ARCHENHOLZ.—Geschichte des Siebenjährigen Krieges. (Reklam.)

FREYTAG.—Aus dem Jahrhundert des Grossen Krieges. (Harrap, 1s. 6d.) Die Erhebung Preussens gegen Napoleon. Doktor Luther. (Ginn, 2s.) Karl der Grosse, Friedrich Barbarossa, Minnesang, zur Hohenstaufenzeit. Friedrich der Grosse.

KOHLRAUSCH.—Das Jahr 1813.

SYBEL.—Die Erhebung Europas gegen Napoleon. (Ginn, 2s.)

TREITSCHKE.—Ausgewählte Schriften. Bilder aus der Deutschen Geschichte.

DEUTSCHE REDEN.—Bismarck, Moltke, Bebel, etc. (Heath, 3s. 6d.)

(*b*) HISTORICAL NOVELS AND STORIES.

1. FRENCH.

ABOUT.—Le Turco.

BALZAC.—Les Chouans. Le Colonel Chabott. Un Épisode sous la Terreur.

DAUDET.—Contes Militaires—la dernière classe, etc.

DÉROULÈDE.—Feuilles de Route, 1870.

DUMAS.—L'Évasion du Duc de Beaufort (and others).

ERCKMANN - CHÂTRIAN. — Waterloo (and others).

FAUTRAS.—L'Odyssée d'un Artilleur, 1870.

HALÉVY.—L'Invasion.

MAUPASSANT.—Contes de Guerre, 1870.

MÉRIMÉE.—Chronique du Règne de Charles IX.

SANDEAU.—L'Attaque du Moulin. Sacs et Parchemins.

SARCEY.—Siège de Paris.

SOULIÉ.—Napoléon.

DE VIGNY.—Cinq-Mars. Grandeur et Servitude Militaires.

ZOLA.—L'Attaque du Moulin.

2. GERMAN.

EBNER.—Walther von der Vogelweide.

ELSTER.—Zwischen den Schlachten.

FONTANE.—Vor dem Sturm.

FREYTAG.—Die Ahnen. Soll und Haben.

GOEBEL.—Hermann der Cherusker.

HOFFMANN.—Historische Erzählungen.

KLEIST.—Michael Kohlhaas.

KURZ.—Die Humanisten.

LILIENCRON.—Anno 1870.

RIEHL.—Kulturgeschichtliche Novellen.

SCHEFFEL.—Ekkehard.

(*c*) SCHOOL READERS.

1. FRENCH.

For Junior Forms.

Livre de Lecture. (Jack.)
Récits Historiques. (Harrap.)
Les Gaulois et les Francs. (Black.)
Les Premiers Français. (Dent.)
Les Français d'Autrefois. (Arnold.)
Les Français du XIIIe Siècle. (Arnold.)
Chevaliers de Charlemagne. (Black.)
La Chanson de Roland. (Methuen.)
Bayard. (Black.)
Les Aventures de Chicot. (Black.)

For Senior Forms.

Arnold's Modern French Course, Book II.
Lectures Historiques. (Harrap.)
La Révolution Française. (Dent.)
Mémoires du Général Marbot. (Dent.)
Lectures et Exercices. (Black.)

2. GERMAN.

Arndt-Deutsche Patrioten. (Harrap.)
Germany in Story and Song. (Blackie.)
Kaiser Wilhelm der Erste. (Williams and Norgate.)

Names of publishers have been added in the case of distinctively school readers and in the case of historians, etc., where it seemed advisable to give an idea of the size and kind of book.

H. L. HUTTON,
C. R. ASH,
E. L. MILNER-BARRY.

THE STUDY OF RUSSIAN.

Dr. W. H. D. Rouse's letter in your last issue was written, apparently, with a view to turning German out of our school and University curricula, and substituting some other modern language, such as Italian, Spanish, or Russian. The question whether German ought to be turned out or not I cannot touch upon; it is a question that is unlikely to be dealt with impartially and on common-sense lines during the continuance of the war and for long after. But I may perhaps be permitted here to offer a few observations on the Russian language and literature as a subject of study in British Universities and schools. I will deal with the matter under several heads:

1. Russian language and its supposed difficulty.
2. The practical advantages of a study of Russian.
3. Russian literature.
4. The present state of Russian studies in Great Britain.

1. For most students the difficulty of acquiring Russian is greatly increased by (1) the unfamiliar character of its alphabet and (2) the unfamiliar character of its vocabulary. In these respects it presents a great contrast with French or Italian, where the Latin alphabet and the Latin origin of most of the vocabulary combine to render the printed page partly intelligible from almost the start. In the case of Russian there are a number of letters of the alphabet either quite novél or taken from the Greek alphabet, and the written script is also confusing; thus, what looks like an English *m* is pronounced as a *t*, an *n* as a *p*, a *p* as an *r*, etc. Further, though Russian is akin to Latin and Greek, this affinity is mostly obscured owing to long-continued sound-change. The result is that the student has nothing in his memory to associate Russian words with, and he has to remember each word by itself, printed in an unfamiliar character. Thus the eye-memory cannot be exercised as it can when encountering the Latin character and vocabulary of Romance languages.

As regards grammar, Russian is at the stage of ancient Greek in the matter of nouns and adjectives, but the verb has been, so far as forms are concerned, greatly simplified. The aspects of the verb are puzzling to the non-Slav. Other difficulties are the consonantal correspondences, and, for conversational purposes, the accentuation of words. The pronunciation is not easy, but that need not deter the student, as Russians can understand almost any distortion of their language perpetrated by foreigners. Russian is at any rate easier than most Oriental languages. I have enumerated the difficulties, so that intending students may know exactly what to expect. I will now turn to the advantages to be derived from a study of Russian.

2. It is quite certain that, if we manage to avoid quarrelling with Russia over the sharing out of the Turk's dominions, there will be a great field for British capital and enterprise in the Russian Empire, which is incomparably endowed with natural resources hitherto hardly at all developed. British capital and British-manufactured goods will then flow into Russia, and British commercial travellers and managers will go too, and if they are to do good business they will have to know the Russian language. Hitherto German agents have acted in most cases for British firms. It should be remembered that we are not likely to have it all our own way in exploiting Russia as a field for export. The Yankees are already there, or were there until the war broke out, and they are fully determined to collar as much of our trade and German trade as they can after the war. Considerable attention is devoted to the study of Russian in the United States.

3. The Russian language is of quite exceptional interest to the phonetician and the philologist. I should like to see it introduced as an optional subject for the Final Honours Examination in Classics of our Universities, as it throws much light on the early stages of the Indo-European languages. Russian literature is practically a creation of the past century and a quarter. It is *sui generis* and of surpassing interest. In fiction, especially in the novel of psychological analysis, it has been supreme for nearly half a century. But there is very much more than fiction in Russian literature. Its poetry until some fifteen years or so ago had no strong attraction for the foreign reader. But now there is a whole library of remarkable verse, remarkable for both content and form. But the most charming of all the productions of the Russian genius is the literature inspired by the peasant and his conditions. A study of Russian literature often leads to a visit to Russia, where the full fascination of this remarkable people is exerted and completes its conquest. I regret that want of space precludes further dealing with this subject.

4. As the state of Russian studies in England is known to but few persons, it may be useful

here to give a few details. In each of the Universities of Oxford, Cambridge, London, Manchester, and Liverpool, there is a teacher of Russian, whether professor, reader, or lecturer. In Oxford, Cambridge, London, and Liverpool, Russian language and literature are degree subjects up to M.A. (London). The number of students, however, is very small, as there is no inducement offered in the shape of scholarships, or the probability of obtaining posts after completion of studies. A studentship in Russian was awarded a few years ago in the University of Manchester, but is now discontinued. In Liverpool University there is a particularly active and well-organized School of Russian Studies under the capable guidance of Professor Bernard Pares, at present with the Russian armies as the sole accredited British non-military representative.

The study of Russian must be taken up vigorously in this country, and much must be done if British interests in Russia are to be adequately furthered. But the *cadre* is there and could be utilized, so far as the Universities are concerned. As for schools, Russian would not, I think, be suitable for any classes but the highest; but there must be many boys, if not girls, who would gladly tackle the language if only they realized to what a glorious treasure-house it is the key.

W. J. Sedgefield.

Manchester.

THE STUDY OF SPANISH.

Dr. Rouse's letter in the current number of Modern Language Teaching brings hope to students of Italian and Spanish. Italian is rich in legacies of the past, and may perhaps be regarded as the language of culture. It is a beautiful tongue, and possesses a vast store of medieval literature; but it can scarcely be urged that much, if any, of this literature is suitable for boys or girls under sixteen. What would they make of Macchiavelli or Petrarch, not to speak of the *Divina Commedia* or the *Decamerone?* And, if we come to more modern times, would they find the tragedies of Alfieri less dull than those of Corneille, or enjoy the comedies of Goldoni more than the plays of Molière? There remain the patriotic works of Manzoni, Silvio Pellico, and their contemporaries, with which a beginning might admittedly be made. The novels of Fogazzaro would be appreciated by the sixth form, but what else in the way of modern Italian literature could we place before it?

To learn to speak and write literary Italian is comparatively easy, especially for students of French and Latin. But the spoken tongue is hard to acquire; only prolonged residence in an Italian *milieu* could enable our pupils to aspire to it. Any Italian will tell you that the *forestieri* in Italy speak a language of their own, half French, half literary Italian, that this language is intelligible and, like a contagious disease, has infected the spoken tongue (*e.g.*, *lungo tempo* for *molto tempo*), but that it bears only a fleeting resemblance to the latter. The advantages to English students of prolonged residence in Italy are too obvious for me to enlarge on them. One's artistic perceptions are quickened, one's interest in the country's past awakened, and one comes to love the Italians themselves. But what is the upshot of it all? The years spent in the study of Italian bring forth no practical, material result. As a beautiful memory they remain with us, but can most of our boys and girls afford to spend the best years of their lives laying up beautiful recollections to solace them in middle age?

To all head-mistresses whose pupils learn for the sake of learning, and will never be forced to enter the labour market, I do most heartily recommend the introduction of Italian into the school curriculum from the fifth form upwards. But in the case of boys I dare not give this counsel of perfection. For commercial purposes, Italian is, I believe, superfluous, as the majority of educated Italians can speak and write French, if not English also. For poets, artists, and dreamers, knowledge of Italian is an abiding joy.

But we must face the fact that most of our pupils study languages with a view to earning a livelihood, and for such Spanish can be recommended with some degree of confidence. If one approaches it after having mastered the rudiments of French and Latin, and turned a deaf ear to the seductions of Italian (for to attempt to combine Spanish and Italian is to court disaster), it will be found a comparatively easy tongue. It is pronounced as spelt; even reflexive verbs are conjugated with the auxiliary 'to have,' and the Arabic element has not led to much complication of vocabulary. There is a fine literature, dating from the eleventh century onwards, and, with the exception of a few medieval poems and certain modern novels, one may say that the whole of it could safely be placed in the hands of young people, not because it is mawkish—it is, as a matter of fact, exceedingly

virile—but the sensual element, so frequently met with in French and Italian literature, is absent.

As we are all aware, a knowledge of Spanish is important for commercial purposes, and will most likely prove invaluable to the English nation in the near future. At present there is a lack of suitable grammars, dictionaries, and reading-books with notes in English, but in this respect France has set us a good example. Under the direction of M. E. Mérimée the publishing firm of Garnier has produced cheap editions of the Spanish classics with excellent notes in French. The Société des Professeurs des Langues Méridionales has worked hard to secure for Spanish in French schools a position not inferior to that held by English and German. In the south and south-west of France the efforts of this Society have met with success. Fresh posts have been created for teachers of Spanish and Italian, and scholarships founded to enable students to visit Spain and Italy. Excellent grammars, dictionaries, and reading-books, are being rapidly produced by members of the Society; and the French Government, at the instigation of M. Mérimée, has established two annual holiday courses in Burgos and Madrid to meet the needs of training college and University students respectively.

All this has been accomplished by degrees, but why should not the Board of Education be induced to co-operate with the French Government and share the expense of these holiday courses, at present free to all students of French nationality, and open to foreigners on payment of 50 pesetas (£2)?

The Spaniards themselves are trying to encourage us by organizing a course of lectures for foreigners in Madrid during July and August. Two years ago I heard from the only English student who attended this course that it was likely to be abandoned, unless a more advanced type of student came forward to take advantage of it.

Thus there is much ground to be covered before the teaching of Spanish can be widely organized in our schools and colleges. We must provide teachers, textbooks, efficient grammars and dictionaries. We must convert parents to the educative and commercial value of a knowledge of the Spanish language, found scholarships, and, lastly, induce Spanish publishers and booksellers to supply us promptly with their wares at current prices, reckoning a peseta as a franc, not, as they are apt to do, as a shilling.

When we have done all this we shall, perhaps, be in a position to oust German from our schools and colleges.

Might I, without impertinence, remind Dr. Rouse that we students and teachers of Modern Languages in Cambridge owe to German culture a debt that we can never hope to repay? For thirty years the Professor of German and the Reader in Romance have laboured amongst us, dinning French and German into unresponsive ears, rejoicing over our successes, sympathizing with us in our failures, and helping us to obtain posts and scholarships to such a degree that it is no exaggeration to say that half the professors and teachers of French and German in this country owe their positions to these two gentlemen of German birth.

It has seemed to me that of late we have tended to regard ourselves in the light of creditors of, rather than debtors to, German culture. As a matter of fact, it has made us what we are.

A. R. Hutchinson.

CORRESPONDENCE.

THE LEATHER INDUSTRIES AT LEEDS.

Sir, — The reference in your November issue to Dr. Edmund Stiasny, who until the outbreak of war was Professor of Applied Chemistry (Chemistry of Leather Manufacture) in the University of Leeds, was evidently written without personal knowledge of Dr. Stiasny and apparently without knowledge of the services which he has rendered to an important branch of science and of industry, both in the United Kingdom and abroad. Of all the younger men who have devoted themselves to the scientific problems involved in the leather industries, no one living is more eminent than Dr. Stiasny. The science of the leather industries, a branch of applied chemistry, has enabled a fundamental need of civilized life to be met with greatly increased economy in the expenditure of time and labour. Its value has for many years been known to students of industrial and economic questions, and has now been made clear to the world at large by the experience of the European war, in the course of which a quick supply of trustworthy boots and of other leather equipment is vital to the efficiency and the health of the troops. For the last twenty-three years the University of Leeds, with the help of the Skinners Company, and with the advice of a representative committee of men engaged in science and in industry, has maintained in its Leather Industries Department a centre of research and advanced teaching. This department has made material contribution

to the welfare of the industry in both hemispheres, and has naturally attracted to itself a large and increasing body of students from all countries. Owing to its strength in applied chemistry and to the fact that Leeds has for many generations been a centre of the leather industries, the University of Leeds was in a position to establish this department of research and teaching, which is unique among the Universities of the United Kingdom.

On the foundation of the Leather Industries Department, the University secured the services of Professor Henry R. Procter, the pioneer in this branch of applied science. When, owing to his advance in years, Professor Procter's tenure of his chair drew towards a close, the University authorities sought, not only in the United Kingdom but in all countries, for the man who, by gifts, attainment, and personality, seemed most highly qualified to become in due course Professor Procter's successor. After prolonged and exhaustive inquiry, the University appointed to an Assistant Professorship in the Leather Industries Department Dr. Edmund Stiasny, who at that time held a high position in the Leather Research Institute at Vienna. Dr. Stiasny held for four years his Assistant Professorship in the University of Leeds, and in 1913, on Professor Procter's retirement, was elected to the vacant chair.

Dr. Stiasny's scientific eminence, his technical skill, and his insight into the profound problems which are connected with this branch of applied chemistry, are recognized by experts in all countries and by practical men engaged in the leather industries in the United Kingdom and elsewhere. In addition to this, Dr. Stiasny's personality and self-sacrificing devotion to his pupils have endeared him to all of us who are his colleagues. In the international interests of science, as well as in the interests of British industry, his appointment was eminently wise and has been fully justified by its results.

On the outbreak of war, Dr. Stiasny, as a subject of the Austro-Hungarian Empire, was under obligation for military service. He is now engaged in hospital duty, as an officer of the Austro-Hungarian army. His professorship was, of course, vacated from the moment of the declaration of war. On the advice of the Leather Industries Committee, the University Council accepted the offer made by Emeritus Professor Procter to return to the headship of the Department. No decision has been taken as to the future. The question of the professorship is settled in the meantime by the appointment of Professor Procter. When the war is over, and Professor Procter once more seeks relief from the duties of the chair, the vacancy will be considered by the Council of the University, which will, of course, consult the Leather Industries Committee.

I have only to add that whatever public money has been spent on the Leather Industries Department of this University since its foundation to the present time has been abundantly remunerative to British industry and British science.

M. E. SADLER,
Vice-Chancellor.

UNIVERSITY OF LEEDS.

INTERPRETERS AND THE MODERN LANGUAGE ASSOCIATION.

On p. 183 of the October number of MODERN LANGUAGE TEACHING appears the following curious statement: 'It seems a pity that the Modern Language Association did not at the outbreak of the war make an official offer to the War Office to supply interpreters.'

Now, why should such an offer have been made at the outbreak of the war? The necessity for a large body of interpreters did not arise till later on—and then there was a handsome offer of services, which were evidently not required.

Take my own experience. I had a telegram from the Hon. Secretary of the Modern Language Association saying that interpreters were wanted by the War Refugees Committee. I went up immediately to Aldwych and offered my services as interpreter of Dutch, German, and French. My offer was duly noted and I was informed that I should receive a wire as soon as wanted. I also communicated with a friend of mine, who likewise offered his services to the Committee, with the same conditions, namely, that all services should be gratuitous, and all ordinary out-of-pocket expenses should be borne by ourselves. Though I venture to submit that these offers were all that can be desired, yet neither of us were called upon to perform a solitary service.

Of course, we are both delighted to know that there are so many people in London ready at a moment's notice to act as interpreters of these three languages on such handsome conditions. Still we both feel disappointed to have ost three weeks of our valuable holidays and never to have been called upon to serve even for a day or an hour, and I can but congratulate all members of the Modern Language Association that no official offer was made, and thus save them the mortification of having lost a valuable slice of their holidays without the pleasure of having done one's country or adopted country a valuable service.

And the note above referred to makes the matter more mysterious still, for it appears that the Chairman of Committees was actually on the War Refugees Committee. He could have known —I will not say must have known—that there were other members of the Association who could have assisted the Committee in supplying a knowledge, both literary and conversational, of the three languages in question, and thus obviating the difficulty the Belgian Refugees Committee must have felt in having only one person 'who knew Flemish and Dutch, in addition to French and German.'

As the note in question mentions Flemish and Dutch as two separate languages, perhaps Dr. Macgowan could give us some valuable hints as to the difference between Flemish and Dutch. Perhaps, too, here lies the reason why my friend and I were not called upon to help in any capacity whatever. We gave, as the languages we were thoroughly conversant with, Dutch, German, and French, believing as we did that anybody with a grain of education knew that the two languages spoken in Belgium are Dutch and French. Perhaps we were not considered patriotic enough in not adding Flemish and Walloon.

However that may be, I think the note on page 183 might very well have been amended to, 'It is fortunate that the Modern Language Association,' etc.

Again, how could the Modern Language Association have made an official offer to the War Office to supply interpreters? Membership of the Modern Language Association surely does not imply that one's services are at the beck and call of the Committee, or any member or members of the Committee, and though individual offers would undoubtedly have been made, that is no reason for making any official offer.

I cannot help thinking that whoever penned that note is much too anxious to laud our chairman to the skies and much too discourteous to all other members of the Modern Language Association.

B. Proper.

With reference to the above letter, which Mr. Proper has shown me, I should like to say that as soon as the War Refugees Committee was formed, I went to their office and offered to help in finding interpreters through the medium of our Association. I was told that they had plenty of interpreters, except that some speaking Flemish were required. I at once wired to Mr. Proper, who generously offered his services and found a friend to do the same, with the result he has described. Further, I renewed my offer to the Committee by letter, but I received no answer.

I do not state these facts in order to blame a Committee of devoted people, who have been overwhelmed with work, but in order to refute the uncalled-for suggestion made in your columns, that the Association has done nothing to help.

It would be interesting to know what authority the writer of the paragraph had for his statement. No inquiry has been made of me about the matter. Apparently someone found out at the War Office that we had made no offer, and then, without communicating with the officers or the Committee, sent a condemnatory paragraph to your magazine. This does not seem quite the right course of procedure.

G. F. Bridge.

TEACHING BELGIANS ENGLISH.

I wonder if any of your readers who are trying to teach English to Belgian friends have experienced as much difficulty as I have in imparting a knowledge of pronunciation and spelling. What rules there are in English grammar are easily assimilated, but with the spelling and the pronunciation the difficulties begin. I have been strengthened in the belief that my experience is not uncommon, by a correspondence now going in the *Glasgow Herald*. Mr. W. Stewart Thomson, whose name is known as an eminent teacher of languages, says that the best way of representing sounds is by means of the International Phonetic Alphabet, but he admits that it is a little puzzling for the beginner. I have found that a very good way of simplifying the problem is to use the alphabet of the Simplified Spelling Society. It is as nearly phonetic as is possible without the introduction of the phonetic symbols, so bewildering to those who are unaccustomed to them, and could cause no confusion in the mind of any foreigner.

I shall be happy to forward particulars of it to any of your readers who may be interested in the problem of simplifying our language to Belgians. I have beside me a few pamphlets written in the system, which I shall be willing to forward to those who first apply for them.

A. Copestake.

HIGHER CERTIFICATE PAPERS.

In the October number of Modern Language Teaching, criticism on this year's Higher Certificate French and German papers is invited. I regret that the whole paper is not reprinted.

It is many years since I took the Higher Certificate, and yet the style of the questions seems little changed. Strange indeed, when our teaching of French and German is now almost universally on the Direct Method! To begin with, the questions should surely be in the

foreign language, and the passage B, if chosen for that special purpose, should surely have had the foundation for a less futile grammar question than the one on 'quelque.'

Was there an alternative 'free composition' set with the strangely unsuitable passage for translation into German?

In the days when I was prepared for the examination, we seemed to have quite enough to do without a literature paper. Is this now taken by candidates who aim at distinction? I pity the unfortunate class who are expected to have a good knowledge of the history and literature of Germany from 1756 to 1793, and have studied with real profit the four set books. If the set books were really 'known' as the Direct Method would have us know the books we read, and the literature and history studied in any real sense, the time given to German by the prospective candidates must have been considerably more than it is our privilege to be allowed.

Would it not be possible for the Higher Certificate and Oxford and Cambridge Local Examination papers on Modern Languages to be set on the lines of the Direct Method? At present the orals are, I believe, optional, and it is possible for a candidate to get distinction and have no power of conversational French, and nothing approaching a pure French or German accent.

A Member of the
Modern Language Association.

BOOKS FOR PRISONERS.

Sir,—The Librarian of the London Library is asking for gifts of German books for prisoners of war and interned aliens, and as I feel sure that many members of the Association must have volumes that they can spare, I venture to ask them to help in this kindly work. It may be added, however, that it is not merely a matter of kindness, but one of practical usefulness, because books are a great aid to discipline.

A specially hard case is that of the wives and children of aliens who are interned separately in workhouses.

The Librarian also begs for Italian books for the Italo-Austrian prisoners, whose sympathies are much more with the Allies than with their own country.

Books may be sent to me, or to the London Library, St. James's Square, S.W., or direct to the Controller, Prisoners of War Information Bureau, 49, Wellington Street, Strand, W.C.

The War Refugees Committee would be very glad of French books (or Flemish) for the Belgians in this country. These should be sent to Lady Emmott, 23, Warwick Street, Pimlico, S.W.

In all cases light literature is what is most wanted, but as many of the interned are persons of education, more solid works need not be ruled out entirely.

G. F. Bridge.

FROM HERE AND THERE.

Mr. T. D. Whyte, the Head of the Modern Side at Haileybury College, has recently retired. He had been at Haileybury since 1878. He was one of the founders of the Association in 1892. He has always been an active member, and for some years he filled the Treasurer's office. He will carry with him the good wishes of the Association.

* * *

TEACHERS OF MODERN LANGUAGES IN SCOTTISH SCHOOLS.

The question of the employment of alien 'friends'—leaving to one side the employment of alien 'enemies' as being beside the point—has been much before the public during recent weeks, and is probably not yet quite settled, although there are evidences that a settlement will ultimately be reached. . . . It is a question of nationality and citizenship.

It is alleged by those who challenge employment of aliens that while the work of the classroom may be efficiently done by the teacher, the work of the citizen may be fraught with danger to the State. Some hold that the mere fact of taking out 'naturalization papers' turns a potential foe into an ardent friend; some, on the other hand, hold that however close the ties of recent years may have been forged, chaining the alien to new friends in his adopted country, it is impossible for one born and bred in an alien country to throw off the recollections of his early years and the sympathies and sentiments engendered thereby and embedded deep in his inner consciousness. In short, it is suggested that there is a sort of dual personality, a case of Dr. Jekyll and Mr. Hyde. Under normal circumstances new ties and new interests will hold sway; in abnormal circumstances there will be a reversion to old associations, under which the alien settled in our midst will revert to the influences of early sympathies. Our readers must make up their minds in considering this matter as to which side of the controversy they will favour. At the same time, the matter is not to be settled wholly by rigid and cold-blooded rules and regulations. The personal equation of the teachers to whom reference is made is sure to weigh largely with those who meet them day in day out, and it may

be confidently expected that in this and other cases substantial justice will be done.

Two points among others strike us as being important. It is quite possible that the teaching of German will, to say the least, not develop much beyond its present somewhat narrow limits, and that the teaching of French may receive an added importance. But there is another commercial language which has been kept in the background in our schools and colleges, although it is at present of enormous importance, with every prospect of immediate additional value. We refer to Spanish. Talk to ship captains, to commercial agents, to mariners who have to do with the Central and Southern States of America, with great districts of Africa, and with important parts of the Eastern Seas, and you will soon find that the dominant languages of commerce over the world are English and Spanish. When we consider that the great and important divisions of the globe referred to are as yet but imperfectly developed, it needs no great power of prophetic vision to make out that in future the Spanish language will play an increasingly important part in the development of the commercial world. The second point is the personality of the teacher of modern languages. Is Britain to continue to import modern language teachers from abroad rather than train her own teachers for these subjects? There are, of course, arguments in favour of using the foreign teacher, who is naturally master of his own language. There are, at the same time, drawbacks, because of his imperfect knowledge of English, of his inexperience in the classroom practice of British schools, and of his lack of knowledge of the personality of British boys and girls. We recognize how much has already been done by central education authorities in producing the native article we desiderate, but we suggest that present and early future conditions give added opportunities. — *From the 'Educational News.'*

CAMBRIDGE.

The Rev. H. F. Stewart has given notice that the subject of his Hulsean Lectures will be 'The Holiness of Blaise Pascal,' the particular lectures being devoted to some points in Pascal's biography; Pascal in controversy; his doctrinal system; and his personal religion. The lectures will be given on Sundays, November 22, 29, January 17 and 24.

Q.U.B. FRENCH SOCIETY.

The second meeting this session of the above society took place in the Women Students' Hall on Monday evening. There was a very large attendance. The programme consisted of accounts given by members of their experiences this summer in France, Belgium, and Switzerland. Miss H. A. R. Moore, B.A., gave a most interesting and humorous description of a visit which she paid to Rouen, and of the calm dignity with which the people of that place received the news of the outbreak of war. Miss Gordon related how she had joined the party from Dungannon Royal School, and spent a month in Switzerland at Sainte-Croix and La Chaux de Fonds. Professor Savory gave a description of life in a French military hospital. Miss Brady told the meeting of her thrilling adventures in Belgium, and of her wonderful escape from that country after the outbreak of war. Mademoiselle Marshall was in Paris during the whole month of August and the greater part of September, and described the determination and heroism of the population when the Germans were within twenty miles of the city. In conclusion, Professor Savory recited the eloquent speech of Monsieur Cambon, the French Ambassador, delivered on November 9 at the Guildhall. The proceedings were conducted, as usual, entirely in French, and not a word of English was spoken.

The fourth meeting of the above Society took place on December 1 in the French Lecture-room at the Queen's University. The President (Professor D. L. Savory) took the chair at 8 p.m. There was a very large attendance.

Professor Savory opened the proceedings with an introductory address on *Le Malade Imaginaire.* Speaking in French, he said that *Le Malade Imaginaire* contained examples of every kind of comedy. There were elements in it of gay comedy, cruel comedy, lofty comedy, and also of farce. In spite of the gaiety which traversed the great majority of the scenes, and in spite of the very amusing dialogue, it was the comedy of illness and of death. The scenes where the will was discussed and the scenes in which Argan pretended to be dead showed the forebodings and preoccupations of Molière. A man who felt his end approaching was compelled to think of these things. There was a great resemblance between the Argan of *Le Malade Imaginaire* and the M. Jourdain of Le *Bourgeois Gentilhomme.* Both were treated on the same lines; but while M. Jourdain could only cause laughter, Argan gave rise to many sad reflections, because the spectator knew that this imaginary invalid is the imagination of a man who is really ill, of a poet who is about to face death with courage, although deeply attached to life. Molière knew that his days

were numbered, and that the doctors with all their science were unable to cure him. . . . *Le Malade Imaginaire* was the comedy of the disillusion of Molière in his belief in medicine, just as George Dandin was the comedy which showed his disillusion in married happiness. Molière himself acted the part of Argan, and this was his last rôle, because it was while acting it that he died. On Friday, February 17, 1673, just before the fourth representation of *Le Malade Imaginaire*, Molière seemed completely exhausted by a terrible cough. His wife, Armande, and his principal actor, Baron, were by his side. They were thoroughly frightened, and implored him not to go on the stage; but he replied to them as follows: 'What do you expect me to do? I have fifty poor actors in my company who have only got their day's work to live on. What will they do if I do not act? I should reproach myself if I had neglected to give them their bread for a single day when I was in a position to do so.' It was with this heroism that the greatest poet of France met his death.

The whole of the first act of *Le Malade Imaginaire*, and as much of the second act as time permitted, were then performed on the gramophone, which reproduced with marvellous clearness the recitations of the actors of La Comédie Française, the great national theatre of France. Every word was distinctly audible throughout the large lecture-room. Between the acts several songs were sung on the gramophone, including 'Salut, demeure chaste et pure,' by Caruso; 'Les deux grenadiers,' by Plançon; and 'Le Soir,' beautifully rendered by M. Rénaud. At the close of the proceedings the 'Marseillaise,' by Journet, was given on the gramophone, and the audience, all standing, joined heartily in the chorus in honour of our friends and Allies, the valiant sons of France. The next meeting of the Society will take place on Wednesday, December 16, at 8 p.m., when there will be a musical programme and recitations.

JOINT CONFERENCE OF EDUCATIONAL ASSOCIATIONS.

The Third Annual Conference of Educational Associations will be held as usual in the University of London, Imperial Institute Road, S.W., during the week beginning January 4, 1915.

The opening address will be given by Bishop Welldon on the afternoon of January 4, and during the week fifteen Educational Associations have arranged about thirty other meetings.

There will be an extensive Publishers' Exhibition in the East Gallery of the University buildings.

On account of the National crisis several of the Associations represented on the Committee are unable to organize meetings, but members of all of them will be welcome to any of the open meetings.

QUEEN'S UNIVERISTY OF BELFAST: CHAIR OF GERMAN.—The Vice-Chancellor reported that a letter, dated November 27, 1914, had been received from the Under-Secretary, Dublin Castle, in which he stated: 'I am directed by the Lord Lieutenant to acquaint you, for the information of the Senate of the Queen's University of Belfast, that the King has been pleased to approve of the removal of Mr. Max Freund from the office of Professor of German and Teutonic Philology in the University.' In these circumstances he said that the professorship was now vacant, and the Board of Curators was making arrangements for the appointment of a new Professor.

In reference to the above, the particulars which have been published and sent to applicants for the vacant professorship contain the following condition, which shows that at least one body of University electors is anxious to do its duty: *Only natural born subjects of the Crown are eligible.*

As an addendum to last month's list, we now give the names of members of the Association who are on active service:

Major B. M. Nevill Perkins (Bristol) is attached as Interpreter to the Headquarter Staff of the 21st Infantry Brigade, Meerut Division, and left for France in September.

Professor Milner-Barry (Bangor) has been given a commission in the Royal Naval Volunteer Reserve, and is acting as Interpreter on the Tyne.

Mr. F. Pery-Hutchesson, formerly of Mercers' School, is with the Expeditionary Force in France.

Mr. W. A. Piercy, of Whitechapel Foundation School, with the 17th County of London Battalion.

Mr. H. G. G. Rutherford, late of Maidstone Grammar School, has joined the City of London Fusiliers.

Mr. J. E. O'Sullivan and Mr. Arnold Quennell are also serving.

M. Bégouen de Meaux is with the French Army.

[We shall be glad to receive information about other members who are serving.]

CAMBRIDGE.—The following Modern Language awards are announced: *Gonville and Caius*

College—H. N. Lett, University College, Southampton, £60 Scholarship; [name omitted] Dulwich College, and J. R. Stopford, Aldenham School, £30 Exhibitions. *St. John's College*—P. G. H. Horton-Smith-Hartley, Eton College, £40 Scholarship. There were 120 awards in other subjects, chiefly Mathematics, Classics, and Science.

* * *

Dr. Alexander Anderson, President of University College, Galway, has been elected Vice-Chancellor of the National University of Ireland.

REVIEWS.

Cours Français du Lycée Perse. Première Partie: Séries d'Actions, Récitations et Chansons, en Transcription phonétique et en Orthographe usuelle. Par L. G. VON GLEHN, L. CHOUVILLE, et ROSE WELLS. Pp. 114. In 4°. *Deuxième Partie: Conjugaison des Verbes avec quelques Notions de Syntaxe.* Par L. G. VON GLEHN et L. CHOUVILLE. Pp. 80. In 4°. Cambridge: Heffer et Fils et Cie.

Those who have been privileged to see the inner working of the now famous Perse School and those who have heard of it will be eager to examine these books. It is impossible to do them full justice in a review. They do not form a complete 'course' in the ordinary sense, but are rather meant to give the result of knowledge acquired and to suggest the way to acquire that result by the Direct Method of teaching. We cannot do better than quote the opening sentences of the preface: 'Ce livre que nous présentons en deux parties est né du besoin, senti par d'autres comme par nous, de fournir à une classe recevant quatre ou cinq heures d'enseignement par semaine un registre des faits de grammaire et de syntaxe jugés indispensables, et cela sans s'éloigner de la voie concrète et inductive qu'on a d'abord choisie.'

In the 'Première Partie,' by a convenient arrangement in binding, the corresponding pages of the phonetic text and the ordinary spelling may be opened to face each other.

Direct Methodists must not suppose that everything necessary in teaching a language is here presented cut and dried, and charlatans will not be able to misuse the Perse Books as the Dent Books are being misused all over the country, and to make their pupils translate every sentence, even the simplest ones. The exercises in the first part are only models, which must be supplemented by the teacher and varied to the necessary extent. The *Sprachgefühl* is created by series of actions, at first 'simple'—viz., present and imperative—then 'complète' (conjugation affirmative and interrogative), and lastly 'désobéissante' (negative and interrogative), by means of the commands, questions and replies, of the teacher, a pupil or pupils. For instance, *Écris ton nom. Que fais-tu? J'écris mon nom. Que fait-il? Il écrit son nom*, etc. In this way it is possible to get all the persons, singular and plural, negative and interrogative forms, of the present tense of any verb. The perfect and future are taught similarly by using '*hier*' and '*demain*.' The pupil who has gone through the first part should know the present, perfect, and future tenses, and the imperative, of a number of verbs negatively and interrogatively, and be able to use them correctly in speaking and writing. He should also know the use of *voici, voilà, qu'est-ce que* (*c'est que*), and other interrogative words and pronouns. The first part also contains a number of 'récitations' and 'chansons,' which may be committed to memory or used as basis of oral and written exercises.

The second part contains the indispensable minimum of grammar treated fully and clearly, and dealing chiefly with three important points: verb, article and pronoun. The treatment of the verb is excellent.

We are not told how the pupil obtains the preliminary knowledge which he must have before he is able to profit by the lesson beginning *Lève-toi*. Nor is much said about the way to acquire the French sounds, but there is an ingenious way of impressing the vowels on the pupil's mind by classifying them as *les huit sons frères, les trois sons sœurs* (the front-rounded) and *les quatre sons nasalisés*.

The books are well printed, and we have not discovered any mistakes. There are a number of blank pages on which the pupils may write additional notes and examples. The supplementary chapters on the article, the subjunctive, and other points, are thoroughly done, and show plainly that grammar is not neglected by the leaders of the Direct Method.

Sounds and Signs: A Criticism of the Alphabet, with Suggestions for Reform. By ARCHER WILDE. Pp. 180. Price 4s. 6d. net. Constable and Co.

This interesting and suggestive contribution to spelling reform cannot be neglected by those who are interested in the subject. We welcome all contributions whether for or against, because both are necessary to enable the public and the

experts to come to some definite conclusions on this thorny question, and to hasten the day when our alphabet and spelling will be consigned to the melting-pot. The author considers that reform of type, the main thesis of his book, is independent of spelling reform and equally important. The fact that our capitals and lower-case letters are unlike in appearance is the first grave defect. D and d, G and g, are obvious instances. He suggests that capitals, if necessary, should only show slight variation in form. Then the designs of the letters are in themselves objectionable, particularly the thick and thin lines, the serifs and flourishes. Mr. Wilde advocates the exclusive use of Doric capitals, which would be not only easier to read, being more conspicuous, but would give a great saving of space.

The author also touches on spelling reform. Our outrageous spelling system is the only obstacle to English becoming the universal world-speech. 'The great reverence I have for my mother tongue,' a phrase constantly used by the opponents of reform, is, the author says, the very reason why we should no longer hesitate to set it down in writing (as we now speak it, and not as the words used to sound in Shakespeare's or Chaucer's time). Here the etymological bogie is successfully laid by the author, and it is clearly shown that the real help to etymology is a study of the sounds. Sound is more important than spelling. It has been proved by actual experiment that pupils learn to read their own or a foreign language in the ordinary spelling much quicker with the aid of a phonetic spelling than without it. The author remarks that such experiments were killed by the introduction of national compulsory education. He then discusses the phonotype of Ellis and Pitman, which, although dead, must live in any future attempt at reform. Into the theory and principles of notation, which are treated at some length, we have not space to enter. Mr. Wilde joins issue with Professor Skeat's *obiter dictum*, 'It is the spoken word that really matters. Writing was invented for the purpose of representing the sound, and is only useful so far as it does so,' and suggests that 'a phonetic alphabet is only useful if, and so far as, it furnishes the easiest and most effective means of connecting visible symbols with ideas (p. 62), because it follows from Professor Skeat's dictum that the more exact the representation of a sound the more useful would the alphabet be.' The ultimate purpose of notation, the author argues, is not the expression of sound, but the provision of visible symbols, which need not express exactly the shades of sound with which the symbols are uttered. He bases his arguments on the principle that it is a question not only of phonetics, but of sematics—a word which he coins to express the science and art of symbolization or the study of audible symbols. He adopts Dr. Latham's principles with a different order of importance, and discusses them at length and their application to English. After discussing various reforms, Mr. Wilde feels bound to propose a system of his own in which there are eighteen vowel symbols, fourteen voiced and eight voiceless consonants, and seven abbreviations. The symbols are not phonetic. They are based on the existing alphabet. For instance, the vowels in *ell*, *eel* (do)*er*, and *err*, are all represented by slight modifications of the Greek letter ε, and the vowels in *axe*, *alms*, *air*, and *aches*, by modifications of A. Vowels (i excepted) and voiced consonants have curved lines, unvoiced consonants straight lines. The weak point in the scheme is that the symbols cannot have a satisfactory script adapted to them. This the author admits, and suggests that the script form need not be based on the printed, and advocates the present script, with the S.S.S. spelling, so that *orb* would be printed orb, but written *oarb*. Capitals would be distinguished from lower-case by serifs. To save time and energy, it is proposed that the first and every alternate line should be printed from left to right, but the second and every alternate line from right to left. The book is well worth study, but on the whole we prefer the scheme of Dr. Bridges. Mr. Wilde has not ventured to give us a page printed according to his system, so that we can only guess how it would look.

The Romance of Names. By ERNEST WEEKLEY, M.A. Pp. 250. John Murray. Price 3s. 6d. net.

'What's in a name?' is the tag which occurs to the mind in reading through this interesting, and we may say instructive and learned, book. All classes of readers will find profit and amusement in it, but more particularly the philologist and student of French. Many with high-sounding names may take up the book with pleasurable anticipation, and put it down with something like disgust on finding that their patronymics are of undoubted plebeian or commonplace origin. Americans in quest of a genealogical tree may be elated or the reverse, according to the discovery they make. Professor Weekley remarks: 'Even Norman names, which were undoubtedly borne by leaders among the Conqueror's companions, are now rarely found

among the noble, and many a descendant of these once mighty families cobbles the shoes of more recent invaders.' The Napier family may adopt the motto *n'a pier* (=nonpareil), but its ancestor was probably a servant who looked after the 'napery.' The aristocratic name of Courtenay is only the sobriquet *court nez*. Camoys means flat-nosed (*camus*). Not all Seymours were St. Maurs, but 'seamers'—viz., tailors. The pretty name Vavasour is derived from *vassorum*=vassal of vassals. Molyneux is the same as Mullins or Mills. Coke is another form of Cook. On the other hand, Stiggins is illustrious, being the Anglo-Saxon Stigand, and Codlin is nothing less than Coeur-de-lion, and another form of Querdelyon.

Medieval phonetic spelling is responsible for many varieties of spelling. The case of Shakespeare is well known. It also accounts for certain anomalous pronunciations. In Dalziel the *z* represents the printer's symbol for a palatal sound like *y*. The curious affectation of 'ffrench' comes from the old form of capital F. Long names have been telescoped. Postlethwaite becomes Posnett, and Marjoribanks Marchbanks. Riggs and Proud if badly heard become Rix and Prout. Champion is a dialectical variety of Campion. To the various phonetic changes, aphesis, epithesis, metathesis, assimilation, etc., are due many variants; Cator=acheteur, Bonner=de bon air, Nash=atten Ash, Nokes=atten Oaks, Tooley=St. Olave, Neild=Neil, Phillimore=Fenimore, (=fin amour), Thorp=Thrupp, etc.

The book explains the reason for certain names being common. Smith is common because there were so many kinds of smith. Jones and Williams are genitives introduced into Wales in recent times. Taylor includes not only 'tailors,' but 'tellers,' viz., weavers.

The study of foreign names is highly interesting and instructive. These have been met with at all times, and were either those of skilled artisans brought over by the Government, or those of people flying from persecution. Sometimes they have been even translated, as when Poulain becomes Colt, or Petitœil, Ledley (=Littleeye), or badly transcribed by clerks who could not understand the foreign tongue. Thus Picot turned to Peacock, and Bonheur to Bonner. Professor Weekley suggests humorously that sometimes the harassed Bumble lost patience, and that John Johnson for Jansen Vandrusen must have been taken at the end of a long day's work.

As showing the varied origin of many of our well-known names we may mention that Haldane is the Anglo-Saxon Hælfdene, Asquith is Scandinavian (=Ash ford or wood), Cradock is the Welsh Caradoc, and Jellicoe is merely 'little Johnny.' The Chansons de Gestes have given us Avery from Alberic, Dennis from Dionysius, and Oates from Odo. Places have given a large number of names, with the exception of lakes, rivers, and mountains. Professor Weekley notes the snobbishness which leads people to bring forward strange theories as to the origin of their names. Turner has been derived from *la tour noire*. The late Dr. Brewer wanted to derive his own name from the French *bruyère*. The author says: 'The fact is that there is no getting away from a surname of this class, and the bearer must try to look on the brighter side of the tragedy. Brewer is usually derived from an occupation which is on the high road to the House of Lords.' Names, like things, are not always what they seem. Marriage is *marsh*. Wedlock is another form of Wedlake, a place name. So is Wisdom. Many names, like Shakespeare, are compounds. Bailhache, the name of an English Judge, is the French for 'give'+'axe'—in other words, an executioner. We look forward with much interest to the Dictionary of Names which Professor Weekley has in preparation.

A Glossary of Tudor and Stuart Words especially from the Dramatists. Collected by W. W. Skeat. Edited, with additions, by A. L. Mayhew. Pp. 461. Price 5s. net. Clarendon Press.

This book is another proof, if any were needed, of the untiring energy and great learning of the late Professor Skeat. It is impossible to tell adequately how much the study of English owes to him. In that study he was largely a pioneer. This closely-printed volume of some 460 pp. is the outcome of his leisure hours, when he was fond of reading the old dramatists. It has been completed by his friend Mr. A. L. Mayhew, who has not made any considerable additions to Professor Skeat's vocabulary, but has added explanations of the history of many words, as well as quotations to illustrate rare meanings. It is scarcely necessary to add that the work has been done with all the scholarly thoroughness with which the names of Skeat and Mayhew are associated. It will be an indispensible *vade-mecum* for all students of the literature of the period.

A Primer of English Literature. By W. T. Young, M.A. Pp. 240. Cambridge: University Press.

The author modestly describes his little book as a biographical guidance to the study of English literature, or an introduction to the Cambridge History of Literature. It is much more, as the extracts given below will testify. Mr. Young is one

of the younger generation of students of English whose work shows great promise. He has produced an excellent handbook on English literature which in most respects puts in the shade Stopford Brooke's well-known primer. The right note is struck in the preface: 'This book is offered as a companion to studies, not as a short-cut to a superficial and specious knowledge of the classics of our tongue. Its intention is rather to prospect in company with the reader, to unearth and investigate clues with him, to lure his curiosity, and to challenge him to thought.' What could be more stimulating than the chapter on the Renascence, which opens with the following sentences: 'Nothing in the past at this date, except the persistently ignored later work of Chaucer, prophesied what was to come. The tired mechanism of medieval existence had almost stopped when history gathered that immense volume of force which we call the Renascence, and drove it forward with wellnigh ungovernable speed.' Again, it would be difficult to sum up Shakespeare more clearly and tersely than is done on p. 89. The distinction between romantic and classic as given on p. 150 is worth giving in full: 'It is not necessarily a distinction of subject, for some of the triumphs of romance are, as Shelley, Keats, and Swinburne, on classic themes; nor is it a case of the presence or absence of imagination, though this might serve to differentiate broadly the pseudo-classic eighteenth century. There is imagination in both the true romantic and the true classic; but the latter, with firm self-possession, restrains it in obedience to an instinct for perfect form, while the romantic, in a mood of excitement, gives it free rein; the instinct for form is by no means conspicuous in *The Excursion* or *Prometheus Unbound*. The classic designs with clarity of outline; the romantic is purposefully vague, and is prone to run riot in decoration and colour: the classic presents emotion pure and intense, the romantic seeks out shades of feeling and powers in nature which can only be half distilled into words; the classic tends, on the whole, towards a statuesque type, the romantic prefers to suggest veiled immensities and indefinable ecstasies.'

Even the arrangement of the subject is striking and original. Book III., The Renascence, is followed by The Literature of the Middle Classes, and this in turn by The Revival of Romance. There is a full index.

A Brief History of English Literature. By E. M. Tappan, Ph.D. Pp. 320. Price 2s. 6d. Harrap and Co.

The treatment of the subject is here very different from that given by Mr. Young. Miss Tappan divides the subject in the old way, so that 'The Age of Anne' and 'Literature under the Georges' are two of the chapters. The author states in her preface that 'the prime object of studying literature is to develop the ability to enjoy it.' Mr. Young puts it thus: 'The study of literature is, rightly, a pursuit in which the faculties are liberated and disciplined by the freshness and variety of imaginative experience, and are made strong and supple so that they learn to enjoy the pleasure of their own activity.' Miss Tappan is convinced that 'it is better to know a few authors well than to learn the names of many.' On this she bases her treatment of the subject. Consequently the names of a large number of authors and works found in Mr. Young's Primer are here omitted. On the other hand, the book contains criticism which Mr. Young thinks should be eschewed as one of the greatest disservices a teacher can render to a student. In fact, it is something of a cram-book with quotations. There are many illustrations, chiefly portraits. Forty pages are devoted to American literature. It is written in a simple and interesting way, and the letterpress leaves nothing to be desired.

The College Chaucer. Edited by H. N. MacCracken, Ph.D. Pp. 713. Price 6s. 6d. net. London: Humphrey Milford.

Students will be glad to have in one volume the chief part of Chaucer's poetic work. The print is excellent. An unusual feature is the absence of notes as such, but necessary explanations are given in the vocabulary. An appendix gives the main facts of pronunciation, language, meter, Chaucer's life, etc. The Ellesmere manuscript has been followed except for the minor poems.

Selections from Classical German Literature from the Reformation to the Beginning of the Nineteenth Century. By Klara Hechtenberg Collitz, Ph.D. Pp. xv + 666. Price 7s. 6d. net. New York: Oxford University Press.

In this volume of prose and verse passages the classical period occupies the chief place, 436 pages being devoted to it, of which Goethe has 120 pages and Schiller 148 pages. We cannot see why so much space should be given in an anthology of this kind to authors whose works have been edited again and again and are within everybody's reach. There are short biographical notices and twenty-three portraits in all. There is no vocabulary, but there are footnotes in German to the earlier selections. It is well printed.

A Book of Verse for Children. Compiled by ALYS RODGERS. Pp. 225. Cambridge: University Press. Price 2s.

This is an excellent selection carefully graduated. There are 172 poems from ninety-three poets—a wide range. We miss some familiar pieces, but on the other hand there are a number which are seldom met with. The first three parts are for very young children, and the opening selection is 'A Child's Grace,' by Herrick. Tennyson, Scott, Longfellow, R. Browning, Charles Kingsley, and G. Macdonald, have each several poems. Other less known poets are —T. L. Peacock ('The Three Men of Gotha'), W. Howitt ('The Wind in a Frolic'), A. B. Warner ('Daffydowndilly'), W. Allingham ('The Fairies'), W. B. Rands ('The Pedlar's Caravan'), M. Drayton ('Nymphidia'), and W. B. Yeats ('Father Gilligan'). Every effort to instil a love of poetry and to further the learning of poetry by heart must be welcomed in these days, when poetry in the schools seems to be relegated to a back seat. Nearly every poem is worthy of a place in such an anthology.

Poetry for Boys. Selected by S. MAXWELL. Pp. 182. Mills and Boon. Price 1s. 6d.

This collection contains some of the poems in the book reviewed above. It contains sixty-four pieces, many of which we committed to memory over forty years ago, and can still repeat from memory. The majority are well-known patriotic selections, and very suitable in these stirring times. 'Toll for the brave'; 'Not a drum was heard'; 'And gentlemen in England now abed'; 'I see you stand like greyhounds in the slips'; 'There was a sound of revelry by night,' are lines of poems and passages which every boy should know by heart. There are also more modern pieces, such as Sir Conan Doyle's 'The Song of the Bow,' Lewis Carroll's 'Father William,' and 'Will You Walk a Little Faster?'

The French Romanticists: An Anthology of Verse and Prose. Selected and annotated by H. F. STEWART and ARTHUR TILLEY. Pp. 244. Price 4s. net. Cambridge: University Press.

The authors of this anthology need no introduction to the English student of French literature. It is a companion volume to *The Romantic Movement in French Literature*, which was so well received some years ago, and which was also a book of extracts. In that work Messrs. Stewart and Tilley aimed at determining the characteristics of the Romantic movement from the selections given. The selections of the present volume are intended to illustrate the theories propounded by the leaders of the Romantic School. It is difficult to give a satisfactory selection in such a small compass, and we regret that the authors have still further restricted the field of selection by omitting all poems (with one exception) which could not be given in full. Consequently, *Les Châtiments* is not well represented. We miss *L'Expiation*, *Napoléon II.*, *Le Manteau impérial*. The authors do not admit any of the lesser lights in poetry or any of the pre-romanticists, although a selection from *Odes et Ballades* is given. There is nothing of Delavigne, and Sainte-Beuve has only a prose passage. On the other hand, a poet is included who, strictly speaking, does not belong to the Romantic School — namely, Théophile Gautier. In prose we do not see why Lamennais, who has no outstanding qualities as a writer, should be included, while Stendhal and Guizot are omitted. We must not quarrel, however, with a selection which on the whole represents the best production of the movement, yet we have great curiosity to know why certain poems, particularly of Victor Hugo, have been chosen, and not others, and we wonder how many of them would be found in an anthology selected by a Frenchman.

Les Poètes Français du XIX^e Siècle, 1800-1885: *Étude prosodique et littéraire.* Par AUGUSTE AUZAS. Pp. 315. Price 3s. 6d. Oxford: University Press.

This is one of the Direct Method textbooks published under the direction of Professor Savory. This is tantamount to saying that the work is thoroughly and conscientiously done. There are fifty-six pages devoted to French versification, which will give a better idea of the subject than many a larger volume. There is a good bibliography (Ouvrages à Consulter), not only of the period, but of each author, of whom both biographical details and a criticism of his works are given. It is interesting to compare the Hugo selections with those of the book reviewed above. Only two are the same—*A Villequier* and *Saison des Semailles: le Soir*.

One might easily criticize the classification of the authors selected. André Chénier does not, strictly speaking, belong to the nineteenth century. Nor can he be fairly described as a precursor. The bulk of the poets are classified as Romantiques and Parnassiens. We miss a few names such as Léon Dierx and Madame Desbordes-Valmore. Théophile Gautier is rather a 'Parnassien' than a 'Romantique,' and Banville and Baudelaire are too independent to be classed as Parnassiens. The same might be said of Brizeux, Glatigny, Coppée, and Verlaine. At least they should not be classified as such without considerable qualification. It is only fair, how-

ever, to state that the monograph on these authors corrects the impression produced by the mere classification. We should add that there is a questionnaire as well as exercises on versification.

La Guerre A.D. 1914: *French Unprepared Translation for Middle and Upper Forms, selected from Inspired Writings in French and Belgian Newspapers.* By TAYLOR DYSON, M.A. Pp. 122. Price 10d. Gill.

Messrs. Gill have not let the grass grow under their feet. We expected that the present war would afford plenty of material for French forms, as have the tales of Daudet dealing with the war of 1870. But we did not expect the result so soon. The extracts here collected from the chief French and Belgian newspapers vary considerably in value; the first one, by Maurice Donnay, entitled '1792—1914,' is especially good, as the following quotation will show:

'Les gentilles ouvrières parisiennes sont à la hauteur. En voici deux: l'une console son amie dont l'ami est au front. "Et le tien, interroge l'affligée, il n'est donc pas encore parti?—Penses-tu, répond fièrement la consolatrice, *je suis à Verdun.*" Je suis à Verdun, c'est admirable. Et elle y est bien, en effet, non pas son corps fragile, mais son cœur brave et délicat.'

But the telegrams exchanged between the Emperors of Russia and Germany, and between M. Millerand and Lord Kitchener, have hardly the same interest. Again, much of the material is exceedingly idiomatic and considerably above the standard of middle forms, and occasionally above that of upper forms.

The text is clear, and without misprints as far as we have been able to test it. But it is when we come to the notes that evidences of haste become apparent. The price of being first in the field has to be paid. A phrase in the above quotation, 'sont à la hauteur,' is translated 'are pre-eminent,' but a better translation surely would be 'are equal to the occasion.' 'En berne' (p. 111) is translated 'awaft,' which it does mean in naval parlance, but in the context it means 'half-mast.' 'Some Belgium soldiers' is a bad misprint on p. 112, and another on the same page is 'recueiller.' 'Un industriel gantois' is not 'a glove manufacturer' (p. 118), nor is 'airs à la mode' to be translated 'popular songs' (p. 119). Again (p. 121), 'nous pénétrer du rôle' is weakly translated 'to impress our minds with the rôle.'

Mr. Dyson's idea was a good one. Several of the articles in the French Press have been worthy of preservation—notably those of Maurice Barrès in *L'Écho de Paris.* But more care and less speed would have resulted in a better book. Perhaps we may see a better selection and better notes in a second edition.

Prinz Friedrich von Homburg, Heinrich von Kleist. 1. Edited by G. M. BAKER. Oxford University Press. Introduction, 39; text, 148; notes, 13; vocabulary, 40 pages.

2. Edited by G. F. BRIDGE. Macmillan and Co. Introduction, 32; text, 95; notes, 27; lists, sentences, and passages for translation, 30 pages.

A comparison of these two editions leaves no doubt which is the more satisfactory, both in relation to history, language, and literary criticism. In 1 we have no notes on Kurfürst and no indication that Froben was a historical character; 2 gives us the information required, and might add a note on Brandenburg and a warning against the idea that there were always seven Electors. Heiducken in 1 is explained as Hungarian light cavalry. A reader would be puzzled at this explanation without the help of 2.

Or take the notes on ll. 355-410: L. 355, 1 gives *dem* instead of the original *der*, which is explained in 2 (*cf.* l. 524 *vor ihr*, where 1 reads *vor sie*). L. 365, *abgesessen*: 1 says, 'the past participle is commonly used in commands'; 2, no note. We need a note on the use of the infinitive and past participle in military and other commands, and, above all, everyday examples; 2 has useful notes on Kottwitz and uff, and supplies *hole* to complete Dass die Pest mich, where 1 merely translates. Some explanation of the construction with examples is required in both cases. L. 371: The note on Strauss in 2 is hardly necessary. L. 379, scheute sich: 1 merely says, 'scheute more common.' This is characteristic of 1; 2 codifies Kleistian usage to some extent, and notes the local origin. L. 382, *Es ist den Odem keiner Gorge wert*: 1 gives '*den Odem* adverbial accusative of specification' (compare for these explanations by technical labels, l. 791, genitive of separation; l. 1177, syncope; l. 1370, ethical dative); 2 remarks on Odem, 'old form of *Atem*, now rarely used,' and explains the meaning by a literal and a correct translation. We might expect a reference to Luther's introduction of Odem into literature, some general remarks on forms that survive in the literary and not the spoken language, and a note on *wert* with the accusative and the genitive.

Ll. 388, 389: 2 refers to earlier lines for explanation; 1 has nothing.

L. 392, *sprengt*: 1 says, 'make run'; 2 explains the uses of sprengen and might add a note on factitive forms in general.

L. 393: 1 refers to l. 10, as might 2, and explains Hintertrab.

L. 395: 2 comments on *wen*; 1 says nothing. A note is certainly needed.

L. 409: 1 notes a confusion of two constructions—probably correct.

Or take ll. 1098, 1122, 1169: 1 says, '*um der Mutter willen* more common,' 'supply *willen*,' 'supply *vor*'; 2 gives references to earlier notes, but does not call attention to the difference of case and the instance in l. 1122.

Ll. 1133, 1180, 1204, contain obvious difficulties unnoticed in 1. For l. 1566 neither has a satisfactory note. For l. 1581, 1 offers two explanations.

Since Matthew Arnold used the comparative method for his estimate of Victor Hugo and Shakespeare, all critics know that its fairness depends on the fairness of the selections. The above selections, where neither edition can be wholly blessed, bear the stamp of fairness, I hope.

Of literary criticism, apart from the introduction (which is well done in both), 1 has nothing, 2 is frugal, judicious, and enlightening.

Of further apparatus, 1 has a vocabulary which 'does not aim to be complete,' but contains such words as *Altar*, *Arm*, *klar*, *Knie*, *kommen*, *Vater*. What has been omitted? What student, ignorant of these words, can be reading this play? 2 has the usual features of the Siepmann Series. Here is a passage for translation into German: 'His powerful aquiline nose, with the diminutive moustache beneath it, besides the knitted, bushy brows, gave his face a bold, determined expression. His eye had a keen and earnest look, although gentle friendliness was not strange to him; in battle it flashed so much that the glance was fixed indelibly in the memory of those who saw it.' In manufacturing this passage, the general editor 'writ no language.' Probably it is the worst that could be found. H. L. H.

La Chasse de Sarcey, and Other Stories. By Marc Langlais. Edited by C. W. Merryweather and H. Nicholson. Pp. 101. Longmans. Price 1s. 6d.

This is the first of a series of Readers in which an attempt is made in the reproduction exercises to teach grammar more systematically than has hitherto been done—for instance, in such a series as Siepmann's. There are no questions or applied grammar exercises. Each section or story has a corresponding set of English sentences and a continuous passage to be retranslated, arranged so as to focus attention on one particular grammatical point, instead of the usual reproduction exercises, which often contain too large a number of syntactical difficulties to be dealt with in the same lesson, and which, if grammar is to be thoroughly mastered, necessitate a separate set of exercises. The following grammatical points are dealt with in the order given: Articles, Participles, Personal Pronoun, Relative Pronoun, Interrogative Pronoun, Demonstrative Pronoun, Infinitive, Subjunctive (Noun Sentence), Subjunctive (Adjectival Sentence), Subjunctive (Adverbial Sentence), Negative. There are notes on English and a vocabulary. The book is well printed.

French Translation and Composition. By H. J. Chaytor and E. Renault. Pp. 144. Price 2s. Heinemann.

This is an excellent book for advanced students. The authors have given a number of passages, chiefly in prose, from well-known authors which are to be used for unseen translation—an exercise of great value, provided the teacher's knowledge of English is exceptionally good. Each French passage is followed by an English one with the same or a closely allied title for translation into French. A few titles will suffice: *Jeanne d'Arc* (Michelet): *Joan of Arc* (De Quincey); *La Maison Carrée* (Stendhal): *Travels through France and Italy* (Smollett); *Oxford* (Taine and Pope); *L'Incendie de Moscou* (Thiers): *The Great Fire of London* (John Evelyn). There are no notes of any kind.

A Reform First French Book, especially adapted to the Use of Adult Students. By J. Stuart Walters. Pp. 120. Price 1s. Mills and Boon.

The French matter, as might be expected from the title, is of a more advanced character than is generally found in elementary school courses, and therefore less likely to bore the student. The work begins with *Départ pour la France*, followed by *Le Chemin de Fer*, *La Traversée*, *En Dirigeable*, and similar chapters. Each chapter is followed by a questionnaire, grammar, and grammar exercises. Part II. contains short stories for reproduction, conversation, and dictation. Part III. consists of the Essentials of French Grammar (in English), and there is a French-English vocabulary. The work is carefully done, but we think there is too little verb-practice, and in Parts I. and II. the perfect tense is nowhere mentioned.

A Handbook of English for Junior and Intermediate Classes. By D. B. Nicolson. Pp. 107. Cambridge: University Press.

This is an excellent summary. As the author says in the Preface, the book is suggestive rather than exhaustive, and is not intended for the pupil without the guidance of the teacher. Only essential things, particularly in grammar, are insisted on; but no point of importance is neglected, prosody, history of the language, or word-building. The definitions are very good. It would be difficult in so small a compass to give a better idea of the various features of the study of English.

MODERN LANGUAGE ASSOCIATION.

A MEETING of the Executive Committee was held at University College, London, on Saturday, November 28.

Present: Rev. W. S. Macgowan (chair), Mr. Allpress, Miss Batchelor, Professor Breul, Messrs. Fuller, von Glehn, D. Jones, Payen-Payne, Perrett, Rippmann, and the Hon. Secretary.

An apology for absence was received from Mr. Hutton.

A letter accepting the Presidentship for next year was received from Mr. W. W. Vaughan, Master of Wellington College.

Mr. Adair, of the Strand School, and Mr. Midgley, of St. Olave's School, were appointed Scrutineers for the election to the General Committee.

It was agreed to send to the Board of Education the Memorandum on Oral Tests in Examinations printed below.

A letter from Mr. A. E. Orange, Worcester Grammar School, on the subject of Modern Language Teachers and Registration was considered, and it was agreed to urge upon the Registration Council that a year spent in a foreign school as 'Assistant,' or at a University as 'Lektor,' should be counted towards the period required for registration.

The letter from the Central Education Committee of the Society of Friends is mentioned below.

A draft of the Annual Report was approved, and the programme for the General Meeting as printed in another column arranged.

At the suggestion of Mr. Allpress it was agreed that the name of the place at which the annual meeting was held should be printed against the name of each President in the members' list.

The following four new members were elected:

Miss E. M. Greenwood, M.A., Girls' High School, Manchester.

J. E. Mallin, M.A., 14, Woodland's Road, Redhill.

Averill Shillington, M.A., Northern Polytechnic School, London.

Miss L. M. Stead, M.A., Secondary School, Pudsey, Yorks.

It affords much pleasure to state that Mr. W. W. Vaughan, M.A., Master of Wellington College, has accepted the Presidentship for next year, and will deliver the Presidential address at the Annual General Meeting in January next. Mr. Vaughan was one of the earliest members of the Association, for he joined in 1893, a few months after its foundation. He was then an Assistant Master at Clifton College. In 1904 he was appointed Head Master of Giggleswick School, from which, in 1910, he moved to Wellington.

Wellington College has always been associated with Modern Language teaching, and it was there that Mr. H. Weston Eve, who presided over the fortunes of the Association in its second year, and who did so much for modern studies, won his spurs. Nobody needs to be reminded of the *Wellington College French Grammar*. It is thus very fitting that a Master of Wellington College should occupy the Presidential chair.

M. Courtoit, of the Institut Supérieur de Commerce at Antwerp, a member of the Association, who is at present residing in England, has been appointed to a temporary mastership at Christ's Hospital.

THE FUTURE OF GERMAN.

The uncertainty felt in some quarters about the future of German as a school subject is reflected in the following letter, which was considered by the Executive Committee at its last meeting.

CENTRAL EDUCATION COMMITTEE OF THE SOCIETY OF FRIENDS.

DEVONSHIRE HOUSE,
BISHOPSGATE, E.C.
November 9, 1914.

THE SECRETARY, MODERN LANGUAGE ASSOCIATION.

DEAR SIR,—I should be much obliged if you would let me know your opinion with regard to the introduction of Spanish as a school subject in lieu of German. It appears that there will be much less demand for a knowledge of German in future, whether for business purposes or for the necessities of travel, and, on the other hand, I understand that there is considerable development of the need for Spanish in connection with South American trade.

I am,
Yours faithfully,
C. E. STANSFIELD,
Secretary.

The Hon. Secretary stated that he had already replied provisionally to the effect that while it was undoubtedly very desirable that a good deal

of Spanish should be taught in Secondary Schools, especially in commercial towns in which much business with Spanish-speaking South American countries is done, there was, at the same time, no reason to suppose that the need for a knowledge of Germar for business and other practical purposes would be diminished, and that the value of that language as an element in a liberal education would certainly remain the same as heretofore.

This answer was approved by the Committee. Some members, indeed, were of opinion that the need for German in the business world would be increased by the war, as the supply of German clerks would be diminished.

ORAL TESTS IN LANGUAGE EXAMINATIONS.

The following memorandum has been sent to the Board of Education, together with a copy of the Association's report on External Examinations for Schools:

The Committee of the Modern Language Association has considered the proposals of the Board of Education for effecting improvements in the present External Examinations for Schools, and, in view of the fact that the standard for a pass in the various subjects in such examinations will be one of the most important points to be discussed, considers the time opportune for reiterating its conviction that no regulations for examinations in modern languages will be satisfactory which do not prescribe a test in dictation, reading aloud, and conversation as a compulsory part of the examinations. The lines on which such a test might be conducted are suggested in the enclosed report.

They consider, further, that it would be desirable that the examination in English should include a test in reading aloud.

ANNUAL GENERAL MEETING, LONDON, 1915.

Programme.

Thursday, January 7.

9.45 a.m.—Meeting of General Committee.

10.30 a.m.—General Meeting; Report of General Committee; Hon. Treasurer's Report; Reports of Editors of Publications.

The following alterations in the rules will be proposed:

1. Rule 2.—(*a*) That the words 'not more than' be deleted.

(*b*) That for the words 'One-fourth of these shall retire annually by rotation' be substituted 'Members shall be elected for three years.'

(*c*) That the paragraph 'Any vacancy occurring in the General Committee in the course of the year shall be filled by the candidate standing next in order on the voting list at the last General Election' be inserted.

(*d*) That the words 'At least two members who have not served before shall be elected each year' be added.

2. Rule 21.—(*a*) That the last sentence be deleted ['Members whose names have been removed from the Members' List for non-payment of subscription shall be eligible for re-election only on payment of all arrears.']

(*b*) That the following sentence be added: 'The names of members whose subscriptions are two full years in arrears may be removed from the list by the Executive Committee.'

3. Rule 23.—That after 'post free' be inserted 'as soon as their first annual subscription has been paid.'

12 noon.—Presidential address: Mr. W. W. Vaughan, M.A., Master of Wellington College.

2.15 p.m.—Report on the Teaching of European History in Schools in connection with the Teaching of Modern Languages. Introduced by Rev. H. J. Chaytor, M.A. (Head Master, Plymouth College). Mr. J. W. Headlam, M.A., D.Litt., and others will also speak.

4. p.m.—Tea.

5 p.m.—Address by M. Georges Doutrepont, Professor of French Literature in the University of Louvain. 'Les Lettres françaises dans la Belgique d'aujourd'hui.'

Friday, January 8.

10.15 a.m.—'The Teaching of Grammar, with special reference to the questions: (1) How far is the systematic teaching of grammar necessary in modern language work? (2) How far is the immediate correction of grammatical errors necessary?' Professor E. A. Sonnenschein, M.A. (University of Birmingham); Mr. G. H. Clarke, M.A. (Head Master of Acton County School); Mr. F. B. Kirkman, B.A.; Mr. J. E. Mansion, B. ès L. (Merchant Taylors School).

12 noon.—Address by Mr. Nevill Forbes, M.A., Lecturer in Russian at the Taylorian Institution, Oxford. 'Lermontov.'

DISCUSSION COLUMN.

We hope that all teachers who have tried the Direct Method will find time to give the result of their experience, particularly those who have tried other methods. Miss Althaus's note in our October issue was not intended to warn off opponents of the Direct Method. On the contrary. There is no doubt that the Direct Method has in many places fallen into discredit, possibly because it is badly done. We know more than one school where every word and every exercise in a well-known Direct Method Course is translated into English!

EDITORIAL NOTES.

All contributors are requested to send in matter by the 24th of each month, if publication is urgently required for the issue following.

Modern Language Teaching appears eight times yearly, viz., on the 15th of February, March, April or May, June, July, October, November, and December. The price of single numbers is 6d.; the annual subscription is 4s.

Contributions and review copies should be sent ot the Editor of Modern Language Teaching, Cuilrathain, Harpenden, Herts.

The Journal is sent free to all Members of the Association, but those whose subscription for the current year is not paid before July 1 are not entitled to receive it.

The Annual Subscription to the Association, payable on January 1, is 7s. 6d., and should be sent to the Hon. Treasurer, Dr. W. Perrett, 58, Erskine Hill, Hendon, N.W.

Applications for membership should be addressed to the Hon. Secretary, Mr. G. F. Bridge, 7, South Hill Mansions, London, N.W.

The Modern Language Review, a Quarterly Journal of Medieval and Modern Literature and Philology, edited by Professor J. G. Robertson, and published by the Cambridge University Press, is supplied to Members of the Association at a special annual subscription of 7s. 6d., *which must be prepaid*. It should be sent with the membership subscription (15s. in all) to the Hon. Treasurer. Those who wish to take in or discontinue the Review should communicate with the Hon. Secretary.

The attention of Teachers is drawn to the collection of French and German School Books, carefully selected by a Sub-Committee, and known as the Travelling Exhibition. It may be inspected on applying to Mr. Twentyman, Board of Education, Whitehall. A Catalogue (sent *gratis* to members) has been issued of all sections except Reading Texts, of which a separate and minutely detailed list is being prepared. For particulars of conditions on which the Exhibition may be loaned apply to Miss Hart, as below.

The Hon. Secretary will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Communications on the under-mentioned subjects should be addressed to the persons named:—

Exchange of Children: Miss Batchelor, Bedford College, Regent's Park, N.W.

Magic-Lantern Slides: H. L. Hutton, 2, College Gardens, Dulwich, S.E.

Residence Abroad (Women): Miss Sandys, 30, East St. Helen's, Abingdon; **(Men)**: The Hon. Secretary.

Travelling Exhibition: Miss Hart, County Secondary School, Sydenham Hill Road, S.E.

Scholars' International Correspondence: Miss Allpress, County School, Wood Green, N.

Correspondence on all other subjects should be addressed to the Hon. Secretary.

It is urgently requested that all Postal Orders be crossed.