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# TRANSACTIONS

AND

## PROCEEDINGS

OF THE

# MODERN LANGUAGE ASSOCIATION

OF AMERICA

1887.

VOLUME III.

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TRANSACTIONS  
OF THE  
Modern Language Association of America  
1887.

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**ADDRESS OF WELCOME.**

BY WILLIAM PEPPER, M. D., LL. D.,

PROVOST OF THE UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, PA.

*Members of the Modern Language Association :*

LADIES AND GENTLEMEN:—I must give expression to the surprise as well as the pleasure I feel in welcoming to this University such a body as I see before me. When it is remembered that this is but the fifth Annual Convention of your Association, the success you have achieved must be considered remarkable. This success is due equally to the strong personality of your members and to the wide-spread, rapidly growing interest in the objects of your Association. You call yourselves the Modern Language Association of America; your purpose is to confer as to the history and structure and literature of these languages, as to their true educational values and position, and as to the best methods to be used in teaching them.

You represent a new and aggressive force in education; you are the leaders in the attack now being made on the stronghold of the classicists. I believe this attack is by you made in no reckless or destructive spirit. I doubt indeed if at the hands of any other body of men would the claims of the classics receive a more fair, judicious and firm advocacy. But still, I take it that one the chief objects of your meeting here is to emphasize and urge the claims of the great modern languages—Spanish, Italian, French, German, most of all English—to be regarded as of

similar if not of equal value and importance in our educational system. This view is not peculiar to this country: it has been urged time after time by able educators abroad. Nor is it a new thing here in America. In this very University, as much as one-hundred-and-forty years ago, it was insisted on by FRANKLIN—to whom more than to any other one man is due the formation of this Institution—as a cardinal principle in our system of teaching. Hear his witty and effective though extreme language: “at what time hats were first introduced we know not; but in the last century they were universally worn throughout Europe. Gradually, however, as the wearing wigs and hair nicely dressed prevailed, the putting on of hats was disused by genteel people, lest the curious arrangement of curls and powdering should be disordered; and umbrellas began to supply the place; yet still our considering the hat as a part of dress continues so far to prevail, that a man of fashion is not thought dressed without having one, or something like one, about him, which he carries under his arm. So that there are a multitude of the politer people in all the courts and capital cities of Europe, who have never, or their fathers before them, worn a hat otherwise than as a *chapeau bras*, though the utility of such a mode of wearing it is by no means apparent, and it is attended not only with some expense, but with a degree of constant trouble. The still prevailing custom of having schools for teaching generally our children in these days, the Latin and Greek languages, I consider, therefore, in no other light than as a *chapeau bras* of modern literature.” But despite this, it remains true that it is only of very recent years—and more conspicuously and successfully in America than elsewhere—that the high educational value of these modern languages has been maintained by large numbers of distinguished educators and that this doctrine has been represented by a body so dignified and influential as that which I have the honor of welcoming here tonight.

We have nothing to do with the question of the necessity of

the classics in any and every system of education worthy of the name. We assume that to be conceded as beyond discussion. Could MILTON have written 'Paradise Lost' or his 'Elegy on Lycidas'; or BURKE his oration against Hastings, or LANDOR his Dialogues, without a profound study of the classics? Could CORNEILLE or RACINE, or GOETHE or LESSING, or DANTE have produced their immortal works without such study? What boots such questioning? May the day never come when the glorious languages of HOMER, of PLATO, of SOPHOCLES; and of CICERO, of VIRGIL, of HORACE shall not be recognized as the very keystone of the highest and most inspiring education which can be imparted! But so, too, may the day never return when the rigid sway of an exclusive system shall prevail, which would force all to pursue the same beaten path of study or would deny them the priceless gift of education. If a college education be a good thing for a man to have, it should be good for a large proportion of the community. If anywhere in the world to-day it is desirable or possible that a university system shall be kept up for the benefit of a small and exclusive class, it is most certainly neither desirable nor possible to do so in America. Our colleges multiply rapidly. I rejoice to see their multiplication myself; each one becomes a focus of activity and growth. Concentration and wealth and the tremendous power of tradition and of prestige will come fast enough. But even with all this rapidity of growth, our colleges are barely maintaining their influence and hold over the swarming millions of our population. Had not a wise heed been paid to the changing needs of our national life and relations, and to the changing aspects of our national thought, the influence of our colleges might have been far less than it is to-day. Believing as I do most earnestly, that the future safety of our precious institutions depends more largely on the wide diffusion of thorough and advanced education than upon any other influence, I welcome gladly every development of our College and of our University

system which brings it into closer touch with the intellectual needs of our people.

Not only in the learned professions, but in every branch of our marvellously complicated commercial and industrial life, do we need men able to grasp instantly the new thoughts and facts which each day develop in whatever part of the world, and carefully trained to observe and to think correctly and to express clearly their opinions. The day of a universal language has gone and has not yet come again. Volapük is dead before it is born. And yet the ceaseless activity of literary research, the marvellous productiveness of scientific investigation distance hopelessly the man who depends on the slow and uncertain study of translations. The ever increasing closeness and complexity of commercial relations; the growing concern which all nations must feel in the vast questions—social, religious, political—which are under discussion everywhere; the striving after a closer touch with each other, even though universal arbitration, and a broad federation of state and church, belong to a distant golden day of higher humanity;—yet do these and countless other considerations urge the more general and earnest study of those languages in which such mighty voices of the past and of the present speak on all that most concerns us.

The development of a sound system of teaching modern languages will never encroach upon the true growth of classic study and influence. The evolution of the one will be matched by that of the other. Heredity will ensure increased receptivity; and wiser methods will yield results in efficient scholarship, and in mastery of classic or of modern languages or of both, which will make our hesitating course of to-day seem weak indeed. Upon you, gentlemen, devolves a weighty duty, to urge stoutly the claims of the new while protecting the right privilege and position of the old. A deep public interest attaches to this meeting and to your proceedings here. The records of your past meetings show a constant growth. As representing the authorities of the University of Pennsylvania, and also the Local



Committee to whose efficient aid the arrangements for this meeting are so largely due, it gives me sincere pleasure to place at your disposal all our facilities, and to extend to you a cordial welcome at the beginning of this Convention which will, I trust, be no less successful and enjoyable than its notable predecessors.

*The Study of Modern Literature in the Education of  
Our Time.*

BY JAMES MACALISTER, LL. B.,

SUPERINTENDENT OF PUBLIC SCHOOLS, PHILADELPHIA.

LADIES AND GENTLEMEN:—The invitation to address you this evening was not accepted without considerable misgiving, and nothing but the urgent solicitation of your Secretary could have induced me to appear before an Association whose professional pursuits are in many respects so different from my own. The daily round of my duties is so far removed from the “quiet and still air of delightful studies” which the scholar so much covets that it is not very easy to take up a subject which implies constant intercourse with the great masters of literature and an intimate familiarity with the college and university work of our time. At the same time I may venture to say that, while my labors have been almost wholly in the field of elementary education, I have not been unmindful of the important questions pertaining to higher education that have been so warmly discussed during the past quarter of a century. The question of educational reform touches schools of every grade, and no change can be made in any one department of school work without materially affecting all the others. While I beg of you to understand, therefore, that I shall speak of the points involved in this paper with great diffidence, what will be said may be taken as the result of careful observation and serious thought.

It would be difficult to find a stronger example of conservatism than the steadfast resistance of education to the changes which have been going on in almost every department of human activity for the past century. When modern education took its rise in the time of the Renaissance, it was inevitable that the studies prescribed for the schools should be based upon the ancient culture with which the new nations of Western Europe were then brought into contact for the first time. So overpowering was the revelation of beauty, of freedom, of nature, of the moral and intellectual dignity of man, contained in the literatures of Greece and Rome, that the best minds found in the classic poets, philosophers and historians, everything that

seemed needful for the highest cultivation of mind and heart. Even religion had to yield to the seductive charms of PLATO and CICERO, HOMER and VIRGIL, and for a while popes and cardinals busied themselves more with the teachings of the Academy and the legends of pagan mythology than with the doctrines of Christianity and the sufferings of the saints. As a knowledge of the civilization of the two great nations of antiquity was gradually unfolded by the researches and discoveries of the ardent scholars of Italy, an enthusiasm for culture in its noblest forms spread rapidly to the countries beyond the Alps, and within three or four generations, the intellect of Western Europe had been transformed from barrenness into fruitful activity; its social life had ceased to be mediæval, and had begun to take on those refinements out of which the graces and charms of modern manners have proceeded.

The schools, which up to this time had been wholly controlled by the Church and which taught nothing but a little barbarous Latin and a great deal of scholastic philosophy, were deserted by the youth, eager to drink at the fountains of the new learning which had been unsealed. A total reorganization of education became a necessity, and humanists and churchmen alike set to work to construct a curriculum based upon the classical writers, the study of which had become the occupation of the most enlightened minds and the inspiration of every worthy effort in the domain of literature and philosophy. The result was the schools of STURM in Germany, of COLET in England, and of the Catholic seminaries founded by the Jesuits to counteract the liberalizing tendency of Humanism. In these schools Latin and Greek were the chief studies. Save *The Divine Comedy*, no great literary work had been produced since VIRGIL. To the men of the fifteenth century, the classical writers contained the highest and best culture of which the human mind was capable, and they alone were considered worthy to train the intellect and form the taste. Latin was the only language which was deemed suitable for the expression of wisdom and eloquence; it was the medium of intercourse between the learned, and the chief business of the schools, therefore, was to make their pupils accomplished Latin scholars.

Now all this was natural enough. Where could the men of the Renaissance go to satisfy their sense of beauty and their desire for knowledge but to the master spirits who had set these

new aspirations and desires in motion? The newly-formed European nationalities were still in their infancy; their languages were just beginning to assume forms adequate to the expression of their intellectual and emotional experiences, and they found in the classical writers models which were calculated to excite their despair in proportion as they aroused their admiration. What we have a right to wonder at is that these nations, after they had grown to intellectual as well as political independence; after they had realized the power and beauty of their own languages; after they had created literatures abounding in the profoundest philosophy, the noblest poetry, the most persuasive eloquence, the fairest romance; after they had called into existence science with its deep insight into nature and its control of her mightiest forces; the wonder is, I say, that these nations should still have insisted that there was nothing in their own achievements which could satisfy the mind seeking for knowledge and beauty, and that their schools still continued to train the intellect and to stimulate the heart almost exclusively upon works, access to which was possible only after the prolonged and laborious study of the languages in which they were treasured up.

Fifty years ago the same condition of things existed substantially in the great schools of Europe. The education which they furnished was almost wholly classical. The Latin and Greek languages held their place as the only basis of liberal culture. It was impossible, however, that men could much longer remain satisfied with an education founded exclusively upon a culture that was developed and formed under conditions so entirely different from those upon which they now depended for their success and happiness in life. A consciousness of the changes which society had undergone took possession of the best minds. The new relations in which man stood to nature, the difference in his modes of thinking, and the greater depth and wider range of his feelings, had changed to a considerable extent his idea of culture, and a modification of the educational curriculum to meet the demands which had thereby been created was seen to be an absolute necessity. Little by little the stronghold of the classicists began to give way before the advance of the modern spirit. After a good deal of vigorous fighting, science was given a place in the schools; the study of history was extended so as to cover the modern development of

society, and by-and-by the modern languages were permitted to appear upon the courses of instruction.

But the controversy is by no means ended. With few exceptions, the classical languages still maintain their ascendancy in the leading schools of Europe and America, and an effort has recently been made in Germany to discredit the movement in favor of a more modern education, which has been in operation there for some time. In the United States, while a good deal of progress has been made, the ancient languages are, with two or three exceptions, still the back-bone of the college course. Elective studies are now a feature of the best schools, and liberal provision is made for science and modern languages; but no school has yet placed the modern upon a footing of perfect equality with the classical languages; and in the awards of academic honors and degrees, a discrimination is still made in favor of the old curriculum.

No careful observer can have failed to notice the confusion which has attended these efforts at reform. There can be no doubt that at present most people find it rather difficult to realize in just what a liberal education consists. We do not need to go far to find the cause of this uncertainty. While the schools have been moving forward in the direction of the new education and have been striving to bring their courses of instruction into harmony with the needs of our time, they have tenaciously held fast to the old order of things. The modern languages have been added to the curriculum, but Latin and Greek still remain. Such expedients as the elective and group systems have no doubt operated to prevent the worst results of this attempt to combine the new with the old from appearing as overpressure and as tending to the dissipation of the mental energies of students; but I venture the statement that a system so much at variance with right methods of study, sound scholarship and real culture, cannot last a great while. Sooner or later we shall have to abandon making the classics the staple of a liberal education. The glamour which blinded the minds of the scholars who first beheld the glory of the ancient learning has gradually been fading out, and the kindling fires of the new culture are lighting up the whole expanse of man's activities. The school course has meanwhile been passing through an organic growth, and the final outcome will certainly be a distinct and self-contained

scheme of education based upon the ripest achievements of the human mind in modern times.

It may be extremely rash to say this. To many, it will no doubt seem the rankest kind of Philistinism. Perhaps this is not the time and the place for the expression of such an opinion, but I feel that perfect candor is called for in speaking of a subject of so much importance. I may be allowed to state that I have come to this conviction from no disregard for the perennial worth of the ancient culture. I do not suppose for a moment that the classical languages will ever cease to be studied in our schools. I have the highest reverence for the masterpieces of literature which they have bequeathed to us, and I believe the time will never come when Athens will cease to be regarded as the greatest intellectual benefactor of mankind. I am sure I entertain as high a regard for classical scholarship as any one can who has not made it the business of his life. I must be frank enough to tell you, however, that my enjoyment of the classic writers has depended to a considerable extent upon following the advice of EMERSON: When I want to go to Cambridge I prefer to cross the bridge rather than swim the Charles river, and my impression is that in this respect I am no worse off than some of the most ardent champions of the classical system of education. I trust, therefore, that I shall not be understood as arguing against the classics as unworthy of serious study by those who feel drawn to them, or that I can for a moment believe that it is not incumbent upon every one who is seeking a liberal education to cultivate as close an acquaintance with them as opportunity may permit. My only contention is that the Latin and Greek languages have in our time no right to the supreme position which they have so long occupied in our education; and that the best modern literature has at least equal claims as a means of discipline and culture in the schools.

This is perhaps going a good deal farther than the general sentiment at present entertained respecting the reform of our higher education. It is now conceded that any scheme of instruction deserving of serious consideration must provide for the teaching of the modern languages. But, to my mind, there is a higher question involved in the discussion, and that is whether the modern languages open the door to those humanities which must always remain the chief object of liberal culture.

I am not concerned at this time with the philological value of the modern languages or with their merits as a means of mental discipline. The proceedings of this Association already show, aside from the extensive literature on the subject, that the principal modern languages afford ample opportunity for the exercise of the most searching scholarship; and there is abundant testimony as to their practical utility in cultivating that critical judgment which has been supposed to inhere exclusively in the ancient languages. Indeed, these are matters which I do not care to discuss before this audience. What I am desirous of showing is that the literatures of the modern world are entitled to the first place in the intellectual culture of our time, and should, therefore, be made the chief instruments of literary training in the schools.

The range of modern literature is so great that it is not easy to present an estimate of its intrinsic worth in the short space of time at my command. There are four authors, however, who may be taken as types of the highest reach of the modern mind in the domain of letters,—DANTE (if we may consider him as standing within the limits of modern history), CERVANTES, SHAKSPERE and GOETHE. In speaking of the permanence of literary fame, MR. LOWELL regards these writers as cosmopolitan because of the “large humanity of their theme, and of their handling of it.” Their works have been translated into all tongues, and have become part of the universal literature of mankind. They have stood the tests applied to the masterpieces of antiquity, but still they are not placed upon the same level in the schools. We are tempted to ask the reason why. If, as MR. MATTHEW ARNOLD tells us, the aim of our culture is “to know ourselves and the world,” we should certainly find in these mighty masters of the heart and its outgoings a knowledge of ourselves and the world. If the best means of reaching this end is to know “the best that has been thought and said in the world,” where shall we find such exhaustless wit and wisdom, with such power and variety in the expression of it, as in the works of the four men whom I have named? But when MR. ARNOLD comes to speak of the best that has been thought and said in the world, he falls back upon Greek and Roman literature as the only means of satisfying the ideal of culture; and in spite of all that has been gained in behalf of the modern

languages, I fear that this is still the opinion of most of those who have the guardianship of our higher education. When we have passed beyond the school and arrived at intellectual maturity, we go to *The Divine Comedy*, *Don Quixote*, *Hamlet*, *Faust*, to gratify the finest traits of our being, and to find those aids which elevate and purify the mind. I cannot help thinking that these works can teach us more of ourselves and the world than the noblest efforts of the ancient writers, whose range of thought and experience was necessarily limited, as compared with their modern compeers. We need not deny to the Greek poets and thinkers that fortifying and elevating and quickening and suggestive power which MR. ARNOLD attributes to them, but they cannot minister to our need for conduct, to our need for beauty, as do the poets and thinkers of the times in which the conscience and taste of men were moulded by influences to which the ancients were strangers.

I have taken the leading representatives of modern literature as the strongest examples of what it can do for culture. But we need not stop here; there are many others with which the cultivated mind should keep companionship, and whose works may well find a place in the education of to-day. The highest ideal of culture may find material for training and growth in the strenuous virtues and lofty imagination of MILTON; in MOLIÈRE'S keen insight into human frailties, his depth of moral feeling and his overflowing laughter; in the manly freedom and intellectual courage, the fine critical faculty and the unconventional art of LESSING; in the humanizing influence of SCOTT'S romantic creations; in WORDSWORTH'S reverent worship of the eternal spirit of beauty which dwells in "air, earth and skies." The works of these men may not possess that perfection of form which characterizes the ancient classics; but they are fuller of refreshment and delight to one who is seeking for spiritual nourishment. But then we are told that the modern writers are deficient in those charms of style which constitute the chief attraction of the classics. I will not undertake to argue this question; but of this I am sure, that the cultivated mind need not perish for lack of beauty so long as it has fields so broad and inviting in which to roam. And is there not a little cant in a good deal that is said about the superiority of the ancient writers with respect to style? I find that very few of my classical friends slake their thirst for beauty at the Pierian spring.



As a general thing, they go to MILTON'S *L'Allegro* and *Il Penseroso*, and GRAY'S *Elegy*, and SHELLY'S *Ode to the West Wind*, and WORDSWORTH'S *Sonnets*, and TENNEYSON'S *Idylls*. There are reasons obvious enough to the student of ancient history why the poetry of the Greeks, like their arts, stands apart from that of all other nations. No doubt their language had advantages which do not belong to the modern tongues, but the finest minds of the recent centuries have not wanted the means of giving fitting expression to their loftiest imaginings and deepest thoughts. The poems I have just named may lack the qualities which the classicist needs for his enjoyment, but they are filled with a gracious charm for the cultured mind of to-day which cannot be found in the choicest treasures of antiquity.

But there is such a thing as narrowness of taste in the matter of style. While we must have fixed standards, the attributes of which have been determined by the best literary judgment, I think it is possible to mar our culture by too close an adherence to the conventional canons of criticism. A good deal must be sacrificed in keeping within the limits with which the purists are constantly striving to hedge us in. If these censors had their own way, some of the most inspiring books which the world holds would be placed outside the pale of culture. It may exhibit a sad depravity of taste, but I should think that young man unfortunate whose training made him incapable of reading with profit the fiery declamation of CARLYLE or the impassioned eloquence of RUSKIN. These writers may be deficient in simplicity and repose, but they have that divine fire which kindles lofty thought and noble endeavor in the mind which gives them entrance.

So far, I have been discussing the claims of modern literature chiefly with reference to its power of satisfying the desire for beauty. If time permitted, there are other relations in which it might be presented that would, I think, help to justify its right to the chief place in the education of to-day. The more general diffusion of a correct taste, and the higher standard of culture among the educated classes that might be expected to follow placing the modern languages and their literatures in this position is a proposition which could be discussed with great profit. So, also, the question as to the deeper moral effect of modern literature as compared with ancient is one that would prove as

interesting as it is important to my argument. But I pass these to ask your attention for a moment to the historical relations of literature in modern times. If to know the world is an essential part of our culture, we must be conversant with the history of the events which have determined its progress; and I need hardly say that the events which stand most closely related to our own existence are the most important for us to understand. But the history of a nation is best read in its literature. DANTE'S poem is the truest record of the Middle Ages which the whole world of books contains. SHAKSPERE is the only historian of the heroic period of English history. ROUSSEAU is the main impetus of that great revolutionary movement which left nothing untouched in its onward march—government, religion, manners, literature, education. WORDSWORTH and BYRON express the two tendencies which have been struggling for the mastery of English thought for half a century. GOETHE reveals in his many-sided culture all the characteristics of his age. TENNYSON reflects the doubts and aspirations, the broad humanity, the expanding progress of our own era. This is a mode of viewing literature which enables us to see how wide are its relations to real life. The more we can invest our culture with human interest, the more vitalizing will it become, and the earnest spirit which CARLYLE inculcates will take the place of that dilettanteism which is as enervating to the scholar as it is false to the true ideal of refinement. The education which does not aim to prepare for the active duties of life, which does not relate our culture to the work we have to do in the world, fails of its highest end. This is what GOETHE means when he says: "At last we only retain of our studies what we practically employ of them." I pray to be delivered from all narrowness, but I cannot avoid the conviction that the culture which is derived from the best that has been thought and said in the times that stand nearest to us, inheriting, as it does, all that is fairest and noblest in the achievements of the elder age, will be most likely to give us that type of manhood which the world has greater need of to-day than ever,—a manhood true, free, brave, humane, holding firmly to the best that the race has achieved in the past and pressing forward with unfaltering faith to the ever-growing splendor which lies beyond.

I.—*The Style of Anglo-Saxon Poetry.*

By ALBERT H. TOLMAN, A. B.,

PROFESSOR OF RHETORIC AND ENGLISH LITERATURE IN RIPON COLLEGE, RIPON, WISCONSIN.

- I. THE THEORY OF HEINZEL. Style and Metre connected. The Metre. Four accents *versus* Eight accents. The Alliteration.
- II. QUALITIES OF ANGLO-SAXON POETICAL STYLE.
- A. *Conciseness and Vigor.*  
 A natural accompaniment of the alliterative metre.  
 (a). Adapted to War Poetry.  
 (b). Synonym instead of Pronoun.  
 (c). Vigor of the Figures of Speech.  
 (d). Simplicity of Sentence-Structure.
- B. *Repetition of Thought with Variation of Expression.*  
 A natural accompaniment of Conciseness and Vigor.  
 Repetition takes many forms.  
 (a). The poetical Synonym (Epithet, Kenning). Synonym instead of Pronoun. DR. BODE. Extent of the Use of Kenningar. Prose and Poetical Diction. Stock Epithets.  
 (b). Figures of Speech. Metaphor and Simile. HEINZEL *versus* GUMMERE. Mixed Metaphor. Allegory.  
 (c). Parallelism.  
 (d). Negative form of Statement.
- C. *Disconnectedness.*  
 Harmony of Style and Metre.  
 (a). Transitional Particles, Few and Ambiguous.  
 (b). Clauses Dependent in Construction, but not in Thought.  
 (c). Return to a Dropped Thought. Crossed Repetition.  
 (d). Clauses Independent in Construction, but Dependent in Thought (Parataxis).  
 (e). Neglect of the Order of Time.  
 (f). Absence of Climax.  
 (g). Abrupt Transitions.  
 (h). Pronoun Preceding its Noun. Ambiguous Pronoun.

D. *Freedom from the Sensual and Idealization of the Common.*

War Idealized. The Comitatus. Husband and Wife.  
Etiquette. Omission of unpleasant details.

E. *Seriousness.*

Not the Result of Christianity. Moralizing. Absence of  
Humor.

F. *Tenderness.*

The Elegiac Element. The Wanderer.

Summary and Conclusion.

*The Style of Anglo-Saxon Poetry.*

The style of early Teutonic poetry is the whole of which my subject is a part; but I shall not enter upon the more general ground. PROF. RICHARD HEINZEL in a monograph ('Über den Stil der Altgermanischen Poesie,' *Quellen und Forschungen*, X) has treated this broader subject. He insists on connecting each peculiarity of the style of early Teutonic poetry with a similiar peculiarity in the Sanskrit Vedas, and considers the Vedic hymns to be the closest existing representative of an original Indo-European literature, of which all the individual literatures are descendants. He treats the separate nations and languages as mere transmitters of early characteristics, and as occasionally failing to do even that. Thus the resources of poetry in any later literature, at least as regards the style, may be fewer than those seen in the Old Sanskrit, but cannot be more numerous.

The simple objection to this part of PROF. HEINZEL'S paper is, that it is a "far cry" from the Vedic to the Norse and Anglo-Saxon. There is room enough between those extremes for all possible theories to drive abreast. FRANCIS B. GUMMERE, in his Doctor's Dissertation upon 'The Anglo-Saxon Metaphor' (Freiburg, 1881), objects to PROF. HEINZEL'S method and conclusions.

The connection between metre and style in Anglo-Saxon is very close; the metre often seems to have a compelling force which determines style. It would be going too far, however, to say that this is so; that the Anglo-Saxon alliterative metre is the cause of which the Anglo-Saxon poetical style is the result. Unquestionably they are both results of a common cause or common causes, rather than one of them the result of the other. It will be enough if I call attention at various points to the intimate connection which exists between them.

The followers of LACHMANN consider the alliterating long verse in all Germanic (Teutonic) poetry to consist of two half-verses of four accents each. The men of this school explain the later rimed poetry, both in Germany and England, our so-called L. M., C. M., and S. M. stanzas, as descended from the old alliterative verse; and feel forced to assume eight accents (hebungen) for the alliterative full line. HEYNE, TEN BRINK, and our own PROF. MARCH accept this view. But a later and growing school deny this conclusion and the premises which

make it necessary. DR. FERDINAND VETTER, in 1872 ('Zum Muspilli und Zur Germanischen Alliterationspoesie,' Wien), set forth in full the arguments against the eight-accent school. MAX RIEGER, in 1876 ('Die Alt-und Angelsächsische Verskunst,' Halle), presented a complete treatise upon A.-S. metre, and advocated four accents to the full line. DR. J. SCHIPPER, the last writer upon A.-S. metre ('Altenglische Metrik,' Bonn, 1882), restates the *arguments* of VETTER and the detailed *results* of RIEGER. The English metrists are also four-accent men, I think without exception; and so is MR. GARNETT in this country.

With reference to the difficulty of explaining the later rimed poetry of Germany, VETTER cuts the Gordian knot by declaring that the same influences which brought rimē into Germany, brought in also *a new line*. ('Zum Mus.' etc,' p. 24). On English ground PROF. GUMMERE, of the four-accent school, in an article admirable for its clear-cut thoroughness, has sought to answer the question, "What became of the alliterative line?" He maintains that the English heroic, or blank-verse, line "was originally a late form of A.-S. long verse, with a prevailing surplus of light syllables at the pause; to this were applied the iambic movement, the light and shifting pause, and the Romance tendency to count syllables" (*Am. Journal Philology*, VII, I.). The result was the heroic line. Of course PROF. GUMMERE'S evidence does not amount to a demonstration of his position; but certainly the objection of TEN BRINK that the four-accent school "leave the later development of Old English verse quite unexplained," no longer holds good.

I am strongly of the opinion that the A.-S. verse had but four accents to the full line. Certainly this is the natural conclusion from observing the A.-S. poetry, *by itself*. In the first two full lines of 'Beowulf' there are seventeen syllables. According to the eight-accent school, sixteen of these must constitute arses, hebungen, accents. That is, only one accented syllable, out of the first sixteen in this poem, has a syllable expressed as its thesis or senkung. Moreover, half-lines with less than four syllables and full lines with less than eight syllables, are found ('Beo.' 25., 'Judith' 62), though these are rare and may require emendation.

The alliteration, too, seems to distinctly demand a metre of 2-2 accents. Two accented syllables of the first half-line, some-

times only one, must alliterate with one such syllable in the second. It seems to me that an original metre of 4-4 accents, if we suppose it to have once existed, would have been lost, swallowed up, in a derived metre of 2-2 accents necessitated by the alliteration. This would easily happen in lines where we may suppose the alliterating accents to have been regularly placed; for instance if Nos. 2, 4, and 6 should alliterate,—or Nos. 1, 3, and 5. Whenever the accents were not thus regularly placed, any attempt to bring out the alliteration strongly and clearly would cause confusion in the line; for instance if 1, 4, and 5 should alliterate—or 2, 3, and 7. These are *a priori* considerations, I know, but metre must be *metrical*. SCHIPPER is careful to say, in advocating 2-2 hebungen, that many syllables in the senkungen must have been quite strongly accented, and can be called unaccented only with reference to the predominating stress of the accompanying hebungen.—With reference to the connection of accent with quantity or time, a connection which is often questioned or denied for Teutonic poetry, I wish to note that MARCH, of the eight-accent men, declares that “the time from each ictus to the next is the same in any section” (‘A.-S. Grammar,’ §498, 5, b.). VETTER, also, of the four-accent men, approves of indicating the metrical reading of alliterative lines by the use of musical notation, and applies it to lines of especial difficulty—(‘Zum Mus. etc.,’ p. 41, *Note*).

RUFUS CHOATE once made an elaborate argument to prove that two car-wheels which seemed to be alike could not possibly be so. WEBSTER, the opposing counsel, replied by pointing to the wheels and thundering out to the jury, “Gentlemen, look at ‘em!” It is a blunt method of argument, but let any one put side by side the first fifty lines of ‘Beowulf’ and DR. GUMMERE’S translation of them into English four-accent lines which he thinks to be similar,—and “look at ‘em.”—I will assume, then, that we have a long line of four-accents, made up of two short lines, or half-verses, of two accents each.\* We have seen that either one half or three fourths of the accents in each line must alliterate. The relative power of the different word-classes to draw to themselves the accent, and so the alliteration, is clearly defined. Nouns and adjectives, the *nomen* class, have the

\*This discussion is not brought down to date as it should be. Some important articles by PROF. SIEVERS had not been published when the first draft of this paper was written, and I have not been able to examine them.—A. H. T.

highest rank, and under ordinary circumstances cannot be passed over. Next come verbs; then, adverbs; and finally, pronouns and particles. These last cannot ordinarily constitute an arsis, but may if they have a strong logical accent. The prepositions *an* and *big* which alliterate in 'Beo.' 1936 and 3048, carrying the only alliteration of the first half line, are emphasized by being placed after their objects.

## II. QUALITIES OF ANGLO-SAXON POETICAL STYLE.

### A. *Conciseness and Vigor.*

We now turn to look at the style of A.-S. poetry, where we shall find some natural results, or at least accompaniments, of this metre. The extreme emphasis resulting from accent and alliteration combined upon the same syllables naturally goes with a highly intense, vigorous style. And this we have. Anglo-Saxon poetry is always more than lively; it is intense. DR. HEINRICH REHRMANN ('Essay concerning A.-S. Poetry, Jahres-Bericht, etc,' Lübben, 1877), speaks of "the strange emphasis of the whole Anglo-Saxon style." The great weight given to the *nomen* class in the construction of strong lines, and next after that class to the verbs, compels the poet to express himself powerfully and concisely. The verse demands strong nouns, adjectives, and verbs; and these, of necessity, state the thought with brevity and power. The blows of the sturdy syllables, highly stressed in order to bring out the alliteration, must carry with them blows of expressed thought or action. The poet cannot retard the expression of a thought, but the moment it is broached he must hurl it forth. Says TAINE (Bk. I, Ch. I, Séc. V.): "The poet's chief care is to abridge, to imprison thought in a kind of mutilated cry." This is partly true, and emphasizes what I have said. Thus we see that conciseness of language and extreme energy of expression constitute a central characteristic of A.-S. poetical style; and we see the natural connection of this with the alliterative metre. Of course we need not suppose that this characteristic was not as much in accord with the disposition of the poet, as with the nature of the metre. PROF. TEN BRINK remarks upon this feature of style as follows (p. 21): "The lack in the Old English epic of the clearness and fine completeness of the Homeric, is at least partially made good by the greater directness of expression. The poet's excitement is not seldom imparted to the listener; in situations that seem to justify it this is very effective."



(a). ADAPTED TO WAR POETRY.—War is the leading subject of A.-S. poetry; and this vigorous style is peculiarly adapted to that theme.

(b). SYNONYM INSTEAD OF PRONOUN.—A device of style which often increases this emphasis of diction is the use of a strong synonym or epithet instead of a simple personal pronoun. This, too, is a necessity of the metre, and will be dwelt upon in another place. See B (a).

(c). VIGOR OF THE FIGURES OF SPEECH.—The remarkable vigor of the A.-S. figures of speech is one source of the abounding energy of this poetry. This feature will be considered later. See B (b).

(d). SIMPLICITY OF SENTENCE-STRUCTURE.—The typical A.-S. sentence is as simple as it is strong. Says REHRMANN, "The simple principal sentence is the most popular form, . . . accessory sentences [clauses] are employed as rarely as possible . . . Relative sentences are very frequent, of course, but they are always of the greatest simplicity."

"The earl was for this the blither,  
Laughed then the bold man, gave thanks to the Creator  
For the day's work, which his Lord granted him."

(Byrhtnoth, 146).

I cannot agree with PROF. LOUNSBURY when he says of A.-S. poetry, "The construction of its sentences is often involved and intricate" ('Hist. Eng. Lang.', p. 26).

B. *Repetition of Thought with Variation of Expression.*

Here a difficulty arises closely analogous to that which the architect experiences in the use of iron as a building-material. It is easy to get strength, but hard to get volume. The pillar which is abundantly strong for its place, is yet too insignificant in size to be imposing. The Anglo-Saxon poet avoids this difficulty by repeating his ideas in every possible way, but not his words. The remorseless energy of the alliterative metre uses up, devours, the thought so rapidly that repetition becomes a necessity. Thus A.-S. poetry progresses like a spirited horse, which takes a few long bounds forward, only to follow that by much prancing and tossing without any advance. But this repetition of the main idea is made enjoyable by the constant variation of the language. Each repetition must emphasize some new phase or characteristic by the use of new terms.

Hence our second great principle of A.-S. poetical style is: Repetition of the thought with variation of the expression. This repetition with variation takes many forms. A noun may have three or four appositional phrases scattered through all parts of the sentence, or there may be complete parallelism of successive sentences, which is a favorite form of expression. But parallelism is evidently not a principle with the A.-S. poet. The principle is as we have stated it. He is as well satisfied to repeat a subject or object three or four times, and other elements of the sentence not at all, as he is to construct a complete parallelism. I subjoin a few illustrations:

A tumult arose  
Continually renewed. There stood to the North-Danes  
Dreadful terror, to each one  
Of those who from the wall heard the weeping,  
The antagonist of God singing his terrible note,  
Unvictorious song, bewailing his pain  
The hell-fettered one.—Beo., 783.

The repetitions in the next two extracts show no tendency to form complete parallelisms.

Then round the mound the battle-brave rode,  
Sons of athelings, twelve in all,  
Wished to tell their sorrow, bewail the king,  
Wreak their words, and speak of the man.—Beo., 3171.  
... they (Constantinus and Anlaf) might not laugh  
That they were better in the battle-work  
Upon the battle-stead, in the clash of banners,  
In the meeting of spears, the gathering of men,  
The interchange of weapons, which they on the slaughter-field  
Played with the offspring of Edward.—(Brunanburh, 47).

(a). THE POETICAL SYNONYM.—From repetition with variation, taken in connection with the predominant metrical power of the *nomen* class, springs at once the importance of epithet, or synonym, in A.-S. poetry. Indeed, it may be called *the poetry of synonymy*. The metrical weakness of the pronoun, on account of which it frequently cannot be used, is one explanation of the great abundance of synonyms, epithets (Norse, *Kenningar*). If a king has drawn the sword upon his enemy, *he* will not strike *him* with *it*; but the noble lord, or the battle-bold one, will strike the hostile one, or the death-doomed one, with the ancient heir-loom, or the battle-gleam. Of course many simple personal pronouns are used, but the tendency to replace

them with poetical synonyms is very evident. For example :

(Holofernes) laughed and roared, vociferated and dinned,  
So that the children of men might hear from afar  
How *the fierce-minded one* stormed and yelled.—Judith, 23.

Sometimes the unemphatic pronoun and the emphatic epithet stand side by side, instead of one forcing out the other ; as is the case with the appositive adjectives in the following :

Went then straight away  
The women twain bold-of-courage,  
Until *they came strong-of-mind*,  
The joyfully triumphant maids, out of that army,  
So that they clearly could see  
Of the beautiful city the walls glitter,  
Bethulia. *They then adorned-with-rings*  
Hurried forward their steps,  
Until *they glad-of-mind* had come  
To the wall-gate.—Judith, 132.

These synonyms, epithets, Kenningar, whether replacing pronouns or mere appositions and syntactically superfluous, are a central feature of A.-S. poetry. It is very plainly more fond of using them than of repeating the action of the verb. This agrees with the metrical importance of the *nomen* class. HEINZEL treats under a special head, as a feature of all early Germanic poetry, "Abgetrennte Apposition," or appositions which are separated from their nouns. But the distinction is not important for A.-S.; appositive expressions can come anywhere in the sentence after their noun or pronoun. It is perhaps even the exception for appositive synonyms to follow their antecedents directly. They are variously placed in the following extract from "The Battle of Brunanburh" (one of them is instead of a pronoun), 12 :

The field flowed  
With the blood of the warriors, after the sun on high  
In the morning-tide, illustrious star,  
Glided over the valleys, God's bright candle,  
The eternal Lord's, until the noble creature  
Sank to his setting.

It is very common for an epithet to close the sentence ; as here :

They had rebelled against the defender of the Scylfings,  
The best one of the sea-kings,  
Of those who in the Swedes' kingdom distributed treasure,  
*Illustrious prince*.—Beo., 2382.

The recent treatise of DR. WILHELM BODE, 'Die Kenningar in der Angelsächsischen Dichtung' (Darmstadt und Leipzig) is very full and satisfactory. He divides the Kenningar into five classes, as follows :

First,—those which portray their subjects directly and fully ; as, "the bright king," for God ; "the black fiend," for the Devil ; Second,—those which fix upon some particular part of the idea and present the thought by synecdoche ; as, "sword-play," for battle ; "shield-bearers," for warriors (these two classes are of the nature of *epitheta ornantia*) ; Third,—metaphorical Kenningar, the most numerous group ; as, "the sail-road" and "the cup of the waves," for the ocean ; Fourth,—Kenningar which embody a definition of their subjects ; as, "slaughter-shaft," for spear ; "soul-bearers," for men ; Fifth,—episodic or allusive Kenningar ; as, "Weland's work," for Beowulf's coat-of-mail ; "God's handy-work," for men. These five classes run together more or less.—Strictly speaking, the term "synonym," which I have employed for the most part, is broader than either of the terms "epithet" and "Kenning," and includes all of the designations which can be used for a given idea. Hence it is the best term for my purpose. I am sorry that DR. BODE has not given all of those expressions for each of the ideas treated by him, which he considers to be literal ("Eigentliche Ausdrücke"), since the line between these and the Kenningar is a shadowy one. His lists, too, are still incomplete. He has *flóða begang*,—as a Kenning for the ocean, but omits *geofenes begang* (Beo., 362) ; he has *waetera geþring*, but omits *holma geþring* (Beo., 2133.)

I have collected with some care every noun in 'Beowulf' and every noun+*a* genitive which is used to denote any one of the three ideas,—*ocean*, *sword*, and *ship*. In order to secure a clear line of demarkation I have excluded all words which HEYNE gives as adjectives, even though they may occur also as substantives or appositives. With these exclusions I find forty-two simple and compound nouns in 'Beowulf' which mean *ocean*, and ten nouns+genitives ; twenty-nine nouns which mean *sword*, and two nouns+genitives ; and twenty-one nouns which mean *ship*. Here are the lists.

OCEAN:—*Brim*, *brim-lád*, *brim-streám*, *brim-wylm*, *êg-streám*, *eágor-streám*, *eolet*, *faroð*, *flód*, *flód-þð*, *ford*, *gâr-secg*, *gcofon*,

*heaf, heáðu, holm, holm-wylm, lagu-straet, hran-rád, lagu, lagu-streám, mere, mere-straet, sae, sae-lád, sae-wylmas, segl-rád, streám, sund, sund-gebland, swan-rád, wäd, waeg, waeg-holm, wälm, wäter, wäter-egesa, wäter-ýð, wylm, ýða, ýð-gebland, ýð-gewin.*—Total, 42.

*Flóða begang, flóða genipu, ganotes bäd, geofenes begang, holma geþring, sióleða begong, wäteres hrycg, ýða ful, ýða geswing, ýða gewealc.*—Total, 10.

**SWORD:**—*Beado-leóma, beado-mêce, bil, brand, ecg, gúð-bil, gúð-sweord, gúð-wine, häft-mêce, heard-ecg, heoru, hilde-bil, hilde-leóma, hilde-mêce, hilt, hring-iren, hring-mael, iren, láf, leóma, máðun-sweord, mägen-fultum, mêce, secg, sige-waepen, sweord, waeg-sweord, waepen, yrfe-láf.*—Total, 29.

*Fêla láfe, láfe homera.*—Total, 2.

**SHIP:**—*Bát, brenting, bunden-stefna, ceól, fär, flota, hringed-stefna, hring-naca, lida, naca, sae-bát, sae-genga, sae-wudu, scip, stefn, sund-wudu, wêg-flota, wudu, wunden-stefna, ýð-lida, [ýð]-naca.*—Total, 21.

In the 350 lines of 'Judith' which remain to us, the poet varies with great skill his expressions for Holofernes, for Judith, for the Assyrians, and for the Jews. Within a few lines (9-20), for example, the Assyrians are termed heroes, retainers, shield-warriors, leaders of the folk, proud ones, companions-in-evil, bold corselet-warriors, hall-sitters, doomed ones, and brave shield-warriors (*gumas, þegnas, rondwíggende, folces raeswan, w lance, weágesitas, bealde byrnwíggende, flettsittende, faege, rôfe rondwíggende*). When he mentions them again a few lines farther on (27-31), he does not begin repeating these terms, but calls them bench-sitters, liegemen, and nobles (*benc-sittende, dryhtguman, duguð*). Since prose does not need any such store of synonyms, many of these epithets are never found outside of poetry.

It is to be expected that these epithets will be sometimes used in a stock way, without a clear regard to their full force. Even Homer says, in similar fashion, (Iliad IX, 211), "Then the son of Menoitios *kindled a great fire, the godlike man*." But it does seem strange to find the course of the narrative actually contradicting the epithet employed, as in this case :

The war-sword gave way,  
Naked in the contest, as it should not do,  
*Excellent iron.*—Beo., 2585.

Epithets which the narrative does not call for or explain are

quite common. (Cf. HEINZEL: 'Ueber den Stil, etc.,' p. 32). It is usually clear that these are employed simply as general terms of praise or reproach.

(b). FIGURES OF SPEECH.—But simile and allegory are too conscious and elaborate for the Anglo-Saxon mind. Allegory is not found in 'Beowulf'; and there are but five similes, as follows: a ship sails away "most like to a bird"; the light from Grendel's eyes is "most like to flame"; his claws are "most like to steel"; the sword with which Beowulf kills Grendel's mother, melts away in her poisonous blood "most like to ice when the frost-fetters the Father unlooseth." This last simile and the only remaining one have each more than the necessary two words. The sword which Beowulf has snatched from the wall lights up the ocean-chamber

Just as from heaven brightly shineth  
The candle of the firmament.—l. 1572.

In really representative Anglo-Saxon poetry, the usage is very much as in 'Beowulf,'

PROF. HEINZEL cites this great scarcity of the simile in Anglo-Saxon, when contrasted with the Vedas, and feels obliged to explain this "loss of the simile." He attributes it to the influence of Christianity, which he thinks to have permeated and transformed even 'Beowulf.' The passionate character of the Norsemen, untempered by Christianity, explains, on the other hand, the "survival of the simile" in Old Norse. It seems to me that few can agree with this. Is simile the language of passion? and would the alleviating influence of Christianity drive it out? Most certainly not. TEN BRINK ('Early Eng. Lit.,' Eng. ed., p. 19) says, substantially, that the impetuous character of the Anglo-Saxons *prevented* them from using the simile. But HEINZEL makes the Old Norse keep it for that very reason.

At any rate, the fact is that the Anglo-Saxons are fond of the metaphor and the similar figures of speech. These figures are more short and forcible, more nervous, than the simile. The metaphor is a flash of lightning, giving the maximum of light and heat in the minimum of time. It is plain, too, that those figures which can be complete in a single word, are naturally agreeable to the A.-S. metre with its hammer-strokes.—MR. F. B. GUMMERE, as I have already said, has replied to PROF. HEINZEL ('Anglo-Saxon Metaphor,' Freiburg, 1881). His

positions seem to me well taken, and they agree with TEN BRINK'S explanation of the scarcity of simile in A.-S. His statements are as follows, in substance :

1. The passionate character of the Teutonic race is thoroughly opposed to simile. This is seen in A.-S. and old High German.

2. A.-S. does, historically, take its simile from foreign influences.

3. The real task is to explain the presence of the simile in the passionate Old Norse.

4. 'Beowulf' is a heathen poem, with no positive Christian treatment.

But let us look one moment at this assumed abundance of simile in Old Norse. Where in the literature are they found most plentifully? And what is their character and importance? I am not a student of Old Norse, but I have carefully looked through VIGFUSSON and POWELL'S translations of the earliest Northern epics in their 'Corpus Poeticum Boreale' (Oxford, 1883). In the '*Atla-Kviða*,' occupying eight octavo pages, there are no similes. In the '*Hamðis-Mal*,' occupying seven pages, there are seven similes, three in one place. In all the fragments of the '*Helgi Trilogy*,' covering twenty-four pages, there are four similes, three in one place. These pages are about equivalent to 12mo. pages, as the translation is printed at the bottom of each page. This is certainly not a great abundance of simile. Some of them are more highly developed than those in 'Beowulf,' but all are short. They bear no resemblance to the elaborate Homeric simile.

MR. GUMMERE'S paper upon the A.-S. metaphor covers the ground so completely that I will refer all persons to it for details and for a very elaborate classification. He really treats the whole question of figures of speech in A.-S. poetry, as he brings metonymy and synecdoche under metaphor, discusses the rarity of the simile, and treats personification at length. On this general question I can agree with him, for the most part; though I shall state my view somewhat differently:—

We cannot conceive a language sufficiently developed to have a literature unless the figures of Personification, Metaphor, Synecdoche, and Metonymy, are all present; that is, Personification and the figures which easily condense themselves into a single

word. All of these figurative *words* PROF. GUMMERE calls "metaphors." Thus he uses *metaphor* in two senses. I should prefer to call them "tropes" as suggested by PROF. MINTO ('Manual Eng. Prose,' p. 12).

It may be questioned whether any of these figures are at first — employed consciously, except Personification, which, in primitive language is the most natural and the most *literal* form of — expression. MR. GUMMERE says well, "A flexibility of terms is the real origin of the metaphor" [that is, the "metaphor"]; "Cynewulf is conscious of no metaphor in calling a bird's nest a *hūs*" (house). Any one fond of children is familiar with this stage of language. Their words are few and flexible, and are easily stretched to cover new ideas and objects. To a certain extent language is always in this stage; I can drive the dog "into his *kennel*," or "into his *house*." I am not even sure that such phrases in A.-S. as "the candle of the firmament," "the world-candle," etc., applied to the sun, were conscious metaphors; and a strictly unconscious metaphor is none at all to those who first use it; it is only one of the meanings naturally included in a word which is still undefined. A later precision in the use of terms causes these words to shrink up in content, like lakes in a drought, and many of these old uses of the words and old phrases containing them are left stranded high upon the beach as metaphors. Accompanying this increasing precision of language, by which old words and phrases begin to be felt as figurative, there is the conscious origination of simple metaphors, metonymies, etc., but not at first of similes. *This is the point at which we must place the language of the representative Anglo-Saxon poetry*, whatever HEINZEL may think of its historic antecedents and relationships. TEN BRINK says of the A.-S. metaphors that "most of them were not felt to be figurative." This is not, as is so common in cultivated language, because the force once belonging to a metaphor has so faded out that it has become practically literal in its use. I am now speaking of words and phrases which have never yet been felt as figurative by their users, though they are such in our present use and to our present speech-consciousness.

We see now why simile was so rare in A.-S. poetry and allegory almost entirely lacking. The poets were not yet sufficiently self-conscious, not capable enough of analysing their own men-



tal processes, not well enough able to stand above the field of action and choose out scattered objects for comparison,—to employ elaborate and sustained simile. They were too vitally interested in what they said to be able to hold it off and examine it coolly with a view to the most effective presentation. They did not wish to do this; and the strong shocks of the alliterating accents did not encourage fine-spun figures of speech. “Detailed and ample similes are first found in ‘Christ,’” says TEN BRINK (p. 55). “There are but two, . . . and these are very old ones that Cynewulf found in his originals.”

That the A.-S. poet was hardly conscious of his metaphors and certainly not of some of them, is clear from his perfect readiness to mix metaphors. “The typical A.-S. metaphor,” as GUMMERE says, “is confined to one word, or at most to several words in the closest syntactical relation.” One metaphor in the subject gives way to another in the verb, and perhaps to a third in the object. When Beowulf’s sword would not wound Grendel’s mother, the poet says (l. 1524), “The battle-gleam would not bite,” as though all well-regulated gleams were carnivorous. If a metaphor is preserved for a few words it is soon cast aside, as in this case:

The wound-gates burst open, then the blood sprang forth  
From the body’s hostile bite.—Beo., 1122.

Here are the best instances that I have been able to find in ‘Beowulf’ of sustained metaphor:—Wiglaf is trying to revive Beowulf.

He began once more  
To cast water upon him, until the point of the sword  
Broke through the breast-board.—Beo., 2791.

. . . . . until the wave of death  
Touched at his heart.—Ibidem, 2270.

. . . . in him the love of woman  
Because of care-waves shall become cooler.

Ibidem, 2066.

No one looked upon the cruel *þryðo* (or *Móðþryðo*)

But he appointed for himself death-fetters firm,  
Twisted by hand.—Ibidem, 1937.

The vigor of the tropes in this poetry is wonderful. In ‘Genesis’ (1384) the drowning of wicked men is thus expressed: “The waves of the King of glory drove the souls of the

impious ones from the flesh-garments." When the "Exodus" poet would tell us that no jesting words were uttered, he says, (43), "The hands of the laughter-smiths were closed." In describing the overthrow of Pharaoh's host the same poem says (63) "The mightiest of sea-deaths lashed the sky." It is refreshing to turn to such verse from modern triolets and rondeaus.—A striking instance of allegory is found in 'Genesis,' 987-995. This we probably owe to theological influences. The tree of death, of which Adam and Eve have partaken, is made to extend its myriad branches throughout all the earth and touch every child of man, "as it still doth"—an Ygdrasil of evil.

(c). PARALLELISM.—The principle of repetition with variation often resulted in complete parallelisms, as complete as those of the Hebrew poetry.—Complete parallelism does not seem to be a principle of A.-S. poetry, though it occurs very frequently and seems to have been sometimes consciously sought. Repetition of the thought with variation of the expression necessarily took this form in many cases. Here are five successive statements of the fact that Beowulf's ship got under way:

The sea-wood groaned ;  
Not at all there the wave-floater did the wind o'er the billows  
From its course hinder ; the sea-goer went,  
The foamy-necked floated forth over the flood,  
The bound prow over the ocean streams.

These are good examples of A.-S. parallels.

(d). NEGATIVE FORM OF STATEMENT.—The second one of the above clauses differs from the rest in being stated in the negative form. I think that the rhetorical device known as "denying the opposite" is more frequent in A.-S. than in later English poetry, though it is of course very common in both. In the A.-S. repetitions the desired variation of the expression is often assisted by "denying the opposite" of something already stated. The killing of the dragon by Beowulf is so important that it must be set forth in every possible way. Notice the alternative of positive and negative clauses:

The slayer also lay,  
The terrible earth-drake, deprived of life,  
Oppressed by bale: the ring-hoard longer  
The twisted worm, might *not* control ;

But the edges of irons took him away,  
 The hard battle-sharp leaving of hammers,  
 So that the wide-flyer, still from his wounds,  
 Fell on the earth near to the hoard-hall :  
*Not at all* through the air did he go flying  
 In the middle of the night, proud of costly treasures  
 Showed his form : but he to earth fell  
 On account of the hand-work of the battle-prince.

—Beo., 2825. See also 'Byrhtroth's Death,' 117-119.

C. *Disconnectedness.*

Every reader of this poetry is at once struck by the abrupt, disconnected manner in which its ideas are expressed. It is hard to generalize, however. Here and there, especially in the later poetry, passages can be found in which the rhetoric is really elaborate and the connections of thought are very fully indicated. This is true of that part of 'Genesis' which SIEVERS has shown to be closely related to the Old Saxon 'Heliand,' and which TEN BRINK calls the 'Later Genesis.' Of course *antithesis* is not uncommon, but we have an unusually clear-cut one in 'Genesis,' 353.

"Welled up within him  
 Pride in his heart, hot was without him  
 The grievous torment."

A little farther on we have a striking instance of disconnectedness made expressive. This gives us the rare figure, *aposiopesis*:

Alas! had I control of my hands,  
 And could I for a time get loose,  
 Be free for one winter-hour, then I with this troop—  
 But about me lie iron-bonds,  
 The rope of fetters rides me.—Gen., 368.

*Ofermetto*, arrogance, seems to be the strongest expression of this poet for the sin of Satan and his followers. It is used in three different places within twenty lines (332, 337, 351), and in such a way as to show that the poet has sought to arrange his expressions in the order of a climax.—A striking instance of full and elaborate syntax is the following (Gen., 409-421):

If I to any thane lordly treasures  
 In former years gave, while we in the good realm  
 All blissful sate, and had sway of our thrones,—  
 Then he to me at no more acceptable time might with reward  
 My bounty requite,—if for this purpose  
 Any one of my thanes would offer himself,

So that he upward and outward might go hence,  
 Might come through these barriers and strength in him had  
 So that with feather-garments he might fly,  
 Whirl on the welkin to where all fashioned stand  
 Adam and Eve in the earth-kingdom  
 With wealth surrounded,—and we are cast away hither  
 Into these deep dales.

In spite of such passages, however, the statements which I make under this head are true in general for representative A.-S. poetry. Here again I can call attention to the consonance of the style with the metre. If one is disconnected, so is the other; for the lines of this poetry do not consist of "linked sweetness long drawn out," but of small groups of vigorous accents.

(a). TRANSITIONAL PARTICLES, FEW AND AMBIGUOUS.—The transitional particles of A.-S. poetry are few and somewhat ambiguous. Says TEN BRINK (p. 20), "There is a certain poverty of particles, which are the cement of sentence-structure, and indicate the delicate shading in the relations of thought." TAINE remarks (I, I, V), "Articles, particles, everything capable of illuminating thought, of marking the connection of terms, of producing regularity of ideas, all rational and logical artifices, are neglected. Passion bellows forth like a great shapeless beast; and that is all."—The quotation from TEN BRINK covers the ground; TAINE, however, partly states the case, partly overstates it, and partly misstates it. He is right in connecting the poverty of the particles and the absence of fine shading of the thought with the all-absorbing energy of expression; but he is wrong in thrusting aside as rude and worthless the poems which he cannot appreciate. A.-S. poetry is emphatic and intense always, and often excited and dramatic. It is only a natural consequence of this that it is disconnected and often inexact, and does not understand well how to "take inventory" in clear methodical fashion. It must not be compared with Homer for finish of style; it knows not the consolations and refinements of the imperfect and the second aorist, but read it, Teuton! and your heart-strings will twitch as if plucked by a hand reached from out the past.

(b). CLAUSES DEPENDENT IN CONSTRUCTION BUT NOT IN THOUGHT.—I have said that the particles are also somewhat ambiguous. Indeed they sometimes mean practically nothing

—in poetry, from the fact that clauses which are subordinate in form may be in idea simply restatements of the main clause. Consequently a fact is liable to be stated as its own cause, or its own result, or as occurring at the time of itself, or in its own manner. This is disguised by the changed language of the new clause, and it is perhaps the desire to change the language completely that causes the logical force of the particle to be overlooked. We had an illustration in our last extract from ‘*Beowulf*’:

. . . . the edges of irons took him away,  
The hard battle-sharp leavings of hammers,  
*So that* the wide-flyer, still from his wounds,  
Fell on the earth near to the hoard-hall.—2829.

This is not strictly a result of the dragon’s death, but a re-statement of it with new particulars.

(c). RETURN TO A DROPPED THOUGHT. CROSSED REPETITION.—I will next consider that return to a dropped thought which is often claimed to be a confusing feature of the A.-S. style. I should say that it is usually jarring rather than confusing. Says TAINE, “The poet’s ideas are entangled; without notice, abruptly, he will return to the idea he has quitted, and insert it in the thought to which he is giving expression.” Some of HEINZEL’S instances of “crossed repetition,” in which the poet passes back and forth between two thoughts, are not practically different from ordinary repetition or parallelism. Take this case (King *Hreðel* is mourning for his son who has been accidentally killed):

Always is remembered on each one of mornings,  
His son’s departure; he wishes not  
To live to behold within the palace  
Another heir, when this one hath  
By the power of death experienced these deeds.  
Sorrowfully he beholds in his son’s dwelling  
The empty wine-hall, resting place of winds,  
Robbed of merriment; the rider sleeps,  
The hero in the grave; no sound of the harp is there,  
Joy in the courts, as once there was.—2451.

HEINZEL cites this passage because the son is first mentioned, then the house of the son, then the son again, and finally the house. He does not regard this as causing any obscurity, and it plainly does not. What wonder if, in the account of

Eve's creation in 'Genesis,' the poet calls our attention first to the Creator, then to Adam, and so back and forth? The balance of expression is preserved by this presentation of two thoughts, or two sides of one thought. In the same way it causes no obscurity if the writer in a long description or narrative turns for a moment to dwell upon some cause or circumstance, only to return with renewed energy to the main theme. His coming back to the central topic is not strictly a "return to a dropped thought," though it may be called so. In this way the early Milton of the 'Genesis' is enabled to increase the effectiveness of his portrayal of hell-torment. The brief reference to the *cause* of the punishment, which intervenes between the two parts of the description, is not at all foreign to the subject; yet DR. REHRMANN says (p. 19), "After two lines he returns once more to the same matter:

They suffer torment,  
Hot fierce fire in the midst of hell,  
Burning and broad flames, also bitter smoke,  
Vapor and darkness, because they were unmindful  
Of thegnship to God; their lust betrayed them,  
The pride of the angel [Satan]; they willed not to obey  
The commands of the Almighty; they had terrible torment,  
Were felled then to the bottom of the fire  
Into the hot hell through folly  
And through arrogance: they sought another land,  
Which was devoid of light and full of flame,  
A vast terror of fire.

Genesis, 323.

(d). CLAUSES INDEPENDENT IN CONSTRUCTION, BUT DEPENDENT IN THOUGHT. (PARATAXIS).—More striking cases than this last one of "return to a dropped thought" will soon be cited; but we can see from this passage why it is that A.-S. poets are charged with leaving thoughts and returning to them at pleasure. It is because the A.-S. poetry expresses paratactically, in independent clauses, those ideas of time, cause, manner, and accompaniment which we are accustomed to express syntactically, in subordinate clauses. Thus, there is nothing in the *construction* to indicate that the poet has not abandoned his first line of thought and taken up a new one. Hence, if the reader does not keep his own mind "on the key," he may fancy that the author is jumping about aimlessly. These vigorous paratactic constructions are a natural accompaniment of the

—poverty of the particles and the energy of the metre. A plainer instance of “return to a dropped thought,” due simply to *parataxis*, is found in ‘Beowulf,’ 301 ff. The hero and his men have left their boat upon the strand to seek the court of Hrothgar :

Then they went on their way (the boat remained still,  
Rested at its moorings the wide-bosomed ship,  
At anchor fast); the boar-likeness shone  
Over their visors adorned with gold.

This backward glance at the ship as they leave it is not unnatural; but, even if it were not so far prolonged, the passage of the mind once more to the warriors would be somewhat awkward and difficult because of this blunt, independent manner of stating thoughts which are really not unconnected.

The following instance is still more striking; but the return to a dropped thought could be expressed in a well-worded clause of cause or reason, without causing any jarring. There is no *confusion*, as the passage stands :

The sword then began  
On account of the battle-gore in clots of blood  
The war-bill to vanish (that was a wonder),  
So that it all melted most like to ice,  
When the frost's fetters the Father unlooses,  
Unwinds the ice-ropes, He who has power  
Over times and seasons; that is the true Creator.  
Took he not in that dwelling, the Weder-Geats' prince,  
More of rich treasures though he many there saw,  
But only the head [of Grendel] and the hilts together,  
With jewels adorned: the sword before melted,  
The etched brand burnt: the blood was so hot,  
The strange-spirit poisonous, who therein died.  
Soon was he swimming who lived through the strife,  
The war-rush of the foes, dived he up through the water.

Beo., 1606.

(e). NEGLECT OF THE ORDER OF TIME.—In the accounts of battles and similar tumultuous occurrences an accurate order of time is often not observed. A mass of striking details are brought out in consecutive sentences, which details are not consecutive in their appearance or occurrence. This often becomes what has been called “the method of interesting moments” (TEN BRINK). It is always a total effect that is sought, and this is often secured to a wonderful degree. Says PROF. TEN

BRINK (p. 21): "The portrayals of battles, although infinitely poorer in cast and artistic grouping, although much less realistic than the Homeric descriptions, are yet, at times, superior to them, in so far as the demoniac rage of war elicits from the Germanic fancy a crowding affluence of vigorous scenes, hastily projected in glaring lights or grim half-gloom."

(f). ABSENCE OF CLIMAX.—The language of these poems often seems somewhat hap-hazard and unarranged, simply because no clear order of climax is observed in the repetitions—the appositives and parallels. The extracts have made this feature evident. Climax is so nearly an instinctive device with us moderns that one is not fitted to do justice to the power of A.-S. poetry until he becomes accustomed to the absence of it. A good illustration is furnished in two lines that have already been cited:

(They) Wished to tell their sorrow, bewail the king,  
Wreak their words, and speak of the man.

Beonian, 3173.

(g). ABRUPT TRANSITIONS.—As an example of the abrupt transitions which are found in this poetry, notice how quickly Beowulf is transferred from the shore of the lake into the midst of his contest with Grendel's mother:

The water-flood took  
The warrior strong: Then was a day's time  
Ere he the bottom-plain might perceive,  
Soon that discovered she who the cause of the floods,  
Eager for slaughter had held of fifty years,  
Grim and greedy, that there some one of men  
The house of the monsters sought out from above.  
She grasped then against him, the warrior seized  
In her terrible grip.

Beo., 1495.

(h). PRONOUN PRECEDING ITS NOUN. AMBIGUOUS PRONOUN.—It is a characteristic of Anglo-Saxon poetry, directly connected with its vividness and not usually causing any obscurity, to introduce an idea with a pronoun; so that a person or thing may be under discussion or employed in the narrative before it has been clearly named. Says HEINZEL (p. 7): "A new conception floats so distinctly before the eyes of the poet that he introduces it with the pronoun as if well-known, and afterwards for the first time designates it unquestionably by its



— distinctive name." This preposed pronoun is noticed by all  
 — writers upon A.-S. style as frequently standing at the head of  
 — the sentence. But the idea that it introduces is usually one that  
 — has been already expressed or suggested, so that there is no  
 — confusion. E. g.

*That from home learned Hygelac's thane,  
 Good 'mong the Geats, the deeds of Grendel.*—Beo., 194.

The "deeds of Grendel" have been mentioned in the preceding lines, unless we agree with MÜLLENHOF that the poem once began with these words. It is a similar feature of the style (noted by HEINZEL) that we do not learn the name of "Hygelac's thane" until he says to *Hroðgar*, one hundred and fifty lines later, "Beowulf is my name." A good instance of this feature comes in a passage just cited [c (g)], "Soon that discovered she, etc." An instance of an entirely new idea introduced by the pronoun, but one easily understood from the context, is the following:

Then Scyld departed at the hour of fate,  
 The warlike one to go into his Lord's keeping:  
*They* him then bore to the ocean's flood,  
*His trusty comrades*, as he himself bade.—Beo., 26.

Thus this preposed pronoun does not cause obscurity, and its great vividness is its sufficient justification.—With reference to the Anglo-Saxon pronoun in poetry, it must be freely admitted that it is not always clear which one of two possible references a pronoun is intended to have.

#### D. *Freedom from the Sensual and Idealization of the Common.*

It is now time to mention a feature of A.-S. poetry which must be always kept in mind. This feature is not connected in any way with the sharp impetuous alliteration; indeed, it often seems to be hostile to it in spirit. It comes from the imaginative, poetical nature of the people, idealizing every experience. I refer to the freedom from the sensual and the idealization of the common. REHRMANN rightly recognizes war and sorrow as the central ideas of this poesis; but both are idealized. War is *heroism* not *slaughter*. Beowulf fights twice to save the followers of his father's friend, and dies fighting to save his own subjects.

TAINÉ says (p. 62, Am. trans.),—"Saxon poets painted warfare as a murderous fury, as a blind madness which shook flesh

and blood, and awakened the instincts of the beasts of prey." To this statement I must, in all humbleness, give a plain denial. Except so far as all warfare is a "murderous fury," it seems to me positively untrue.

We have no A.-S. love poems. The entire absence of the relation of lover and maid from this poetry, and the scanty references to that of husband and wife, are very striking. Woman appears but rarely, and then as the noble, honored spouse, chaste and dignified. She is her husband's best and dearest friend, bone of his bone. That this reticence concerning the most intimate of earthly relations did not come from coldness of heart, is certain. One clear indication that it did not is contained in two incomplete poems: "The Lament of the Exiled Wife," "The Message of the Exiled Husband." Each of these tells of the "torture of exile." The message of the banished husband says to the wife:

Himself now bids thee  
 . . . . . that thou stir the sea,  
 When thou shalt hear on the cliff's edge  
 The singing of the sad cuckoo in the grove.  
 Then do thou let no living man  
 Hinder thy going, stay thy journey!  
 Straightway the mere seek, home of the mew.  
 Sit in the sea-boat, until thou far to the south  
 Over the mere flood the man findest,  
 Where the prince waits in hope of thee  
 . . . . .  
 . . . . . The man has no longing desires  
 For steeds, nor for jewels, nor joys of the mead,  
 For any treasures on earth fit for earls,  
 O daughter of a prince, if he have not thee.

The thousand years that separate us from this poem are but as one day: "Thanks to the human heart by which we live!"

I have yet to find an impure suggestion in A.-S. poetry. TEN BRINK says that "occasional sensuality" appears in the Riddles of Cynewulf; but I doubt if the world has seen a purer literature. The very barbarism of our ancestors held firmly to some first-truths.

The relation which is dearest of all to A.-S. poetry is that of lord and follower. This is free from fleshly taint, pure, ideal. Upon this pure, almost abstract relation, the Anglo-Saxon poet lavishes his loving attention. The retainer who deserted his

master in battle, were that master dead or alive, was forever disgraced. The Comitatus, Gefolgschaft, was Pan-Germanic, I know, but where else was it so spiritual, so noble? What other nation so dropped from its poetry the love of man and woman—and so fastened its attention upon the love of lord and follower? Indeed, the true lord became exalted under this treatment to a very noble conception. He is the kind friend and guardian of all. Beowulf and Hrothgar grieve over the sufferings of their harrassed people. Every pang is their own. It reminds one of the Christian conception of Christ's followers; that they constitute his very body—this intimate, loving relation between king and people. 'The Wanderer,' one of the most touching poems ever written, is the lament of a poor solitary over his dear, dead lord-friend. Such a nation easily became Christian. Many religious applications of the relation of lord and follower appear in the poetry as a result of the introduction of Christianity. A favorite use of this conception was in order to express the love of Christ, the prince, toward the apostles or toward all true disciples, and their tender allegiance to him. Other sacred relations, too, were not unworthily typified by this central feature of A.-S. life. In the words of TEN BRINK (p. 38)—“God himself, in his relation to angels and men, was conceived as the almighty prince, as the beloved chieftain; the devil, as the faithless vassal who antagonizes his gold-friend; the heavenly throne was the gift-stool of the spirits.” The harsh sounds both of war and grief are idealized into “songs.” When Grendel's arm has been torn off, the Danes hear him singing “a terrible song,” “an unvictorious lay” (Beo., 787). Beowulf's ringed blade “sang a greedy war-song” upon the head of Grendel's mother. And so with every class of sounds.

The idealization of all that is common-place permeates A.-S. life and poetry. The poor, unlettered hind, Caedmon must sing in his turn. Over his barren life must be thrown the light of the ideal world. Etiquette is a prime consideration with the Anglo-Saxon; and no good warrior fails in the definite ceremonies which are evidently considered of very great importance. The poem 'Beowulf' is full of interesting details of court and warrior life. This life is all idealized, and nothing gross appears. Every person and object is exalted almost to a state of perfection, or is dismissed from sight and mention as completely bad. Hünferth alone, as HEINZEL notes, has any mixture of

traits. The drinking itself is not a merely sensual pleasure. The warriors "bear themselves well" at the feast, declare their devotion to their lord, and promise to perform deeds of valor. This is not the influence of Christianity. Even when Christianity becomes, in different forms, the subject-matter of the poems, they are still thoroughly national. Christianity is a new wine in the old bottles (cf. TEN BR., p. 38).

One cause of the fact already mentioned, that the battle-scenes in A.-S. poetry are not clear, is an indisposition to dwell upon wounds and slaughter. The poet delights in describing the preparations for a contest (see, for example, Cynewulf's 'Elene,' 25 ff.). The dewy-feathered eagle soars over the combatants. The wolf of the wold comes stealing forth and sings his terrible song. The warriors welcome the contest with bold words. But when the actual fighting begins, the poet takes refuge in striking generalities and powerful metaphors. The details of slaughter neither interest nor concern him. Such anatomical details as Homer gives in describing wounds would disgust an A.-S. singer. And when the hero dies, the poet says, "he chooses the light of God," or "his soul goes from his breast to seek the glory of the sooth-fast," or "he departs on his journey forth." The imagination must be satisfied by a metaphor, rather than the sense by a strict description or narrative. In order to satisfy the imagination, also, causes, consequences, and accompaniments are often portrayed rather than the action or object itself, or at least more fully. The description of Grendel's haunted mere shows this at its best:

There may each night an evil wonder be seen,  
 Fire on the flood; so wise a man lives not  
 Of the sons of men, that he knows its bottom:  
 Although the heath-stepper pressed by the hounds,  
 The stag, strong of horns, may seek the grove,  
 Pursued from afar, he his life will give,  
 His life on the shore, before he will therein  
 Hide his head. That is no pleasant place:  
 Thence the surging waves mount up  
 War toward the clouds, when the wind arouseth  
 Loathly weather, until the air darkens,  
 The heavens weep.—Beo., 1366.

The self-control which enables the poet to turn aside and give three and one-half lines to this description of the flying stag

refusing to enter the haunted lake even to save his life,—is rare in A.-S. poetry; but the general method of the description is eminently A.-S. The dry facts about the lake are not given, but their poetical values: you do not see the lake clearly, but you shudder. Notice how a full account of Beowulf's struggle with Grendel is avoided in the following lines:

He (Grendel) seized then with his hands the firm-minded  
 Warrior at rest; he (Beowulf) reached out against  
 The fiend with his hand, quickly he grasped  
 The evil-minded one and leaned [sat] on his arm.  
 Soon that perceived the hostile guardian  
 That he had never met in the mid-earth,  
 In the regions of earth, in another man  
 A greater hand-grip: he in mind became  
 In his soul frightened, not therefore could he sooner get away;  
 His mind was death-ready, wished to flee into darkness,  
 To seek the devil-band: there was no employment for him there  
 Such as he in former days before had found.—Beo., 747.

Next the poet depicts at length the devastation of the beautiful wine-hall; and then the effect of the contest upon the panic-stricken Danes who were listening. Thus there is no full account of the combat itself, but a complete recital of such accessories and results of the combat as will tend to exalt our conception of it.

#### E. *Seriousness.*

There was an ethical sternness and a grand earnestness in the Anglo-Saxons, which was mirrored in an all-pervading seriousness of style. Says TEN BRINK (p. 29), "A profound and serious conception of what makes man great, if not happy, of what his duty exacts, testifies to the devout spirit of English paganism, a paganism which the Christian doctrine certainly softened, but did not transform in its innermost nature." This temperament excludes from A.-S. everything which the poet feels to border upon the comic; even evil and crime are idealized into an unrelieved blackness and gloom which is too solemn to admit of mirth. Cynewulf leaves out of his 'Juliana' several comical features in his Latin original. Within a hundred years of the landing of the missionaries from Rome, the Anglo-Saxons were the most intensely religious people on earth, the most active in missionary effort. HEINZEL would make their seriousness and tenderness, "Erweichung des Germüthes," to

be the result of Christianity. DR. GUMMERE has the whole weight of authority and the only natural interpretation of the literature on his side when he opposes this view.

- A great fondness for moralizing appears everywhere. The shortness and uncertainty of life are constantly called up. This is often an artistic blemish. A remarkable instance of moralizing is offered in 'Beowulf,' when the hero has just killed Grendel's mother and so exterminated the hated race. King Hrothgar salutes him with a few courtly compliments, followed by a long moralizing speech of eighty-five lines (1701-1785). MÜLLENHOFF cuts this speech out, but it fits Hrothgar's character. At any rate some A.-S. poet wrote it, and some Anglo-Saxon poet put it into 'Beowulf.' It matters not for our purpose whether this poet's name was A, or B, or C. At the moment of Beowulf's triumph, Hrothgar predicts the sorrows which shall surely come :

Now the fame of thy strength  
Lasts for a time; afterward it soon shall be  
That thee sickness or the sword shall deprive of strength,  
Or the grasp of fire, or the wave of the flood,  
Or the grip of the sword, or the flight of the shaft,  
Or cruel old age; or the brightness of the eyes  
Shall fail and grow dark: it suddenly shall be  
That thee, great warrior, death shall overcome.

Beo., 1762.

He cites the vicissitudes of his own life, and at different points warns Beowulf against the sins which beset rulers. Some of the massive generalities in such passages are almost "Bunsbyisms" in their solemn saying of little or nothing;

Fate oft preserves  
The undoomed earl, if his strength holds out.

Beo., 572.

The beautiful close of 'Widsith' is weakened by an expression like this. Passages which have a touch of the humorous to us, very certainly did not have it to the serious Anglo-Saxons. The poet of that part of 'Beowulf' takes the following way of saying that Hrothgar's warriors did not dare to sleep in Heorat after Grendel's visits:

Then was it easy to find one who elsewhere,  
More commodiously, rest for himself sought.

Beo., 138.

Cynewulf saw no absurdity in this:—Elene says to the Jews:

Ye with filth did spit  
On his countenance who for you the light of the eyes,  
A remedy from blindness wrought  
Anew through that noble spittle.

El., 297.

#### F. *Tenderness.*

If the forcible style demanded by the alliterative metre was especially fitted to express vigor of thought and action and the rage of battle; for what topics was the constant repetition, the great abundance of epithet, the endless ringing of all the changes upon a thought, especially adapted? I have connected this, too, with the metre, though not so immediately. Can any device of style be better fitted than this ceaseless caressing of a thought for expressing grief, sorrow, especially in the milder forms of melancholy and tender memory? And the Anglo-Saxons are as tender and thoughtful as they are brave. The vast problems of life and death oppress the hearts which do not quake before the enemy. The well-known comparison of the life of man to the flight of a swallow through a lighted hall and out into the darkness, finds an echo in almost every Anglo-Saxon poem that has come down to us.—The extent to which MATTHEW ARNOLD often reproduced the tone of much of A.-S. poetry is marvellous. His paganism and Beowulf's have the same sad earnestness: "The wheel is come full circle." The blood of race is thicker than the water of culture.

— Elegiac pathos, tender mournfulness, is then, an important feature of A.-S. style. 'Beowulf' is full of it. But it finds perhaps its most complete artistic expression in 'The Wanderer.' This poem, while distinctly A.-S. in atmosphere, marks a higher grade of style and literary skill than is common. The author stands above his subject, even while identified with it in spirit. Instead of repeating the same ideas he employs new ones which arouse the same feelings; new references and methods of approach, which yet have the same spiritual effect and relationships. Thus he constantly brings in fresh elements, while securing all the power which came from the more usual repetitions. All the different thoughts agree in illustrating the brief life, the unhappy lot of man. 'The Wanderer' has lost his dear lord and is friendless in the world. Hear him!

Oft the fugitive findeth mercy,  
 The mildness of God. Moody and weary,  
 Wandering ever over the water-way,  
 Hath he with hands of toil, homeless and sad,  
 Stirred the sea, rime-cold. Rigorous fate!

General moralizing is followed and enforced by his own particular misery with great pathos :

The weary of mind may not withstand  
 Fate, nor his fierce heart furnish him help ;  
 Therefore do those thirsting for glory  
 Oft their sad spirit shut in the breast-case.  
 I, too, distressed with care, torn from my country,  
 Oft have been forced, far from my kinsmen,  
 My spirit within me with fetters to seal.

Bitter his lot who long must forego  
 The counsel and love, the care of his lord-friend.  
 When sorrow and sleep stealing upon him  
 Fast the poor lone one lock in their folds,  
 It seems to his mind, the man-lord once more  
 He embraces and kisses, and bends on that lap  
 His hands and his head in homage, as once  
 In days that are gone he knelt at the gift-stool.  
 Then waketh from dreaming the desolate man,  
 Fallen before him the waves of the flood  
 Sees, and the birds, bathing and soaring,  
 The hoar-frost, the snow mingled with sleet.

His own past happiness and present grief are mirrored in much that he sees about him. Sorrow and death are the lot of man :

The strength of the spears, weapons of slaughter,  
 Brought death to the lords (Illustrious doom !);  
 And beaten by rain stand the ramparts of stone.  
 The earth in the frost-chains the falling storm binds,  
 The terror of winter, and darkens the world ;  
 The night-shadows fall, from the north rushes forth  
 On the heroes of earth the hail in its fury.

This is poetry ; and would be counted such in any cultivated nation, at any time. If we thus let our subject go out with an elegy and to a dead-march, it is only what A.-S. poetry is always doing. Behind every joy and at every banquet, to the mind of the Anglo-Saxon, wait disappointment and sorrow. He will be heroic, because heroism is right and good ; but, whether by the gate of failure or by that of success, he knows



that he will soon come where "sits the Shadow feared of man."

*Summary and Conclusion.*

It will be seen that I have treated the A.-S. poetry of all periods and all authors as a homogeneous whole. It can be so regarded in a general paper like this. Its epics have all elegiac passages and episodes. Its lyrics, whether warlike or elegiac, read like extracts from such epics as 'Beowulf,' 'Genesis,' and 'Judith.' It will be seen, further, that the first three qualities of the style of this poetry which I have mentioned, pertain to the style in the strictest sense of that term, that is to the manner of saying what is said—the grammatical and rhetorical devices employed in the expression of thought. The last three qualities are more general, and concern also the *subject-matter* of the poetry. The fourth quality, Freedom from the Sensual and the Idealization of the Common, points out the mental standpoint of the A.-S. poet—his method of mental approach to his themes. The last two qualities, Seriousness and Tenderness, call attention to his predominant emotions—the settled, familiar experiences of his soul.

II.—*The Teaching of a Foreign Literature in connection with the Seminary System.*

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It is my purpose to offer a few suggestions on the teaching of a foreign literature in connection with the so-called seminary system, to add a word regarding that system itself, and to inquire to what extent the methods and scope of the instruction at German universities are available for our own institutions.

As the question has been limited to the teaching of a foreign literature in the seminary or association of advanced students, the consideration of the study of English literature would then be only indirectly included, inasmuch as the methods would need to be somewhat modified in order to conform to the student's greater familiarity with the language. That subject moreover has already received much attention at the various sessions of this Association, and one of our members, PROFESSOR T. W. HUNT of Princeton, published in the *Andover Review* for November, 1885, an article on "Desirable Methods in English Literary Study," which forms a valuable contribution not only with respect to the special topic which he treats, but also in regard to the general question of the study of literature.

How, then, is a foreign literature best taught to advanced students?

As the instruction given must be adapted to the qualifications of the student, much depends upon his proficiency in the special language under consideration. I will assume, as our average student, one who has enjoyed at the start at least two years of preliminary linguistic training, in the proportion of from three to five exercises a week, and who has also enjoyed certain other advantages of study and reading sufficient to have developed in him a fair literary sense, and to have furnished him with an adequate amount of general literary culture.

It does not seem necessary here to go into any detail regarding this preliminary work of the first two years. We may suppose that the student has been thoroughly grounded in the

grammar of the language, has been initiated into methods of word-formation and word-derivation, has examined the laws describing the relations between the various members of the Indo-European family of languages, has had some practice in rendering from English into the foreign language and in translation at sight, has read a variety of selections from different authors illustrating a wide range of style, and has become familiar with a few masterpieces in poetry and in prose. In other words, our average student will be the average Junior, equipped, we trust, with a good knowledge of English and possessing some acquaintance with English literature, in addition to his special acquirements in foreign languages.

That a knowledge of Greek and Latin also would be indispensable, no one perhaps would care to maintain; but it would be folly to assert that without a knowledge of the ancient classics a proper appreciation can be gained of the foundations, the drift, and the inspirations of modern literatures.

The objection may be made that too much time is demanded for this preliminary study; that our ordinary college courses do not admit the opportunity of carrying on the study of the modern languages for three or four consecutive years. We may be reminded that in some institutions of great dignity and age the modern languages have been optional branches, or have been required for only a limited number of hours at an advanced stage in the curriculum. To these objections the answer might be made that a period of two years so employed would seem to be the minimum of time possible for producing the training necessary, that institutions with an inadequate provision of time or teaching-force may expect to attain results correspondingly inadequate, and that the day is fortunately passing by in which the study of the modern languages is made merely auxiliary to the curriculum and treated without proper consideration of their natural and just requirements. The spread of the elective system is everywhere a powerful assistance toward this desirable consummation.

After two years of such preparatory work, then, the student is ready for the advanced or seminary work. This term seminary with us seems to be employed to indicate a variety of methods in teaching, while the word itself is used in German to describe both the place of meeting and the exercise which is generally held there. These exercises abroad appear to range

in character from such as resemble quite nearly our ordinary recitation to those embodying the results of some independent investigation; but the controlling principle is apparently the preparation of the work in connection with a special equipment under the leadership or guidance of the instructor in charge. The professor's own study may frequently be the scene of action, and the material furnished largely from his own supplies. There is sometimes a disposition to confine the term seminary-work to the most advanced stages of investigation, whether literary or linguistic. There is no real objection to this limitation, although in the interests of convenient nomenclature the larger field might be permitted to include the smaller.

With respect to the equipment, the student should have easy access to the following materials, and should be encouraged in their familiar and constant use.

A collection of the best critical editions of the standard literary monuments of the language, beginning with the earliest records. As large a collection as possible of minor literary monuments, pamphlets, journals, correspondence, in short, of all original literary matter, however insignificant. A collection of general and special literary histories, including biographies, essays, monographs and miscellaneous articles. Finally the principal periodicals in the language, both learned and light. Few colleges are able to furnish such an apparatus and the private library of the professor must frequently assist in filling the gaps. In those institutions, however, in which the library appropriations are distributed among departments, a comparatively small annual amount, judiciously expended, will be sufficient to provide gradually a respectable outfit.

Beginnings of this kind have already been made. The special-alcove system at Harvard appears in a modified form at Baltimore, Ann Arbor, Cornell and elsewhere, and we trust that it will not be many years before quarters similar to the admirable language seminary-rooms at Strasburg, or the well-furnished historical department at Johns Hopkins, may be deemed indispensable for teaching properly modern literatures.

A few words may be added regarding the employment of this equipment.

There should be careful study of the works of an author, and careful study of his life and times. The two lines of study are reciprocally illustrative, while the balance should decidedly

incline toward a direct acquaintance with the author's writings. Literary history, however, has also its distinct function and value, affording a clear outline and background for the special study of the author himself.

The work may be performed in two ways: by the ordinary form of class-room instruction with recitation, lecture and comment; and by subdivision of the work among different members under the supervision of the instructor, either assigning to the members of such classes different portions of the same general subject, with references to the proper authorities or sources, or allowing individual members to pursue individual courses of reading or independent lines of investigation, with frequent reports of progress.

In regard to the question whether a written lecture or an address from notes be preferable in the course of such academic instruction, it has been argued that anything read from a written page may as well be printed and circulated for more careful study, and that the dictated phrase is lifeless in comparison with the spoken word. There is danger too that the lecture, once crystallized into a permanent shape, may not receive from year to year the revision which it needs. On the other hand, it is not always convenient or easy to publish at once the result of study and investigation, (although we have noticed that some Scotch students have recently attempted this for their professor, surreptitiously,) while the beneficial and attractive element of style and form is often absent from the extemporaneous effort. Perhaps the wiser way would be to blend both forms of delivery.

Without attempting here to lay down any detailed course of instruction, it may be said in general that the study of an author should not be divorced from the study of his age, but that the two sides of the examination should be jointly conducted. In like manner the minute study of individual works in respect of style and thought may well be associated with general reviews of groups of works. The function moreover of *comparison* is important,—the comparison, namely, between different works of the same writer composed at different periods in his career, or between different writers of the same school, or between different stages of development of the subject, as the drama, or between different stages of growth of a national literature, or between the literatures of different nations and their reciprocal influence.

Illustrations will readily occur from our common experiences in teaching.

The old German 'Messiads,' the 'Heliand' and OTFRID'S 'Krist,' when compared show many interesting points of contrast. One may note the differing treatment of the Gospel narrative, and the difference in metrical structure, representing on one hand the strong and simple alliterative beat of heathen versification, and on the other, the influence of the gathering force of the Latin strophe of the Christian hymn, concealing within itself the melodious possibilities of assonance and alliteration with the more perfect melody of finished rime. Looking at the circumstances of the composition of the two poems, in one has been found an eloquent proof of the growth of Christianity among the unlettered peoples of the Saxon North; in the other, an attempt to resist in the South the influence of a frivolous and pagan literature. The poems of WALTHER VON DER VOGELWEIDE, when studied in connection with his age, throw interesting side lights upon the social life of his time, and upon the contentions between Emperor and Pope. MARTIN LUTHER'S writings are scarcely intelligible without an examination of middle High German, and in turn assist to an accurate analysis of modern German syntax. To describe the origin of the French or German drama, one must review ecclesiastical literature, and be familiar with the theatre of the ancients. The benefit is evident of such courses as PROFESSOR CRANE'S lectures at Cornell on French society in the seventeenth century, based upon the voluminous memoirs, correspondence, and other literary memorials of that period; or the course of PROFESSOR ELLIOTT at Johns Hopkins, in which the work of the year may be concentrated upon a limited period in literary history, or upon the study of a small group of related dialects, or of a few important linguistic monuments. What useful material for a knowledge of the current impressions in Paris regarding European art and politics is afforded by HEINE'S miscellaneous communications to the *Augsburg Gazette!* What a field, too little cultivated, is afforded by the bulky correspondence of prominent literary characters! Again, not the least beneficial phase of the minute study of the second part of *Faust* is afforded by the social and philosophical problems suggested, and by the discussion of the relations between the Classic and Romantic movements as depicted in the "Helena." Not less attractive is the effort to

fathom the secret of the many erratic manifestations of genius of which every literature yields attractive and baffling illustrations.

A legitimate feature of such seminary work may be the examination by students of new and relevant publications, whether edition or commentary or special treatise, and the presentation of critical notices of their contents. Others desire to discard all adventitious aids, and, leaving unconsidered whatever incrustations have clustered upon the shell, to penetrate to the heart, and to devote the energies of their students to the patient study of the bare untarnished text, the naked thought of the author selected. Such diversities of operations may yet lead to equally profitable results.

As to the relation of the study of literature proper to the study of kindred subjects, one may say that although the teaching of literature be not the teaching of history or of biography, both are essential as a background; and that inasmuch as the province of what is called *Culturgeschichte*,—a sort of literary biology,—trenches upon literary history, it is also to be considered a necessary concomitant of literary studies.

Another minor agency may be included, for its value in creating or stimulating the student's interest, namely, the utilization of illustrative material by means of the stereopticon—an agency at present gradually coming into more general use. Such material would comprise photographs, engravings, paintings, or similar artistic reproductions of persons, places, or events of literary significance, fac-similes of chirography, of manuscripts, of charters, and of everything connected with the science of diplomatics. Let me instance the reproductions of old French texts by GASTON PARIS; the heliotype fac-similes of old manuscripts published at Rome; PROFESSOR ZUPITZA'S recent edition of 'Beowulf,' with the text and transliteration side by side; the phototypes,—in another field,—of classic manuscripts like the Laurentian Sophocles and the Ravenna Aristophanes; the autotypes of the Chaucer manuscripts in the British Museum; the splendid and elaborate publications of the Société de l'École des Chartes just appearing, which are to afford us in beautiful heliogravures reproductions of the most important documents relative to the national history and literature; and even the matter of illustration in such works as STACKE'S 'Deutsche Geschichte,' or KÖNNECKE'S 'Bilderatlas

zur Geschichte der Deutschen Literatur.' Material of this kind, which is often too expensive to be obtained by the separate members of a class, can readily be converted into lantern views and be presented to a class collectively, with appropriate comments, in connection with lecture courses or seminary work; and such an expedient would obviate to a large degree the disadvantages which his remoteness from the great libraries and museums of the world causes the American student to feel. Now for the first time does there seem in this way to be some outlook for more general paleographical studies on this side of the Atlantic.

My remarks have been limited principally to the consideration of foreign *literatures*, leaving untouched the question of the proper methods for dealing with those fascinating and exceedingly important adjuncts of language-training comprised under the rubrics of comparative philology and phonetics. At a meeting of the American Philological Association a few years ago, PROFESSOR JEBB, of Glasgow, alluded to the current criticism that the work of American classical scholars concerned itself too much with grammatical and linguistic subjects, and was too often in statistical form. Certainly this is an honorable tendency, whether displayed with reference to ancient or to modern languages, and possibly the only caution needful might be the comment that the study of belles-lettres is equally arduous, equally exacting, demanding peradventure for finished culture in the teacher an even longer period of apprenticeship, and that it is equally fruitful in valuable results.

From this standpoint the position of modern languages in German universities would perhaps not be entirely satisfactory as the norm for corresponding American institutions, although a tendency appears manifest yonder which promises ultimately a well rounded curriculum. In respect to German, at least, (and my impression is that the same observation will in some measure hold good with regard to English and French also,) an examination of the courses offered will reveal that the literature since LUTHER has been subordinated to a somewhat absorbing study of the earlier dialects. The ordinary professorships have been almost invariably held by those whose chief interest lies in this earlier field, while the later period has been in the hands of instructors of a lower rank. At Berlin, PROFESSOR SCHERER, literary historian as well as philologist, exhibited a fine type of



the many-sided and finished scholar. Yet a seminary room for Germanic languages was finally ready to be occupied only in the year of his death, and the library of that seminary, although comprising the valuable private collection of MÜLLENHOFF, contained, when first made public, almost no literature after the fourteenth or fifteenth century. SCHERER'S successor, ERICH SCHMIDT, enjoys the distinction of holding perhaps the only ordinary professorship in Germany which is occupied by a scholar solely devoted to modern German literature. And even this chair was first offered to one or two men of the other type. It is certainly no insignificant fact that this departure takes place at the largest and probably the leading university of the land.

At Leipzig the conditions are somewhat similar. Although the instruction under ZARNCKE and HILDEBRAND, BIEDERMANN and VON BAHDER and KÖGEL, leaves little to be desired, and although some exercises are conducted there in connection with private libraries, the library of the German seminary is very nearly innocent of New High German monuments. Among the younger generation of scholars, too, in Germany we find that those who are devoted to the older dialects, as BEHAGHEL at Basel, BRAUNE at Giessen, (now at Heidelberg,) KLUGE at Jena, PAUL at Freiburg, SIEVERS at Halle, STEINMEYER at Erlangen, are ordinary or full professors, while men like GEIGER at Berlin, HENNING at Strasburg, MINCR at Vienna, SAUER at Prague, SEUFFERT at Graz, STRAUCH at Tübingen, and others whose interests lie in more recent fields, are of the secondary grade. The older professors occasionally pay some attention to the later literature, and historians like ONCKEN at Giessen, or philosophers like KUNO FISCHER at Heidelberg or HAYM at Halle, divide their efforts at times between their special sphere and subjects in German literature. But it is fair to maintain that the *preponderance* of interest at German universities, and the field most favored for advancement to the doctorate, may be found in the more strictly philological studies of the earlier period. I will not presume to debate the wisdom of this tendency yonder, where the language courses in the gymnasiums are also to be reckoned in, nor to claim too much prominence for the counter-movement, which seems nevertheless to bring with it a widening of the outlook and a truer conception of proportion. But, whatever be the

task of the German university, it cannot be precisely the same task as ours, nor are its ways, while admirable necessarily to be our ways. The German university is largely a nursery for specialists, an invaluable training-ground for teachers and investigators. Based upon the common schools, and affording the sole supply for the learned professions, it has an intimate and unshaken hold upon the nation. We, too, have an obligation to perform toward our nation also. The minor part of our own duty may be to train a limited number of bright minds in progressive and independent work; the major portion of our labors must be consumed in helping large numbers of students to gain such a vantage ground of vision that their sympathies will be permanently enlarged, and their intellectual life possess a generous and catholic range whose influence will touch distant circles which we can never directly reach, but which ought to share whatever diversities of gifts a university may have at its command. Is there any better method of advancing this aim than the careful and sympathetic study of the noblest expressions of modern literary thought?

It has been the great privilege of many here present to draw liberally from the fountains of learning which spring so freely from Teutonic sources; and the severe and successful methods there in vogue are exerting a powerful and not unfavorable influence upon our own higher education. But may we not retain our gratitude and acknowledge our manifold indebtedness without too general a surrender to foreign precedents? Perhaps I may be permitted, in closing, to strengthen and make clear the position which I am endeavoring to maintain, by quoting some words from a memorable oration delivered by the President of this Association upon a memorable occasion. At the Harvard Celebration last year, MR. LOWELL said:

“It (i. e. the college earlier in the century), set more store by the marrow than by the bone that encased it. It made language as it should be, a ladder to literature, and not literature a ladder to language.

“I think I see a tendency to train young men in the languages as if they were all to be editors (i. e. of manuscripts, texts, etc.) and not lovers of polite literature. Education, we are often told, is a drawing out of the faculties,—may they not be drawn too thin! I am not undervaluing philology or accuracy of scholarship. Both are excellent and admirable in their places. But

philology is less beautiful to me than philosophy, as MILTON understood the word, and mere accuracy is to Truth as a plaster cast to the marble statue; it gives the facts but not their meaning. If I must choose, I had rather a young man should be intimate with the genius of the Greek dramatic poets than with the metres of their choruses, though I should be glad to have him on easy terms with both.

“I hope then,” MR. LOWELL concludes, “that the day will come when a competent professor may lecture here also for three years on the first three vowels of the Romance Alphabet, and find fit audience though few. I hope the day may never come when the weightier matters of language, namely, such parts of its literature as have overcome death by reason of their wisdom and of the beauty in which it is incarnated, such parts as are universal by reason of their civilizing properties, their power to elevate and fortify the mind,—I hope the day may never come when these are not predominant in the teaching given here. Let the humanities be maintained undiminished in their ancient right. Leave in their traditional preëminence those arts that were rightly called liberal; those studies that kindle the imagination, and through it irradiate the reason; those studies that manumitted the modern mind; those in which the brains of finest temper have found alike their stimulus and their repose, taught by them that the power of intellect is heightened in proportion as it is made gracious by measure and sympathy. Give us science, too, but give first of all and last of all the science that ennobles life and makes it generous.”

III.—*The Face and its Parts in the Spanish Proverb and Metaphor.*

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ABBREVIATIONS.

- Alc. de Zala : CALDERON, El Alcalde de Zalamea.  
 Alex. : Libro de Alexandre (Rivadeneira, vol. 57).  
 Araucana : ERCILLA, La Araucana (Riv. vol. 17).  
 Austriada : RUFO, La Austriada (Riv. vol. 29).  
 Celestina : La Celestina (Riv. vol. 3).  
 Crónicas : Crónicas de los Reyes de Castilla (Riv. vols. 66, 68, 70).  
 D. Q. : CERVANTES, Don Quijote (Riv. vol. 1).  
 Don. Habl. : El Donado Hablador (Riv. vol. 18).  
 Duelo : BERCEO, El Duelo que hizo la Virgen María (Riv. vol. 57).  
 Entremes : Entremes de Refranes (Sbarbi, Ref. vol. 7).  
 Esp. Ger. : CÉSPEDES Y MENESES, El Español Gerardo (Riv. vol. 18).  
 F. Cab. : FERNAN CABALLERO (Brockh. ed.), Gav. : La Gaviota ; Callar : Callar en Vida y Perdonar en la Muerte ; Verano : Un Verano en Bornos.  
 Garay, Cartas : BLASCO DE GARAY, Cartas en Refranes (Sbarbi, Ref. vol. 7).  
 Garduña : SOLORZANO, La Garduña de Sevilla (Riv. vol. 33).  
 Guerras Civ. : G. PEREZ DE HITA ; Guerras Civiles de Granada (Riv. vol. 3).  
 Guz. de Alf. : MATEO ALEMAN, Guzman de Alfarache (Riv. vol. 3).  
 Haller : J. HALLER, Altspanische Sprichwörter und sprichwörtliche Redensarten aus den Zeiten vor Cervantes. Regensburg, 1883.  
 José : Poema de José (Riv. vol. 57).  
 JRoiz : JUAN ROIZ, Arcipreste de Hita, Libro de Cantares (Riv. vol. 57).  
 Lances : CALDERON, Lances de Amor y Fortuna.  
 Laz. de Tormes : Lazarillo de Tormes (Riv. vol. 3).  
 Libro de Enx. : El Libro de los Enxemplos (Riv. vol. 51).  
 Loores : BERCEO, Loores de nuestra Señora (Riv. vol. 57).  
 L. Perez : CALDERON, Luis Perez el Gallego.  
 Luna, Díal. : I. DE LUNA, Diálogos familiares (Sbarbi, Ref. vol. 1).  
 Marin, Cant. Pop. : F. R. MARIN, Cantos Populares Españoles. Sevilla, 1882. 5 vols.  
 Marques de Sant. : MARQUES DE SANTILLANA, Refranes (Sbarbi, Ref. vol. 1).  
 Médico : CALDERON, El Médico de su Honra.

- Mil. : BERCEO, Milagros de nuestra Señora (Riv. vol. 57).  
 Obregon : V. ESPINEL, El Escudero Marcos de Obregon (Riv. vol. 18).  
 O. Com. Desc. : Ocho Comedias Desconocidas, dadas á luz por Adolf Schaeffer. Leipzig, F. A. Brockhaus, 1887. 2 vols.  
 O Monast. : A. HERCULANO, O Monasticon (Brockh. ed.).  
 Pintor : CALDERON, El Pintor de su deshonra.  
 P. C. : Poema del Cid (Riv. vol. 57).  
 Pr. C. : CALDERON, El Principe Constante.  
 Puente : CALDERON, La Puente de Mantible.  
 Purg. : CALDERON, El Purgatorio de San Patricio.  
 Quevedo y Villegas : QUEVEDO Y VILLEGAS, El cuento de cuentos (Sbarbi, Ref. vol. 8).  
 S. Dom. : BERCEO, Vida de San Domingo de Silos (Riv. vol. 57).  
 S. Mill. : BERCEO, Vida de San Millan (Riv. vol. 57).  
 Sbarbi, Floril. : Florilegio ó Ramillete alfabético de refranes y modismos, definidos por D. JOSÉ M. SBARBI. Madrid, 1873.  
 Sbarbi, Ref. : SBARBI, Refranero General Español. 10 vols.  
 Seguid. : SOTOMAYOR, Coleccion de Seguidillas (Sbarbi, Ref. vol. 4).  
 Sold. Píndaro : CÉSPEDES Y MENESES, El Soldado Píndaro (Riv. vol. 18).  
 Teatro Burl. : TRIGUEROS, Teatro Español Burlesco (Sbarbi, Ref. vol. 5).  
 Tres Mar. Burl. : TIRSO DE MOLINA, Los tres Maridos burlados (Riv. vol. 18).  
 Trueba : TRUEBA, Narraciones Populares. (Brockh. ed.).  
 Vida : CALDERON, La Vida es Sueño.  
 Villegas : A. DE VILLEGAS, Historia del Abencerraje y la hermosa jarifa (Riv. vol. 3).  
 Wolf y Hof. : WOLF Y HOFMAN, Primavera y Flor de Romances.

*The Face and its Parts in the Spanish Proverb and Metaphor.*

Although much attention has been bestowed upon the Spanish proverb and idiomatic phrase from the 'Centiloquio' of the MARQUIS OF SANTILLANA (first published 1496) down to SBARBI'S 'Refranero General Español' (1878), this province of the Spanish language is still far from being thoroughly searched, and much interesting material may yet be brought to light. Thus, to give but one instance, the proverb: *a las veces mal perro roye buena coyunda*, corresponding to the French: *souvent à mauvais chien tombe un bon os en gueule* and the English: 'Into the mouth of a bad dog often falls a good bone,' is not found in any of the collections of proverbs with which we are familiar, but occurs in the works of the Archpriest of Hita, v. 1597:

Dixele : Huron amigo, buscame otra coyunda :  
 A la fe, dis, buscaré, aunque el mundo se funda,  
 E yo vos la traeré sin mucha baraunda,  
 Que a las veses mal perro roye buena coyunda.

It is with the object of contributing in a limited way to our knowledge of Spanish proverbial and metaphorical language that we have here arranged such expressions concerning the face and its parts as have collected in the course of reading. Our treatment does not claim to be exhaustive of the subject. As will be seen, much material is due to SBARBI'S 'Refranero' which contains a number of writings otherwise not easily accessible, while the Dictionary of the Academy has been drawn upon in a few cases only. In the first part of our work the proverbs and metaphors are arranged under the objects from which they are taken; in the second part, according to the ideas which they express.

I.—*The Objects from which Metaphors are taken.*

THE FACE AS A WHOLE. Spanish: *cara, rostro, semblante, haz.*

(a). THE FACE REPRESENTS THE PRESENCE OF PERSONS AND THINGS:—No haber visto *la cara al enemigo*, not to have faced the enemy. No conocer *la cara al miedo (á la necesidad)* not to know fear (distress).

No somos dos Maestros, dos Infantes,  
 Cuando bastara ser dos portugueses  
 Particulares para *no haber visto*  
*La cara al miedo*.—Pr. C. I, 12.

*De cara, de rostros*, facing, forward :

El que aquí muriere lidiando *de cara*  
 Prendel yo los pecados, e Dios le abra el alma.—P. C., 1704-5.

Oras daban *de rostros*, oras de los costados,  
 De ir en romería estaban mal guisados.—Mil., 887.

La mujer y la sardina, *de rostros* en la cocina. SBARBI, Ref. V, p. 12 : cf. *ibidem*, vii, 102 : La mujer y la sardina, *de rostros* en la ceniza.—*Cara* signifies the *face* of a coin, as in the phrase : jugar (echar) *á cara* y cruz, to toss for anything (cf. Galdós, El 19 de Marzo, p. 127) ; hence it stands for the coin itself : No tenga á mal el perder medio minuto en guardar estos cuatro pares de zapatos y estas *dos caras* de S. M., que le regala el que me mandó acá. Teatro Burl., p. 104.

*Cara á cara, rostro á rostro*, face to face, openly :

. . . Si la muerte me aguarda,  
 Aquí, hoy la quiero buscar,  
 Esperando *cara á cara*.—Vida, III, 13.

Guerelláos ante Dios, donde *rostro á rostro* está la verdad patente. Guz. de Alf., p. 292. cf. *papo á papo* (SBARBI, Ref. VIII, p. 92) and *barba á barba*, below.—Querer (pretender) una cosa *por su linda ó bella cara*, to claim something on the strength of one's good appearance, i. e. without efforts. Cf. below : *por sus ojos bellidos*.

(b). THE FACE IS THE SEAT OF LIGHT, OF INTELLIGENCE : —*Saltar á la cara* una cosa, means like the French *sauter aux yeux* to be self-evident. ¡ Si se están Vds. queriendo como dos tortolillos ! que eso *salta á la cara*. F. Cab. Gav., p. 99.—*Mirame á la cara*, asserts one's ability to accomplish a purpose. *Mirame á la cara*, que el casamiento se ha de hacer de haldas y de mangas. Quevedo y Villegas, p. 78.

(c). THE FACE IS THE MIRROR OF CHARACTER IN GENERAL : —Hence expressions like : *La cara se lo dice ; en la cara se lo conoce*.—*Lavar la cara á una cosa*, to apologize for, to excuse the defects of anything : Esto lo decimos en honor de la verdad y en favor de la exactitud del tipo que pintamos, y de ninguna manera por *lavarle su feísima cara* á la época. F. Cab.

Callar, p. 70.—*Hombre de dos caras*, a double-faced man; *Cara con dos haces*, a double-face: Si Gomez, el escudero, te fuere á ver, no le hables palabra, que es *hombre de dos caras* y se con-gracia con todos. Guz. de Alf., p. 353.

Llevando estos haces dos  
Tendré *cara con dos haces*.—O. Com. Desc. I, p. 111.

*Salir á la cara á uno alguna cosa*, to feel the consequences of doing anything:

Pero, vive Dios, que es cosa  
Que ha de *salirte á la cara*.—Ocho Com. Desc., II, p. 219.

(d). THE FACE MIRRORS THE DIFFERENT TRAITS OF CHARACTER AND THE SENTIMENTS, such as courage, boldness, impudence, shame, fear, disposition. *Hacer cara* or *rostro*, to face against, to resist:

*Haced cara*, y remítase á mi cuenta  
La defensa de todos.—Austriada, p. 55.

E como quier que (el marqués) *fizo rostro* á los moros . . . , los que estaban con él fueron disbaratados. Crónicas III, p. 384. cf. La Araucana, p. 47.

¿ Si hice á Dios *rostro fuerte*,  
Como me tratais asi?—O. Com. Desc., I, p. 126;

Cf. Villegas, p. 507; Austr., p. 19, 117; Arauc., p. 83; D. Q. II, 32.—*Sacar la cara por un otro*, to come to the defence of another:

Así, como aquel que se atrevia á *sacar la cara* en defensa de un amigo ó de la verdad, era contradicho con acritud y recibido con burla. F. Cab., Clemencia, p. 230. *Tener cara (rostro) para hacer una cosa*, to have the face to do anything:

Yo no lo se osmar ne lo se comedir  
*Con que caras* a nuestras casas podemos yr.—Alex., 1454;

Cf. Tres Mar. Burl., p. 486; D. Q. II, 34.—No *tuve cara* para volver á casa de mi amo. Guz. de Alf. p. 417.—*Nos veremos las caras*, conveys a threat or challenge of defiance.—*Andar á cara descubierta, á rostro firme*, to proceed openly, resolutely: Era una obrita nueva que, gracias á Dios, no tenía por qué dejar de parecer en público *con su cara descubierta*. Teatro Burl., p. 125. Cf. Portuguese: Coma-se de rala; mas *cara descubierta*. O. Monast. II, p. 81.—*Dar en cara (en rostro) á uno*, (1) to reprimand one, (2) to give one offence: El diablo que no duerme, ordenó é hizo que las gentes de los otros pueblos en viendo á algu-



no de nuestra aldea rebuznasen, como *dándoles en rostro* con el rebuzno de nuestros regidores. D. Q. II, 25.—*Echar á la cara á uno alguna cosa*, (1) to upbraid one for his faults, (2) to remind him of the benefits he has received: Sabeis, respondió sonriéndose la señora, que los extranjeros *nos echan en cara* á los Españoles el proceder siempre de lijero. F. Cab., Callar, p. 39.—*Echarle á uno abajo la cara*, to intimidate a man:

A Dios, figurilla muda,  
Que podré poco, ó de día  
*Le echaré abajo la cara.*—O. Com. Desc., I, p. 294.

A similar figure is contained in the Spanish peasant maxim: *Arada de Agosto: a estercorada da en rostro*. August ploughing is unfavorable to manuring. Haller, p. 612.—*Salir á la cara á uno*, to fly in one's face, to insult: No son buenas las burlas *que salen á la cara*. Guz. de Alf., p. 292. Cf. the synonymous proverb: *No son burlas las que duelen*. D. Q. II, 62.—*Caérsele á uno la cara de vergüenza*, to be abashed, to be put to shame; to be disappointed: *Si le cae la cara de vergüenza* por su mala suerte. Trueba, p. 85.—*descarado*, barefaced, impudent:

Ni á *fraile descarado*, ni al hombre callado, ni á mujer barbuda, no les des posada. Sbarbi, Ref. X, p. 39; Quiero borrar aquel *descarado* capitulo, y poner en su lugar otro mas cortésano. Teatro Burl., p. 152.—*Caridelantero*, immodest, forward: Rita, aunque *caridelanterilla*, en el fondo es una buena muchacha voluntariosilla. F. Cab. Familia de Alvareda, p. 18.—*Cariparejo*, indifferent, cold: Estás mas *caripareja* que una duca, y mas fresca que una lechuga. F. Cab. Fam. de Alv., p. 17.—*Al que al cielo escupe, en la cara le cae*, who spits against heaven, it falls in his face:

*Qui arriba escupe*, lo que non es razon,  
*En el rostro li caye* abueltas del grinon.—Duelo 202.

*Mas vale vergüenza en cara que mancilla en corazon*. D. Q. II, 44. Cf. *mas vale rostro bermejo que corazon negro*. Dict. of Academy.—*Volver el rostro á uno*, to forsake one:

Que soy el deudor confieso;  
*No os vuelvo el rostro*, y con eso  
La obligacion satisfago.—Médico II, 17.

*Huir la cara (el rostro) á uno (una cosa)*, to avoid:

La espada  
 Buscad, que venís sin ella,  
 Que no os huiré la cara,  
 Capitán Céspedes.

O. Com. Des. II, p. 276; cf. p. 191, 273; Esp. Ger., p. 264.

*Hacer buena cara* (*buen rostro*), to be friendly disposed, to consent to or bear a thing:

Estaba en mesa pobre buen gesto e *buena cara*,  
 Con la poca vianda buena voluntad para.—J. Roiz, 1345.

Asegúreos esto la fé que de mí teneis conocida, y *haced buen rostro* á la fortuna presente. Cervantes, *Galatea*, l. 6; Cf. Esp. Ger., p. 192; *Guerras Civ.*, p. 616; *Garduña de Sevilla*, p. 203, 204.—*Poner* (*hacer*) *mala cara* (*mal rostro*), to show displeasure:

Camila de industria *hacia mal rostro* á Lotario. D. Q. II, 35; Humo y *mala cara*, saca la gente de casa. Sbarbi, Ref. IX, p. 217.—*Torcer el rostro*, to make a wry face, to show disfavor:

Nunqua cierras tu puerta, nin popas nulla cosa,  
*Nunqua tuerçes el rostro* por façienda costosa.—S. Mill., 251.

*La cara de Dios*, God's grace, is a popular and very poetic name of bread: Cuando no me cato, veo en figura de panes, como dicen, *la cara de Dios* dentro del arcaz. Laz. de Tormes, p. 82, and *ibidem*: Moria mala muerte, tanto que otra cosa no hacia en viéndome solo sino abrir y cerrar el arca, y contemplar *aquella cara de Dios* (que así dicen los niños).

## II.—Parts of the Face.

I. THE FOREHEAD. Spanish: *la frente*.—Intelligence, Sentiment and Character are enthroned on the Forehead.

The Spanish saying: *En los ojos y en la frente se lee el corazón*, answers to our English: In the forehead and the eye the picture of the mind does lie.—*Traerlo escrito en la frente*, to give unmistakable evidence of anything:

Por esso deue el soldado, *traer siempre escrita en la frente*, aquella coplilla que dize:

Por la honrra  
 Pon la vida,  
 Y pon las dos  
 Honrra, y vida  
 Por tu Dios.—Luna, Diál. fam. XII.

Vete por do quisieres, que en *la frente lo llevas escrito* que no te igualó en lijereza el hipógrifo de Astolfo. D. Q. II, 25.

(a). INTELLIGENCE :—*Me la claven en la frente*, is a phrase strongly questioning the plausibility of a statement: 'Si hal-lares,' says Don Quixote to Sancho, 'que algun escudero haya dicho ni pensado lo que aquí has dicho, quiero que *me le claves en la frente*.' D. Q. II, 28. Cf. Teatro Burl., p. 78.—Tú no tienes *dos dedos de frente*, Remedios; cuando quieres resolver un problema grave, sales con tales patochadas. Galdós, Doña Perfecta, p. 228.

(b). SENTIMENT :—The knitting of the brow, or running one's head against the wall, are images of anger: Quien se quisiere escandalizar, escandalícese, *é dé de fruente en la pared*. Libro de los Enx., p. 485.—*Fruncir*, to frown (from \*frontiare) is mostly used in the phrases *fruncir el ceño* and *fruncir las cejas*, to knit the brow:

*Fronzida* trahe la cara, que era desarmado.—P. C., 1744; cf. 2436.

Thence the image of the knit brow was transferred to other objects, so that *fruncir* came to mean 'to curl,' 'to twist,' 'to plait,' and again by a further metaphor, 'to do violence to truth' (cf. *fruncimiento*, fiction, deceit).

Andaua Myo Çid sobre so buen canallo:

*La cofia fronzida*, Dios como es bien bardado!—P. C., 788-9; cf. 2437.

(c). COURAGE, BOLDNESS, IMPUDENCE :—*Hacer (poner) frente*, and *tener la frente descubierta*, to face, to resist:

A omnes e a angeles esta dando refierta,  
Tien con gran coraje *la fruente descubierta*.—Alex., 2246.

Pero diez Españoles solamente

*Pusieron á la muerte osada frente*.—Araucana, p. 13.

In old Spanish *frontera* seems to have been used in the same sense:

Bien sabia al diablo *tenerle la frontera*,  
Que non lo engannasse per ninguna manera.

—S. Dom., 48; S. Mill., 53: Alex., 437.

*Levantar la frente*, to show a bold front: (El orgullo) cual ningun otro *levanta la frente* ante la virtud. F. Cab. Fam. de Alv., p. 25.—*Con la frente lavada (serena)*, with assurance, with boldness: Rita era de estos seres que pisan con firme paso y *frente serena* una senda torcida. F. Cab. Fam. de Alv., p. 58. Here may finally be mentioned the derivatives of *frente* (1) *afrenta*, insult, affront; *afrentar*, to browbeat; *afrentoso*, ignominious.

(2). THE EYE. Spanish: *el ojo*.—The Eye is proverbial, (a) For its smallness and its position in the face: *Colarse (meterse) como por el ojo de una aguja*, to enter cautiously into a difficult matter. Sbarbi, Floril., p. 207.—*No saber uno donde tiene los ojos*, to be very ignorant. *Estar empeñado hasta los ojos*, to be deeply indebted. Dict. of Acad. (b) As the organ of sight: *Ojo al badil*, Attention!; La madre y el padre, que se estaban á mas y mejor y dijeron: ‘Esto va de rota; no hay sino hacer de tripas corazon, y ojo al badil.’ Quevedo y Villegas, Cuento p. 71.—*Cerrados los ojos*, blindly, implicitly: Para semejantes actos, que no son de muchos lances, *cerrados los ojos* se puede seguir su parecer. Obregon, p. 409.—*Tan lueñe de ojos quan lueñe de corazon*; Out of sight, out of mind. Marques de Sant., p. 146. Cf. the synonyms: *á muertos y á idos no hay amigos*, and: *si te ví, no me acuerdo*.—*Ojos que no ven, corazon que no quiebra* (D. Q. II, 67) is our English: What the eye does not see, the heart does not grieve for.—*Ojos hay que de legañas se enamoran*, tastes differ:—Aunque, quien feo ama, hermoso le parece; que *ojos hay que de legañas se enamoran*. Garay, Cartas IV. Cf. to this D. Q. II, 19: El amor, segun yo he oido decir, mira con unos antojos que hacen parecer oro al cobre, á la pobreza riqueza, y á las *lagañas perlas*.—*Aunque estén sin legañas, los ojos se engañan*, even the watchful may sometimes be deceived, Col. de Seguid., p. 192. Cf. Portuguese: *Ha olhos inclinados a remelas*.

(c). THE EYE REFLECTS SENTIMENTS AND CHARACTER: (1) Desire and Joy; *Entrarle á uno por el ojo derecho*, to please one: Desde que te conoció, dice que le *entraste por el ojo derecho*, y el pobre viejo te ha puesto un cariño . . . Galdós, Doña Perf., p. 105.—*Bailarle á uno al ojo*, to charm, to captivate one: Como yo fuese mozo barba poniente, y no de mal parecer, *bailéla al ojo* al demonio de la moza. Don Habl., p. 515; cf. p. 513.—*Ojos que bien se quieren, deléj os se saludan*. Entremes de Ref., p. 114. (2) Anger and Passion: *Traerle á uno sobre ojo*, to spy one’s movements from jealousy or hostility: De eso procuré yo guardarme, porque viendo que ya me *traian sobre ojo*, llamándome el hablador, determiné dar cantonada á mi señor. Don Habl., p. 514, cf. Obregon, p. 442.—*Tener sangre en el ojo*, to have a keen sense of honor, to suffer no insult: ¿Hale sucedido algo por esto, que no sea proprio de

hombres, y de hombres que tienen *sangre en el ojo*? Teatro Burl., p. 93; cf. Quevedo y Vill., p. 20.

(3). CHARACTER; *Ojos malos, á quien los mira, pegan su malatia*, Evil associations corrupt good manners. Casting one's eyes down, is an image of hypocrisy: De quien *pone los ojos en el suelo*, no fies tu dinero.—*Llorar con un ojo*, is another expression of hypocrisy or dissimulation: Hice una breve consideracion: Mujer de buena cara, moza y con hacienda, y que me ruega, y á mí, que aun casi no me ha visto, no es ello demasiado bueno, ni aun mediano; *mejor será llorar con un ojo que con dos*. Don Habl., p. 515.

(d). THE EYE IS PROVERBIAL FOR ITS INESTIMABLE VALUE AS A VITAL PART OF THE BODY. *Quebrarle á uno el ojo con una cosa*, to disappoint, to provoke one: No pudo este filósofo satisfacerse mejor, ni *quebrarle los ojos* con mayor golpe y pedrada, que con llamarle hombre sin amigos. Guz. de Alf., p. 286; Si sus madres les envían un barril de aceitunas cordobesas, cumplen con darnos un platillo, y *nos quiebran los ojos* con dos chorizos ahumados de la montaña. Ibid., p. 344.—*Quebrar el ojo á una cosa*, to hold in check, to repress: Las cosas hechas con buen peso, *quiebran los ojos* al exceso. Seguid, p. 34.—*Quebrar el ojo al diablo*, to resist temptation: Así que, señora, dé vuesa merced en no usar lo que las otras, y *quiebre una vez el ojo al diablo*, y verá como no falta quien siga sus pisadas. Don Habl., p. 509.—*Quebrar el ojo y untar el casco*, answers to our English: to add insult to injury. Marques de Santillana (Obras, p. 519).—*Por quebrarle un ojo á uno quebrarse á sí los dos*: Mirad que sanan llagas, y nó malas palabras; y no queráis *por quebrarme á mí un ojo quebraros á vos dos*; que á las veces la sardina quiere saltar de la sartén, y da en las brasas. Garay, Cartas I. Cf.: No andes con ellos á márame la yegua, y matarte he el potro; no quieras por *sacarles á ellos un ojo sacarte á tí los dos*. Sbarbi, Ref. V, 21.—*Sacar los ojos á uno*, to browbeat one into making some sacrifice, to abuse one: Crié cuervo que me *sacase el ojo*. La Celestina, p. 59.—*Pegar como pedrada en ojo de boticario*, to be entirely out of place, inappropriate: Para celebrar la boda de otra señora iglau en edad á mi doña Irene, se hizo la siguiente redondilla, que le pega *como pedrada en ojo de boticario*. Seguid., p. 129. Compare to this the German: Es passt wie eine Faust aufs Auge.—*No hallarse una cosa ni por el ojo de la cara*, to be very rare and precious.

Sbarbi, Floril. p. 207.—*Las niñas de los ojos*, has the force of the English: the apple of the eye (cf. Deuteron: XXXII, 10). Una storia que (el publico) no puede menos que estimarla *sobre las niñas de sus ojos*. Teatro Burl., p. 127; cf. D. Q. II, 33.—*No decir á uno 'buenos ojos tienes,'* not to speak to one at all: Pero todó el barrio le tenía respeto, y en sonando Juan Caramillo, no habia alentado que se atreviese á decirle: *buenos ojos tienes*. Teatro Burl., p. 93.—*Por sus ojos bellidos* (Cf. *por su linda cara*) without trouble, without exertion: Pues no hay hombre tan leño que no entienda que cuando aquesto se hace, no es á humo de pajas ni *por sus ojos bellidos*. Guz. de Alf., p. 345; cf. Luna, Diál fam. IX.

A few metaphors and proverbial phrases are taken from the eye-brow, *la ceja*, and the eye-lash, *la pestaña*: *Traer entre ceja y ceja una cosa*, to have a design, a purpose: No me queda duda de que el Requejo mayor, ese poste vestido *trae entre ceja y ceja* el proyecto de casarse con Inés. Galdós, El 19 de Marzo, p. 41.—*Dar á uno entre ceja y ceja*, to tell plain truths in one's face: La mozueta le habia dado *entre ceja y ceja*, con la del mártes. Quevedo y Villegas, p. 70.—*cejijunto*, frowning:

Al momento aquellos señores descontentadizos *y cejijuntos* hacian mil ascos. Teatro Burl., p. 82.—*Quemarse las cejas*, to study with intense application, 'to burn the midnight oil.' Dict. of Acad. Cf. Portuguese: *Queimar as pestanas*. A similar idea is expressed by the phrase: *Deshacerse las cejas*: El que más sabido está, en la cumbre suele resbalarse *y deshacerse las cejas*, y el más levantado arbol con el tiempo se pierde. Don. Habl., p. 530. Here belongs also *ceño*, to which the dictionaries, singularly enough, only assign the derived signification 'frown,' 'gloomy aspect,' though its original meaning 'brow' survives in a number of expressions and uses, such as the following: *Fruncir (arrugar) el ceño*, to knit the brow. Rascóse la cabeza, *frunció el adusto ceño*, y con lengua cada vez más torpe, prosiguió así. Galdós, Doña Perfecta, p. 194.

Una caduca africana

Espíritu en forma humana

*Ceño arrugado* y esquivo.—Pr. C. II, 38.

The Spanish, like the English, speaks of the *brow* of a mountain:

Deste monte eminente  
 Que arruga al sol el *ceño* de su frente.—Vida, I, 1.  
 Deste rústico monte la espesura,  
*Cuyo ceño, de robles coronado,*  
 Amenazó del sol la lumbre pura.—Purg. I, 159,3.  
 Este monte eminente  
 Cuyo *arrugado ceño*, cuya frente  
 Es dórica coluna.—L. Perez 2, 454,3.  
 La ilustre Barcelona, . . . . .  
*Opuesta al ceño de una y otra* cumbre.—Lances I, 45,1.

This also with regard to a bridge :

Esa fábrica altiva . . . .  
*En cuyo ceño* la esfera  
 Del sol descansa y estriba.—Puente I, 213,1.

One fails to understand how KRENKEL, in his excellent edition of Calderon's 'La Vida es sueño,' from which the above instances are quoted, could enumerate *ceño* under 'die Thätigkeiten des menschlichen Hauptes' (Anhang, p. 5). The signification 'brow' illustrated by the above passages, would seem to be an argument in favor of BAIST'S derivation of *ceño* through *episcynium* from *σύντριον*, eye-brow (*Rom. Forsch.* I, p. 134-5).

The derived meaning *frown, severity* (cf. *episcynium*, Tertull. de pall.) is found in the following instances: *Cogióles la noche*, que por ser á la entrada del erizado noviembre *vino con ceño*. No hay Desdicha, p. 517.—*Ceño y enseño, de mal hijo hacen bueno*, severity and instruction may correct a bad character. Sbarbi, Ref. V, p. 13.—The moving of the brow conveys a sign; hence the Italian *cenno, accennare* and the Old Spanish *açennar*:

Descobrió e la faz (Uenus) quando ouo de fablar,  
 Cataua contra Paris, compeçol *dacennar*.—Alex., 355.

*Pestaña*, the eye-lash, is used like *niña*: Teresa Panza, á quien quiero mas que á *las pestañas de mis ojos*. D. Q. II, 70. The moving of the eye-lash is indicative of sudden emotions or impressions; hence the phrases: *No mover pestaña* or *sin pestañear* (1) with undivided attention, (2) without flinching.

(3). THE NOSE. Spanish: *la nariz*.—(a) It is proverbial for occupying a prominent position in the face. The ignorant do not know where their nose is: Toma, toma! Es que el maestro de escuela *no sabe donde tiene las narices*. Marin, Cantos Pop. I, p. 397.—*Traer á uno por la nariz*, 'to lead one by the nose.' Dict. of Academy.—*Darse de narices*, to meet: Si nuestras cartas no surten el deseado efecto de acortar distan-

cias, me plantaré en Bornos á continuar mi oficio de destino, porque no parece sino que esas dos medias naranjas, á pesar de haberse dado de narices, están la una en Flándes y la otra en Aragon. F. Cab. Verano, p. 78.

(b). *Camuso*, FLAT-NOSED, IS A NICKNAME OF A STUPID PERSON.—A similar force attaches to the synonym *romo*, a: Yo he oido decir muchas veces y á muchos discretos que si él (el diablo) puede ántes os la dará *roma* que *aguileña*. D. Q. II, 48.—According to another proverb, however, the Spaniard looks upon a flat-nose also as being essential to a pretty face:

*No hay hermosa si no toca en roma.* Sbarbi, Ref. IX, p. 109.

(c). THE NOSE MAY EXPRESS PRIDE AND SCORN:—*Torcer las narices*, to turn up one's nose. Dict. of Academy.—*Dejar á uno con un palmo de (con tantas) narices*, to have baffled one's efforts: Pero la princesa dejó á todos los sabios *con un palmo de narices*, pues acertó al vuelo todas las adivinanzas que se lo dijeron. Marin, Cant. Pop. I, p. 396. Cf. Italian: *Rimancer con tanto di naso*, and the German: mit langer nase abziehen.—*Hincharsele á uno las narices* (1) to become very angry, (2) in regard to the sea and the rivers: to swell up high. Dict. of Academy.

(d). *Limpiarle á uno las narices*, TO FLATTER ONE, TO BE AGREEABLE TO ONE: Al hijo de tu vecino, *limpiale las narices* y métele en tu casa. D. Q. II, 5.

(e). THE MOVING OF THE NOSE IS EXPRESSIVE OF COMPLAINT, OF PAIN:

Sofrio lo bien el rey, estido bien pagado,  
Se ioguiés dormiendo non yaria mas quedado,  
*Nen nariz cambiada*, nen rostro demudado,  
Nunca lo entendió nul omne per quejado.—Alex., 2094.

(f). THE NOSE FIGURES IN PROVERBIAL LANGUAGE AS THE ORGAN OF SMELL.—A fine nose is indicative of a keen understanding; the Spaniard, however, does not speak of a fine or a good nose, but says: *tener largas narices*, or *narices de perro perdiguero*. A Spanish proverb declares: *Hombre nari-gudo*, pocas veces cornudo. Sbarbi, Ref. X, p. 36.

The organ of smell is considered the seat of curiosity and suspicion: *Meter las narices en una cosa*, to meddle with anything. Dict. of Academy.—*Darle á uno en la nariz una cosa*, to get scent of something, to suspect it. As the English familiarly speak of 'smelling a rat,' the Germans of 'einen braten



riehen,' the French of 'sentir de loin la fricassée,' the Spaniard says *oler el tocino* (Guz. de Alf., p. 346) or, more seriously, *oler el poste*, 'to smell the pillar. ¿Como olistes la longaniza, y no el poste? Laz. de Torm., p. 81; *Olí el poste*; que como perro ventero todo lo buscaba. Don Habl., p. 566. So also in Portuguese: *cheirar o toucinho*. In this connection may also be mentioned a phrase expressing surprise at undue familiarity: *No sé como nos olimos, que tan en breve nos conocimos*. Guz. de Alf., p. 352.

(g). SNEEZING is considered very significant (Cf. Grimm, D. Myth., II, p. 934-5). Thus it was of old a good omen with the Spaniards:

Salió (el lobo) de aquel plado, corrió lo mas que pudo,  
Vió en unos fornachos retozar a menudo,  
Cabritos con las cabras, mucho cabron cornudo,  
A la fe, dis, *agora se cumple el estornudo*.—J. Roiz., 742.

*Estornudar* is used figuratively for man's activity in the proverb: *Cada uno estornuda como Dios le ayuda*, everybody does the best he can. Seguid., p. 239.

(4). THE MOUTH. Spanish: *la boca*.

The mouth is proverbial for being instrumental in Speaking, Breathing and Eating. (a) SPEAKING: *La mujer y la trucha por la boca se prende*. Sbarbi, Ref. II, p. 210.—*Coser la boca*, to 'sew one's mouth' is the image of silence, as on the other hand *descoser la boca*, to 'unsew one's mouth,' of talking: *Basto que te digo verdad, y cose la boca*. D. Q. I, 52; (Sancho) *no osó descoser su boca hasta ver en qué paraba aquel asalto y prision de su amo*. D. Q. I, 46. Hence *descoñido*, an indiscreet talker, a madman: *gridar como un descoñido* (Quevedo y Villegas, Cuento). *Coser la boca*, it may be remarked in passing, is also a metaphor for *besar*, to kiss: *La una dellas llegándose á D. Quijote se le echó á los piés tendida de largo á largo la boca cosida con los piés* de D. Quijote. D. Q. II, 52.—*Miel en la boca, guarde la bolsa*. Sbarbi, Ref. V, p. 11.—*Boca que dice de no, dice de sí*: Importunate insistence may change a 'no' into a 'yes.' Marques de Santillana (Obras, p. 508).—*Pegar la boca á la pared*, to be silent: *Sufrir y callar, como dicen, pegando la boca á la pared*. Don Habl., p. 524.

(b). BREATHING.

*Respirar por la boca de otro*, to be at another's beck and call.

*Tener el alma en los labios*, to be dying, on the point of death:

Ya tengo el alma en los labios,  
 Muero sin ver, Sebastian,  
 Castigados tus agravios,  
 Muy grande priesa me dan.—O. Com. Desc. II, p. 211.

*Traer el alma á los labios :*

Como sabe que te acercas,  
 Quiere ganar por la mano,  
 Que es temerario y valiente,  
*Trayendo el alma á los labios.*—O. Com. Desc. II, p. 204.

(c). EATING.

The mouth indicates our desires and sentiment: *Hacerse á uno la boca agua*, to anticipate ardently some pleasure in prospect. Cf. English 'mouth-watering.' Hechas estas diligencias, estaba ya *haciéndoseme la boca agua* con la futura gloria y contentamiento que aguardaba recibir. Teatro Burl., p. 102.—*Torcer la boca*, and *torcer los labios*, to 'curl up one's lip,' are images for scorn and anger.

*Los beços se comie*, tanto estaua yrado :  
 Catando contro Poro maldezia el peccado.

—Alex., 1826. cf. Portuguese: *Trazer alg. pelo beiço*, to lead, to control one.

(5). THE CHEEKS. Spanish: *mejilla* and *carrillo*.

*Mejilla* is properly speaking the part of the face below the eye, whereas *carrillo* denotes the fleshy part from the *mejilla* down to the jaw. We shall begin with the latter.—*Comer (mascar) á dos carrillos*, to eat with both cheeks, to eat heartily:

No hay sino bailar aprieta,  
 Y *mascar á dos carrillos*,  
 Que en aquesta honrada empresa.  
 Le mostramos los colmillos  
 A la tropa portuguesa.—O. Com. Desc. I, p. 281.

From this habitual coöperation of both cheeks in eating is derived the further metaphorical meaning of the above phrase: to have two useful employments at the same time, 'to have two strings to one's bow'; and still another one, closely allied to the preceding: to derive advantage from two appointments by serving both at once. De quien tanto he recebido, es bien mostrarme agradecida, no le he de ser avarienta, con esto coseré á dos cabos, *comeré con dos carrillos*, mejor se asegura la nave sobre dos ferros que con uno. Guz. de Alf., p. 192. Como yo lo era (hombre honrado), y con mas quilates que hierro de Viz-

caya, comia á dos carrillos y hacia dos papadas. Esteb. Gonz., p. 304. A synonymous expression is: *Tener el pié en dos zapatos*.—*Tomarse á carrillos*, was a phrase answering in Older Spanish to the modern 'bofetarse,' and *carrellada* corresponds to *bofetón*, a blow :

Un uício (enuidia) que non sana por nulla meleçina :  
Quier *se tomar a carellos* con quien se quier ayna.—Alex., 2186.

Dabanles grandes palos e *grandes carrelladas*,  
Coçes muchas sobeio, e muchas palancadas.—Mil., 890.

Compare *andar al morro*=*andar á golpes* (Sbarbi, Ref. VIII, p. 30)—*Carriello*, with the early Spaniards, was expressive of *courage* :

Mester ha punnos duros, *carriellos denodados*,  
Ca espada nin lança non saben dafalagos.—Alex., 444.

*Mejilla* (O. Sp. *maxiella*) was looked upon as the mirror of sentiment, as may appear from the following passage :

Daua (el ninno) grandes sospiros, ca tenie gran maziella,  
*Pareçiage la rancura del cor enna maxiella*.—Alex., 45.

An image of pensiveness, or grief, very frequently found in Old Spanish Poetry is the gesture of holding the hand to one's cheek. Thus the phrases *ser, estar (tener) mano a maxiella* signify to be pensive or afflicted.

(a). PENSIVENESS :

El huespet de Onorio que fue mal segudado,  
*Sedie man a maxiella* planiendo so mal fado.

—Mill. 209. Cf. Duelo 34 ; Loores de Berceo 9 ; Alex., 587 ; Wolf y Hofm. Primavera II, 200, 291.

This expression is also found in prose-works of the sixteenth and seventeenth centuries, both in the metaphorical meaning 'to be pensive' and in the literal sense of the gesture itself accompanying pensiveness. *Figuratively* it appears to be used in the following passage : *Andando en este cuidado solícito, dándole mil trasigos, me senté á un lado de la plaza junto á una tendera, donde solia ser mi puesto y de mi teniente : y estando con la mano en la mejilla*, determinando de pasar aunque fuera por mochilero si mas no pudiera, y aun segun estaba me sobraba, of decir : ¿Guzmán, Guzmanillo? *Guz. de Alf.*, p. 231. The *gesture itself* is referred to *Guz. de Alf.*, p. 281 ; *El Esp. Ger.*, p. 264.

(b). AFFLICTION :

Estando los maestros todos *man amaxiella*,  
 El confessor preçioso issio de sue capiella ;  
 Violos dessarrados. la color amariella,  
 Entendió que la cosa non era sin manziella.—Mill., 229 ;

Todos estos quebrantos, esta mortal manziella,  
 Era mas afincada en Leon e en Castiella ;  
*Mas todo christiano sedie man a massiella*,  
 Ca pora todos era una mala postiella.—Mill., 372.

Redréme de la duenna, et creí la fabrilla,  
 Que dis : *por lo perdido non estés mano en megilla*.—J. Roiz, 169.

Compare Alex., 958 : Cuemo sedie Alexandre *mano al coraçon*. In conclusion may be mentioned a few other phrases expressing gestures of grief and despair : *Bater mis massiellas* (Duelo, 28) ; *romper las massiellas* (Mil., 364) ; *salir con las manos en la cabeza*. Garduña de Sevilla, p. 197.

(6). THE CHIN being in Spanish named from the Beard (*barba*), by which it is covered, both may appropriately be treated together.

*Barba* represents the whole face of which it is a part.—*Traer (andar con) la barba sobre el hombro*, to be on the alert, to be anxious : Entrándose en la ciudad los dos á buen paso, y guiando el Cojuelo, *la barba sobre el hombro*, fueron hilvanando calles. Diabolo Cojuelo, p. 36. Acá se os guardará todo en mi escritorio con toda seguridad, y no andareis tanto *la barba sobre el hombro* en cuanto aqui estuviéredes. Guz. de Alf., p. 313.—The Beard is a characteristic mark of manhood, and to such a degree has it figured so in man's mind that it has become identified in signification with man himself, and his distinctive qualities, valor, honor, dignity and experience.

(a). BARBA signifies *hombre, guerrero* :

Merced ya, Cid, *barba tan conplida*.—P. C., 268.

El rey Alexandre, una *barua facera*.—Alex., 1558.

Un macho y dos borricos,  
 Con perdon *de las barbas* que me escuchan  
 Se llevaron tambien los compañeros.

—Lope de Vega, Alc. III, 127.

Era el señor, con perdon *de las barbas honradas* que nos oyen, lo que llamamos zurdo. Soldado Píndaro, p. 303.

Todos bien adobados, todos *baruas punientes*.

—Alex., 1143 ; cf. 1244.

La ferrada echaron, en la cabeza le daban,  
 Non la podían sacar, que mucho les pesaba,  
 Por rason que *Yusuf della se trababa*;  
 Pusieron hí esfuerço, salió *la bella barba*—P. de José, 36.

Y ansí aquella *barba blanca*,  
 Entre los demás culpados,  
 Lleva los brazos atados,  
 Que el alma se arranca.—O. Com. Desc. II, p. 31.

A la sombra de la barba cana, está la niña muy honrada. Sbarbi, Ref. IX, p. 82.—In the language of the stage, *barba* is the one who acts the part of old man. Proverb: *Callen barbas y hablen cartas* (D. Q. II, 7), it is idle for men to talk when evidence is clear.—Arador de palma, no le saca *toda barba*.—*Cuales barbas, tales tobajas*, give every one his due. Sbarbi, Ref. IX, p. 213. *Barba* signifies age: Me fuí en la carroza con los dueñas en su mismo traje, que *en las barbas* habia poca diferencia de mí á ellas, por ser mozo y lampiño. Obregon, p. 453.

(b). THE BEARD IS A MARK OF MANLY STRENGTH, FORTITUDE AND EXPERIENCE. As such it is the epitheton ornans of the Spanish warrior, as of the Cid, who is called *el de la lengua barba* (P. C. 1,226), *el de la barba grant* (ib. 2410; cf. 789, 1240, 2059). Proverb: *Barba pone mesa, que no pierna tesa*, energy, not idleness, will ensure success. Marques de Santillano (Obras, p. 507).—*Barbar*, to get a beard, has the metaphorical meaning of 'deriving strength,' 'to become bold, assured:'

A costa de cuatro palos,  
 Que el llegar aquí me cuesta,  
 De un alabardero rubio  
 Que *barbó de su librea*.—Calderon, Vida, II, 2.

Thus *barbado* signifies 'brave,' 'courageous' and, with the characteristic boldness of Spanish metaphor, is used as an attribute of *alma* the soul. In the sense of 'a brave soul,' 'an intrepid heart' we find *alma barbada* employed by Calderon:

Seor Rebolledo, por mí  
 Voacé no se aflija, no;  
 Que, como ya sabe, yo  
*Barbada el alma*, nací.—Alc. de Zal. I, 1.

This very same metaphor occurs in Don Quijote, and seems to have been a puzzle even to BRAUNFELS and ORMSBY, the most

recent and best translators of Cervantes' immortal work. Sancho answers the Distressed Lady in his characteristically playful way: 'De que sea mi bondad, señora mia, tan larga y grande como la barba de vuestro escudero, á mi me hace poco al caso; *barbada y con bigotes* tenga yo mi alma cuando desta vida vaya, que es lo que importa' (D. Q. II, 38) which is in English: 'Whether my kindness, my lady, be as great as your squire's beard, matters very little to me: but,' (so continues our incorrigible punster Sancho) 'may my soul have a beard (be intrepid), nay even whiskers (and very brave indeed) when it shall have to depart from this life; *that* is of importance to me.' The addition '*y con bigotes*' is one of those puns with which the language of Cervantes abounds, of a piece with the following (II, 20):

Si á mano viene y aunque no sea sino al pié, where *si á mano viene* means 'perhaps.' Cf., in regard to signification, Portuguese expressions like: *ter cabelo no coração*.

(c). THE BEARD REPRESENTS THE HONOR AND DIGNITY OF A MAN.—Stroking one's beard is a gesture indicative of pride or satisfaction over some successful deed. Thus, *prenderse á la barba* is a metaphorical expression for 'to be proud of,' 'to boast of:'

Pilato desti captivo fue mucho embargado,  
Segun que él diçia, quitarse ya dél de grado,  
Rescibieron los judios sobre si el peccado,  
*Non se prendran á las barbas nunca dessi mercado.*

—Loores de N. S., 64.

*Mesarse la barba*, to pluck one's beard, is an expression of grief over some insult or injury received:

Llorando está de sus ojos  
Que es dolor de lo mirar,  
*Mesábase los cabellos,*  
Sus barbas otro que tal.

—Wolf y Hof. Prim. II, p. 290; cf. 182.

—*Quien presta, sus barbas mesa*: He who lends money, comes to grief. Sbarbi, Ref. X, p. 42. To pull a man's beard is considered an insult. Hence the Cid swears by the beard that no man ever dishonored:

Alçaua la mano, a la barba se tomo.  
'Por aquesta barba *que nadie non misso,*  
Assis yran vengando don Eluira e dona Sol.'—P. C., 3185-7.

Proverb: Cuando la barba de tu vecino vieres pelar, echa la tuya a remojar, when your neighbor's house is on fire, look to your own. Seguid, p. 67.—*Pelarse las barbas* means also to show violent anger. Dict. of Acad.—*Subirse á las barbas*, to be disrespectful to a superior: Y aunque calló entónces, despues lloraba los quiries, y propuso de hablarle papo á papo, por que otra vez *no se le subiese á las barbas*. Quevedo y Villegas, p. 92.—*Desvergonzarse á uno en las barbas* is synonymous with the preceding: Sábeta que la tia sátira esa, porque no le libré de soldado á un sobrino suyo mas malo que Gata, *se me desvergonzó en mis barbas*, y á mis espaldas me puso mas bajo que un caño. F. Cab. Clem., p. 138. *Echarle á uno el gato en las barbas*, to throw the blame or risk upon another: Déjense de filaterías, que una por una ya están casados (dijo el licenciado); y si hablamos mas, *nos echará el gato á las barbas*, y volverémos las nueces al cántaro. Quevedo y Villegas, p. 94. *Sacar la barba de verguenza á uno*, to do one honor, 'to do one proud?' Encomendaron los deudos del difunto el que se habia de hacer á un grave religioso; el cual, queriendo dar buena razon de sí y *sacar la barba de verguenza á quien le habia elegido*, procuró desvelarse en estudiar conceptos etc. Sold. Pindaro, p. 302. *Mentir por la barba*, to lie by one's beard:

No era, vive Cristo.

*Miente, señor, por la barba.*—Pintor II, 9.

A beard of two colors is looked upon as a mark of faithlessness; hence the proverb: *Barba y pelo de dos colores*, no la tienen sino traidores. Sbarbi, Ref. X, p. 35.

(d). THE BEARD is proverbial for the care it requires as an ornament of the face.

*En la barba del ruin se enseña*, is a proverbial phrase which neither the dictionaries nor the collections of proverbs seem to know, but which is sufficiently characterized as such in the following passage: Sentáronle (al pobre mancebo) en un banquillo, y puestos otros lienzos de jerga, segun eran gruesos, y con el color hollin, *dejó la obra el maestro*, y *en su lugar entró el aprendiz* á acabar lo que su amo habia comenzado, y por el *debió de decirse*: *En la barba del ruin se enseña*. Don. Habl., p. 522. This proverb contains the same injunction as the well-known saying: fiat experimentum in re vili.—*No es todo hacer barbas*, 'not everything is shaving

beards,' is another phrase which, though it cannot be positively declared a proverbial expression, has at least the appearance of one. *Vuestra merced mire cómo habla, señor barbero, que no es todo hacer barbas, y algo va de Pedro á Pedro.* D. Q. I, 47.—*La barba mojada, tomala enjuta en la cama* (Sbarbi, Ref. I, 111) is explained by the Marquis of Santillana as signifying that by proper exertion we obtain our ends; it is therefore a synonym of the proverb quoted above: *barba pone mesa, que no pierna tesa.*—*Barba bien remojada, medio rapada* is a synonym of the proverbs *obra empezada, medio acabada* and *el salir de la posada, es la mayor jornada* (Sbarbi, Ref. IX, p. 223).

III.—*The Metaphorical and Proverial Expressions arranged according to the Ideas which they embody.*

A. RELATIONS OF MEN TO ONE ANOTHER.

I.—*The Family.*

A la sombra de la barba blanca está la niña muy honrada. Sbarbi, Ref. IX, p. 82.

II.—*Social Intercourse.*

1. MEETING: *Darse de narices.* F. Cab. Verano; p. 78.—  
 2. ASSOCIATION: *Evil associations corrupt good manners: Ojos malos, á quien los mira, pegan su malatia.* Dict. Ac.—  
 3. FAMILIARITY. *Rebuke of undue familiarity: No sé como nos olimos que tan en breve nos conocimos.* Guz. de Alf., p. 352.—4. LOVE. *Out of sight, out of mind: Quan lueñe de ojos tan lueñe de corazon.* Marques de Sant, p. 146. Cf. *A muertos y á idos, no hay amigos, and: Si te ví, no me acuerdo.*—*Love is far-seeing: Ojos que bien se quieren, de léjos se saludan.* Entremes de Ref., p. 114.—*To inspire one with love: Entrarle á uno por el ojo derecho.* Galdós, Doña Perfecta, p. 105.—5. FRIENDSHIP, ENMITY. *Defend: Sacar la cara por un otro.* Fern. Cab. Clem., p. 230. *Forsake: Volver el rostro á uno.* Médico II, 17.—*Avoid: Huir la cara á uno.* O. Com. Desc. II, p. 276; Esp. Ger., p. 264.—DEFIANCE, INSULT, QUARREL. *Spite: Por quebrarle un ojo á uno quebrarse á sí los dos.* Sbarbi, Ref. V, 21; Garay, Cartas I.—*Insult: Subirse á las barbas á uno.* Quevedo y Villegas, p. 92. *Mesar la barba á uno.* P. C. 3185—7. *To add insult to injury: Quebrar el ojo y untar el casco.* Marques de Sant. (Obras, p. 519). *Maltreatment: Crié cuervo que me sacase los ojos.* Celestina, p.



59. Dar en cara á uno. D. Q. II, 25. Echarle á uno abajo la cara. O. Com. Desc. I, p. 294. Salir á la cara á uno. Guz. de Alf., p. 292. Dar á uno entre ceja y ceja. Quevedo y Villegas, p. 70. For want of a better place, the Spanish peasant—maxim: Arada de Agosto, a estercorada da en rostro. Haller, p. 612, may find mention here.—Quarrel: Tomarse á carrillos =bofetarse. Alex., 2186. Carrellada, a blow. Mill., 899. Cf. andar al morro=andar á golpse. Sbarbi, Ref. VIII, p. 30.—7. POLICY: Miel en la boca, guarde la bolsa. Sbarbi, Ref. V, p. 11.—Al hijo de tu vecino, límpiale las narices, y métele en tu casa. D. Q. II, 5.

#### B. FORTUNE.

'Into the mouth of a bad dog often falls a good bone: A las veces mal perro roye buena coyunda. J. Roiz, 1597.—

#### C. PHYSICAL MAN.

##### I.—Age.

Me fué en la carroza con las dueñas en su mismo traje, que en *las barbas* habia poca diferencia de mí á ellas, por ser mozo y lampiño. V. Espinel (Riv. 18, p. 453).

##### II.—Beauty.

A flat nose is considered essential to beauty: No hay hermosa si no toca en roma. Sbarbi, Ref. IX, 109.

##### III.—Death.

To be expiring: Tener el alma en los labios. O. Com. Desc. II, p. 211.

#### D. SPIRITUAL MAN.

##### I.—Intelligence, Stupidity.

'In the forehead and the eye, the picture of the mind does lie': En los ojos y en la frente se lee el corazón. A large nose is indicative of intelligence: Hembra narigudo, pocas veces cornudo. Sbarbi, Ref. X., p. 36.—A narrow forehead betrays stupidity: Tú no tienes dos dedos de frente. Galdós, Doña Perfecta, p. 228.—The stupid do not know where their nose is: ¡Toma, toma! Es que el maestro de escuela no sabe donde tiere las narices. Marin, Cant. Pop. I., p. 397.

##### II.—Perception.

To get scent of something: Darle á uno en la nariz una

cosa.—'To smell a rat': Oler el tocino. Guz. de Alf., p. 346. Oler el poste. Laz. de Tormes, p. 81; Don Habl., p. 566. Cf. Portuguese: Cheirar o toucinho.—Even a clear eye may sometimes be deceived: Aunque estén sin legañas, los ojos se engañan. Seguid., p. 192.

### III.—Evidence.

To bear evidence of a thing: Traerlo escrito en la frente. D. Q. II, 25: Luna, Diál. fam. XI.

### IV.—Doubt.

Me la claven en la frente. D. Q. 28; Teatro Burl., p. 78.

### V.—Taste.

Tastes differ: Ojos hay que de legañas se enamoran. Garay, Cartas IV. Cf. Portuguese: Ha olhos inclinados a remelas.

### VI.—Courage, Cowardice.

Not to know fear: No conocer la cara al miedo. Pr. C. I., 12. —To have the courage to do a thing: Tener la cara para hacer una cosa. Alex., 1454.—To be reckless: Traer el alma á los labios. O. Com. Desc. II, p. 204. To offer resistance: Hacer cara (rostro). Austriada, p. 55.—Hacer frente, tener la frente descubierta. Alex., 2246; Araucana, p. 13.—To proceed boldly: Andar á cara descubierta, á rostro firme. Teatro Burl., p. 125. Levantar la frente. F. Cab. Fam. de Alv., p. 25.—Courage: Carriello denodado. Alex., 444. To become bold: *barbar*. Vida, II, 2.—To have a brave heart: Tener barbada el alma. D. Q. II, 38; Alc. de Zal. I, 1.—To be afraid to speak to one: No decir á uno 'buenos ojos tienes.' Teatro Burl., p. 93.

### VII.—Truthfulness, Falsehood.

Double-faced: Hombre de dos caras. Guz. de Alf., p. 353.—Cara con dos haces. O. Com. Desc. I., p. III.—Barba y pelo de dos colores, no la tienen sino traidores. Sbarbi, Ref. X, p. 35. The hypocrite weeps with one eye: Mejor me será lloraré con un ojo que con dos. Don Habl., p. 515.

### VIII.—Caution.

To be circumspect: Traer la barba sobre el hombro. Diablo Cojuelo, p. 36; Guz. de Alf., p. 313.—Colarse como por el ojo de una aguja. Sbarbi, Floril., p. 207.—'When your neighbor's house is on fire, look to your own': Cuando la barba de tu vecino

vieres pelar, echa la tuya a remojar. Seguid., p. 67.—Beware of dangerous company: Ni á fraile descarado, ni al hombre collado, ni á mujer barbudo, no les des posada. Sbarbi, Ref. X, p. 39.—Fiat experimentum in re vili: En la barba del ruin se enseña. Don Habl., p. 502.

IX.—*Moderation, Modesty, Immodesty.*

Reflection prevents excess: Las cosas hechas con buen peso, quiebran los ojos al exceso. Seguid., p. 34.

X.—*Speech and Silence.*

La mujer y la tructra por la boca se prende. Sbarbi, Ref. II, p. 210.—To be silent: Coser la boca. D. Q. II, 52; cf. descoser la boca, ib. I, 46. Pègar la boca á la pared. Don Habl., p. 524.—Our intentions are subject to change: Boca que dice de no dice de sí. Marques de Sant. (Obras, p. 508).—Clear evidence renders discussion idle: Callen barbas y hablen cartas. D. Q. II, 7.

XI.—*Moral Firmness.*

To resist temptation: Quebrar el ojo al diablo. Don Habl., p. 597.

XII.—*Work, Energy.*

Every one does the best he can: Cada uno estornuda como Dios le ayuda. Seguid, p. 239.—Energy alone leads to success: Barba pone mesa, que no pierna tesa. Marques de Sant. (Obras, p. 507); cf. ib. p. 514: La barba mojada, tómala enjuta en la cama.—Well begun is half done: El salir de la posada es la mayor jornada. Sbarbi, Ref. IX, p. 223; cf. Barba bien remojada, medio rapada, and: Obra empezada, medio acabada.—Woman's place is in the kitchen: La mujer y la sardina, de rostros en la cocina. Sbarbi, Ref. V, p. 12; cf. ib. VII, p. 102: La mujer y la sardina de rostros en la ceniza.—To wish for a thing without making any efforts: Querer una cosa por su linda (bella) cara; por sus ojos bellidos. Guz. de Alf., p. 345; Luna, Diál. fam. IX.

XIII.—*Sentiment.*

I. HONOR, DISHONOR. To have a keen sense of honor: Tener sangre en el ojo. Teatro Burl., p. 93.—As is the man, so the respect paid to him: Cuales barbas, tales tobajas. Sbarbi, Ref. IX, p. 213.—To do honor to one, to be an honor

to one: Sacar la barba de vergüenza á uno. Sold. Pínd., p. 302.—Mas vale vergüenza en cara que manzilla en corazon. D. Q. II, 44; cf. Mas vale rostro bermejo que corazon negro. Dict. Ac.—To feel ashamed, abashed: Caerle á uno la cara de vergüenza. Trueba, p. 85.—To DISAPPOINT ONE: Quebrarle á uno los ojos. Guz. de Alf., p. 286; 344.—To baffle one's efforts: Dejar á uno con un palmo de narices. Marin, Cant. Pop. I, p. 396.—3. JOY AND PAIN. 'Mouth-watering': Hacerse á uno la boca agua. Teatro Burl., p. 212.—To cause joy to one, to charm one: Bailarle á uno al ojo. Don Habl., p. 515; cf. p. 513.—To eat heartily: Comer á dos carrillos. O. C. Desc. I, p. 281.—'What the eye does not see, the heart does not grieve for: Ojos que no ven, corazon que no quiebra. D. Q. II, 56.—To be pensive, afflicted: Ser (estar, tener) mano a maxiella. S. Mill. 209; cf. Alex. 587; S. Mill. 229, J. R. 169. Cf. Bater mis maxiellas. Duelo 28; Romper las massiellas. Mil. 364.—Pulling one's beard is expressive of grief: Mesarse la barba. Wolf y Hofm. Prim. II, p. 290.—4. ANGER. Running one's head 'against the wall is indicative of anger: Quien se quisiere escandalizar, escandalícese, é dé de frente en la pared. Libro de los Enx., p. 485.—To knit the brow: Fronzida trahe la cara. P. C. 1744; 2436; fruncir (arrugar) el ceño: Galdós, D. Perf., p. 104.—To bear a grudge against one: Traer á uno sobre ojo. Don Habl., p. 514; Obregon, p. 442.—The swelling of the nose is an image of anger: Mude de plática; que se me van hinchando las narices. D. Salustero del Poyo, La Próspera Fortuna (Riv. 43,446).—So the biting of the lips: Los beços se comie. Alex. 1826.

#### XIV.—Justice.

1. CLEMENCY. To apologize for, to excuse a thing: Lavar la cara á una cosa. F. Cab. Callar, p. 70.—2. SEVERITY. Severe treatment may correct a bad character: Ceño y enseño del mal hijo hacen bueno. Sbarbi, Ref. V, p. 13.—To upbraid one: Echarle á uno el gato en la barba. Quevedo y Villegas, p. 84.—3. PUNISHMENT. To feel the evil consequences of an act: Salir á la cara á uno una cosa. O. Com. Desc. II, p. 219.—Wrong comes back on the doer of it: Al que al cielo escupe, en la cara le cae; cf. Duelo 202.

#### XV.—Advantage, Loss.

To have two strings to one's bow: Comer á dos carrillos.

Guz. de Alf., p. 192 ; cf. Esteb. Gonz., p. 304. Synonym: Tener el pié en dos zapatos.—He who lends money, comes to grief: Quien presta, sus barbas mesa. Sbarbi, Ref. X, p. 42.

XVI.—*Price, Value.*

To be of great value, priceless: No hallarse una cosa ni por el ojo de la cara. Sbarbi, Floril., p. 207. Estimar una cosa sobre las niñas de sus ojos. Triguero, Teatro Burl., p. 127; D. Q. II, 33; cf. las pestañas de mis ojos. D. Q. II, 70.

XVII.—*Fitness.*

To be entirely out of place: Pegar una coso como pedrado en ojo de boticario. Seguid., p. 129. Cf. German: Es passt wie eine Faust aufs Auge.

IV.—*Charleston Provincialisms.*

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CHARLESTON, S. C.

In every large city we find peculiarities in the language and customs which serve in the aggregate to mark its distinctive and individual character. They strike the stranger upon his first contact with its people as archaisms or as innovations, at least as developments peculiar to the place itself. They are often, indeed, heirlooms which the founders of the city have left it, invaluable and sacred, whose historic worth is incomparable to the philologist and historian. Often a single expression, or even sound, or a peculiar custom, conveys an historic truth more forcibly to the attentive observer than long chapters of dry history. For words, sounds, customs, also have their history, and a word has often been called an epic poem. Moreover, these peculiarities set their seal, as it were, upon each of its citizens, identifying him with itself, and whatever distinction he may acquire, either at home or abroad, is reflected upon his native place. They carry us back, historically, to the fatherland of those pioneers who founded the city and peopled the adjacent country. They still preserve the kindred relations to the mother-country, even after those of a political nature have been severed. We may see this in those colonies of Greece which have left their impress upon the country colonized, observable after everything Greek had passed away. (cf. Lower Italy, Marseille in France, and Louisiana in this country).

One might gather invaluable information bearing upon the history of a city simply by collecting and collating its stock of old and new words, and noting the change in its customs from decade to decade. It is not in the scope of this article, however, to attempt such a thorough investigation as that would imply. I shall confine myself to the more marked peculiarities in the pronunciation, tracing it back to the age when the first settlers came over from England. Many sounds still current in the daily speech of the Charlestonians, especially the pronunciation of certain vowels and words, were brought from England

with the first colony in 1670. It is just after the close of the great Elisabethan period, Elisabeth having died in 1603. Therefore the language of the latter part of the sixteenth century and the whole of the seventeenth century must form the basis of our comparison. In other words the grammar and pronunciation of Shakespeare will form the nearest approximation to that of England at this time.

We are, however, confronted with a serious difficulty at the very outset, and one which every investigation of this kind involves. For "at any one instant of time," says ELLIS (E. E. P., p. 18), "there are generally three generations living. Each middle generation has commenced at a different time, and has modified the speech of its preceding generation in a somewhat different manner, after which it retains the modified form, while the subsequent generation proceeds to change that form once more. Consequently there will not be any approach to uniformity of speech sounds in any one place at any one time, but there will be a kind of mean, the general utterance of the more thoughtful or more respected persons of mature age, round which the other sounds seem to hover, and which, like the averages of the mathematicians, not agreeing precisely with any, may for the purpose of science be assumed to represent all, and be called the language of the district assigned." An additional difficulty presents itself in the great and almost unprecedented change that has swept over the South since the late war, modifying not only the customs and habits of its people but changing likewise the whole tenor of their lives. The influence upon its language and literature, upon educational interests in general, has been exceedingly great and the final result cannot yet be foretold. During the last twenty years the conservatism of the Old South has been gradually retiring before the new and more progressive spirit and the pronunciation has undergone a more rapid change than ever before in its history. And the end is not yet. At the present day we are in a transitional stage of more than ordinary import, since the constant phonetic laws of change, ever in operation under all circumstances, have been accelerated. In our comparisons it will, therefore, be necessary to remember these facts and to make due allowance for the old and the new, for conservatism and progress. Furthermore, it must not be forgotten that there is a great and fundamental difference between the American and English pronunciation. "The diver-

gency of American and English phonetic practice," says BELL in 'Essays and Postscripts on Elocution,' p. 14, "seems to be less a modern departure on this side of the Atlantic, than a survival of early English characteristics; just as many words which have been classed as Americanisms, are, in reality, old English terms which had dropped out of use in their native land." Similarities may, therefore, be misleading and it will be well to be on our guard against them. Bearing these precautions in mind we may safely venture an average comparison of the pronunciation in different sections of the country.

A stranger in conversation with a Charlestonian first observes a slight shade of difference in the pronunciation of certain vowels and words. Peculiarities of this kind are naturally more marked among the middle and lower classes, though the prevailing sound which a given letter may have acquired in any place pervades to a certain extent all classes of society. This is especially true of Charleston, which, from its very foundation to the present day, has ever been conservative; it has also been seclusive in the sense that it has never had a large floating population of mixed nationality like so many of our American cities. Hence the facility with which it has preserved certain vowel sounds and grammatical phrases that have changed in other places with the influx of new influences, the rapid progress of commercial and inland intercourse, and the varying population. Another important element tending to the preservation of older, or provincial, English pronunciations and phrases is to be sought in the fact that the South has ever been conservative in its literature and education. The good old English authors of the days of their forefathers have ever been their favorite reading, the earlier period having mostly the preference. Few books but well read has been their motto. In their education they have been just as conservative. They have not advanced with the rapid strides of the North and West, nor has the American features of our present educational system received so great encouragement at the South as in the more progressive sections. The South has added almost nothing to its development. In antebellum times the sons, and often the daughters, received the principal part of their education abroad, in England, France, or Germany, or in all of these countries. As a consequence their education has never been thoroughly American; they have never thoroughly identi-



fied themselves with the American idea, have been but little influenced by American literature, have lived more under the influence of English ideas than the people of the North and West; naturally enough the England they left when they came here. For they were too far from the mother country to feel the pulse that has been advancing England and have only seen and felt its faintest glimmer. Not that the South has not produced any writers or poets. She has always had her representatives in the field of literature, but they have ever been of the English school, or else peculiarly southern, never purely American in the broad sense of the word. One good result has followed. They have hitherto not been flooded with vicious cheap literature to such an extent as the North and West. For the cheap literatures of England and Europe did not stray so far, only the standard authors being imported; that of the North did not find its way to the South. Hence the tone of the reading public has been higher, though the proportional number of readers has been comparatively less. Reading has never penetrated so far downward into the lower strata of society as in England and in the North. Unfortunately the South has been precipitated into the whirl and bustle of progressive America and the taste of her youth is becoming vitiated by the floods of cheap books which have in a measure acquired a monopoly throughout the whole country in the reading world of the middle and lower classes. Conservatism is consequently passing away to give place to the new order of things, and through her greater contact with the outer world Charleston is gradually losing her older pronunciation and archaic forms and expressions. The pronunciation of the vowels as taught in the schools is gradually superseding that of the fathers and mothers, and in a few decades the latter will have entirely passed away. How much of its old conservatism the New South will throw off is a question of the future.

As "the essence of every living language lies in its sounds, not in its letters," which in England have not followed the many changes the sounds themselves have undergone in their development from the earliest period to recent times, it will be advisable to begin the investigation with those sounds of the spoken Charlestonian English peculiar to itself, and then institute our comparisons and trace the sound back, historically, to its origin. This will lead us through the eighteenth, seventeenth,

and even as far as the sixteenth century in England, to which period the similar and divergent sounds of the North and West are also traceable, when not native growths.

Since phoneticians have not yet adopted a uniform set of signs for the different sounds of the alphabet, I shall use those employed by ELLIS, modified as the case may demand by those of SWEET, VIETOR, SIEVERS and other phoneticians, always giving authority.—In discussing the vowels it will be more in accordance with scientific principles to begin either with the palatals or gutturals rather than to proceed in the usual order from *a* to *u* or *i*, and then retrace our steps to *a* and pass to *i* or *u*. Since it makes but little difference whether *u* or *i* be treated first, I shall follow the order indicated by STORM, 'Eng. Philol.,' p. 64 (cf. also SIEVERS 'Phon.,' pp. 96-7) and treat them in the order *i e a o u*, considering in each case the intermediary sounds falling between the principal vowels. Then will follow the compound vowels and consonants.

The long *i*-sound, like that of long *o* and *u*, is accompanied by the vanish, as in the pronoun *he* (pr. *hii'i*); but this sound; which the words *ear*, *here*, *hear*, commonly have elsewhere, has not entirely replaced the older pronunciation of (ee) in *there*: (dheer), SWEET's low-front-narrow, nearly like French *père*, *faire*. In the more common pronunciation the words *ear*, *air*, *tear* (= lacryma), and *tear* (= to rend), are not distinguishable. *Hear*, *care*, *fair*, etc., belong to this class and will be treated under (*e*). *Pierce* and the proper names *Peirce*, *Pierce*, *Pearce* (pr. piirs) always have the long *i*-sound and are never pronounced *pers*: (pers) as in New England. *Either* and *neither* fluctuate between (ii) and (ei) as elsewhere. In one word "tester" the long *i*-sound (tiistr) is the only pronunciation, whereas it always has the short sound of *e* in *met* elsewhere. In words from the Latin like *simultaneous*, etc; the *i* is more generally pronounced (ii), rarely (*i*), the more ordinary pronunciation in the rest of the country and in England. It would seem to be the pronunciation of the educated.

The long *e* is equivalent to (*ee'*), but the shades of sound between *e* and *a* differ slightly from those of the North and West, often approaching nearer those in vogue in England. Such words as *care*, *there*, *Mary*, which usually have the sound of *a* in *at*, *cat*, *pat*, (*æ*) hence *kæɹ*, *dhæɹ*, *mæɹi* are pronounced *keɹ*, *dheɹ*, *meeɹi* etc. Here belong *e'er*, *ne'er*, *ere*, *there*, *where*,

*bear, pear, tear* (lacryma), *tear* (to rend), *swear, wear, fair, hair, hear here, their, scarce, mare, pair, prayer, stair, chair, spear, despair, gear, dear, deer, appear*, and others. This pronunciation also prevails in England, though the other is possibly more frequent. My personal observation fails in this respect, so that I am obliged to draw my inference from the remarks of ELLIS and SWEET. Nor is it at all peculiar to the South; it appears as an individualism in different parts of the country, especially with older people. The schools and the inexorable law of a "standard pronunciation" are rapidly suppressing this relic of an earlier age and one must observe the older people or the less cultured to hear it spoken most perfectly. Still even the most cultured people often use it, and I have also heard it from the platform and pulpit. It is very ancient, going back to CHAUCER and the earlier period of the language (cf. ELLIS, E. E. P., p. 262) where the spelling was mostly *ee*, occasionally *ea*. The latter spelling *ea* was introduced in the sixteenth century to indicate the pronunciation, just as *oa* in words like *boar*. "It was not till after the middle of the sixteenth century that anything like a rule appeared, and then *ee* was used for (ii), and *ea* for (ee)." (ELLIS, E. E. P., p. 78). "The introduction of *ee, ea*, was therefore a phonetic device intended, to assist the readers." *ibid.* p. 76. "The *o* which became (uu) was written *oo*, and the *o* which remained unchanged became *oa*." It is SWEET'S low-front-narrow and has been especially treated by PROFESSOR TEN BRINK in the *Anglia* I, p. 526 ff., with special reference to CHAUCER. As near as can be determined at this late date, the sound of the present Charlestonian pronunciation in these words is identical with that of the earlier period of CHAUCER, and it can be traced through all succeeding periods of the language. I do not know as it is "exceedingly interesting, now, to find in CHAUCER *hair* written generally *heer* or *here*," as PROFESSOR SMITH, in the *Southern Bivouac* for November, 1885, considers it. For English spelling, especially in the present state, could show many very striking examples, not only of interest but of wonder, whether considered scientifically, historically, or practically. At that time they tried to reflect the pronunciation in the spelling, and were at least consistent, though often failing in their attempt. It is, however, a matter of interest to be able to trace back a peculiar pronunciation to a remote period and observe that it has actually maintained itself over five hundred

years through all the vicissitudes of time and place and still remains as a monument of antiquity in the spoken language of to-day. Especially is this true in a language which has undergone such violent and frequent changes (phonetic) as the English during that long period. In the seventeenth and eighteenth centuries we find the same pronunciation of many of these words, though other pronunciations were also current. Thus in the seventeenth century we have (dhæɪ) (for both *there* and *their*) as well as (dheɪ), etc.; likewise tæɪ, tshæɪ (for *tear*, *chair*) in the eighteenth century, and also mæɪ, dhæɪ, etc. But tiɪr, tshiɪr (a pronunciation often heard at the present day) were not uncommon then. When PROFESSOR C. F. SMITH (l. c.) says, however, that the pronunciation (neeɪ) etc., instead of niɪɪ, etc., "may be due to the principle in philology that the Germans call *Lässigkeit* (carelessness, laziness)," and that "it requires, for example, more effort to say (niɪɪ) than (neer), and this pronunciation may be, in effect, the result of the same influence which makes the typical Southerner speak more slowly and drawl more than the Yankee," he errs in point of fact and history. How would that explain the (neeɪ) etc., of CHAUCER, which PROFESSOR SMITH cites as being the same as the modern Charlestonian? CHAUCER certainly had nothing of the typical Southerner in him. Nor did the later Britons who pronounced these words niɪɪ, etc., have any characteristics of the Yankee. Moreover, MAX MÜLLER has long ago assumed that phonetic change is due to the very *Lässigkeit* of which PROFESSOR SMITH speaks, and here we have the more difficult (according to PROFESSOR SMITH) following the more easy. Finally it requires no more effort to say (niɪɪ) than (neeɪ), as every one can convince himself by trial. The real explanation lies in a different phonetic principle. A reference to ELLIS, E. E. P., p. 89 ff. would have given PROFESSOR SMITH a clearer idea of the process of the change from (ee) to (ii), a change more far-reaching in the seventeenth and eighteenth centuries than now. Even at the present day we often hear very old people speak of a (tshiiɪ) and (obliidzh); the very common pronunciation of (diif) for (deef) is too well known to need mention here. We find the same change in the modern Greek and in the passage of the Latin to the modern Romance languages. ELLIS considers it due to "a remarkable tendency to thinness of sound owing to a predilection for the higher lingual or palatal vowels" (p. 89). "In the

sixteenth century the spelling *ee* was introduced for those words in which the sound has actually altered to (ii), (ibid. 227), and the tendency since has been from *ee* to *ü*." These are only monuments of the early pronunciation retained at the present day. The words *again*, *against*, which have as a rule the pronunciation (agEn, agEnst) in the North and West are almost always pronounced (ageen, ageenst) in Charleston, a pronunciation which reaches back as far as the seventeenth century. The Latin prefix *pre-* generally has here the sound (ii) in words like *predecessor*, etc., (prii-di-sessɪ,) though (pred-i-sessɪ) is not uncommon. I mention here merely as an individualism a word which I have heard pronounced in a few instances in a peculiar manner; it is the word *very*, which sounds, as near as I can determine, like (vzi) (SWEET'S low-mixed-narrow, p. 27).

Speaking in general terms and not with that strict accuracy which a phonetician might demand, the *a*-sound stands between the palatal and guttural vowels, shading off towards *e* and *i* on the one hand and towards *o* and *u* on the other. The difference of sound observed in different localities result from the different shade or color adopted as the standard in any particular place. The pure *a*-sound, as in *father*, or its Italian sound, is rare in Charleston; the tendency is rather to the *æ*-sound, as in *man*, *cat*, *sad*. Thus *pa*, *ma* are pronounced (pæ, mæ,) and not (pA, mA,) the more common pronunciation. Before the mute *l* followed by *m* we have the long (ææ), as in *bath*. Thus *calm*, *palm*, *psalm*, are pronounced (kææm, pææm, sææm). This sound is frequently accompanied by the vanish (æææ). We also have the same sound for *a* and *au* when they precede *f* (*ff*, *gh*), *ft*, *n*, *nd*, *th*, *s* (*ss*) and *s* tenuis; *ask*, *demand*, *ant* and *aunt*, *glance*, *bath*, *laugh*, *example*, *launch*, *grant*, *command*, *dance*, *past*, *gaunt*, *jaunt*, etc., all of which have the sound (ææ) and never (aa), thus, (ææsk, di-mæænd), etc., and never (aask, di-maand, etc.). The short *æ*-sound reaches back to the early part of the seventeenth century and long (ææ) to the middle of the same, but we also have (aa) in *bath*, *ask*, *grant*, as at present; this may have been the more common pronunciation. Words in *-alm* were pronounced AAm (awn) in the seventeenth century and are now divided between (aam) and (ææm). What PROFESSOR SMITH really means by the writing *cǎlm*, *psǎlm*, is difficult to say; for the vowel *a* is here long and not short; nor is the circumflex the phonetic sign of any sound whatever; it usually in-

dicates mere shortness. The contest still going on in such words as *gaunt*, *haunt*, *jaunt*, *daunt*, etc., began in the early part, or middle, of the sixteenth century. The earlier pronunciation of (au), as in the German *Haus*, hence (gaunt), probably changed to (aa) or (aa), and then passed entirely to (AA), as in *awn*. In America we still retain the two latter: (gaant), in N. Y., and (gAAnt) in various parts of the country, and have also added the thinner pronunciation of (gæænt); the latter is very common and seems to be gaining ground (cf. ELLIS, E. E. P., pp. 146, 148). Some shorten the sound to (gænt). The sound (gAAnt) seems to have been the favorite in the seventeenth century and divides the eighteenth and nineteenth centuries with gæænt.

In discussing the *a*-sounds we pass almost imperceptibly from the palatal to the guttural vowels, of which we have already noticed those belonging more particularly to *a* proper. The three usual sounds of *a*, two of which are long as in *no*, *more*, and one short as in *not*, provided this ought not rather to be classed with the guttural sounds of *a*, are found here. The *o* in *not* probably stands on the boundary line between guttural *a* and *o*. Like the other long vowels when not followed by a second vowel, the long *o*-sounds are accompanied by the vanish, though in very rare instances the continental pure *a* is heard. It is my impression that we in America generally pronounce the *o* in *no* and *more* exactly alike, or begin them alike and the glide on the *r* alone makes a slight difference towards the end of the sound, while in England, and individually in Charleston also, possibly in other places, it frequently has the sound of *a* in *all*, *war*, of *au* in *law* (cf. VIETOR, p. 35, ELLIS, l. c.). I have often heard this sound in Charleston in such words as *more*, *ore*, etc., (mAAɹ, AAɹ). This sound is nearly like that in the word *morning* (mAAɹniq) and not at all like that in *mourning* (moorniq), between which ELLIS and SWEET appear to make no difference. This sound *o* is, however, never heard in *home*, *stone*, etc., as is often the case in other parts of the country. The two words *dog* and *God* always have the sound AA; as, dAAg, gAAd. We still distinguish between *borne* (boorn) and *born* (bArn), *mourning* (moorniq) and *morning* (mArniq), showing more conservatism than England, as this distinction reaches back to the seventeenth century (cf. STORM, *ibid.*, p. 93). The word *poor* sometimes receives the sound (puuɹ) instead of (puuɹ). The disappearance of the *r* after *o*, and under all

circumstances, is not so prevalent in this country as in England, so that we still make a distinction between *lord* (lAɹd) and *laud* (lAd). Cf. ELLIS and VIETOR, *ibid.* The omission of *r* in *more* (moɹ), *door* (doɹ), etc., will be mentioned under the letter *r*. The Latin prefix (*pro-*) retains the long sound of *o* (*oo*) with most people, as *programme*, *progress*, *process* (*proo-*), rarely (*proɹges*, *proɹses*), like *o* in *on*, *odd*. Modern English has developed a tendency to lengthen the short radical vowel before the letters *r*, *l*, and the combinations *ld*, *mb*, *nd*, *ng*, a tendency which can be traced back to CHAUCER. The words *pond*, *bond* are generally counted among the exceptions to this law, but here they are pronounced for the most part (pAAnd). The preposition *to* is almost invariably pronounced *too* exactly as in the time of CHAUCER.

In English we have a less rounded (labialized, or, as SWEET with more justice calls it, absence of lip-pouting, or non-projection of the lips), more open *u* than the continental; the close *u* appears rather as an individualism with us. The pure *u*-sound as in *too*, *rule* (with a slight vanish of course) offers no variety, except that the pure short *u*-sound is retained in words like *natural*, *literature*, etc., but we shall consider the omission of the *i*-palatal sound after *t* under dentals. That shade of the *u*-sound heard in *put*, *book*, *pull*, *pudding*, etc., has passed entirely over to its sound in *but*, hence the good majority of Charlestonians pronounce these words pɹt, bɹk, pɹl, pɹdɪp, or is it, perhaps, the close Scotch *u* in *come up*, SWEET's low-back-narrow? Not having accurately observed the Scotch sound I am unable to decide. ELLIS mentions the co-existence of the two sounds in many words, as tu pɹt, bɹtʃʃlɹ. The first (tu pɹt) is very common here, but the second (bɹtʃʃlɹ) seems more an individualism (ELLIS p. 175). The same remark applies to WALKER's list of words given by ELLIS, p. 175. Some have one sound, some the other, but all may have the ɹ-sound with individual people. According to ELLIS the south of England has (ɹ), while the north retains the older *u*-sound of the seventeenth century. The ɹ-sound is a later development. I have never noticed wɹd for *would*, nor wɹmɛn for *woman*, but should not be surprised to hear it in individual cases. It is a pronunciation often heard in England and I have heard it frequently with older people in Western New York and elsewhere. SHERIDAN gives a list of what he calls Irishisms,

among which this sound takes a prominent place, and we recognize many of the Charlestonianisms just mentioned (bɛl, bɛʃ, pɛʃ, pɛl, pɛlpɪ, pɛdɪn, kɛʃhɛt, pɛt, drɛv, strɛv), all of which are relics of this seventeenth century pronunciation, adopted by the Irish when they accepted the English tongue. This sound is still heard in England and in various parts of America (generally with older people) and shows the tenacity with which certain sounds perpetuate themselves. The same may be said of all the peculiarities noticed. They date back without exception to the old country, and are not a new phonetic development in this country.

The compound vowels offer but few peculiarities. The digraph *ei* has the simple sound in the word *leisure* which has the two pronunciations (lezhɪ) and (liɪzhɪ), the latter being the more general. The *oi* in words like *boil*, *toil*, *oil*, often has among the lower classes the vulgar pronunciation of (bɔil), etc., which then passes wholly over to (bäil); for I consider the first element of the compound rather an *a* (cf. VIETOR, *ibid.*, p. 57) than the *u* in *but*, which ELLIS prefers. The employment of the *u*-sound in *but* in this diphthong would seem affected in America. It is only mentioned here because the long *i* in *mine* in rare individual cases has the former sound (moin). The first element appears to be the *o* in *not* and the second the *i* in *river*; for it passes from the vulgar pronunciation of *b<sup>o</sup>il*, *täil*, *äil*, to the correct one *boil*. The French *beauté* has given us *beauty*, written earlier *bewte* (*beuti*). The modern French pronunciation has not reacted upon this word, though it has upon a compound from the same root (*beaufort*) adopted into English. The North Carolina town *Beaufort* reflects the modern French pronunciation (*boofort*), while the South Carolina town of the same name reflects the sixteenth century pronunciation of these words (*beufort*). I have not observed (*sheu* and *seu*) for *show* and *sow*, though they exist in Western New York.

The consonants do not offer many variations from the normal pronunciation in other parts of the country, but a few peculiarities call for our attention. We will begin with the *y* and *w* which are nearest the vowels, to whichever class they may finally be placed. MR. BRISTED in his 'Notes on American Pronunciation,' quoted by ELLIS, p. 1220, says: "The inhabitants of Charleston, and all the Southern and South-Eastern part of the State, pronounce initial *w* (whether at the beginning



of a word or syllable) like *v*. Like *v* to me; perhaps you would call it *bh* or German *w* (which I own myself unable to distinguish from *v*). This peculiarity is common to all classes, except those of the upper class who have lived in Europe or at the North; they are not aware of it. I cannot find any European origin for it. It is supposed to come from the negroes." ELLIS also quotes from a letter of PROF. MARCH: "A large part of the people of this region (Easton, Pennsylvania, U. S.), which was settled by Germans, do not use the teeth for English *v*, or make with *w* the usual English sonancy, and they are said, therefore, to exchange *w* and *v*. I dare say the facts are the same at Charleston, South Carolina, of which MR. BRISTED speaks. I have heard it said that the South Carolina change was started by German market gardeners about Charleston, but one would think that there must have been some general tendency to this *lautverschiebung*, or it could hardly have gained currency, as it has, among the proudest and precisest of colonial literary aristocracies." The fact of the matter is that the above statement rests upon a misunderstanding. The exchange spoken of is entirely unknown here. I have never heard it myself, nor have any of my colleagues or friends, and some of them are native Charlestonians of over seventy-five, with excellent hearing and remarkable powers of observation; such an abnormal sound as that would never have escaped them. In my German classes the students of German descent are inclined to pronounce the German *w* (*bh*) like the English, a fault which it is impossible to correct. The native Charlestonians, however, never make that mistake, but always pronounce it like our *v*. There is a large German and Dutch element here who speak a passably good English, who may exchange the two sounds under discussion, and this may have led to the mistake. I have never heard it, if they do. The opposite exchange of *w* for *v* is occasionally heard among the lower classes, and more rarely even among the higher. Thus we hear people speak of their *wocation*, of being *prowoked*, etc. In the combination *wh* the *h* is always silent. *When, where*, etc., are pronounced (*wen weer*).

The American *r* certainly has a more distinct sound than ELLIS (E. E. P., p. 196; cf. also SWEET, Handb. of Phonet., p. 186, STORM, Engl. Philol., p. 84, 105-106) seems to admit for England, although far different from the continental *r*, and

perhaps heard more in its effect upon the surrounding vowels than in any distinct sound of its own. But the practiced ear will always detect the distinct *r*-sound in such words as *farther*, *lord*, *arms*, *burn curb*, *hurt*, *lurk*, as compared with *father*, *laud alms*, *bun*, *cub*, *hut*, *luck*, which are by several phoneticians said to be identical in quality though differing in quantity. BELL in his 'University Lectures' (1887, p. 52) makes the following excellent distinction between the English and the American *r*: "The English *r* is abrupt and purely lingual; while the American *r* is comparatively long, as well as labialised." TRAUTMANN in his book on 'Die Sprachlaute' distinguishes three grades of the *r* under discussion: a) in accented syllables like *fur*, *work*, *scourge*, etc., where the *r* is long; b) in unaccented syllables where the *r* is half long, or short, or sometimes under-short, and has only the *r*-sound without the addition of a silent vowel, as *fibre*, *acre*, *mere*, *care*, *beer*, *tear*, *fair*, etc.; c) the *r*-sound is very fleeting, leaning towards open French *o* in *encore* when a voiceless consonant follows, as *sort*, *pork*, *course*, but is more distinct when a voiced consonant follows as *lord*, *board*, *form*, etc. When the vowel *a* precedes, it is, however, almost inaudible, as in *hard*, *harsh*, *harp*, etc. But never in any of these cases does the *r*-sound, according to TRAUTMANN, entirely disappear, except in the pronunciation of the lower classes. These remarks apply in general to the pronunciation of the *r* in Charleston where there is always a perceptible *r*-sound. The final *r* differs in some cases from that in the North and West, and in England. I have never observed *adventr*, *djunktr*, *lektr*, *neetr*, *pastr*, *piktr*, *skriptr*, *ledjisleetr*, *senvtr*, *eeprn*, so often heard in other parts of the country, i. e. the pure *r*-sound after the dental instead of *tjur* or *tshjɹ* as in the standard pronunciation. This sound may, and probably does, exist here. The vulgar pronunciation of *windr*, *sindr* (window, cinder) is frequent enough, as is the case with all the other peculiarities in the pronunciation of *r* mentioned by ELLIS, *ibid.*, p. 201. We have already touched upon the disappearance of *r*-final in words like *more*, *door* (pr. *moov*, *doov*), etc. It is a negligence similar to that of the dropping of *g* in the termination *-ing*, also very common here, less so at the North and West. In the case of *r* the vanish often disappears also and only *moo*, *doo* is heard.

In passing to the dental series we observe first of all that the common terminations *tjur*, *tjr*, *tshr* are not especial favorites in

Charleston. They are of course frequently met with in words like *neetshur*, *neetshr*, but are avoided in *natshurvl* or *natshrvl* *litrotshur*, *ledjisleetshr*, etc., which are here pronounced *naturvl* *litrotur*, *ledjishleetur*, etc., or sometimes even *natjurvl*, etc. This is the dividing line of the seventeenth century and the pronunciation has been retained here.

The opposite tendency manifests itself in the guttural series where the similar change resulting from the introduction of an *i*-sound between *k*, *g*, and a following *a*-sound has modified the character in words like *cart*, *garden* (*kjart*, *gjarden*), etc. Here belong *cart*, *kind*, *scarlet*, *sky*, *guard*, *guide*, *garrison*, *carriage*, *girl*, etc., (pr. *kjart*, *kjind*, *skjarlet*, *skjæi*, *gjard*, *gjæid*, *gjardn*, *gjarisen*, *kjaredj*, *gjrl*, etc.). This change can be traced as far back as the eighteenth century (ELLIS, *idid.* p. 230) and possibly existed even earlier. TRAUTMANN explains this phonetic change thus: "Anstatt der üblichen hintergaumiger *k* und *g* hört man zuweilen, namentlich von älteren leuten, *k* und *g*, also die mit *f* and *j* gleichartigen mittelgaumenklapper.—Was Walker und Smart für eine art von eingescobenem *i* halten, ist das hohe schleifartige nebengeräusch welches die mittelgaumenklapper zu begleiten pflegt, und welches durch das abziehen der mittellzunge vom mittelgaumen entsteht." *Ibid.*, p. 183. PROFESSOR C. F. SMITH in his article in the *Southern Bivouac* for November, 1885, gives this as a peculiarity in Virginia also. It is not confined to Virginia and South Carolina. I have frequently heard it in Boston and Cambridge, Mass., and have no doubt that it is an individual peculiarity all over the country. Here it is the prevailing pronunciation. I have, however, never heard it called a "breaking" before, that expression is only applied to vowels as far as I am aware. This process is called the palatalization of the guttural, and is as old as language itself. The example "geard" is also very unfortunate, as that is not a *g* but the palatal *ǰ* (cf. SIEVERS, p. 61 and 118, and TRAUTMANN, p. 183). The modern *yard* is the reflex of the A.-S. *ǰeard* while *garden*, though belonging to the same root, does not appear until CHAUCER's time, and even then with the hard guttural *g*. *Guide* appears about the same time (CHAUCER) and comes to us through the Romance Languages, though of Teutonic origin; hence it could not have been influenced in any way by the A.-S. *Kind* is A.-S. but did not have this pronunciation at that early date and probably not till the eighteenth century.

The sound of *s* in *assume*, *consume*, *ensue*, *pursuer*, *sue*, *suet*, vacillates between *sh*, *sj*, *s*. I have heard all three sounds in one or another of these words, *enshu*, *ensju*, or *ensu*. *Assjum*, *consjum*, etc., is the pronunciation of the schools and educated classes, *ashum*, etc., that of the careless and vulgar, while *asuum*, etc. belongs to the older pronunciation of the latter part of the sixteenth and early part of the seventeenth centuries, having been preserved here, though now seldom heard. This double contagion of developing an *i* before the *u* of such words, and the consequent passage of *s* to *sh*, has not spread to other words like *suicide*, *suitable*, etc., as was the tendency in England in the eighteenth century.—The exchange of *v* for *w* in *vocation*, *provoke*, etc., has already been noticed under *w*.—The older voiceless sound of *th* in *with* prevails here, *widh* never being heard. In all other cases the *th* and *dh* conform to the general usage throughout the entire land.

The above is by no means intended to be a complete and exhaustive account of all the peculiarities in the pronunciation, as that would imply an extended investigation into all the strata of society and the employment of competent persons to carry it on. I have only given such sounds as I have heard in my daily intercourse with the people without even attempting to exhaust the subject. I must again caution all not to understand the above observations on the peculiarities of Charleston pronunciation as applying to Charleston alone. The peculiar circumstances under which the whole country was settled would exclude any monopoly of sounds by any one place, and the different dialectical peculiarities of England would afford a sufficient variety of sounds, both in the mother country and in America, to make the comparison of the sounds heard in one place with those of another an interesting subject of investigation. Moreover, I have only attempted to treat those sounds based upon the earlier Anglo-Saxon and Romance element found in England after the conquest, leaving out of consideration the French Huguenot and German elements of the population, both of which offer interesting problems for the phonetician. Again the reflex influence of the negro element upon the pronunciation would repay a careful study, and it is to be hoped that some one with a sufficient acquaintance with the Gullah dialect will some day give the world the result of a careful comparison of the mutual influence upon the language and pronunciation of

both whites and blacks.—I have not touched in this paper upon the grammatical part of the language, but have notes of interest which I hope some day to give to the public.

Since writing the above I find by reference to my notes that I have forgotten to mention two varieties of interest. In commenting upon the *i*-sound of the sixteenth century ELLIS remarks (p. 105): "The fine sharp clear (*i*) is very difficult for an Englishman to pronounce, and although the Scotch can and do pronounce it, they not unfrequently replace it with (*e*) or (*e*), not (*E*). In this respect they resemble the Italians who have so frequently replaced Latin *i* by their *e chiuso* or (*e*). The Dutch may be said not to know (*i*), as they regularly replace it by (*e*). The English sound (*i*) lies between (*i*) and (*e*). The position of the tongue is the same as for *i*, but the whole of the pharynx and back parts of the mouth are enlarged, making the sound deeper and obscurer." There is a pronunciation of the sound (*i*) here which corresponds in a measure to that just described by ELLIS. The conjunction *if* is very frequently pronounced (*ef*), for that is the sound I always hear rather than (*ef*). I do not remember to have heard this sound in any other word.

Again, the letter *a* has been influenced by the preceding *w* in the one word *was*, so that one hears (*wAAz*) instead of the ordinary (*waas*). In the pronunciation of many students the French *oi* therefore, sounds (*wAA*) and not (*wa*); thus, (*wAA*), (*lwAA*), instead of (*rwa*, *lwa*).

V.—*Bits of Louisiana Folk-Lore.*

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*Bits of Louisiana Folk-Lore.**Introduction.*

Folk-lore may appear to many persons as being of little importance, but the great interest which philologists take in it, is the best proof of its usefulness. I shall, therefore, give what I know of folk-lore in Louisiana, presenting the text, in the patois, of some popular tales, songs and proverbs, and making a few critical remarks about that most interesting dialect spoken by the Negroes in Lower Louisiana.

I.—*Tales.*

It is quite difficult to make a complete collection of the negro tales, as the young generation knows nothing about them, and most of the old people pretend to have forgotten them. It is a strange fact that the old negroes do not like to relate those tales with which they enchanted their little masters before the war. It was with the greatest trouble that I succeeded in getting the following stories.

While reading these tales, one must bear in mind that most of them were related to children by childlike people; this accounts for their *naïveté*. As to their origin, I shall not attempt to explain it. I shall be satisfied to give the text and to comment upon it with regard to the morphology and idiomatic expressions. Some of the tales, such as 'Ti Bonhomme Godron' and the stories about *Bouki* and *Lapin* are probably to be found in all Creole speaking countries, but modified by variants in the different localities. I have heard negro women relate a story one way, and the next day, change it considerably. The Louisiana Creole tales are probably amplifications of some well known theme. The 'Arabian Nights,' or La Fontaine's fables, or popular tales from Europe, have doubtless been the origin of many of our local stories. It is nevertheless, interesting to note what changes have been made in the foreign tales by a race rude and ignorant, but not devoid of imagination and of poetical feeling.

I give below ten tales, viz: 'Piti Bonhomme Godron,' 'Compair Bouki é Compair Lapin' Nos. 1, 2, 3, 4, 5, and 6,

'Ein Vié Zombi Malin,' 'Choal Djé,' 'Ein Fame Ki tournin Macaque.' I would like to give 'Mariage Mamzell Calinda' written by DR. ALFRED MERCIER, and published in *Comptes-Rendus de l'Athénée Louisianais*, in 1880, but it has already been reproduced by PROF. J. A. HARRISON in the *American Journal of Philology*, Vol. III. The plot of this story seems to be universally known; I have seen it twice in E. ROLLAND'S 'Faune Populaire de la France,' Vol. III.

I.—*Piti Bonhomme Godron.*<sup>1</sup>

<sup>2</sup>Bonnefoi, Bonnefoi; *Lapin, Lapin!* <sup>3</sup>Mo va raconté  
<sup>4</sup>vouzote <sup>5</sup>ein kichoge ki <sup>6</sup>ben drolle, com vouzote va oua, é <sup>7</sup>ki  
 té rivé yen a lontan, lontan.

Can zaimo té gagnin la terre pou yé minme é yé navé pa boucou <sup>8</sup>moune encor, Bon Dgié té ordonnin yé <sup>9</sup>com ça pou pa manzé yé entre yé minme, pa détruit yé minme, mé ké yé té capab manzé zerbe avé tou qualité fri ké yé navé dan moune. Ça té vo mié, pasqué yé tou so criature é ké ça té fé li la peine can yé té <sup>10</sup>tchué leine à lote; mé ké aussi vite ké yé sré manjé zerbe avé fri, Li Bon Dgié, li sré pran plaisir pou té fé yé poussé encor aussi vite pou yé plaisir.

Mé yé pa couté le Maître! Michié Lion comancé <sup>11</sup>manzé mouton, chien manzé lapin, serpent manzé ti zozo, chatte manzé déra, hibou manzé poule. Yé metté yé à manzé entre yé minme, yé sré fini par détruit yé minme, si Bon Dgié té pa vini rété tou ça. Li voyé ein gran <sup>12</sup>la sécheresse pou pini yé dé yé criauté. Cété ein kichoge ki ti ben drole tou dé minme, com vouzote a oua.

<sup>13</sup>Lair té boucanin, com can yé api bourlé baton coton, té semblé com si yé navé ein ti brouillard. Après soleil couche, ciel té résté rouge comme di fé! Temps en temps kéke nétoile té tombé en ho la terre. Lamer, fleve, lac, bayou, tou té pran baissé, baissé, tou té baissé a la foi, jika yé navé pa ein goutte dolo ki té resté. Ni la rosée té pas tombé <sup>14</sup>bo matin pou mouillé zerbe.

Ah! mo di vouzote, mo zami tou zaimo té trouvé yé dan ein grand nembara. Yé té apé <sup>15</sup>navigué partou, yé lalangue té apé panne; yé té vini még, még.

Yé nave parmi yé ein doctair ki té pélé <sup>16</sup>Michié Macaque, li té

<sup>1</sup>N. B.—The figures refer to the notes in the Commentary.



batar sorcier, batar voudou. Yé di li té connin boucou kichoge, mé côté ein <sup>17</sup>grand parlar, piti faisair. Li di les ote zaimo ké côté aforce ké yé té fé péché, que Bon Dgié té voyé tou malhair layé pou pini yé, ké si yé navé parmi yé ki té oulé payé, li sré prié pou la pli té tombé. Li té dija réissi plein foi, can li té mandé kichoge; Bon Dgié dan ciel té toujou couté <sup>18</sup>so prière à li.

Yé navé aussi ein famé volair la, côté <sup>19</sup>Michié Rénard, ki té manzé tou poule ké yé navé dan so voisinage. Li di les ote zaimo: "pas bésoin couté Doctair Macaque, cé ein coquin, la pran vou lagent sans donnin vouzote arien pou ça. Mo connin li, cé ein canaille, vouzote pa apé gagnin la pli ditou. Vo mié nou fouillé ein pi nouzote minme. Cé pa la peine conté en ho lote kichoge. Anon! Hourrah! tou souite, si vouzote com moin, pasqué mo ben soif."

Astér Michié Macaque di li. "Mo pensé ben ké to soif, pirate ké to yé, astér to fini manzé tou poule ké yé navé ici. <sup>20</sup>Tapé vini fé to vantor ici."

Maite Rénard di: "Pou ça, to ben menti, to connin ben ké hibou, fouine avé blette apé manzé tou poule, é to vini di cé moin. To connin si yé na ein volair, cé toi, marchand prière."

Tou lote zaimo, tig, lion, loup, néléphan, <sup>21</sup>cocodri, serpent té apé navigué pou cherché dolo; yé to trouvé yé tou rassemblé pou tendé dispite Doctair Macaque avé Michié Rénard.

<sup>22</sup>I fo mo di vouzote ké si ein cochon connin grognin, chien jappé, loup hirlé, lavache béglé, chaque qualité zaimo gagnin yé tchenne langage. Ein tig, ou ben lion, ou néléphant pa capab parlé la langue ein lote bétail, chakenne parlé so tchenne langage, mé can yé tou ensemb chakenne compranne lein a lote: cochon a grognin, chien a jappé, yé va compranne yé ben. Cé pa com vouzote moune, si ein l'allemand vini parlé avé ein Français ou ein Méricain, li pa lé compranne, pas plis ké si l'Anglais té parlé avé ein Pagnol ké pa compranne nanglais. Nouzote moune, nou bligé appranne la langue les ote nachion, si nou oulé causé ave yé. Zaimo, cé pa ça ditou; yé compranne yé minme com si yé té tou parlé minme langage.

Astér, fo mo fini di vou Michié Rénard té prétende ké si li té fé ein si grand sécheresse, dipi ein an la pli té pas tombé en ho la terre, ké tou zerbe té grillé, é ké nabe té apé perde yé feille é ke yé navé pas ni flér ni fri, cé pasqué yé navé pas niage dan ciel pou donnin nouzote dolo, é ké yé navé pas ein prière

ka fé la pli tombé. "Tou dolo la rentré dan laterre, i fo vou fouillé ein gran pi pou vou tou capab boi. Couté moïn mo zami é vou va gagnin dolo."

<sup>23</sup>Lion ki té le roi ouvri so la djole. Li rigi, la terre tremblé aforce li parlé fort; li batte so flan avé so la tchié, ça té résonnin com <sup>24</sup>ein gros papa tambour yé gagnin dan cirque. Tou lote zanimou couché por terre. Li di com ça : Cré mille tonnair ! prémier là ki va vini parlé moïn pou la prière; mo va fout li ein kichoge ki li va connin moïn. Comme si mo pa bon boug ! Où ça mo déjà manjé ein lote bétail ? Cé ben menti é moïn mo di ké ti navoca Rénard, <sup>25</sup>cé ein vaillant ti boug; li raison, i fo vou fouillé ein pi pou vou gagnin dolo tou souite ! Vini ici, toi compair Bourriquet, cé toi ki gagnin pli bel la voie ici; can to parlé ya di ein trompette soldat. Ta couri partout verti tou zanimou ké moïn lé Roi mo di com ça i fo yé vini fouillé et gratté la terre pou vou gagnin dolo. Ca yé qua pa oulé vini travail, ta rapporté yé, <sup>26</sup>ta vini drét pou mo forcé yé fé yé part louvrage ou ben payé lote zanimou dan yé place."

A force Bourriquet té contan cété li ki té gagnin pou servi gazette, li commencé braire ké ça té assourdi tou moune.

Alorse <sup>27</sup>Bourriquet la maté é pi corcobié, li té cré li tapé fé joli kichoge; ça té rende li tou fier lé roi té metté so confiance dan li, é pi ça té metté li en position vini commandé les ote vini au nom lé roi lé Lion. Can li parti, li baissé so la tête, pi li voyé vous ein démi douzaine paire cou pié; en minme tan li donnin vou ein pétarade, ça té pareil comme si yé té déchiré la cotonnade ! Ça cé so manière salié la compagnie can li contan.

Alors, tou zanimou Bourriquet rencontré li di yé ké yé té pa vini tou souite pou gratté é fouillé la terre pou fé ein pi pou yé gagnin do lo, pou sir, lé roi lé Lion té manzé yé tou cri. Yé té tou si tellement pair ké yé tou vini, jis compair Lapin ki tapé grignotté ein vié ti boute zerbe sec.—Pas vini couté ça mo di toi, resté toujou la, é pa vini tou souite, ta oua ça lé roi a fé avé toi.—<sup>28</sup>Mo fout pas mal toi avé lé roi tou ensemb, vini tou les dé ta oua comme ma rangé vouzote. To capab couri au diab; esqué mo boi moïn ? Où ça mo té jamin bésouin dolo ? Pou sir, cé kichoge ki nouveau pon moïn. To dija bite, sotte animal bossale, Bourriquet ké to yé; mo jamin boi. Lapin pa boi, mo popa ni mo grand-popa té pa connin boi é com moïn cé ein vrai lapin, mo pa servi dolo. <sup>29</sup>Lapin pa jamin fé piti sans zoreille, to tendé. Si yé navé kéke monne ki té tendé toi yé

sré capab cré ké mo tein batar ! Couri, passé to chimin, gran zoreille, pasqué si mo pran toi a coup de fouette ici, ma montré toi to chimin, ma fé toi trotté pli vite ké to jamin galpé dan tou to la vie, si to té connin moin com moin mo connin mo minme, to sré pa rété ici, <sup>30</sup>pou sire.”

Bourriquet là oua côté pa la peine, li pran so chimin, mé mé li té pa si bête fé so fion avé so geste comme li té coutime. Li parti drét et can li rivé coté lé Lion, li di : “ Mo maite, mo fé tou vou commission, tou zanimo ké yé na dan moune, tou jis compair Lapin ké pas oulé tendé raison. Li di li pa bfoin dolo é li fout ben tou dolo yé na dan moune. Ça yé ki bésouin dolo, yé capab couri cherché li. Dé plis ké si vou pa contan, la pran vou, a coup de pié é fé vou trotté raide. Vou pa gagnin droit commandé li, li libre, libre com lair, <sup>31</sup>li pu gagnin maite, jis <sup>32</sup>Bon Djé.”

Can lé roi tandé ça li di ein tig ki té la avé ein l'ousse couri cherché compair Lapin, rété li, minnin li ici tou souite. “ Pran garde, vouzote manzé li en route, pasqué vou va trapé ein tourné comme vouzote jamin trapé encor, mo garanti vouzote ké <sup>33</sup>ma montré vouzote coman cabri porté la tchié ; vouzote tendé, hein ? Eh ben ! couri astér.”

Yé parti, yé voyagé bon bouite avan yé rivé. Tou tan la, les ote zanimo té apé fouillé dir, chakenne té gagnin so part louv-rage, minme yé té quitté ein bon morceau, pou la tâche compair Lapin, avé ça yé ki té couri pou rété li. Yé cherché partout, dan la plaine, dan boi, en ho montagne ; à la fin <sup>34</sup>yé vini bitté en ho compair Lapin ki tapé manzé ein racine <sup>35</sup>zerbe coquin ki té gagnin plein dolo ladan.

Va connin ké lapin connin fouillé é crézé la terre, cé en ba la yé pran yé dolo dan racine.

Dan minme moment yé rivé coté li, compair Lapin té apé chanté <sup>36</sup>ein ti chanson li té fé en ho lé roi. Li té di ladan ké lé roi té ein fouti sotté, ké li pa capab gouverné, é so fame gagnin plein mari. (Compair Lapin té apé ri li tou seul) é ké pététe après yé sré fini fouillé pi la, li lé roi té fé tou zanimo payé taxe pou boi dan pi la ké yé té crézé avé yé la siér ! Mo pa si sotté moin, mo pa apé couri travail. Rangé les ote si yé bête, moin mo fout ben lé roi com chien fout ben dimanche. Trala la la etc.” . . . . .

Tig la proché tou doucement é pi li di li com ça : “ Bonjoo, compair Lapin, mo mandé vou ben pardon si mo dérangé vou,

mé mo pa fé par exprés. Lé roi lé Lion ordonnin moin vini pou rété vou, mo bligé couté li, vou connin : <sup>37</sup>Ravet pa gagnin raison divan poule ; cé pou ça mo çonseillé von pa fé résistance, pasqué compair l'ousse et pi moin na va bligé manzé vou. Pran mo conseil, vini tou tranquillement, pététe va sorti clair ; <sup>38</sup>vous gagnin la bonche doux, va capab gagé Michié Rénard pou défende vou, cé ein bon ti navoca, li pas pran cher ; anon, vini !”

Cau compair Lapin oua li té pa capab fé autrement, li laissé nofficié lé roi rété li. Yé mette la corde dan so cou é pi yé parti.

Cau yé rivé proche la où lé roi té coutime resté, yé rencontré Doctair Macaque en route. Li di compair Lapin : Mo pense to tein élève Maite Rénard, to gagnin pou payé ça cher, va ! To fouti, mo vié ; coman to yé àstér ? To pa senti kichoge kapé frédi dan toi. Çà va montré toi lire gazette é oquipé toi la politique tou lé dimanche, au lié to couri tranquillement la messe.

Compair Lapin réponde li bréf : “ Mo fout ben ça to capab di, vié Macaque ! E pi ta connin : <sup>39</sup>Béf dan poto pa pér, couto. Pai to la djole, fouti canaille, tapé sayé fé moin di tor, mé pét-éte ben la farce a resté pou toi, <sup>40</sup>mo pencor rendi au boutte quarante narpén to tendé ; <sup>41</sup>pét-éte to minme avan lontan ta batte les taons. <sup>42</sup>Chaque chien gagnin so jou, cé tou ça mo gagnin pou di toi.”

Alorse, com yé té rivé coté <sup>43</sup>ein gros di boi ké di vent té getté par terre, Lion la té assite au ra la, Tig avé l'ousse, so dé nofficier ki tapé méré compair Lapin di li : Roi, com ça <sup>44</sup>ala gaillard la, nou méné li.”

Maite Rénard té proché tóut doucement derrière compair Lapin, li di li dan so zoreille : “ Can li va mandé toi <sup>45</sup>cofair to parlé mal en ho li, di li com ça cé pa vrai, cé Bourriquet la ki menti en ho toi pou fé toi di tor. E pi flatté li plein, <sup>46</sup>fé li bande compliment avé kèke piti cado, ta sorti clair. Si to fé com mo di toi, ta trouvé toi ben, autrément, si to assé bête pou di tou ça ki dan to tchor, pran gar pou toi, ta sorti sale. Mo garanti toi lé roi va fé ein salmi avé toi.”

“ Vou pa bésouin pair, Maite Rénard, mo connin ça mo doi fé ; merci pou vou bon conseil, mo tein navoca mo minme.”

Compair Lapin <sup>47</sup>té gagnin doutance ké ye sré vini rété li pou tou ça li té di, li té parlé si mal en ho lé roi é gouvernement ; cé pou ça li té metté so pli bel nabi avé gros la chaîne

en or dan so cou. Li té di ein so voisin yé ké yé pélé Michié Bouki, avé ki li té gran camarade, (li té lamouré so fame avé so fie é li té dan la mison compair Bouki com si li té ché li) oui, li di compair Bouki: "Vou mandé moin où mapé couri faro comme ça; eh ben! mo va pa tardé couri coté lé roi et, com <sup>48</sup>cé la plime ki fé zozo, cé pou ça mo billé moin faro com vou oua; ça toujou fé bon effet avé moune ki fier é ki bête.

Can lé roi té paré pou comancé procès compair Lapin, li di so garde méné prisonnier la pou li jigé li.

Alorse compair Lapin vancé, li di com ça: "O Lion, mo cher Maite, to fé di vini, ala moin, ça to oulé?"

Lion la di li com ça: "Mo gagnin pou condané toi, pasqué <sup>49</sup>to tro connin batte to la djole en ho moin, é pi to té pa oulé travail pou fouillé pi napé fé pou boi. Tou moune apé travail, jis toi, é can mo voyé Bourriquet cherché toi, to di li ké mo té ein bon arien é ké to sré méné moin a coup fouette. Ta connin ké si yé dja mette fouette en ho to do, moin mo té jamin taillé, minme mo défin moman té pa fouti touché moin. Ça to gagnin pou di, zoreille lorgue kapé pande; mo pense cé a force chien tayo coursé toi ké to zoreille si longue, parlé tou souite, ou ben <sup>50</sup>ma crasé toi com ein plaquemine ki ben mir."

Compair Lapin té pa perdi so sangfroid, li té connin tou ça <sup>51</sup>cété ein gros di vent ki pa méné la pli ni tonnair. Li froté so né avé so dé patte, pi li grouillé so zoreille, li terné é-pi li assite é li di: "Lé roi, cé la jistice en ho la terre, com Bon Djié jiste dan so saint Paradis! Gran roi, <sup>52</sup>vou ki brave passé nouzote tou ensemb, va tendé la verité: Can vou voyé Bourriquet coté moin, li ki plis Bourriquet ké tou Bourriquet yen a den moune; li vini la mison can mo té malade. Mo di li com ça: 'ta di lé roi ké mo ben chagrin mo pa capab couri astér, mé ala ein bel la chaîne en or; ta porté ça lé roi en cado é ta di <sup>53</sup>ma gagé quarante donze lote zaimo pou travail dan mo place pasqué ta di li cé kichoge tro vécessaie gagnin ein pi, cé la vie ou la mort é nou pa capab fé sans ça. Yé na jis ein gran roi com li ki té capab gagnin ein pareil lidé é assé la tête pou sauvé nou tou. Ça vou cré li di moin? Li réponde moin ki li té fout ben la chaîne l'or, li pas manzé ça li; <sup>54</sup>si mo té donnin li ein la manne maï ou ben di foin, oui li sré manzé, mé la chaîne! pét-ête lé roi té attelé dan chari ave minuve la chaîne la li tí ben faché porté li.' E pi li parti é li di moin: 'va toujou, popa, mo va rivé anvan toi; ta connin ké <sup>55</sup>Béf ki divan toujou boi dolo clair.

Mo pense li té oulé di ké li sré parlé avan yé té gagnin la chance tendé moin. Com <sup>56</sup>mo lé lé roi cré mo pa apé fout li dé blague, mo gagnin ein témoin ki té la, ki tendé tou mo conversachion. Si lé roi oulé gagnin la bonté couté li, <sup>57</sup>la tendé pareil com ça mo sorti di li.” Alorse compair Lapin salié lé roi é li vini metté la chaîne lór dan so cou é pi li assite on coté é li souri, tan li té sir ké so cado té fé ein bon neffet pou idé li sorti clair dan so tracas.

Alorse Lion la di maite Rénard parlé vite: “Mo connin tou zaffair la, si to vini ici pou menti, ma cassé to cou, to pa bésou balancé to la tchié é fé la grimace, com si tapé manzé fourmi. Anon, hurra! parlé, mo pa gagnin tan.”

“Mo cher Maite, di Rénard, mo va di vou tou com ça té; compair Lapin ké vou oua ici, cé meilleir zami ké vou gagnin. La préve cé ké li porté ein gros la chaîne l’or pou fé vou cado; jamin va oua ein Bourriquet fé ca, cé pa pet-éte. Mo di vou ké li cé pli gran paillasse dan moune; <sup>58</sup>Dan Rice pran virgt et un ans pou dressé ein Bourriquet. Li di can minme yé donnin li \$100,000—<sup>59</sup>li papé recommencé jamin encor, jamin la entrepran ein pareil job; li lannim mié dressé cirquante mille lion <sup>60</sup>pasqué ya manzé li tou souite, ou ben la fé kichoge dé bon avé yé. Alorse, pou di vou, Michié Lion, vou ki roi tou zanim, minme Bourriquet la, ké vou té voyé pou représenté vou nintérêt, <sup>61</sup>vini menti en ho vou, é compair Lapin, li blan com la neige. Malgré Doctair Macaque dan vou confiance, cé li kapé gouvernin en cachette é conseillé tou moune é metté yé en révolte contre lé vou pou fé ein ote gouvernement, où minme Doctair Macaque avé Bourriquet gognin pou gouvernin dan von place can ya réissi fou vou dihor. Cé ça yapé sayé dipi lantan, é cé ça moin avé compair Lapin té oulé di vou.”

Can lé roi tendé ça, li di: “Cé bon, mo contan vouzote di moin ça. To capab couri toi avé compair Lapin, mo tchombo li quitte.”

Mé pendau yé tapi fé procès la, Doctair Macaque avé Bourriquet té pensé ça té pa sain pou yé tou lé dé. <sup>62</sup>Ouchon! yé té dija loin, yé chappé can yé oua ça té apé chauffé mauvais coté, <sup>63</sup>yé fout yé can raide, personne pa oua coté yé passé, aforce yé té ben caché.

Apris ça, compair Lapin é Maite Rénard tou lé dé resté dan minme paroisse où lé roi lé fé so résidence. Maite Rénard sé to dépité ou so premié comis, é lote té <sup>64</sup>maite d’équipage; cé li

ki commandé tou monne é fé tou lesotes travail pou fini fouillé pi la avé yé patte.

A la fin, pi la té fini net ! Tou zaimo pran boi é yé tou té vini gaillard encor. Ça fé Lionne vini gaillard aussi, é kèke tan apré ça, li fé douze piti ki té jaune com l'or, yé té tou pli joli l'ein ké lote. A force lé roi té contan, li pardonnin tou ça ki té condanné dan pénitenciaire, ça yé ki té exilé aussi li permette yé vini encor. Cau li donnin yé la grace, li di yé couri boi dolo dan pi la.

Alorse, vou pèt-y-crè ké Doctaire Macaque avè so complice Bourriquet tou lé dé sorti dan yé trou é yé vini encor parmi les ote ; mé yé pran espionnin é djetté tou ça ki té apé passé ou tou ça yé di. Ein jou yé sencontré Maite Rénard ki té apé parlé z'affair gouvernement pou augmenté taxe. Li avé compair Lapin, yé té trouvé navé pa assé l'argent dan trésor public pou yé té vini riche vite.

Can Doctair Macaque oua yé tou lé dé ensemb, li pran souri. Li vancé coté yé, li salié, é pi li di : "Anon ! blié tou ça ki té passé. <sup>65</sup>Cé pa la peine nou couri cherché tou vié papier layé, annon fé camarade é vive tranquille com bon voisin." Vou té cré yé trop bon camarade can yé séparé.

Doctair Macaque di so padna Bourriquet : "To oua, dé boug layé, compair Lapin avé Maite Rénard, cé dé canaille, mo gagnin pou oua yé boute, ou ben ya bimin moin ; cé tou ça mo connin.

Com compair Lapin té di li té pa jamin boi dolo, can Lion té jigné li, lé roi té di li : "Pran gar to pa jamin sayé boi dan pi la, molé oua si cé vrai ké to jamin boi, é mo ordonnin tou moune dyetté toi."

Vouzote <sup>66</sup>palé cré moin si mo di vouzote ké cé la vérité Lapin pa jamin boi dolo, yen a toujou assé pou yé dan zerbe yé manzé. Mé jis pasqué yé té défend li boi dan pi la, compair Lapin té envi. Tou les ote zaimo té tan vanté dolo la com li té clair, com, li té bon, ça té donne li soif soif ; tou moment, li té altéré com si li té manzé <sup>67</sup>la vianne salé ki té ben pimenté.

Alorse li di com ça : "Mo fout pas mal, ma couri boi a soir minme, mo oulé oua ça ka péché moin, mo assé malin pou yé pa trapé moin. E pi si yé trapé moin, ma toujou trouvé <sup>68</sup>protection fie lé roi ; cé mo Dombo, la toujou trouvé kèke moyen pou pa yé tracassé moin, pasqué li capab fé boucou avé so popa lé Lion."

Li fé com li di, tou lé soir, li té couri boi plain. Mé à la fin li té oulé boi dan jou aussi.

Cété ein drole pi, so dolo té pa semb lote dolo, mé li té connin soulé pareille com ouiski. Sélement, au lié rende ein moune malade, apré chaque bitire vou té trouvé vou boucou pli gail-lard. <sup>69</sup>Tou ça yé ki té vié té apé vini jéne encor; minme léguime ké yé té rosé dan jardin avé dolo la. aussi vite vou coupé yé, lendimin yé tou poussé encor pli bel ké jamin.

Can compair Lapin commencé oua bon neffet dolo la, li di com ça : “ I fo mo gagnin pou dan jou aussi, ça fé boucou di bien, é com mo boucou pli vié ké fïe lé roi, fo mo vini aussi jeine ké li. Laisé moin fé, mo va rangé ça. Di pa arien.”

Ça fé can li ti fé noir, li pran <sup>70</sup>so piti calebasse ki té tchombo à pé prés dé bouteille, é li couri coté pi la, é li rempli so calebasse. Mé li té pran si ben so précaution ké la gard yé té metté tou lé soir au ras pi té jamin oua arien.

Doctair Macaque avé Bourriquet té fé la gard tou tan pasqué yé té pa capab blié coman compair Lapin té trompé yé si ben dan so procès. Aussite yé té fé serment ke yé sré trapé li. Mé tou ça yé té fé yé perdi yé la peine é yé tan. Enfin ein bon jou Doctair Macaque vini trouvé Bourriquet so camarade é li di li :

“ Vini la mison coté moin, ma montré toi ein kichoge.” Li fé li oua ein ti Bonhomme Godron. “ Cé avé ça mo lé trapé gail-lard la. Foi cila, com mo va capab prouvé ké li coupab, mo va gagnin tou so l’agent, ké lé roi sra confisqué pou donnin nouzote, si nous dénoncin li.”

Yé pran Ti Bonhomme la, yé metté li dan ti chimin ou compair Lapin té bligé passé au ra, au ra do lo, é pi yé parti. Yé connin yé té pa bésdin djetté; Ti Bonhomme Godron té fé so zaffair san moune té bésouin idé li. Mo pa connin si compair Lapin té douté kichoge, li vini ben tar soir la.

Jamin li té rivé minme lhére, mé li té toujou gagnin dolo, é yé té pa capab trapé li. Can li rivé soir la yé té posé Ti Bonhomme Godron, li oua ein kichoge ki noir. Li gardé li lontan, li té jamin oua arien com ça anvant. Li tournin tou drét é li couri couché.

Lendimin soir li vini oua encor; li proché pli proche, li gardé lontan, <sup>71</sup>li soucouyé <sup>72</sup>so la tête. Dan minme moment ein <sup>73</sup>grounouille sotté dan dolo: <sup>74</sup>*Tchoappe*. Compair Lapin crasé a force li té pair: dan dé sot li té rendi coté li. Li resté trois jou sans vini, é Doctair Macaque é Bourriquet té comancé



desespéré, yé té comancé cré ké cété vrai compair Lapin té pa boi dolo di tou. Mé siffit li té privé ça té donnin li encor pli envi boi.

“ Oh tiens ! li di, mo fout ben ! ma risqué, mo gagnin ein pé l'agent ici, mé <sup>75</sup>la restan mo fortune caché dan <sup>76</sup>gran zéronce. Si yé trapé moin ma payé la police é yé va laché moin, é pi mo gagnin la protection fille lé roi—tou lé soir, li vini dan mo la chambre—mo connin <sup>77</sup>li lainmin moin com cochon lainmin la boue. Si li pa fé kichoge pou moin, ça té ben drole. E pi mo toujou dressé la police pou li laché ein nomme can nomme la gagnin l'agent, é mo pensé yé va pa fé nexception pou moin, pasqué ye sré perdi l'agent, mo sré donnin yé.

Alorse ça té rassiré li, li parti lé soir, li té fé ein bel clair la line ; moune té promenin tar jou la, pasqué cété la fin printemps. <sup>78</sup>Chévrefeille té bomé l'air, moquair té apé chanté dan pacanier ; yé navé ein ti divent ki té fé feille nabe dansé, ça té péché personne tendé li marché.

Can li parti, tou moune té couché, jis <sup>79</sup>chien ki tapé japé après gros niage ki té apé galpé divan di vent. “ Cé mo tour astér, moin compair Lapin, mo gagnin pou boi, mé ein boi complète.

Can li rivé coté Ti Bonhomme Godron, vié Ti Bonhomme té toujou là. Li té fé chand dan la journin é godron la té mou. Compair Lapin gardé li é li di : Hum ! Hum, ya assé lontan to dan mo chimin, mo pa vini pou boi, cé ein kichoge mo jamin fé, mé mo lé baingnin a soir ; sorti dan <sup>80</sup>mo chimin. To vé pa réponde, hein ? Mo di toi mo oulé baingnin, noiraud.

Bonhomme Godron pa réponde, ça té fé compair Lapin en colère ; li fout li ein tape, so la main resté collé.

“ Laché moin, ou ben mo va fout toi avé lote la main.” Bonhomme Godron pa réponde, li fout li *cam* avé lote lamain, li resté collé aussite.

“ Ma fout toi coup pié, si to pa laché moin, fouti coquin !”

Li fout li, mé pié la resté collé aussite é pi lote pié aussite.

Alorse, li di : “ Tapé tchombo moin pou yé fé mauvais kichoge avé moin ; vouzote apé sayé volé moin ; mé arréte, ta oua, ça ma fé avé toi. Laché moin ou ben mo va fout toi avé mo latéte é ma crasé to la djole.”

Com li di ça, li fout li, é ein milet té pa fouti cognin fort com ça, aforce li té faché. Mé so latéte, mo cher zami té resté collé aussite. Li pri, li ben pri.

Au jou, ein pé avan soleil lèvé, Doctair Macaque avé Bourriquet rivé. Can yé oua compair Lapin la, yé ri, yé jouré li. Yé pran ein charrete pou minnin li en prison. Tou di lon chimin, yé raconté tou moune coman yé té metté ein la trape pou trapé pli famé coquin yé navé dans l'inivers; cété cé famé compair Lapin ki té gaté nom fie lé roi, <sup>81</sup>li té sali so réputation hors service ké yénavé pas ein prince ki té oulé mamzelle Léonine, aforce compair Lapin té couri paillé partout ké mamzelle Léonine té so Dombo.

Maite Rénard, ki tapé passé, tendé tou manvais parole Doctair Macaque avé Bourriquet en ho compair Lapin; ça fé, li di: "Oui, cé ben vrai, na pas com ein volair peu trapé ein lote volair."

Can charrete la té apé minnin compair Lapin en prison, tou ça yé ki tapé passé dan chimin voyé la brique avé caillou, on compair Lapin, yé fé ein vrai paillasse avé li.

Can li té divant lé roi, li di com ça: "Mo oulé connin ça to gagnin pou di astér pou to capab sorti clair ici."

Lapin réponde: "Ça mo capab di; <sup>82</sup>can di boi tombé cabri monté! Mo connin mo gagnin pou mouri jis ein foi, mo fout ben. Si cé mo l'agent yé oulé, tou ça yé ki vini fé ein bande conte en ho moin, mo garanti vou, yé trompé. Tan mo té lib, jamin Bourriquet ni Doctair Macaque sayé gagnin train avé moin, <sup>83</sup>cochon marron connin où yé frotté. Mo garanti vou cé dé famé scéléra."

"To pa doit parlé com ça divant lé roi, can mo la. Mé lé roi va gagnin pou jigé toi dan ein piti moment."

"<sup>84</sup>Ça mo di, li ben di, mo paré pou tendé mo sentence." Après lé roi avé tou so zami té consilté ensemb, yé trouvé compair Lapin *coupable*, é yé condanné li à mort! Yé ordonin li sré couri en prison en attendan yé té capab trouvé ein bourreau bonne volonté pou exéquité li.

Lé roi té pensé li té débarrassé ein bougre ki trop malin pou li, é pi cété pou vengé li dé cé compair Lapin té compromette Mamzelle Léonine, so fie; cété ein vrai scandale. <sup>85</sup>Ein fie ki té mince, com ein di cane é dan cinq mois aprè compair Lapin té sorti clair dan so procès, fie la té tournin gros com ein bari farine; vou oua ben yé navé kichoge ladan ki té pas ben!

Pendan compair Lapin té en prison, li tapé zonglé coman li sré trouvé jou pou sorti é chapé pou toujou. Li pensé so zaffair té ben sale é cété pli mauvais position li té jamin trouvé li. Li di com ça li minme: "Diab, tou ça <sup>86</sup>cé pa baptême

catin, mo crében mo fouti! Enfin, com mo lasse boucou, si mo <sup>87</sup>dromi, ça va fé moin di bien. Li couché pa terre, é ein piti moment après li té apé ronflé. Li pran révé bel Léonine, fie lé roi tapé fé li signe pou di li pa bésouin pair, li va rangé tou ça ; alorse li réveillé contan.

<sup>88</sup>A la barre jou, jolié la vini ouvri la porte so la prison, é pi li di li : “ Yé trouvé ein bourreau bon volonté pou exéquité toi, mé avan, yé gagnin pou coupé to zoreille, cé Bourriquet ki offri so service pou voyé toi dan lote moune. Pran courage, mo vié ; ça fé moin la peine pou toi ; to tein bon gaçon, mé si to té pa risqué si souvan, to té pa la ou to yé. To connin : ‘ pran gar vo mié passé pardon,’ astér li trop tar. Bon voyage, mo camarade !”

Dan minme moment la, shérif la vini avé so dépité pou ménin li ou yé té doi fé li mourir. Yé rivé au bor ein ti la rivière ; l'écore té àpic é yé té gagnin gran nabe, zerbe é pi zéronce partou. Yé choisi ein ti place clair.

Can yé rivé, navé plein mouue : Madame, Michié, plein nenfant. Tou té vini pou oua coman yé sré tchué compair Lapin. Roi té la avé so famille. Mamzelle Léonine, fie lé roi, té la aussite. <sup>89</sup>Oh ! mé li té bel, avé so chivé tou bouclé ki té clairé com l'or dan soleil ! Li té gagnin ein robe la mousseline blanc com la neige, avé ein cintire riban blé, é pi ein couronne dé rose en ho so la tête. Zié tou moune té braqué en ho li. A force li té bel. yé blié compair <sup>90</sup>Lapin net, <sup>91</sup>ki té apé tremblé com ein feille liard. <sup>90</sup>Oui, oua, li té chagrin fini quitté in si gran fortune é ein si joli fame com fie lé roi.

Ça ki té fé pli la peine, cé can li pran pensé pét-ête Doctair Macaque ou ben Bourriquet té maïé avé Mamzelle Léonine sito li sré mourir, pasque tou lé dé té vanté yé ké compair Lapin té dan yé chimin ; sans li, yé té di pét-ete té na lontan zaffair té fé.

Alorse lé roi di : “ Anon fini avé tou ça ; vancé Bourriquet coté compair Lapin lire li so sentence.”

Lé roi té <sup>93</sup>donnin li so choix pou choisi so la mort com li té oulé : néyé dan rivière la ou ben bourlé vivan, ou ben penne dan nabe, ou ben coupé so cou avé ein sabe.

“ Oui, oui, di compair Lapin, <sup>94</sup>to ça ensemb, ou ben l'aine apé l'ote ; si ça fé vouzote tan plaisir mo mourir, mo ben, ben contan. Sélement, mo té pair vouzote té jetté moin dan gran zéronce ; ça té déchiré mo la peau, mo té souffri trop, lontan, é pi serpen avé dgièpe té piqué moin. Oh ! non, non, pa ça

ditou! Di lé roi fé tou, tou, cepté jetté moin dangran zéronce, pou l'amou Bon Djié dan ciel ki gagnin pou jigé vouzote com vouzote jigé moin.

"Han, Han, to pair zéronce, Coquin, cé souffri nou oulé oua toi, souffri, to tendé."

Yé fé si bande di train : "95Ça ça yé, di lé roi ki té proché au ra avé Mamzelle Léonine, so fie, ki té vini pou oua si compair Lapin té mourï com ein brave, di moins, cé ça tou moune té cré, mé cété pou donnin li courage é rassiré li. Can li té dan prison Mamzelle Léonine té fé di li, can minme la corde té dan so cou, li sré rivé en tan pou oté li é sauvé li, pasqué li té linmin compair Lapin plis ké tou kichoge dan moune.

Yé raconté lé roi avé Mamzelle Léonine ça compair Lapin té di é com li té pair yé jetté li dan zéronce, li té pair tro souffri. 96Mamzelle Léonine vancé, li di : "Popa, mo gagnin ein grace pou mandé vou, mo connin vou haï compair Lapin, é moin aussite, pasqué li gaté mo nom : eh ben! mo lé fé vouzote tou oua tou ça yé di té menti. Mo lé oua li souffri pou tou so conte, é mo mandé vou ké yé jetté li dan zéronce é quitté li pourri la, cé ein assé bon place pou ein canaille com ça."

Alorse, tou moune batte yé la main, aforce yé té contan. "Fout li, fout li, cé la minme fo yé fout li," di lé roi, "fo li souffri, anon, vite, hourrah vouzote."

Astér yé pran compair Lapin a cate, yé balancé li ein foi : pove djabe la té apé crié : "Non, non, pa dan zéronce, dan di fé, coupé mo cou, pas dan zéronce."

Yé di : "dé foi."—"Jésus, Marie, Joseph, pa dan zéronce!"

Troi foi, Vap! yé voyé li dan ein gran talle zéronce.

Com compair Lapin tombé dan so payis, li assite, li gratté so nin, soucouyé so zoreille, é pi li di : "Merci, tou moune, mo té pa cré vouzote té si bête, mé 97cé la minme mo moman té fé moin, mo ché moin ici, adieu, tou vouzote, mo connin ou mapé couri."

Mamzlle Léonine aussite té contan, li té connin ou li sré contré compair Lapin.

Ca prouvé vouzote ein kichoge, ké compair Lapin té ein niprocrete é li plaidé faux pou gagnin vrai. Ça prouvé vouzote aussi ké can ein fame lainmin ein nomme, la fé tou ça nomme la oulé, é fé tou ça li capab pou sauvé nomme la, é nimporte où nomme a couri fame a couri joinde li—Cé pou ça yé di ké 98nimporte kichoge ein fame oulé, Bon Djié aussite.

99Com moin mo té la can tou ça rivé, yé voyé moin ici pou raconté vouzote ça.

100Mo fini.

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COMMENTARY.

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*PITI BONHOMME GODRON.*

This tale was written in 1884 by MR. ZÉNON DE MORUELLE, of Waterloo, La., and communicated to me by my friend, DR. ALFRED MERCIER. It is a genuine negro story, and illustrates admirably the peculiarities of speech and the quaint and sometimes witty ideas of our Louisiana negroes. With the author's permission, I now reproduce it from the manuscript, slightly modifying some expressions which appeared to me a little too realistic, and changing the orthography to make it accord with my own ideas of the phonetics of the Creole patois, cf. TRANSACTIONS of the MOD. LANG. ASSO., 1884-5., page 103.

Page 102, Note 1:—*Piti Bonhomme Godron.*—In French, this expression might be translated: "la Petite Sentinelle de Goudron," as the little black fellow placed by the well is really a sentinel, being left alone to guard the precious water.

This tale is exceedingly popular among our negroes, and is related with many variants. In one of them *Compair Lapin* is caught while stealing vegetables, and in *Mélusine* for 1877 is another short variant taken from a Louisiana newspaper. In neither story, however, is the proverbial cunning of *Brer Rabbit* as well exemplified as in MR. DE MORUELLE'S tale. Here also, we see a real intrigue, naïve and rude, but interesting, and such as an uncultured narrator, with a vivid imagination, may have invented.

*Piti.*—Note here how the mute *e* is rarely kept in Creole: it is either changed into *i*, as from *petit* to *piti*; or more generally it takes the sound of *e fermé* as *ké* for *que*, *lé* for *le*, thus losing one of the chief characteristics of the French language, the mute *e*, and rendering our Louisiana patois more akin to the other Romance languages, in this respect, than to French. This pronunciation of the *e* as *é* reminds us of the Gascon dialect.

The *e* mute of the French, in words ending in *-ne* sometimes becomes nasal in Creole; as *donnin*, *boucanin*, from *donne*, *boucane*. The nouns, however, ending in *-ne* keep the French sound; as *plaine*, *savane*, *laine*. The negroes always dropping as many syllables as possible, the word *piti* is generally pronounced *ti*.

P. 102, N. 2:—*Bonnefoi, Bonnefoi; Lapin, Lapin!* The negro narrator begins his story with the words: “bonne foi, bonne foi!” good *faitir*, good faith! which signify that what is going to be said is strictly true, and no one must doubt it. The auditors, in their turn, reply: *Lapin, Lapin!* implying that they are not dupes, and are like the rabbit, which is the emblem of cunning, while *compair Bouki*, (the goat), is the incarnation of stupidity and credulity.

Often also, the narrator says; “Tim, tim,” and all reply: “bois sec, baton cassé dan . . . . macaque.”

— N. 3:—*Mo va or mo alé*, the future in patois, contracted into *ma* and *malé*, viz:

Mo va raconté	}	contracted into	{	Ma raconté
to “				ta “
li “				la “
nou “				<i>na raconté</i>
vou “				va “
yé “				ya “

In his article on “the Creole Slave Dances” in the *Century* for 1886, MR. CABLE quotes GOTTSCALK’s celebrated “Quand patate la cuite na va mangé li!” and says: “still the dance rages on, all to that one nonsense line meaning only, ‘When that ‘tater’s cooked don’t you eat it up!’” This is an entire misconstruction of the word *na* in the patois. It does not mean ‘not’ but is the future. The line is, therefore, far from being nonsensical.

- N. 4:—*Vouzote—Vous autres*, pronounced as one word, with the *r* omitted. The process of agglutination is exceedingly common in the patois of the negroes; *lari, dézef, déra, dolo*.
- N. 5:—*ein kichoge*—peculiar expression for *une (quelque) chose*.
- N. 6:—*ben drolle*.—Adverbs of manner not formed by suffix *-ment*, but by *ben* or *trè*; *trè* is very rare.
- N. 7:—*Ki té rivé yen a lontan—qui était arrivé il y a longtemps*. The past tenses of the Indicative are always formed by *té* from *été*; except the imperfect which takes *té apé, été après*, to indicate progressive action. For the sake of concision, the *té* of the Preterit, etc., is often omitted, viz: *mo té rivé*, contracted into *mo rivé*; *mo té apé rivé*, contracted into *mo tapé rivé* etc., *yen a*. The verb *avoir* is rare in the patois; *gagnin* from *gagner* being used instead of *avoir*, verb transitive; *avoir*, auxiliary, disappears.
- N. 8:—*moune—monde*.—The word *moune* always used for *personne*, substantive: *gran moune, piti moune*. *Personne*, pronoun, remains: *personne pa vini*.
- N. 9:—*Com ça*.—While relating a story, the negro continually repeats this expression, stopping a moment, as if to recollect what he had to say: *li di com ça, li fé com ça*.

P. 102, N. 10:—*tchué*.—The French *t* becomes *tch*: *tchué* (*tué*), *tchui*, (*cui*), *tchombo* (*tenu*); or *k*: *to kenne* (*le tien*). *Yé sré manzé—sré* and *sra* used for conditional and future anterior. *Yé*. Observe the use of *yé* as personal pronoun, subject, and direct and indirect object; indefinite pronoun; definite article.

— N. 11:—*Manzé*—the *g* often softened into *z*.

— N. 12:—*la sîcheresse pou pini yé*.—It is very curious to contrast the theogony of the negroes with ours. As the drouth was often so severe in Africa, the natives thought that the end of the world would come in that way, by the want of water. They do not seem to have any tradition of the Deluge.

— N. 13:—*Lair té boucanin*.—The word *boucane* for *fumée* used in Louisiana to designate principally the smoke from the chimneys of the sugar-houses: *la sucrerie boucane* means that the grinding season (*la roulaïson*) has begun.

The description of the drouth is quite pretty: *kéke nétoile té tombé en ho la terre*. A few stars fell on the earth—*nétoile*, the *n* belongs to the word, *dé nétoile*, *troi nétoile* (*deux étoiles*, *trois étoiles*) *en ho la terre*.—A funny expression is, *tombé en haut la terre*; we might have expected *tombé en bas*.

— N. 14:—*bo matin*—De bonne heure—early.

— N. 15:—*navigué*—for running about, a word used also in French by the common people, and here most picturesque, to navigate during a dreadful drouth, when the water had turned into vapor.

— N. 16:—*Michié Macaque, li té batar sorcier, batar voudou*. Dr. Monkey is the Tartuffe of the story, and we are as well pleased to see his hypocrisy punished, as when Molière's false bigot is arrested by order of the king. The word *batar* here does not mean bastard, but half wizard, half voudou. The words *sorcier* and *voudou* are not synonymous. The *sorcier* or *zombi* is invested with supernatural powers, that is to say, he can predict the future, but he is not, like the *voudou*, a kind of high priest of an occult and wicked religion.

P. 103, N. 17:—*grand parlair, ti faisair*.—A French proverb adopted by the negroes. We shall see later on that they have many proverbs, which might well be adopted by the French.

— N. 18:—*so prière à li*—His prayer. An example of the dative said to be imported from San Domingo, and I believe, quite rare in Louisiana. Here is a stanza of a celebrated San Domingo song, in which we see three examples of the dative:

Lisett to quitté la plaine,  
 Mo perdi bonheur à moué;  
*Ziés à moué* semblé fontaine,  
 Dépi mo pas miré toué.  
 Jour-là quand mo coupé canne,  
 Mo songé zamour à moué;  
 La nuit quand mo dans cabane,  
 Dans droumi mo tchombo toué.

P. 103, N. 19:—*Michiè Rénard*—The part which Mr. Fox plays in this story is quite interesting. He shares with Brer Rabbit the honor of being the great trickster, and seems here to have recovered the cunning and rascality of the Renart of the thirteenth century. In our Louisiana tales, compair Lapin, as in Uncle Remus, is the great deceiver, while compair Bouki is always imposed upon, as was poor Isengrin, the wolf. Sometimes, we see compair Torti, the tortoise, take the place of compair Lapin as the smart fellow, cf. DR. MERCIER'S tale, *Athénée Louisianais*, Vol. I.

The Mr. Fox of this story is something of a *libre penseur*, and had he lived in the Middle Ages, would not have had the honor of being represented in stone among the ornaments of the great cathedrals. He deserves to live in the nineteenth century, he is such a shrewd and practical lawyer.

- N. 20:—*Tapé vini fè to vantox ici*.—You are coming to play your braggart here—The negroes are, very keen in perceiving the ridicules of men and satirize very sharply the braggadocio and the *rodomont*. They call the latter: *ti coq jinga*, a young rooster always crowing and ready to fight, but which flees at the first blow.
- N. 21:—*cocodri*—the crocodile, a favorite of the negroes, who eat his tail with great relish. Sometimes, a negro will lie on his back in the sun for hours, and when asked what he is doing there, he will say: *Mapé chauffé dans soleil com cocodri*.
- N. 22:—*I fo mo di vouzote*.—The paragraph beginning with these words is curious, as showing the great difference between men and beasts. When all men came together to build the tower of Babel, they could accomplish nothing, owing to the confusion of tongues. Here, all animals understood each other and succeeded in their undertaking. Hence, Boileau was right, when he said:

De tous les animaux qui s'élèvent dans l'air,  
Qui marchent sur la terre, ou nagent dans la mer,  
De Paris au Pérou, du Japon jusqu'à Rome  
Le plus sot animal, à mon avis, c'est l'homme.

- P. 104, N. 23:—*Lion ki té lé roi*.—Lion the king is quite *un pître sire* and may be compared to many a king in the *chansons de geste* of Charlemagne's cycle, when the great barons began to despise the feeble successors of the great emperor, and the *trouvères* gave a finer part in their works to the lords than to the king.
- N. 24:—*ein gros popa tambour*.—An amusing and very common superlative among the negroes, and used with any word: *ein gros popa nabe*, *ein gros popa récolte*. Observe the *a* changed into *o* in *popa* and *moman*.
- N. 25:—*cè ein vaillant ti bougre*.—A fine little fellow. The word *bougre* although not elegant is energetic, and is generally used by the negroes instead of the milder word *nomme*.



- P. 104, N. 26:—*ta vini drét*—you will come right off. A good example of the laconism of the patois; three short words used, and the meaning is complete.
- N. 27:—*Bourriquet*—the donkey, takes the place here of *Compair Bouki* for stupidity. He and Dr. Monkey are a fine pair. His joy on being considered an important personage is comical, and his way of saluting the company is amusing, and the comparison about tearing *la cotonnade*, (home-made nankeen) has a strong *couleur locale*.
- N. 28:—*Mo fout pa mal toi avé lé roi*—The word *fout*, although far from elegant, is so often used by the negroes that I see no harm in leaving it here. It is as if we wanted to omit *damn* from the vocabulary of the English speaking negro.
- N. 29:—*Lapin pa jamin fé piti sans zoreille*.—A proverb, corresponding to *tel père, tel fils*.—*Compair Lapin* in this reply to *Bourriquet* speaks like a hero, he is not afraid, he is not one of *La Fontaine's* rabbits, he will make king *Lion* and all his court trot under his whip.
- P. 105, N. 30:—*poû sire*—It is quite strange how the negro patois, formed from the French, has abandoned the sound of the French *u*. This peculiar sound was probably too difficult to them, as it is to many of our pupils, and they changed our *u* to *i* or to *ou*; *sûr* became *sire*, *la nuit* became *la nouite*.
- N. 31:—*li pa gagnin maite, jis Bon Djié*. To understand the boldness of *Compair Lapin* in daring to say that he has no other master than *God*, we must remember that the story is supposed to be related during the time of slavery; hence the horror of *Bourriquet* and the anger of the King.
- N. 32:—*Bon Djié*.—Like the little children, the negroes always say *Bon Djié*, the *Good God*, using the adjective where we would merely say: *Dieu*.
- N. 33:—*ma montré vouzote coman cabri porté la tchié*.—A proverb—I shall show you who I am—"Je vous ferai voir de quel bois je me chauffe." The proverb in the patois is quite characteristic: the goat carrying his tail high in the air indicates a proud and independent nature. Such a dreadful threat was not out of place in order to prevent the tiger and the bear from eating *Compair Lapin*. King *Lion* never ate another animal, he was too kind a sovereign, but he knew the voracious habits of his great lords and wanted to punish his subjects himself; remember *Louis XI* at *Plessis-lez-Tours*.
- N. 34:—*yé vini bitté en ho Compair Lapin*.—They stumbled upon *Compair Lapin* who was eating a root. The picture is here a real *pastorale*: Tiger and bear roaming over hills and valleys and suddenly falling upon their victim, who is innocently engaged at his meal, and drinking from the root of a cockle bur, which proved that he did not need the well of the King. We take an interest in him here as being persecuted.

- P. 105, N. 35:—*Zerbe coquin*—a most unpleasant weed which grows but too luxuriantly in Louisiana and stops not only thieves, but honest men also, as I have often found out, to my great discomfort.
- N. 36:—*ein ti chanson li té fé en ho lé roi*.—Compair Lapin's sarcastic nature shows itself in the little song which he sings here about the king. Lion is nothing but a George Dandin, a fool who is making other fools work for him, but the Rabbit, *he* does not care any more for the king than a dog cares for Sunday, and that surely is the climax to his contempt.—*Mo fout ben lé roi com chien fout ben dimanche*, a negro proverb which is quite expressive.
- P. 106, N. 37:—*Ravê pas gagnin raison divan poule*. La raison du plus fort est toujours la meilleure. A proverb which I have heard hundreds of times, and which it would be very appropriate to place at the end of La Fontaine's fable "le Loup et l'Agneau;" it illustrates admirably the helplessness of the weak in presence of the strong.
- N. 38:—*vous gagnin la bouche doux*. Your mouth is sweet. It is not by his eloquence, by his golden words that *Compair Lapin* will win his case, he is not a St Jean Bouche-d'or, but his hypocritical words will catch his hearers, as honey catches flies.
- N. 39:—*Béf dan poto pas pair coulo*—I am resigned to my fate. This proverb is very true. While tied to be killed, the ox seems the emblem of resignation, and only shows his agony by his great rolling eyes. In his reply to Dr. Monkey's taunts, Brer Rabbit proves himself to be another Sancho Panza. He always has a proverb applicable to his situation. Here are three more of them:
- N. 40:—*Mo pencore rendi au boutte quarante narpent*." "Je ne suis pas encore à bout de force." This expression comes from the fact that it is impossible to attempt to run a race of forty arpents without being worn out long before reaching the goal. Lapin means by that that he has not given up all hope, in spite of his feigned resignation.
- N. 41:—*pét ête to minme avan lontan ta batte les taons*—A very strange proverb which may be translated: Perhaps, before long, you yourself will be in misery, that is to say, will have nothing to do but to chase away bugs and insects. The French expression *être le dindon de la farce* is curiously rendered by the negro: *la farce a resté pou toi*.
- N. 42:—*Chaque chien gagnin so jou*. Every dog has his day. Dr. Monkey need not fear, he will be caught one day. Our friend Rabbit is surely a great philosopher and could have governed an island as well as Don Quijote's celebrated esquireu,
- N. 43:—*ein gros diboi*—A large tree. Observe how very *débonnaire* King Lion is; his throne is not of gold, but an uprooted tree is a good seat for him. We might imagine seeing St.

- Louis under his oak at Vincennes, were it not for the bribe which Lion receives most unblushingly from compair Lapin.
- P. 106, N. 44:—*Ala gaillard la.*—There is the fellow, *ala* from *voilà*.
- N. 45:—*Cofer*—an example of agglutination from *pourquoi faire*.
- N. 46:—*fé li bande complimen avé kèke piti cado.*—Compliment him as highly as you can, and add a few presents. The expression *bande compliment* has struck me as being well chosen: an armed band of compliments taking the king by storm.
- N. 47:—*té gagnin doutance*—I have heard this word *doutance* for *doute*, not only among the negroes, but also among the Acadians. Also, the word *paré* for *prét*.
- P. 107, N. 48:—*cé la plime ki fé zozo*—A proverb. One goes everywhere with fine clothes. The contrary of the English saying: "all is not gold that glitters" and of the French proverb: "l'habit ne fait pas le moine." I fear that in our days "cé la plime ki fé zozo" is too often correct. I like that word *zozo* very much, it is childlike and simple, like the former slaves.
- N. 49:—*to trop connin batte to la djole en ho moine.*—You know too well how to beat your jaw about me. Observe the term *en ho*, universally used for *sur*, and often contracted into the simple word *on*: "*li tombé on moine*," etc. The whole discourse of the King is full of idioms. The reference to the
- N. 50:—hound (*chien taïaut*), and especially the comparison "*ma crasé toi com ein plaquemine ki ben mir*," I shall mash you like a very ripe persimmon, have a real country air and prove that our narrator was no city man.
- N. 51:—*cété ein gros divent ki pa ménin la pli ni tonnair.*—Another genuine negro comparison. King Lion was nothing but a bag of wind, but while speaking to him, Compair Lapin raises him to the skies. It is always the story of Célimène and Arsinoé in "le Misanthrope," Act III, scenes 3 and 4.
- N. 52:—*vou ki brave passé nouzote.*—The word *passé* for *more* is often used in the patois: In the proverb "prend gar vo mié passé pardon," and in the song "Tafia donx passé siro," whiskey is sweeter than syrup.
- N. 53:—*ma gagé quarante douze lote zanimo.*—I shall engage forty twelve other animals. A strange way of counting of the negroes, but very common. The English speaking pupils find our French *sixty ten* just as strange. The *quatre-vingts* and *quinze-vingts*, borrowed from the Gauls, may also be compared to the *quarante douze* of the negroes.
- N. 54:—*si to té donnin li ein la manne maï.*—What could Bourriquet have done with a gold chain? Corn or hay was much better for him:
- "Mais le moindre grain de mil  
Seraït bien mieux mon affaire."
- N. 55:—*Béf ki divan toujou boi dolo clair.*—"Le premier arrivé

est le mieux servi :” indeed, the ox which arrives the first at the brook will drink clear water, whilst the others will find it muddy. These negro proverbs deserve really to be kept and explained, they are certainly very expressive.

P. 108, N. 56:—*mo lé* from *mo oulé*—I wish—*je veux*.

— N. 57:—*la tendé pareil com ça mo sorti di li*—He will hear the same thing which I have just told him. *la tendé*; future of *tendé* (entendre)—*pareil com ça* a peculiar expression, borrowed from bad French, just as *mo sorti* for *je viens de*.

— 58:—*Dan Rice*—Never was a man more popular with the negroes and the children than DAN RICE, and allusions to his circus are frequent in Louisiana, where BARNUM is hardly known.

— 59:—*li papé récommencé ein pareil job*—*papé* contracted from *pa apé* (pas après recommencer) *job*, an English word used by every one in Louisiana and adopted as French: *il a un bon job*; *c'est un jobber*.

— N. 60:—*pasqué*—*parce que*—because.

— N. 61:—*vini menti en ho vous*.—A favorite negro expression; observe the various uses of *en ho*.

*Kapé gouvernin*—*kapé* from *qui est après*; another example of the laconism of the patois.

— N. 62:—*Ouchon*—A word created to represent the noise made by Dr. Monkey and Bourriquet when they ran off; an onomatopoeia.

— N. 63:—*yé fout yé can raide*.—They vanished, they disappeared. The energy of the expression cannot be rendered in English nor in French. I suppose that *can* means here *le camp*, a local word for *quarters*, and that *fout can* signifies to run away from the quarters, probably an allusion to the *nègres marrons*.

— N. 64:—*maite d'équipage*.—The word *équipage* does not refer here to the crew of a ship, but to the place in the sugar-house where are the kettles, the names of which are: *la grande*, *la propre*, *le flambeau*, *le sirop*, and *la batterie*, where the syrup becomes *la cuite*, which, when cool turns to sugar. *Maitre d'équipage* is, therefore, the man who superintends the work done at *l'équipage*.

P. 109, N. 65:—*Cé pá la peine nou couri cherché tou vié papier layé*—It is useless to look for all these old papers, let by gones be by gones. A good proverb in the mouth of the hypocritical Dr. Monkey, who with his foolish friend Bourriquet, was trying already to catch *Compair Lapin* at fault.

— N. 66:—*palé cré*—*pas alé cré*, the future. You will not believe. Here, we are told that rabbits never drink; but it is still the story of the forbidden fruit, *Compair Lapin* will drink because it is forbidden to him; there must have been also an Adam among his ancestors.

— N. 67:—*la viande salé ki té ben pimenté*.—Well peppered salt meat. The negroes in Louisiana are very fond of pepper, and salt meat being given them as rations, the above comparison is

very natural. I have often heard negro mothers say to their children: *Toi, cé piment, to fronté com di pice.* You are as bad as red pepper, you are as insolent as fleas.

P. 109, N. 68:—*protection fie lé roi.*—A true genitive, as in Old French.

P. 110, N. 69:—*Tou ça yé ki té vié té apé vini jéne encor. ça yé*—demonstrative pronoun, the forms of which are: *cila, cila la, cila yé, cila layé, ça* and *ça yé.* All who drank from the well became young again; we see by this how the negroes adapt history and legend to their tales. Here is the famous well that PONCE DE LEON searched in vain, and which was to make him once more a young and elegant knight. Observe, however, what has been added by the narrator of our story: vegetables cut the day before would grow again if sprinkled with the marvellous water. This imagination of the people is what renders popular tales interesting, it is to see what changes are made in different countries in tales, which are probably everywhere the same in the main plot.

- N. 70.—*so piti calebasse.*—The *calebasse*, the *gourd*, when filled with dry peas was called *chichicois*, and was one of the many strange musical instruments of the negroes.
- N. 71:—*li soucouyé so la tête.*—*Soucouyé* represents more forcibly than *secouer* what Compar Lapin did on seeing the black fellow by the well, we almost think that we hear the noise of Rabbit's big ears flapping against his head, in his surprise and embarrassment.
- N. 72:—*so la tête.*—It is strange that the Creole patois has kept the article with the possessive adjective, when it is not done in modern French and rarely in Old French.
- N. 73:—*grounouille.*—A frog; often pronounced by metathesis *gournouille.* The bull-frog is called *ouararon* on account of its peculiar cry. When it is about to rain the negroes sing: "Crapo dansé, grounouille chanté, moman Miranda dan bayou."
- N. 74:—*Tchoappe*—a word like *Onchon* used as an onomatopoeia.
- P. 111, N. 75:—*la restan.*—It is curious to observe how the gender of a French word changes in its passage into the patois.
- N. 76:—*gran zéronce.*—A word to be seen frequently in our tales, and referring principally to the blackberry bushes with which our Louisiana forests are so extensively covered. The *zéronce* are not to be invaded with impunity, as many a hunter has found out, on coming out of them with his clothes torn and his hands bleeding. We must remember, however, that they are the home of our friend Rabbit, who seems invulnerable to their thorns.
- N. 77:—*li lainmin moin com cochon lánmin la boue.*—He loves me as the hog loves mud, a comparison not elegant, but very correct and exceedingly popular.
- N. 78:—*Chèvrefeuille té bomé láir.*—The description of this spring

evening is quite poetical, but the *couleur locale* is well kept, especially in this passage :

- P. 111, N. 79. :—*chien ki tapé japé apré gro niage ki tè apé galpé divan divent.*—The dogs which were barking at the large clouds which were running ahead of the wind.
- N. 80. :—*mo lé bainguin asoir.*—I want to take a bath this evening. The address of Compair Lapin to Tí Bonhomme Godron is amusing. He pretends at first that he does not want to drink the water, but only comes to bathe in the well, then he gets angry, loses his usual cunning and gets caught.
- P. 112, N. 81. :—*li té sali so répitation hors service.*—A good expression, her reputation was soiled out of service, as Compair Lapin had spread everywhere *paillé (éparpillé)* that he was Miss Léonine's lover.
- N. 82. :—*can di boi tombé, cabri mouté*—Proverb—*Quand on est ruiné, chacun vous tourne le dos.* When the tree is down, be it the tallest oak tree, the goat can despise it and climb on it ; it is always the famous *coup de pied de l'âne* to the dying lion.
- N. 83. :—*Cochon marron connin où yé frotté.*—Another form of this proverb is: *cochon marron pa frotté apé gorofié*, The word *gorofié*, says MR. DE MORUELLE, comes by corruption from *gare-aux-pieds*. It is a tree with long and hard thorns, which the wild hog takes good care not to touch. The proverb might be translated thus: "le lâche ne s'attaque jamais au brave," the coward never attacks the brave man. Dr. Monkey and Bourriquet would never have dared to insult our brave *Compair Lapin*, when he was in liberty.
- N. 84. :—*Ça mo di, li ben di*—What I have said is well said. A sentence of great concision and force. Lapin is quite sure that he is right: *Magister dixit.*
- N. 85. :—*cin fie ki té mince com ein dicanne é ki tournin gros com ein bari farine.*—A most singular and amusing comparison, a little coarse, but characteristic and expressive.
- N. 86. :—*cé pa baptême catin.*—A proverb. That is very serious, it is not the baptism of a doll—*catin* for *poupée* is very common.
- P. 113, N. 87. :—*dromi*—for *dormi*.—There is a pretty negro *dicton* beginning with this word: *dromi trompé moïn*, sleep has deceived me, I awoke too late.
- N. 88. :—*A la barre jou*—At dawn, that is to say, when the first streak of day is seen.
- N. 89. :—*Oh! mé li té bel.*—The description of Miss Léonine's *toilette* is admirable, it shows the *good* taste of the negroes; a dress of white muslin, with a blue ribbon, and a wreath of roses on her head, in the hottest sun, at noon, and yet all eyes were riveted on her, *braqué enho li.*
- N. 90. :—*Oui, oua!*—an exclamation. Yes, indeed!
- N. 91. :—*ki té apé tremblé com ein fille liard.*—Poor Compair

- P. 113, N. 92:—*Lapin*, his bravery has abandoned him. How is he to get out of this bad scrape?
- N. 93:—*donnin li so choix pou choisi so la mort*.—Gave him his choice to choose his death. A funny pleonasm, which reminds us of our French *monter en haut* and *descendre en bas*.
- N. 94:—*tou ça ensemb*.—All these at the same time. Compair Lapin chooses to be killed in three different ways at the same time, rather than be thrown in the thorns (*grand zéronce*).
- P. 114, N. 95:—*Ça ça yé*.—A very concise expression. "What is the matter?"
- N. 96:—*Mamzelle Léonine vancé*.—Miss Léonine plays here an interesting part; she pretends to hate Compair Lapin, and begs that he be thrown in the thorns. It is, of course, to save him.
- N. 97:—*cé là minne mo moman té fé moin*.—A common *dictou* in the Creole patois. "I am at home here, that is my country." In French, we sometimes say: "Je suis sur mon fumier." Compair Lapin was indeed at home and saved.
- N. 98:—*Nimporte kichoge ein fame oulé*, Bon Djié aussite. An interesting translation of the famous saying: "ce que femme veut, Dieu le veut."
- P. 115, N. 99:—*Com mo té la can tou ça rivé*.—Of course, the narrator was always an eye witness of all he relates; is not his motto, *Bonne foi, Bonne foi?*
- N. 100:—*Mo fini*.—The end—"Finis coronat opus."

II.—*Compair Bouki é Compair Lapin*.—No. 1.

Ein jou 'compair Bouki rencontré compair Lapin. Coman, li di, compair Lapin, cé vou ki là? vou pa connin jordi cé jou ké tou moune apé vende yé moman pou mangé.

"Ah! oui, di compair Lapin, moin aussite ma couri cherché mo moman é <sup>2</sup>ma vende li pou ein chaudièr di gri é ein chaudière gombo."

Astér yé tou lé dé parti. Compair Bouki couri marré so moman avé ein lacorde, é pendan tan la <sup>3</sup>compair Lapin marré so kenne avé ein fil zaraigné et avan li monté dan charrette li di com ça: "asteur, moman, sitôt va rivé côte zéronce, va sotté, é va chapé la mison."

Compair Bouki veude so moman é rétournin daus so charrette avé so chaudière di gri et so chaudière gombo. Pendan lapé revini, li oua ein lapin couché dans chimin, é ein pé pli loin ein ote lapin; li couri encor ein pé, et li oua ein ote lapin.

Quand li rivé côté troisième lapin, li di: "Cé pa possib, lapin layé apé mouri faim aulié vende yé moman, laissé moi descende trapé yé."

Li tépa capab trapé arien, pasqué cété compair Lapin ki té fé semblan mouri pou fé compair Bouki laissé so charrette, tan la, compair Lapin galopé côté charrette compair Bouki, volé so dé chaudière, coupé la tché so choal, planté li dan la terre, mainin so charrette pli loin é couri caché.

Compair Bouki révini cherché so charrette, mé li oua jis la tché so choal planté dans la terre.

Li commencé fouillé la terre com li té cré so choal é so charrette té tombé dans ein trou é li pélé moune pou idé li. Tig sorti dans bois é idé compair Bouki fouillé.

Compair Bouki trouvé Tig si gras ké li mordé li on so dos é li chapé. Tig mandé compair Lapin ki ça li capab fé pou vengé li même en haut compair Bouki. Compair Lapin dit : fo donnin grand bal, viní a soi chezmoin.”

Tig é compair Lapin pren bon misicien é yé invité plein moune. Alors compair Lapin mouté on so la garli é li commencé chanté :

5Vini dan gran bal  
Ça qui perdi yé fame  
Bel négresse Sénégal.

Compair Bouki ki tendé ça galopé côté compair Lapin et li crié : cé mo kenne fame, pas besoin invité plice moune.

Mé compair Lapin fé comme si li pa tendé é li batte tambour é chanté :

6Simion, carillon painpain,  
do. do. do.

Compair Bouki entré dan cabane compair Lapin é li pren Tig pou ein fame, pasqué li té caché so labarbe é té billé com ein mamzelle. Quand bal fini compair Bouki resté sél avé Tig ki donnin li ein bon volé é chapé avé compair Lapin. Astair cé pa tout. Tig é compair Lapin té pa connin côté compair Bouki té passé. Quand compair Lapin vini côté so cabane, li crié ; bon soi, mo cabane, bon soi, é li di : cé drole mo cabane ki toujours réponne, pa di arien jordi.

Compair Bouki ki té pa malin ditou, réponne : bonsoi, mo maîte bonsoi : Ah ! nous tchombo li, di compair Lapin, couri cherché di fé, nouzote va boucanin compair Bouki dan cabane la.

Yé brilé povre compair Bouki, é compair Lapin té si content ké li sotté com cabri et chanté

7Aïe, aie, aïe, compair Lapin  
Cè ein piti bête ki connin sotté.



(2) III.—*Compair Bouki é Compair Lapin.*—No. 2.

Ein jou, compair Bouki couri oua compair Lapin. Quand li entré dan cabane là, li oua ein gros chaudière qui té apé tchui dévan di fé é ça té senti si bon compair Bouki té pa capab resté tranquille.

Quand mangé la té tchui, compair Bouki té gagnin aussi so par ; li trouvé ça te bon ké li commencé embêté compair Lapin pou connin où li pren la vianne ki si bon.

“ Tan pri, compair Lapin, di moin où vou pren la vianne là.”

“ Non, compair Bouki, vous tro gourman.”

“ Campair Lapin, mo pove piti apé mourir faim, di moin où vou trouvé la vianne là,” Non, compair Bouki, vou tro coquin.

Enfin, li embêté compair Lapin si tan, si tan : ké compair Lapin di “ Couté, compair Bouki, mo va di vou mais fo pa vou di personne é i fo vou fé com mo dí vous. Vou connin béf lé roi ki dans la plaine é ki si gras, eh ben ! vou va pren ein sac et ein coutau, vou va guetté quaud li ouvri so la bouche pou mangé, vou va soté dans so la gorge, é quand vou rendi dans so vente, vou va commencé coupé la vianne é metté dan vou sac, astér fé ben attention, pa coupé côté so tcher, pasqué vous va tchué li ; quand li va ouvri so labouche pou mangé encor vou va soté déhor é galopé ché vou, fo pas vou laissé personne oua vou.

Lendimin matin compair Bouki pren so sac é so couteau, li galopé dan la plaine é quand Béf lé roi ouvri so la bouche pou mangé, li soté dan so vente et la li commencé coupé la vianne et metté dans so sac, coupé la vianne, metté dans so sac, ; pli li té apé coupé, pli li té apé vancé côté tcher béf le roi, li oua la vianne la té si bel, si gras, li di, “ ki ça fé si mo coupé ein piti morceau, ça va pas tchué li ; li pren so conteau, li coupé ein morceau, tien, béf lé roi tombé mourir et voila compair Bouki ki pli capab sorti dans so vente.

Tou moune vini oua ki ça ki té rivé, coman béf lé roi ki té si vaillan, té mourir comme ça.

Yé di, faut nous ouvri so vente pou oua ki ça li té gagnin.

Quand yé fé ça, ki ça yé oua ?

Compair Bouki ! Ah ! compair Bouki, cé vou ki tchué béf lé roi, vou té oulé volé la vianne, attend, nouva rangé vou.

Yé prend compair Bouki, yé ouvri so vente, yé oté so létripe et yé bourré li avé di sable, et yé metté ein bouchon pou fermerin trou là.

Quand compair Bouki tournin ché li, li té benhonte; so piti galopé vini oua bon la vianne li té porté, "Popa, donnin nou la vianne"—Ya pas, mo piti—"Oui, popa, kichoge senti bon en haut vous."

Et piti apé vancé, vancé, compair Bouki apé tchoulé, tchoulé.

Piti commencé senti bouchon la, yé trouvé li senti bon pasqué yavé di miel en haut la; piti commencé sicé bouchon, sicé bouchou, tien! voila bouchon ki parti, tou di sable sorti é compair Bouki ki mouri dret là, li té plate par terre.

(<sup>1</sup>)IV.—*Compair Bouki é Compair Lapin*.—No. 3.

Ein jou, piti compair Bouki rencontré piti compair Lapin ki té gagnin bel robe dimanche é soulier néf.

Can yé réournin ché yé; yé mandé yé popa cofer li pa donnin yé bel zabi comme kenne piti compair Lapin.

Compair Bouki couri oua compair Lapin é li mandé li, ou li pran tou bel kichoge li donnin so piti.

Compair Lapin té pa oulé réponne mais compair Bouki embété li sitan ké li di: "couri biché dan boi é can to va lasse, gadé dans milié boi, to va oua ein gro nabe. Dromi en ba li et can to va réveillé di: "nabe, comme to doux." Nab va di: si mo té ouvri, ça, to sré di?" Toi, to va réponne: si to té ouvri, mo sré ben conten. "Can nabe la ouvri, entré didan, la va réfermé, é to sra oua plein joli kichoge, Pren ça to lé, é di nabe: 'ouvri,' pou to capab sorti."

Compair Bouki fé ça compair Lapin té, di, mais can li oua tout ça yé té gagnin dans nabe la li té oulé pran sitan kichoge ké li blié di "nabe ouvri." Nabe la té pou dé volér ki té serré yé kichoge la dan, yé révini dans bois é yé trouvé compair Bouki apé volé yé bitin. Mo pas bésouin di vou ké yé donnin pove compair Bouki ein si bon volé ké li té pa capab grouillé.

(<sup>1</sup>)V.—*Compair Bouki é Compair Lapin*.—No. 4.

Compair Bouki é compair Lapin té couri ensembe oua Mamzelle. Pendan yé tapé causé, compair Lapin di comme ca mamzelle layé: vou oua compair Bouki, li pa moune, li cé ein choal mo popa laissé moin en néritage. Mamzelle yé di: oh! non, compair, nou pa capab cré ça. Astér, compair Lapin réournin chez li, é can jou vini pou li couri oua mamzelle, li fé ein bel toilette, et li couvri avé lapeau cochon.

Can compair Bouki rentré, li di: "Eh ben, compair, vou prête?" Compair Lapin réponne: "mé non, vou pa oua coman

mo couvri, mo frét et mo gagnin sitant mal au pied ké mo pas connin coman ma fé pou marché.”

Compair Bouki ki té toujou si bête, di: “monté en ho mo dos, et can nou va proche pou rivé vou va descende.”

Compair Lapin di: mo pa connin si mo va capab monté on vou dos, mé ma seyé.”

Sans compair Bouki oua, compair Lapin metté so zéperon, é li monté on dos compair Bouki.

Pendant li on dos compair Bouki, compair Lapin té <sup>2</sup>nec apé grouillé. Compair Bouki mandé li ça li gagnin. “Ma pé souffri sitant, ké mo pa connin coman assite.” Compair Lapin di ça, mais li tapé grouillé pou oté so lapeau cochon.

Can yé rivé coté la mison mamzelle layé, compair Lapin piqué compair Bouki avé so zéperon é compair Bouki parti galopé. Compair Lapin sotté par terre é li entré dans la mison mamzelle.

“Vou oua ben, ké mo té raison, quand mo di compair Bouki cé ein choal mo popa té laissé moin.”

(\*)VI.—*Compair Bouki é Compair Lapin*.—No. 5.

CONTE NÈGRE.

Ein jou bon matin, Compair Lapin lévé et li senti la faim apé gagné li. Li charché tou côté dan cabanne, li pa trivé aién pou manzé.

Li parti couri côté Compair Bouki. Tau li rivé, li ouâ Compair Bouki apé guignoté ein dizo.

—Eh! Compair Bouki, mo té vini dijiné avé toi; mo oua to pa gagné famé kichoge pou don mouen.

—Tan dire, Compair Lapin; <sup>2</sup>na pi rention dans cabanne, jiche dizo cila qui rêté.

Compair Lapin zonglé tan.

—Eh ben! Compair Bouki, si to olé, ma va couri la chache dézef torti.

—Topé! allon, <sup>3</sup>na couri tou souite.

Compair Bouki pran so pagné avé so la pioce et yé parti couri côté bayou dan di boi.

—Compair Lapin, mo pa souvan couri la chache dézef torti; mo pa boucou koné trive yé ben.

—Pa kété, Compair Bouki; mo tou tan trivé place koté torti pondi dézef. Toi, ta fouyé yé.

' Kan yé rivé au ra bayou, Compair Lapin marcé douceman, apé gardé ben, côté ci, côté là.

Ben tò li rêté drète.

—Compeir Bouki, torti cré li malin. Li graté la té avé so gro pate et li pondi so dézef dan trou; pi li mété ti brin sabe on yé et li parpillé feille on so ni. To ouâ bête cila? Oté feille la yé et graté avé to la pioce, sire ta trivé dézef.

Compair Bouki fé ça compair Lapin di li, et yé ouâ ein ta dézef apé cléré dan trou là.

—Compair Lâpin, to malin passé mouen; mo ben contan gagné toi pou mo zami.

Compair Lapin patagé dézef yé, li doné la moké à Compair Bouki.

—Compair Bouki, mo boncou faim, ma pé manzé mo kenne dézef ti suite.

—Fé com to olé Compair Lapin mouen ma pé porté mo kenne côté mo fame pou fé yé tchi.

Yé couri plin enco et ye trivé plin dézef. Compair Lepin touzou manzé so kenne; Compair Bouai pa léimé dézef cri; li mété yé tou dan so pagné.

—Compair Bouki, mo commencé lasse; mo cré tan mo tonné.

—Mo gagné acé dézef pou zordi, Compeir Lapin, allon no tour né.

Tan yé té apé couri divan, Compair Lapin zouglé li meme :

Compair Bouki pa coné trivé dézef torté; cé mouen ki trivé yé, yé té doi tou pou mouen. Fo mo fé méké pou gague yé.

Tau yé proche rivé divan, Compair Lapin di :

—Compair Bouki, mo blié porté dézef pou mo vié moman. To té doi ben prêté mouen ein douzène. Ma ranne toi yé ein lotte foi. Compair Bouki donne li ein douzène, et yé couri chakenne so chimin.

Compair Lapin couri mété so douzène dézef dan so cabanne, pi li parti couri côté Compair Bouki. Tan li procé cabanne compair Bouki, li comancé plène apé tchombo so vante. Compair Bouki sorti dihor.

—Ça to gague, Compair Lapin? Samblé com to pa gaya.

—Oh nou! Compair Bouki dézef torté yé poisonné mouen. Can pri, vite couri charché metcin.

—Ma couri tan vite mo capa, Compair. Si vite Compair Bouki parti, Compair Lapin couri dan kisine et tombé manzé dézef torti.

—Méci bon djié, ma manzé mo vante plin zordi. Metcin la rêté loian, mo gagné tan manzé tou avan yé vini.

Tau Compair Lapin proce fini manzé dézef, li tendé Compair Bouki apé parté dihor.

—Doctair Macaque, mo ben contan mo contré vou on chimin ; mo zami boucou malade.

Compair Lapin pa perdi tem. Li ouvré la finétre et soté dihor. Compair Bouki rentré dan cabanne, li pas oua Compair Lapin. Li couri dan kisine, coquil dézef parpillé tou partou—Compair Lapin dija rendi dan clô.

Compair Bouki raché so chivé, tan li colair.

Li parté galopé apé Compair Lapin.

Compair Lapin si tan manzé dezéf, li pa capa galopé vite.

Tau lé ouâ Compair Bouki sofé lé tro proce, lé fourré dan trou di boi——

Compair Bouki pélé Compair Torti ki té apé passé dan chimin,—Compair Torti, tan pré, vini guété Compair Lapin qui volé tou to dezéf. Ma couri charché mo la hache pou bate dé boi là.

—Couri vite, Compair Bouni, ma guété cokin là ben.

Tau Compair Bouki parti, Compair Lapin di :

Compair Torté gardé dan trou là, ta ouâ si mo gagné to dézef.

<sup>4</sup>Compair Torti lévé so la tête.

Compair Lapin voyé boi pouri dan so jiés.

Compair Torti couri lavé so jiés dan bayou : Compair Lapin sapé té souite.

Compair Bouki vini bate di boi, li ouâ Compair Lapin dija sapé.

Li té si tan colair, li couri trivé Compair Torti au ra bayou, et li coupé so la tchie avé so la hache.

Cé cofair la tchié torti coute com ça jika zordi.

(<sup>a</sup>)VII.—*Compair Bouki et Compair Lapin*.—No. 6.

CONTE.

Ain jour compair bouki, qui ta pé crévé faim, courri 'oir so vié zami, compair' lapin.

<sup>2</sup>Li trouvé li apé zougé arien et en train nettayer poëssons. Bouki mandé li oulé li té prend tou ça. So vié zami conté li so l'histoire. Li di li : " To óir compair mo courri guetté charrette poëssons <sup>3</sup>su chimin. Quand mo oir li proché, mo couché dan

chimin comme si mo té mourri. Gouvernair charrett 'la descende tout' suite pou 'ramassé moïn. Li secouillé moïn ain 'ti brain, et pi après ça li jetté moïn dan' so charrett 'dan' ain tas poëssons. Mo pas remuillé mo pattes com mait' renard. Mo veillé ben vié gouvernair-là jisque à mo 'oir li té' blié moïn, mo commencé vite jetté poëssons dan' chimin la jisque 'à nous té presse fait ain mille pli' loin, pi 'quan' mo jigé que mo té gagnin assez, mo sauté par terre et mo ramassé tou 'poësson la yé que mo té fou dan' chimin.

Yé té gagnin cent ou mille,—mopá compté mo té tro pressé. Mo metté yé tout seul su mo do, pli vite qué mo té capab,' et mo vini tout droet 'ici pou' mangé yé."

Compair bouki zonglé ain bon boute li té gagnin ain pé pair qué si li té sayé fait la même chose li sré met li encore dan tracas.

Compair lapin, qui ta pé guetté li avec so bon gié, 'oir qué so zami ta pé tro zonglé. Li di li: 'Vié zami ta pé crévé faim, fai com' moïn, courri guetté charret, su chemin, et volé tou ça to capab: et nous zaut va fai gran 'gala.'

Vié bouki qui té groumand té pi capab 'tchombo, li parti, courri couché dan' chimin com si li té mouri pou même, li levé so pattes yé en l'air pou mié trompé mouné. Quand gouvernair charret' la proché tout près, li oir vié bouki qui ta fé so macaqueries, pou' trompé li, li descende en bas avec 'ein gro couarte l'habitation, et donné li 'sein fouet qui té gagnin piment, di poivre et di sel, aforce ça té broulé. Compair 'bouki resté ain moi' couché dan' so lit après ça. Yé voyé médecin pou coudre so vié des zos. Li té pli gagnin ain seul la plume qui té resté et li té gagnin colique jisque á 'dan' so bec. Yé donné li plein tafia pou donné li la force; yé mette li dan gro bain fé avec gombo, et yé fé li boir di thé lorier tou temps après ça.

Quan comperè bouki guéri, li jiré, mais ain pé tar, qué compair lapin sré' pli fou-li en dedans ain aut' fois.

Tou bouki layé qui pas coquins  
Douait gagnin peur dé vié lapins.

6MAN HENRIETTE.

(1)VIII.—*Ein Vié Zombi Malin.*

Yé té gagnin ein foi ein prince qui té très riche. Ein jou, princesse so fille perdi ein gros diamant. Pendant li tapé crié, ein vié nomme vini dan la cou et di li cé zombi. Prince la promette li ça li oulé si li dit où diamant la yé. Zombi jiste mandé.

trois repas é dit li sra trouvé bijou là. Yé donnin li ein famé déjénin é et quand li té mangé tout, li dit : voila ein qui pris. Domestiques prince commencé tremblé, pasqué cé té yé qui té volé diamant là. Apri so dinain, zombi di : voila dé ki pris. Domestiques tremblé pli fort. Après sonuper, zombi di : voila trois qui pris. Quand yé tendé ça, trois voleurs yé tombé à ginou divant zombi é di yé sré rende diamant la si li pa di yé maite arien.

Aster zombi pran diamant la metté li, dans ein boule la mie di pain et jété li divant ein dinde dans la cou. Dinde la valé dipin avec diamant. Aster zombi couri cherché prince et so fille et li dit yé qué bijou princesse la dans la fale gros dinde dans la cou, et ké si yé tchié dinde la yé va trouvé diamant là. Prince fé ça nomme la di ét yé trouvé diamant princesse dans la fale gros dinde. Prince té trop content é li di qué vié nomme la cé pli grand zombi dans moune.

A la cour prince la tout moune ta pé admiré zombi la, mais kéke jéné gen té pas bien sir si li té ein vrai zombi, et yé té oulé sayé trapé li. Yé prend ein criquette dans zerbe, yé metté li dans ein boite ét yé mandé zombi ça yé té gagnin la dan. Vié nomme la té pas connin, et li di li—même: Hé Criquette, to pris. So nom té criquitte, mais nomme layé té pas connin ça et yé cré ké zombi té divin in ké yé gagnin ein criquette dans boite la. Aussite vié nomme la passé pou grand zombi et yé donné li plain bon kichoge, et cépendant li té jiste malin et té gagnin la chance.

#### IX.—*Choal Djé.*

<sup>1</sup>Choal Djé té gagnin ein vivié et li té laissé tou compair boi dan so vivié, cepté Compair Lapin. Ein jou, li trapé Compair Lapin coté so vivié. “Si mo trapé toi apé boi dan mo vivié, ma fé toi payé ein lamende. Compair Lapin réponne li : Charité bien ordonnée commence par soi même, é com vou maite, mo va pa boi dan vou vivié.”

Ein jou, yé tchué ein chivreuil, après yé té corché li, yé jetté la po là ; Compair Lapin ramassé li é rentré so latête dans kenne chivreuil là, é couri boi dan vivié Choal Djé.

Can Choal Djé oua ça, li vancé é mandé Compair Chivreuil ki ça li té gagnin ké li tou marqué com ça. Compair Chivreuil réponne : <sup>2</sup>“cé Compair Lapin ki fé signe la croix on moin é ki metté moin dan létat cila é si vou pas quitté li boi dan vou vivié la fé minme kichoge avé vou.”

—“Eh ben! vou capab di Compair Lapin, ké li capab vini boi dan mo vivié avé tou so camarade yé; mo vé pa li fé minme kichoge avé moin.”

Compair Lapin couri ché li é oté lapo la é révini avé so camarade boi dan vivié.

Can Choal Djé oua li vini, li di li: boi autant ta oulé, avé to camarade.”

Compair Lapin té toujou plice malin ké tou moune.

(<sup>1</sup>)X.—*Ein Fame ki tournin Macaque.*

Yavé ein foi ein michié, ki té gagnin ein champ pichetache. Tou lé jou li té oua ké kékeune apé mangé ein rang pichetache. Li mandé so fame ki ça ki mangé so pichetache. So fame di cé so frère qui mangé yé tou lé jou. Li trapé piti gaçon la et li donnin li ein bon volè. Lendimain, li oua ein ote rang pichetache mangé. Li trapé piti gaçon la é donnin li ein lote volé. Piti gaçon la di: “cé trop fort, li toujou apé batte moin, fo mo fait mo frère oua ké cé so fame ki mangé so pichetache.”

Lendimin, li pa porté dinin so frère dan champ, mé li di li vini dan la mison é li sra montré li ki moune ki volé so pichetache.

Can yé rentré, fame la vini servi yé dinin, astér, piti gaçon la commencé chanté:

Tout man—, tout mangé tout, tout man—tout mangé tout.

Fame la di: cofer tapé chanté ça, mo pa oulé to chanté ça, chanté laute kichoge.—Non, cé ça molé chanté.

Li continuin chanté, é yé oua fame la commencé sotté, commencé gratté, é enfin li tournin macaque. Li galopé dan champ pichetache é li mangé ein rang.

“To oua ben, di piti la, ké cé pa moin ki mangé to pichetache; cé to fame ki tou lé jou tournin macaque.

Michié la vancé avé ein baton coté macaque la, mé li galopé dan bois é monté enho eine nabe.

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## COMMENTARY.

### *Compair Bouki é Compair Lapin.*

The stories about Compair Bouki and Compair Lapin are probably the most amusing of all our popular tales; they are innumerable, and in all of them, the rabbit is victorious, playing, as I have already said, the part of Renart in the story of the thirteenth century. ‘Jean Sot é Jean l’Esprit’ are tales of the



same kind, in which, of course, Jean Sot is Bouki and l'Esprit is Lapin. I give several Bouki and Lapin stories, numbering them 1, 2, 3, 4, 5, and 6.

II.—*Compair Bouki é Compair Lapin*.—No. 1.

- Page 125, Note 1:—*Compair*.—The real orthography of this word is probably *compè* with the *r* omitted, but I have adopted the spelling of the tales already published, such as DR. MERCIER'S 'Mamzelle Calinda.'
- N. 2:—*ma vende li pou ein chaudière di gri é ein chaudière gombo*.—I shall sell her for a pot of hominy and one of gombo. The idea is very amusing and quaint, but however absurd, Lapin knew the astounding stupidity of Bouki.
- N. 3:—*Compair Lapin marré so kenne avé ein fil zaraigné*.—Observe the cunning of Rabbit: Bouki has tied his mother with a big rope, but Lapin ties his with a cobweb, that she might run away in the *zéronce*.
- P. 126, N. 4:—*Coupé la tché so choal, planté li dan la terre*.—This stratagem of *Compair Lapin* is quite funny. Having stolen Bouki's cart, he cut the horse's tail and stuck it in the ground, so that his foolish friend might believe that the horse and cart had fallen in a hole.
- N. 5:—*Vini dan gran bal*.—*Compair Bouki* was apparently a *vert-galant*, as he claims for his wife the beautiful negress from Senegal mentioned by *Compair Lapin*. He is, however, punished for his intended infidelity to Madame Bouki, and meets Tiger dressed as a woman, who gives him a good beating.
- N. 6:—*Simion carillon painpain*. These words have no meaning, and are merely sung for imitative harmony.
- N. 7:—*Aïe, aïe, aïe, compair Lapin*.—A most popular refrain among the negroes, and sung when there is lively dancing.

III.—*Compair Bouki é Compair Lapin*.—No. 2.

- P. 127, N. 1:—This story was written for me by my sister, MRS. N. LEBEUF, of Jefferson Parish, who has kindly helped me very much in my collection of tales.
- N. 2:—*vou va sotté dan so lagorge*.—The plot of this tale was probably taken from one of GRIMM'S 'Märchen,' but the conclusion is of real negro invention.
- N. 3:—*yé bourré li avé di sabe, é ye metté ein bouchon pou fermin trou la*. They stuffed him with sand and put a cork to stop the opening.
- P. 128, N. 4:—*yavé di miel en ho la*.—There was honey on the cork, and Bouki's children licking it the cork came out and poor Bouki died flat on the ground. Quite a peculiar patricide!

IV.—*Compair Bouki é Compair Lapin*.—No. 3.

- P. 128, N. 1:—This story seems to be based upon the celebrated tale, "Alibaba and the Forty Thieves," in the "Arabian Nights;" it is, however, interesting to see how it is related by the negroes; for instance, in the Oriental story, the mere "Sésame ouvre-toi," is sufficient to obtain an entrance into the cavern. In the negro story, there is a conversation between Bouki and the tree.
- N. 2:—*Bouki*.—"Nabe com to dou!" "Tree, how sweet you are!" The Tree.—"Si mo té ouvri, ça to sré di?" "If I opened, what would you say?" Bouki.—"Mo sré ben conten." "I should be very glad."—This last answer is delightfully *naïve* and worthy of our friend Bouki.

V.—*Compair Bouki é Compair Lapin*.—No. 4.

- N. 1:—This story is very short, but is nevertheless amusing. It was probably the worst trick that Lapin ever played his friend. What! to make the grave Bouki pass for a horse, mount on his back, spur him on, and make him gallop, in the presence of the *mamzelle* whom he was courting! That was too bad; *c'était le comble!*
- P. 129, N. 2:—*nec apé grouillé*.—A peculiar expression. "Ne faisait que grouiller."

VI.—*Compair Bouki é Compair Lapin*.—No. 5.

- N. 1:—The manuscript of this tale was given to me by DR. MERCIER, for whom it had been written by a colored man; a copy of it was sent by the DOCTOR, with a translation in French, to M. EUGÈNE ROLLAND, and published by him in Volume V, of 'Faune Populaire de la France.' I reproduce it here in order that my collection of Bouki and Lapin tales may be complete. It is one of our best Louisiana Stories.
- N. 2:—*na pi rantion dan cabane*.—Ration, an allusion to the pork and corn meal given to the field hands every Saturday on plantations. In this sentence *na* has a negative meaning, but *n* is the negative, and *a* is the verb.
- N. 3:—*na couri tou souite*.—Another example of the future in the Creole patois; there is no negative here. The meaning is: we shall go immediately.
- P. 130, N. 4:—*Compair Torti lèvé so la tête*.—The tortoise, who is generally as cunning as the rabbit, was as foolish here as Compair Bouki. As his stupidity had cost him his tail, he probably became cunning from that time; there is nothing like experience in this world!

VII.—*Compair Bouki é Compair Lapin*.—No. 6.

- P. 131, N. 1:—This tale was taken from *le Diamant*, a periodical published in New Orleans for a few months this year, by MR. A. MEYNIER. The plot is evidently borrowed from 'le Roman de Renart.'

- P. 131, N. 2:—*Li trouvé li apé zonglé arien*—A happy expression, "reflecting about nothing." This rabbit was not like that of La Fontaine.
- N. 3:—*su chimin, su mo do.*—This is not good patois, it should be: *en ho chimin, en ho mo do.*
- P. 132, N. 4:—*ein gro couarte l'habitation.*—A terrible whip, twisted in four.
- N. 5:—*ein fouet ki té gagnin piment, di poivre é di sel.*—"A whipping seasoned with red pepper, black pepper, and salt." Poor Bouki was sadly used up. Let him hereafter beware of
- N. 6:—*Compair Lapin*, that is what Man Henriette says, and I cheerfully add my advice to hers in bidding him good-bye.

#### VIII.—*Ein vié Zombi Malin.*

- N. 1:—This story was communicated to me by a gentleman who had heard it related a hundred times to his children by their old negro nurse. I thought it was a genuine Louisiana story, and was, therefore, much surprised to find the almost identical tale in M. ROLLAND'S 'Faune Populaire de la France,' Vol. III, about the grillon, called *grillet* in Bouches-du-Rhône and in Switzerland. I give, nevertheless, the Louisiana version of the story, in our Creole patois.

#### IX.—*Choal Djié.*

- P. 133, N. 1:—A name given by the negroes to an insect which we call in French *prie-Dieu*.
- N. 2:—*Cé Compair Lapin ki fè signe la croi on moïn.*—That gentle sign of the cross, which left a bloody mark, is an answer worthy of Compair Lapin. We see that our friend Rabbit is still at his old tricks. In bidding him good-bye, it is with the hope that he will mend his evil ways, for he may meet with another *Ti Bonhomme Godron* and not find Miss Léonine to help him out of his bad scrape.

#### X.—*Ein Fame ki tournin Macaque.*

- P. 134, N. 1:—This is a tale which I wrote almost under the dictation of a negro woman; it is far from being witty, but is interesting as being a real folk-lore story. I may add here that it is quite a treat to hear a negro relate a tale. He not only speaks, but actually acts, making vehement gestures and often singing a refrain or an air of his own composition.

## Part II.

## TRANSLATION.

*PITI BONHOMME GODRON.*

BONNEFOI, BONNEFOI; LAPIN, LAPIN!

I am going to relate to you something which is very funny, as you are going to see, and which happened a long time ago!

When the animals had the earth for themselves and there were yet but few people, God ordered them not to eat each other, not to destroy each other, but said that they might eat the grass with all kinds of fruits that there were on the earth. That was better, because they were all his creatures and it pained him when they killed each other; but as quickly as they would eat the grass and fruits, He, God, would take pleasure to make them grow again to please them. But they did not obey the Master! Mister Lion began by eating sheep, the dogs ate rabbits, the serpents ate the little birds, the cats ate rats, the owls ate chickens. They began to eat each other, they would have destroyed each other, if God had not put a stop to all that! He sent a great drought to punish their cruelty. It was a thing which was funny, nevertheless, as you are going to see.

There was smoke in the air, as when they burn cotton stalks; it looked as if there was a light mist. After sunset, the heaven remained red like fire. The sea, the rivers, the lakes all began to fall, to fall; all fell at the same time, until there was not a drop of water remaining. Neither did the dew fall early in the morning to moisten the grass. Ah! I tell you my friends, all animals found themselves in a great trouble. They were roaming about everywhere; their tongue was hanging out; they became thin, thin.—There was among them a doctor who was called Mister Monkey, he was half wizard, half voodoo. They said he knew a great deal, but he was a big talker, and did very little. He said to the other animals that it was because they had made so many sins that God sent them all these misfortunes to punish them, that if there were any among them who wanted to pay, he would pray to make the rain fall. He had already succeeded very often when he asked for something; God in heaven always listened to *his* prayer. There was also a famous thief there, it was Mister Fox, who ate all the chickens there were in the neighborhood! He said to the other animals: "Don't you

listen to Dr. Monkey, he is a d . . . rascal, he will take your money without giving you anything for it. I know him, he is a rascal, you will have no rain at all! It is better that we should dig a well ourselves. We need not count upon anything else. Let us go! hurrah! right off, if you are all like me, for I am very thirsty." Then Mister Monkey told him: "I think indeed that you are hungry, you d . . . pirate, now that you have finished eating all the chickens there were here, you are coming to play the braggart here." Master Fox told him: "You are a liar, you know very well that the owls, the polecats and the weasels are eating all the chickens, and you come and say it is I. You know that if there is a thief here, it is you, you d . . . prayer merchant."—All the other animals, tigers, lions, wolves, elephants, crocodiles, serpents were running about to look for water. They had all assembled to hear the dispute of Dr. Monkey and Mr. Fox.

I must tell you that if a hog grunts, a dog barks, a wolf howls, a cow bellows, each kind of animal has its own language. A tiger or an elephant or a lion cannot speak the language of another animal, each one speaks his own language, but when they are together, they all understand each other—the hog which grunts understands the dog which barks. It is not like us men, if a German comes to speak with a Frenchman or an American, he will not understand, any more than if an Englishman were to speak with a Spaniard who does not understand English. We men are obliged to learn the language of other nations if we want to converse with them. Animals are not at all like that, they understand each other as if they spoke the same language. Well, I must tell you that Mr. Fox pretended that if there was such a drought, the rain not having fallen for a year, so that all the grass was parched up, and the trees had lost their leaves, and there were neither flowers nor fruits, it was because there were no clouds in the heaven to give water, and not a prayer could make the rain fall. "All the water has gone into the ground, we must dig a large well in order to have water to drink. Listen to me, my friends, and we shall find water."

Lion, who was the king, opened his mouth, he roared, the earth shook, he spoke so loud! He beat his sides with his tail, and it made a noise like a big drum in a circus. All the other animals lay flat on the ground; He said: "By the very thunder, the first fellow who will speak to me about prayers, I shall give

him something which will make him know me. I am a good fellow, when did I ever eat another animal? It is a lie, and I say that the little lawyer Fox is a fine little fellow. He is right, we must dig a well to have water immediately. Come here, Compair Bourriquet (Donkey), it is you who have the finest voice here; when you speak, it is like a soldier's trumpet. You will go everywhere to notify all animals that I, the king, I say that they must come to dig up and scratch the earth, that we may have water. And those that don't want to work, you will report them. You will come right off that I may compel them to do their share of the work or pay some other animal to do it."

Bourriquet was so glad he was to act as a newspaper, that he began to bray so loud that it was enough to render anybody deaf.—"Depart, depart, said the king, or I shall strike you." Then Bourriquet reared, and thought he was doing something nice, he was so proud that the king had confidence in him, and then that gave him the opportunity to order the other animals to come, in the name of Lion, the king. On starting, he put down his head, then he kicked half-a-dozen times with both feet, and made a noise which was as if you were tearing up a piece of *cotonnade*. That is his way of saluting the company when he is glad.

Now, all the animals which he met, he told them that if they did not come immediately to dig up and scratch the ground to make a well, surely king Lion would eat them up. They were all so much afraid, that they all came, except Compair Lapin who was gnawing a little piece of dry grass.—"Don't listen to what I tell you, remain there, and don't come right off, you will see what the king will do with you."—I don't care a d . . . for you and the king together, come both of you, you will see how I'll fix you. You may go to the devil. Do I drink? Where did I ever use water? Surely, that is something new to me. You are a fool, donkey that you are, I never drink, a rabbit never drinks. My father and my grandfather did not know how to drink, and as I am a real rabbit, I don't use water! Never did a rabbit have little ones without ears, you hear. If any one heard you he might believe that I am a bastard. Go away, you big ears, for if I take my whip, I shall show you your road, and make you trot faster than you ever galloped in your life. If you knew me as I know you, you would not have stopped here, surely.

Bourriquet saw that he could do nothing, so he went away; but he was not as proud as when he started to tell all animals that the king ordered them to come to work. As soon as he arrived near the king, he said: "Master, I went on all your errands, I saw all the animals in the world, only *Compair Lapin* does not want to listen to reason. He says he does not need water, let those who need it look for it. Besides, if you are not satisfied, he will make you trot. You have no right to command him, he is free, free as air, he has no master, none but God."—When the King heard that, he said to a Tiger who was there, to go with the Bear to arrest *Compair Lapin* and bring him here. "Take care you don't eat him on the way, for if you do, I'll give you such a beating as you never had before. You hear? Well, go."—They started, and travelled a good while before they arrived. During this time, all the animals were working hard, each one had his share of the work, and they had even left a big piece as *Compair Lapin's* task, and that of the two who had gone to arrest him. They looked everywhere: in the prairie, on the mountain, at last they fell on *Compair Lapin*, who was eating the root of a cocklebur which was full of water. You know that rabbits know how to dig up the earth and find water below, in the roots.

At the same moment that they arrived near him, *Compair Lapin* was singing a little song which he had made about the king. He said in it that the king was a fool, and did not know how to govern, for his wife had many husbands and he was laughing to himself, and that perhaps, after they finished to dig that well, the king would make all the animals pay taxes to drink the water from the well they had dug with their sweat. I am not so foolish, I am not going to work for that fellow! Let the others do it, if they are fools, I don't care any more for the king than a dog for Sunday. *Tra la la etc., . . . .* The tiger approached without making any noise, and then he said: "Good morning, *Compair Lapin*, I ask your pardon, if I disturb you, but I don't do it on purpose; the king has ordered me to arrest you, I must obey him. You know that the weak must submit to the strong, this is why I advise you not to resist, because the Bear and I will be obliged to eat you. Take my advice, come quietly, perhaps you will come out all right! Your mouth is sweet, you will get Mr. Fox to defend you; he is a good little lawyer and does not charge dear! Come, let us go."

When *Compair Lapin* saw that he could not do otherwise, he let the officers of the king arrest him. They put a rope around his neck, and they started. When they were near the dwelling of the king, they met *Dr. Monkey* on the way. He said; "*Compair Lapin*, I think you are a pupil of *Master Fox*, you will have to pay for it; you are gone up, my old fellow. How are you now? Don't you feel something getting cold within you. That will teach you to read the newspaper and meddle in politics on Sundays, instead of going quietly to mass!"

*Compair Lapin* answered briefly: "I don't care a d . . . for anything you say, old *Monkey*! And then, you know, he who must die, must submit to his fate. Just hush up, you rascal! You are trying to injure me, but perhaps you will be the loser; I have not given up all hope; perhaps, before long, you will be in trouble. Each one his chance, that is all I have to tell you."—At last, they arrived at a big tree which had been thrown down by the wind, and where, the King was seated. The *Tiger* and the *Bear*, the two officers who were leading *Compair Lapin*, said to the King: "Here is the fellow!"—"Haw! Haw!" said the King, "we shall judge him immediately." *Master Fox* came slyly behind *Compair Lapin*, and told him in his ears: "When they will ask you why you spoke badly of the King, say that it is not true, that it is *Bourriquet* who lied to do you harm. And then, flatter the King very much, praise him and make him some presents, you will come out all right. If you do what I tell you, you will find it well for you. Otherwise, if you are foolish enough to say all there is in your heart, take care, you will come out all wrong. I assure you that the King will make hash with you."—"You need not be afraid, *Master Fox*, I know what I have to do; I thank you for your good advice; I am a lawyer myself."

*Compair Lapin* had suspected that they would come to arrest him; he had spoken so badly of the King and the government. It is for that he had put on his best coat, and a big gold chain around his neck. He had said to one of his neighbors with whom he was quite intimate, and also with his wife and daughter, and who was called *Compair Bouki*, when the latter asked him where he was going so finely dressed: "Yes, *Compair Bouki*, I shall soon go to see the king, and, as it is the coat that makes the man, this is why I dressed so well. It always produces a good effect on proud and foolish people." When



the king was ready to begin the case of *Compair Lapin*, he said to the policemen: "Bring the prisoner here to be judged."

Then *Compair Lapin* advanced, and said: "O *Lion*, my dear Master, you sent for me; here I am. What do you want?"

The *Lion* said: "I have to condemn you, because you are always slandering me, and besides, you don't want to work to dig the well, which we are making to drink. Everybody is working except you, and when I sent *Bourriquet* to get you, you said to him, that I was a scoundrel, and that you would whip me! You will know that if your back has tasted of the whip, I have never been whipped; even my late mother did not dare to touch me! What do you have to say? You rascal with the long ears hanging down. I suppose they are so long, because the hounds have chased you so often. Speak right off, or I shall mash you, like a too ripe persimmon."

*Compair Lapin* kept quite cool; he knew that all that was a big wind that would bring neither rain nor thunder. He rubbed his nose with both paws, then he shook his ears, he sneezed, and then he sat down and said: "The King is justice on earth—as God is just in his holy Paradise! Great King, you who are more brave than all of us together, you will hear the truth. When you sent *Bourriquet* to get me, he who is more of a donkey than all the donkeys in the world, when he came to my house, I was sick. I told him: 'you will tell the king that I am very sorry that I cannot come now, but here is a fine gold chain, which you will present to the king for me, and you will tell him that I have forty twelve other animals to work in my place. Because that is too necessary a thing, to get a well; it is life or death for us, and we cannot do without it. Tell him also that there is but a great king like him to have such an idea, and enough brains to save us all! What do you think he answered me? He replied that he did not care about a gold chain, that he did not eat that. If I had given him a basket of corn or some hay, he would have eaten it, but as to the chain, perhaps the king would hitch him up to the plow with that same chain, and he would be sorry to have brought it. When he went away, he said to me: 'Go on, papa, I shall arrive before you, you will know that the ox which is ahead always drinks clear water!' I suppose he meant that he would speak before I should have the chance to be heard! As I want the king to believe that I am not telling stories, I have a witness

who was there, who heard all our conversation. If the king will have the kindness to listen to his testimony, he will hear the same thing I have just told him." Compair Lapin bowed to the king, and put the gold chain around Lion's neck, and then he sat down on one side smiling, he was so sure that his gift would produce a good effect and help him to come out all right from his trouble. Now, Lion said to Master Fox to speak quickly. "I know all that business, and if you come here to lie, I'll break your neck. You need not wag your tail and make such grimaces, as if you were eating ants. Come on, hurry! I have no time." "Dear Master Lion," said the Fox, "I shall tell you how all that happened: Compair Lapin, whom you see here, is the best friend you have. The proof of it is that he brought a big chain to make you a present. You will never see a Bourriquet do that; that is sure, because there is not in the world a greater clown than those donkeys. Dan Rice took twenty-one years to train a donkey! He says that for \$100,000 he would not undertake again such a job. He would prefer to train fifty twelve thousand Lions, because they would eat him up, or he would do something good with them. Well, I must tell you, Mr. Lion, you, who are the King of all animals, that same Bourriquet, whom you sent to represent you, came to lie on you, and as to Compair Lapin, he is as white as snow! Although Dr. Monkey has your confidence, it is he who is governing secretly and advising all your people, and putting them in rebellion against you the King to establish another government, where that same Dr. Monkey and Bourriquet will govern in your place, when they will succeed in putting you out. That is what they have been trying to do for a long time, and that is what Compair Lapin and I wanted to tell you."

When the king heard that, he said: "That is all right; I am glad you told me so. You can go with Compair Lapin, I acquit him." But while they were hearing the case, Dr. Monkey and Bourriquet thought that it was not healthy for them to remain there, so they escaped when they saw that the wrong side was being warmed up, they vanished, and no one knew where they had gone, so well were they hidden. After that, Compair Lapin and Master Fox both remained in the same parish where the king resided. Master Fox was his deputy or chief clerk, and the other was mate, that is to say, he commanded the others and made them work to finish digging the well with their paws.

At last, the well was completed! All the animals drank, and they became strong again. The lioness recovered her health also, and some time after that, she gave birth to twelve little cubs as yellow as gold, and all as pretty as could be. The king was so glad that he pardoned all that were in the penitentiary, and he allowed the exiles to return. When he granted their pardon, he told them all to go and drink the water of the well. Then, you may imagine that Dr. Monkey with his accomplice Bourriquet came out of their hole to mingle with the others. But they began to spy and to watch all that was being done or said. One day, they met Master Fox who was speaking of the government affairs in order to increase the tax. He and Compair Lapin found that there was not enough money in the treasury for them to become rich quickly. When Dr. Monkey saw them both together, he began to smile. He came near them, he bowed and said: "Let us forget what has passed, we must not be looking for those old papers. Let us be friends and live quietly like good neighbors." You might have thought they were the best friends when they parted. Dr. Monkey said to his partner Bourriquet: "You see these two fellows Compair Lapin and Master Fox, they are d . . . scoundrels. I must get the best of them, or they will beat me; that is all I know!" As Compair Lapin had said, when they judged him, that he never drank water, the king had told him: "Take care that you never try to drink water from this well, I want to see if you say the truth, and I order every one to watch you."

You will not believe me when I tell you that it is true that rabbits never drink water, there is always enough water for them in the grass which they eat. But expressly because they had forbidden Compair Lapin to drink from that well, he wished to do it. All the other animals praised that water so highly: it was so clear, so good. That gave him such a thirst, that he felt at every moment as if he had eaten well peppered salt meat. He said to himself: "I don't care a d . . . , I shall drink, and I shall see who is going to prevent me. Besides, if they catch me, I shall always have the daughter of the king to protect me. She will find some way of preventing them from troubling me, for she has much influence with her father. He did as he said; every evening he drank his fill. But at last, he wanted to drink in the day time also. It was a strange well; its water was not like any other water; it made people drunk like whiskey, only,

instead of making you sick after you were drunk, it made you much stronger than before, and they were beginning to perceive that all those who were old were growing young again. Even the vegetables which you watered with it, if you cut them, the next day they would grow as fine as the day before.

When Compair Lapin began to see the effect of that water, he said: "I must have some for the day also, it does me a great deal of good, and as I am much older than the daughter of the king, I must become as young as she. Let me be, I shall arrange it. Don't you say anything." Well, when it was dark, he took his little calebash, which contained about two bottles of water, he went to the well, and filled it up. But he was so careful that the guard, which they put every evening near the well, saw nothing.

Dr. Monkey and Bourriquet watched all the time, because they could not forget how Compair Lapin had treated them whilst he was being judged. Therefore, they had sworn that they would catch him. But in spite of all their efforts, they lost their trouble and their time. At last, one day, Dr. Monkey went to see Bourriquet, his comrade, and told him: "Come to my house, I have something to show to you." He showed him Ti Bonhomme Godron (a man made of tar) and said: "It is with that I want to catch the fellow; as this time I shall be able to prove that he is guilty, we shall have all his money which the king will confiscate to give us for discovering all his rascalities."

They took Ti Bonhomme Godron; they put him in a little path, where Compair Lapin was obliged to pass, very near the water, and then they started; they knew it was not necessary to watch; Ti Bonhomme Godron would attend to him without needing anybody's help. I know not if Compair Lapin suspected something, but he came quite late that evening. He never came at the same hour, but he managed things so well that he always got his water, and no one could catch him. When he arrived the evening they had placed Bonhomme Godron there, he saw something black. He looked at it for a long time, he had never seen anything like that before! He went back immediately, and went to bed. The next evening he came again, advanced a little closer, looked for a long time, and shook his head. At that moment, a frog jumped in the water *Tchoappe*. Compair Lapin flattened on the ground, as if crushed, and in two jumps he reached his house. He remained three

days without returning, and Dr. Monkey and Bourriquet were beginning to despair, and to believe that it was true that Compair Lapin did not drink at all. But it was enough for this one that it was forbidden for him to be still more anxious to drink. "Oh! well," said he; "I don't care! I have some money here, but the remainder is hidden in the briars. If they catch me, I shall pay the police, and they will let me go. Besides, I have the protection of the daughter of the king; every night, she comes to see me. It would be very strange, if she did nothing for me. Besides, I have always instructed the police to let go a man who had money, and I suppose that they will make no exception for me, for they would lose the money which I would give them."

This reassured him. He started in the evening; it was a beautiful moonlight night, and every one was out late promenading. It was the end of Spring: the honeysuckle perfumed the air, the mocking bird was singing in the pecan tree, there was a light breeze, which caused the leaves of the trees to dance, and the rustle prevented any one to hear him walk. Everybody was in bed, only the dogs, from time to time, were barking at the big clouds, which were fleeing before the wind. "It is my turn now; I, Compair Lapin, I am going to drink, but a drink that will count." He took his calebash. When he arrived at the place where Bonhomme Godron was, the old fellow was still there. It had been warm during the day, and the tar was soft. When Compair Lapin arrived there, he said: "Hum, Hum, you have been long enough in my way. I do not come to drink, that is a thing which I never do, I want to take a bath to-night; get away from here." "You don't want to answer? I tell you that I want to take a bath, you black scoundrel." Bonhomme Godron did not reply; that made Compair Lapin angry. He gave him a slap, his hand remained glued. "Let me go, or I shall strike you with the other hand." Bonhomme Godron did not reply. He struck him *cam* with the other hand; it remained stuck also! "I'll kick you, d . . . rascal, if you don't let me go." One foot remained stuck, and then the other one.

Then he said: "You are holding me that they might injure me, you want to try to rob me, but stop, you will see what I am going to do to you. Let me go, or I shall strike you with my head and break your mouth!" As he said that, he struck, and a mule could not hit harder, he was so mad. His head, however, my dear friends, remained stuck also. He was caught,

well caught. At daybreak, Dr. Monkey and Bourriquet arrived. When they saw Compair Lapin there, they laughed, they cursed him. They took a cart to bring him to prison, and all along the way they told the people how they had put a trap to catch the most famous rascal there was in the universe. It was the famous Compair Lapin who had so sullied the reputation of the King's daughter, that there was not a great prince who wanted to marry Miss Léonine, as Compair Lapin had spoken so much about his being her lover. Master Fox, who was passing, heard all the bad things which Dr. Monkey and Bourriquet were saying about Compair Lapin, and here plied; "Yes it is true, there is nothing like a thief to catch another thief."

When they were taking Compain Lapin to prison, all who passed on the road threw bricks at him, and they made a true clown of him. When he arrived in the presence of the King, the latter said to him: "Now, I would like to hear what you can say to get out of this scrape." Compair Lapin replied: "When the tree falls, the goat climbs on it! I know I can die but once, I don't care. If it is my money they want, I assure you that they will never see it. When I was free, never Bourriquet and Dr. Monkey tried to quarrel with me, the wild hog knows on what tree he must rub himself. I assure you that they are famous rascals."—"You must not speak in that way before the King, but the King will try your case in a few minutes."—"What I say is well said, I am ready to hear the judgment."—After the king and his friends had consulted together, they found Compair Lapin *guilty* and they condemned him to death. They ordered that he be put in prison until they could find an executioner willing to execute him. The King thought that he would get rid of a fellow who was too cunning for him, and then he would take vengeance on Compair Lapin, because he had injured Miss Léonine's character in such a manner, that it was a scandal.

While Compair Lapin was in prison, he was thinking how he would manage to escape forever. He thought that he was in the worst plight than he had ever been before. He said to himself: "By Jove! that is no child'splay I think that I am gone up. Well, as I am tired, let me sleep a little: it will do me good." He lay down on the floor, and, soon after, he was snoring. He began to dream that the beautiful Léonine, the daughter of the king, was making a sign to him to tell him he

need not be afraid, that she would fix everything all right. He awoke contented and at daybreak, the jailer opened the door of his prison and said to him: "They have found an executioner willing to execute you, but before that, they must cut off your ears; it is Bourriquet who has offered his services to send you in the other world. Take courage, my old fellow, I am sorry for you, you are a good fellow, but you risked your life too often. You know that an ounce of prevention is better than a pound of cure; now, it is too late. Good-bye, comrade." At the same moment the sheriff came with his deputies to take him to the place of execution.—They arrived at the steep bank of a little river. There were tall trees, grass, and briars everywhere. They chose a clear space. When they arrived, there was a big crowd: gentlemen, ladies, many children. All had come to see how they were going to kill *Compair Lapin*. The King was there with all his family. Miss *Léonine*, the daughter of the King, was there also. Oh! but she was so beautiful with her curls, which shone like gold in the sun. She had a muslin dress as white as snow with a blue sash, and a crown of roses on her head. The eyes of all were turned towards her; she was so pretty that they forgot completely *Compair Lapin*, who was trembling like a leaf. Yes, indeed, he was sorry to leave such a large fortune and such a beautiful wife as the King's daughter. What pained him the most was to think that perhaps Dr. *Monkey* or *Bourriquet* would marry Miss *Léonine* as soon as he would be dead. Because they both boasted that *Compair Lapin* was in their way. Without him, they said they would have succeeded long ago.

Now, the King said: "Well, let us put an end to all this; advance *Bourriquet*, and read *Compair Lapin* his sentence. The King allowed him to choose his death, as he pleased: to be drowned in the river, burnt alive, or hung on a tree, or to have his neck cut with a sword. "Yes, yes, said *Compair Lapin*, all that at once, or one after the other, if that pleases you so much that I should die, well, I am very glad. Only, I was afraid that you would throw me in those great thorns, that would tear my skin and I would suffer too much, and then, the snakes and the wasps would sting me. Oh! no, not that, not that at all!" Tell the king to do all except throwing me in those briars; for the love of God who is in Heaven, and who will judge you as you judge me!" "Haw! Haw! you are afraid of

the thorns? We want to see you suffer, suffer, you scoundrel.” —They were making such a noise that the King said: “What is the matter?” He came closer accompanied by his daughter, Miss Léonine, who had come to see if Compair Lapin was going to die bravely; that is to say, every one thought so, but she had come to encourage him and re-assure him, because she had sent word to him secretly, while he was in prison, that even if the rope was, around his neck, she, Miss Léonine, would arrive in time to take it off and save him, because she loved him more than anything in the world.

They related to the King and to Miss Léonine what Compair Lapin had said, and how much afraid he was to be thrown in the thorns and to suffer. Miss Léonine came forward and said: “Papa, I have a favor to ask you: I know that you hate Compair Lapin, and I also, because he has sullied my name. Well, I want to make you all see that what they said is not true. I want to see him suffer for all his stories; we must get rid of him, and I ask you to throw him in the briars and let him rot there; it is good enough for such a rascal.” All clapped their hands, they were so glad. “Throw him in the briars, it is there indeed we must throw him,” said the King; “he must suffer. Quick! Hurry!”—They took Compair Lapin by each limb, they swung him once; poor devil, he was crying: “No, no, not in the briars, in fire, cut my neck, not in the briars.” They said: “twice”—*Vap!* they threw him in a great bunch of thorns.

As Compair Lapin fell in his native country, he sat down, he rubbed his nose, shook his ears, and then he said: “Thank you, all of you, I thought you were stupid, but it is here my mother made me; I am at home here, and not one of you can come here to catch me. Good-bye, I know where I am going.” Miss Léonine also was very glad, she knew where she would meet Compair Lapin that very evening. That proves one thing to you, that Compair Lapin was a hypocrite and pleaded false things to know the truth. It proves another thing, that when a woman loves a man, she will do all he wishes, and the woman will do all in her power to save him, and in whatever place the man may be, the woman will go to meet him. This is why they say that what a woman wants, God wants also.

As I was there when all that happened, they sent me here to relate it to you. I have finished.



*Compair Bouqui and Compair Lapin.—No. 1.*

One day, Compair Bouqui met Compair Lapin. "How, said he, is that you? Don't you know that it is to-day that all persons are selling their mothers to have something to eat."—"Ah! yes," said Compair Lapin, "I, also, am going to get my mother, and I shall sell her for a kettle of hominy and one of gombo." Now, both of them started. Compair Bouqui tied his mother with a rope, and during that time, Compair Lapin tied his with a cobweb. Before he entered the cart, he said: "Now, mamma, as soon as you will arrive near the briars, you will jump down and run to the house." Compair Bouqui sold his mother, and returned in his cart with his kettle of hominy and his kettle of gombo. While he was on his way home, he saw a rabbit lying in the road, and a little further, another rabbit. He advanced a little more, and there was another rabbit. When he came to the third rabbit, he said: "It is not possible, those rabbits are dying of hunger instead of selling their mothers to get something to eat, let me get down to catch them." He was not able to catch anything, because it was Compair Lapin who pretended to be dead, to make Compair Bouqui leave his cart. During that time, Compair Lapin ran to the cart of Compair Bouqui, stole his two kettles, cut the tail of his horse, planted it in the ground, and taking the cart away, went to hide himself. Compair Bouqui came back to look for his cart, but he only saw the tail of his horse planted in the ground. He began to dig in the ground, as he thought that his horse and his cart had fallen in a hole, and he called for help. Tiger came out of the woods, and helped Compair Bouqui to dig. Compair Bouqui found Tiger so fat that he bit him on his back, and escaped. Tiger asked Compair Lapin what he could do to take vengeance on Compair Bouqui. Compair Lapin said: "we must give a grand ball, come this evening to my house." Tiger and Compair Lapin engaged good musicians and invited many persons. Compair Lapin came out on the gallery, and began to sing:

Come to the grand ball,  
Those that lost their wives,  
Beautiful negresses from Senegal.

Compair Bouqui, who heard that, ran to Compair Lapin and cried out: "it is my wife, it is not necessary to invite any more people." But Compair Lapin pretended not to hear, and he beat his drum, and sang: "Simion, carillon painpain, Simion,

carillon painpain." Compair Bouqui entered Compair Lapin's cabin, and he took Tiger for a woman, because he had hidden his beard and dressed like a young lady. When the ball was over, Compair Bouqui remained alone with Tiger, who gave him a good beating and ran off with Compair Lapin. Now, that is not all: Tiger and Compair Lapin did not know where Compair Bouqui was. When Compair Lapin came near his cabin, he cried out: "good night, my cabin, good night," and he said: "that is strange, my cabin, which always replies, says nothing to day." Compair Bouqui, who was not at all cunning, answered: "good night, my master, good night." Ah! we have him, said Compair Lapin, get some fire, we are going to give some smoke to Compair Bouqui in this cabin. They burned poor Compair Bouqui, and Compair Lapin was so glad that he jumped like a kid and sang:

Aïe, aïe, aïe, Compair Lapin,  
He is a little animal that knows how to jump.

*Choal Djé* (The Horse of God).

Choal Djé had a pond, and he allowed all the comrades to drink from it, except Compair Lapin and his comrades. One day, he caught Compair Lapin near his pond. "If I catch you drinking from my pond, I shall make you pay a fine." Compair Lapin replied: "Well ordained charity begins with one's self, and as you are the master, I am not going to drink from your pond." But one day they killed a deer, and after having skinned it, they threw away the skin. Compair Lapin picked up the skin and passed his head in it; he then went to drink in Choal Djé's pond. When Choal Djé saw that, he advanced nearer and asked Compair Chèvreil who it was that had marked him in that way. Compair Chèvreil answered: "It is Compair Lapin who made the sign of the cross on me, and who put me in this condition, and if you don't let him drink in your pond, he will do the same thing with you."—"Well, you may tell Compair Lapin that he can come to drink in my pond with all his comrades. I don't want him to do the same thing with me."—Compair Lapin ran to his house, took off the skin, and came back with his comrades to drink in Choal Djé's pond. When Choal Djé saw him coming, he said to him: "Drink as much as you want, Compair Lapin, with your comrades."—Compair Lapin was always more cunning than everybody else.

*Compair Bouki and Compair Lapin.—No. 2.*

One day, Compair Bouqui went to see Compair Lapin. When he entered the cabin, he saw a big pot, which was on the fire, and it smelt so good that Compair Bouqui could not stay quiet. When the food was cooked, Compair Bouqui had also his share and he found it so good that he kept on bothering Compair Lapin to know where he took such good meat—Pray, Compair Lapin, tell me where you find that meat.—No, Compair Bouqui, you are too greedy.—Compair Lapin, my poor children are dying of hunger, tell me where you find that meat.—No, Compair Bouqui, you are too rascally.

At last, he bothered Compair Lapin so much, so much, that Compair Lapin said: "Listen, Compair Bouqui, I am going to tell you, but you must not tell anyone, and you must do as I tell you. You know the King's ox, which is in the pasture, and which is so fat, well, you will take a bag and a knife, you will watch when he will open his mouth to eat, you will jump in his throat, and when you will arrive in his belly, you will begin to cut the meat to put in your bag. Now, be very careful not to cut near his heart, because you would kill him. When he will open his mouth again to eat, you will jump out and run home. Don't you let anyone see you." The next morning, Compair Bouqui took his bag and his knife, and ran into the pasture. When the King's ox opened his mouth to eat, he jumped into his belly, and he began to cut the meat and to put it into his bag. The more he cut, the closer he came to the heart of the ox. He saw that the meat was so fine and fat, that he said to himself: "What will it matter, if I cut a little piece, that will not kill him." He took his knife, he cut a piece, lo! the ox of the king fell down dead, and Compair Bouqui could not come out of his belly.

All the people came to see what had happened, how the ox that was so fine, had died like that. They said: "we must open him to see what was the matter with him." When they did that, what did they see? Compair Bouqui. "Ah! Compair Bouqui, it is you who killed the ox of the king, you wanted to steal meat, just wait, we are going to fix you.—They took Compair Bouqui, they opened his belly, they took out his bowels, they filled him with sand, and they closed the opening with a cork. When Compair Bouqui returned home, he was very much ashamed. His children ran to see the good meat which

he had brought.—Papa, give us some meat—There is none, my children.—Yes, papa, something smells good on you. The little ones advanced, and *Compair Bouqui* backed, backed. The children commenced to smell the cork; they found it smelt good, because there was honey on it. They began to suck the cork, to suck the cork. Lo! the cork came out; all the sand ran out, *Compair Bouqui* died on the spot. He was flat on the ground.

*Compair Bouki and Compair Lapin.*—No. 3.

One day the children of *Compair Bouki* met those of *Compair Lapin* who had on fine Sunday dresses and new shoes. When the little *Boukis* returned home, they asked their father why he did not give them fine clothes like those of *Compair Lapin's* children. *Compair Bouki* went to see *Compair Lapin* and asked him where he took the fine things he had given to his children. *Compair Lapin* did not want to reply, but *Compair Bouki* annoyed him so much that he said to him: "Go and cut wood in the forest, and when you will be tired, look in the centre of the forest, and you will see a big tree. Go to sleep under it, and when you will awake, say: 'Tree, how sweet you are!'" The tree will say: "If I were to open, what would you say? You will reply: 'If you open, I shall be very glad.'" When the tree will open, enter into it, it will close up, and you will see many pretty things. Take what you want, and tell the tree: 'open!' when you will wish to depart."—*Compair Bouki* did what *Compair Lapin* had said, but when he saw all there was in the tree, he wanted to take so many things that he forgot to say: "Tree, open!"

The tree belonged to some thieves who hid their booty in it. They came back in the woods, and they found *Compair Bouki* who was stealing their goods. I need not tell you that they gave *Compair Bouki* such a beating that he could not move.

*Compair Bouki and Compair Lapin.*—No. 4.

*Compair Bouki* and *Compair Lapin* went together to pay a visit to some young ladies. While they were speaking, *Compair Lapin* said to the young ladies: "You see *Compair Bouki*, he is not a person, he is a horse which my father has left me." The young ladies said: "Oh! no, we can not believe that." Now, *Compair Lapin* returned home, and when came the day appointed for the visit to the young ladies, he dressed

up fine, and covered his clothes with a hog's skin. When Compair Bouki came in, he said: "Are you ready, Compair?" Compair Lapin replied: "But no, don't you see how I am covered up, I feel cold and I am suffering so much from my feet that I don't know how I am going to do to walk." Compair Bouki, who was always so stupid, said:—"Mount on my back, and when you will be near the house of the young ladies, you will get down." Compair Lapin said: "I don't know if I shall be able to mount on your back, but I shall try." Without Compair Bouki's seeing it, Compair Lapin put on his spurs and mounted on Bouki's back. While he was on Compair Bouki's back Compair Lapin was all the time moving. His friend asked him what was the matter. "I am suffering so much that I know not how to sit." Compair Lapin said that, but he was trying to shake off his hog's skin.

When they arrived near the the house of the young ladies, Compair Lapin stuck Compair Bouki with his spurs, and Compair Bouki started running. Compair Lapin jumped down and went into the house of the young ladies, to whom he said: "You see that I was right when I told you that Compair Bouki was a horse, which my father had left me."

*Compair Bouki and Compair Lapin.*—No. 5.

One day, quite early, Compair Lapin arose, and he felt hunger gaining upon him. He looked everywhere in the cabin, he found nothing to eat. He ran towards Compair Bouki. When he arrived, he saw Compair Bouki who was gnawing a bone.—Eh! Compair Bouki, I had come to take breakfast with you, but I see that you don't have anything famous to give me.—Times are hard, Compair Lapin; there are no more rations in the cabin, only this bone left. Compair Lapin reflected a little.—Well! Compair Bouki, if you wish, we shall go hunting for the eggs of the tortoise.—Agreed upon! let us go right off. Compair Bouki took his basket and his hoe, and they started towards the bayou in the woods.—Compair Lapin, I don't often go hunting for tortoise eggs; I don't know well how to find them.—Don't trouble yourself, Compair Bouki, I find all the time a place where tortoises lay their eggs. You, you will dig them up.

When they arrived at the bayou, Compair Lapin walked slowly, looking well on this side and on that side. Soon, he came to a dead stop.—Compair Bouki, the tortoise thinks she is

cunning. She scratches the ground with her big paw, and she lays her eggs in a hole, then she puts a little sand on them, and then she scatters leaves on her nest. You see this hillock? Take off the leaves, and scratch with your hoe, sure you will find eggs. Compair Bouki did what Compair Lapin told him, and they saw a pile of eggs shining in that hole.—Compair Lapin, you are more cunning than I; I am very glad to have you for my friend. Compair Lapin shared the eggs, he gave half to Compair Bouki.—Compair Bouki, I am very hungry, I am going to eat my eggs immediately.—Do as you want Compair Lapin, I shall take mine to my wife to have them cooked.

They went on a long time still, and they found many eggs. Compair Lapin always ate his; Compair Bouki did not like raw eggs; he put them all in his basket.—Compair Bouki, I am beginning to be tired; I believe it is time for us to return home.—I have enough eggs for to-day, Compair Lapin, let us go back.—As they were going towards the river Compair Lapin said to himself: Compair Bouki does not know how to find tortoise eggs; it is I who found, they ought all to belong to me. I must make some trick to gain them.—As they were nearly arrived at the river, Compair Lapin said: Compair Bouki, I forgot to take some eggs for my old mother. You would be very kind to lend me a dozen. I shall return them to you another time.—Compair Bouki gave a dozen, and they went each on his way. Compair Lapin went to put his dozen of eggs in his cabin, then he went to Compair Bouki's. When he came near the cabin of Compair Bouki he began to complain and to hold his belly with both hands. Compair Bouki came out.—What is the matter with you, Compair Lapin? You don't look very well.—Oh! no, Compair Bouki, those eggs have poisoned me.

I beg of you; quick, run to get the doctor.—I shall run as fast as I can, daddy. As soon as Compair Bouki started, Compair Lapin went to the kitchen and fell to eating tortoise eggs.—Thank you, great Lord, I shall eat my belly full to-day. The physician lives far, I have the time to eat all before they come.

When Compair Lapin had nearly finished eating the eggs, he heard Compair Bouki speaking outside.—Doctor Monkey, I am very glad that I met you on the road; my friend is very sick.—Compair Lapin did not lose any time; he opened the window and jumped out. Compair Bouki came into the cabin, he did not see Compair Lapin. He ran into the kitchen, the

shells of the eggs were scattered all about. Compair Lapin was already in the fields. Compair Bouki tore his hair, he was so angry. He started to run after Compair Lapin. Compair Lapin had eaten so many eggs, that he was not able to run fast. When he saw Compair Bouki was pressing him too close, he hid into a hole in a tree.

Compair Bouki called Compair Torti who was passing on the road.—Compair Torti, pray come to watch Compair Lapin who stole all your eggs. I am going to get my ax to cut down this tree.—Go quickly, Compair Bouki, I shall watch the rascal well. When Compair Bouki started, Compair Lapin said: Compair Torti, look in this hole, you will see if I have your eggs. Compair Torti lifted his head; Compair Lapin sent some decayed wood in his eyes. Compair Torti went to wash his eyes in the bayou; Compair Lapin ran off immediately. Compair Bouki came to cut the tree, he saw that Compair Lapin had already run away. He was so angry, he went to Compair Torti on the bank of the bayou, and he cut off his tail with his ax.—It is for this reason that the tail of the tortoise is so short to this very day.

*Compair Bouki and Compair Lapin.—No. 6.*

One day, Compair Bouki, who was dying of hunger, went to see his old friend, Compair Lapin. He found him thinking of nothing and occupied in cleaning some fish. Bouki asked where he had taken that. His old friend related his story to him. He told him: "You see, daddy, I went to watch for the fish cart on the road. I saw it coming; I lay down in the road, as if I was dead. The master of the cart came down right off to pick me off. He shook me up a little, and after that, he threw me in his cart on a pile of fish. I did not move my feet like master fox. I watched well the old master, until I saw he had forgotten me. I began quietly to throw all the fish in the road until we had nearly gone a mile further, then when I thought I had enough, I jumped down and picked up all the fish which I had thrown in the road. There were one hundred or a thousand.—I did not count, I was in such a hurry. I put them all by myself on my back, faster than I could, and I came straight here to eat them. Compair Bouki reflected a long while: he was a little afraid that if he tried to do the same thing, he would put himself again in trouble. Compair Lapin who was looking at him with his good eyes, saw that his friend was

reflecting too long. He told him: "Old friend, you are dying of hunger, do like me, go and watch for the cart on the road, steal as much as you can, and we shall have a grand festival."

Old Bouki, who was greedy, could not resist; he started, he lay down on the road as if he was dead for true, he lifted his feet in the air to deceive people better. When the master of the cart came very near, he saw old Bouki who was playing his tricks to catch him. He came down with a big plantation whip, and gave him a whipping which had red pepper, black pepper and salt, it burned so much. Compair Bouki remained one month in his bed after that. He did not have a single feather left and had colics to his very beak. They gave him a great deal of tafia to give him strength; they put him in a large bath made with gombo, and they made him drink some laurel tea all the time after that. When Compair Bouki was cured, he swore, but too late, that Compair Lapin would never deceive him again.

All the goats which are not rascals  
Ought to fear the old rabbits.

MAN HENRIETTE.

*Ein Vié Zombi Malin.*—The Cunning old Wizard.

There was once a prince who was very rich. One day, the princess, his daughter, lost a big diamond. While she was crying for her jewel, an old man came to the palace, and said that he was a wizard. The prince promised that he would give him anything he would ask, if he would say where was the diamond. The wizard only asked for three meals, and promised to find the jewel. They gave him an excellent breakfast, and when he had eaten all, he said: "one is taken." The servants of the prince began to tremble, because it was they who had stolen the diamond. After his dinner, the wizard said: "two are taken." The servants trembled still more. After supper, the wizard said: "three are taken." When they heard that, the three thieves fell on their knees before the wizard, and said that they would give back the diamond, if he promised to say nothing to their master.

Now, the wizard took the diamond, rolled it up in a piece of bread, and threw it before a turkey in the yard. The turkey gobbled up the bread with the diamond. The wizard went to get the prince and his daughter, and told them that the diamond was in the turkey's stomach, and that they would find it, on killing the turkey. That was done, and the diamond was found.



The prince was very glad, and said that the old man was the greatest wizard in the world.—At the court, everybody was admiring the wizard, but a few young men were not sure that he was a true wizard, and they wanted to catch him. They caught a cricket in the grass, they put it in a box, and they asked the wizard to tell them what there was in the box. The old man did not know, and he said to himself: “Well, Cricket, you are caught.” His name was Cricket, but the people there did not know that, and they thought that the wizard had guessed that there was a cricket in the box. Therefore, the old man passed for a great wizard, and they gave him many good things; and yet, he was merely cunning, and had had luck.

*Ein Fame Ki tournin Macaque.*—A Woman changed into a Monkey.

There was once a gentleman who had a field of peanuts. Every day he saw that some one was eating a row of peanuts. He asked his wife who was eating his peanuts. His wife said it was his brother who was eating them every day. He then caught hold of the little boy and gave him a good beating. The next day, he saw another row of peanuts had been eaten. He seized the little boy and gave him another beating. The little boys aid, “That is too much, my brother is always beating me, I must make him see that it is his wife who is eating his peanuts.” The next day, he did not carry his brother’s dinner in the field, but he told him to come to the house, and he would show him who was eating his peanuts. When they came in, his wife approached to serve the dinner, and now the little boy began to sing: “Tou man,—tou mangé tou, tou man,—tou mangé tou.” The woman said: “Why are you singing that? I don’t want you to sing that, sing something else.”—“No, that is what I want to sing.” He continued to sing, and they saw the woman begin to scratch, begin to jump, and at last, she became a monkey. She ran into the peanut field, and she ate a whole row. “You see,” said the little boy, “that it is not I who eat your peanuts; it is your wife who, every day, becomes a monkey.” The gentleman advanced with a stick, but the monkey ran into the woods, and climbed upon a tree.

*Part III.*

PROVERBS, SAYINGS, AND SONGS.

In 1885, MR. LAFADIO HEARN, formerly of New Orleans,

published 'Gombo Zhèbes,' a little dictionary of Creole proverbs, in which are to be found fifty-one proverbs in our Louisiana Creole dialect. In my commentaries on the popular tales, I have given quite a number of proverbs which are not in MR. HEARN'S collection, and have explained their peculiar meaning. In those commentaries are also to be found the explanations of numerous idiomatic expressions of the Louisiana patois. Here are a few more proverbs and sayings which, I believe, have never been published. I am principally indebted for them to MR. DE MORUELLE and DR. ALFRED MERCIER.

*Proverbs and Sayings.*

*Bon nageair, bon neyair.* "On peut se noyer, même ensachant nager." The best swimmer is often drowned. This is very philosophical and means that he who knows the most, often does not succeed, if he is rash and overconfident. The proverb might be well applied to Napoleon.—*Chakenne halé so cordon so coté.* "Chacun essaie de tirer son épingle du jeu." In English, we might say: each one draws the blanket to himself. LAROCHEFOUCAULD would have liked this proverb, he who pretended that man was always actuated by selfishness.—*Malhor pou tou mouné.* "Nul n'est à l'abri du malheur." No one is exempt from misfortune, or as MALHERBE says:

"Le pauvre, en sa cabane où le chaume le couvre,  
Est sujet à ses lois,  
Et la garde qui veille aux barrières du Louvre  
N'en défend pas nos rois."

*Camarde com chien avé chatte.* "Ils s'accordent comme chien et chat." Adaptation of a French proverb; they agree like cat and dog.—*Hibou trouvé yé piti joli.* Almost the same as in French. We are blind to our children's defects.—*Milate, cé la crasse blanc avé nèg.* "Le mulâtre est le rebut du blanc et du nègre." A little too vulgar for literal translation, but expressing admirably the contempt of the full blooded negro for the mulatto.—*Cé jis la plime avé di l'encre li connin.* A peculiar and picturesque expression. "He knows nothing but pen and ink," that is to say, he is a book-worm.—*Dan tan gran gou, patate pa gagnin lapo.* When one is very hungry, one does not peel the sweet potato. It corresponds to the French proverb, "Ventre affamé n'a pas d'oreilles."—*Avan bouric té gagnin mal o zié, mouche té vive.* The fly lived before it needed to suck the sore eye of the donkey. This may be expressed in French: le soleil brille pour tout le monde, the sun shines for all; or we may understand it to mean that no one is indispensable in this world.—*Mo lestoma cé pa gardemangé.* "Je dis ce que je pense." I say what I think. I keep nothing hidden in the sideboard.—*So lalangue pa gagnin dimanche.* His tongue knows no Sunday; it never stops. *Mouné layé oulé baingnin, é yé pa sèlemen gagnin dolo pou boi.*

Those people want to bathe, and they don't even have water to drink. I saw in MR. HEARN'S 'Gombo Zhèbes' a proverb in the Martinique dialect which has the same meaning, although expressed differently: "Canna pa ni d'leau pou li baingnein é li trouvé pou li nagé."

*Méfié fame-la, li pocrite com ein serpan dan zerbe.* Beware of that woman, she is as hypocritical as a snake in the grass.—*Can vou jène et joli, ça passé vite com la saison dé figue.* When you are young and pretty, it passes quickly like the season of the figs.—*Camarade, jordi cé com dé melon, fo vou mangé cent pou trouvé ein bon.* Comrades, to-day is like melons, you must eat one hundred to find one good one.—*Metté mo nom drette là par terre.* Leave my name out of your disputes. Another example of the use of the favorite word *drette*.—*Mo té pa connin ki pou fê.* "Je ne savais que faire." I did not know what to do.—*Gnia plice moune icite passé laba.* There are more persons here than yonder.—*Marchan cibouye pa capab trompé marchan zognon.* "Fin contre fin."—*Ca so métié même.* He excels in this, that is his profession.—*Mo pa connin boucou, mé ça mo connin, mo connin ben.* The little I know, I know it well. Very emphatic.—*Ein supposé.* "Supposons," Let us suppose.—*Dein contini.* "Sans discontinuer." Without stopping.—*Li quiquiribou.* He is dead.—*Va pé cherché laguerre.* You are quarrelling me.

The following is a list of a few genuine Acadian words and sayings; they may be of interest to my friends who occupy themselves with Canadian French:

*Aveugler*, Arranger provisoirement; *Assire*, Asseoir; *Arrogan*, Ouragan; *Assolider*, Consolider; *Apotiquer*, Hypothéquer; *Anvaler*, Avaler; *Canthaliques*, Cantharides; *Cultivage*, Culture; *A la démain*, Pas à la main; *Dessaim*, Essaim; *Ecopeau*, Copeau; *Egouine*, Scie; *Ganuchettes*, Démangeaisons; *Imposer*, Empêcher; *Pointuchon*, Petite pointe; *Quimpailier*, Marcher longtemps; *Resipère*, Erysipèle; *Tragédie*, Chemin parcouru par un chevreuil; *Zibou*, Hibou; *Zaigrette*, Aigrette.

The following information from an old Acadian will, doubtless, be received most gratefully by our American astronomers: "La comète ne peut pas frapper la terre, parce que les comètes, ça tombe toujours dans la mer.—Here is also important news to geographers: "Quand l'arrogan a emporté la Guadeloupe, on n'a rien senti au bayou Lafourche."

#### Songs.

In the *Century Magazine* for 1886, MR. CABLE has published many creole songs. Most of them were well known to all Louisianians, and several are very pretty. There are, however,

some inaccuracies in the text ; for instance, the following song on page 225 is French, and not written in the Patois, viz :

Voyez ce mulet la, Miché Bainjo comme il est insolent.  
Chapeau sur côté, Miché Bainjo, La canne a la main.  
Miché Bainjo, Bottes qui fé crin, crin, Miché Bainjo.

It should be in patois ; Gardé milé la, Miché Bainjo, com li insolent. Chapo on (en ho) coté, Michié Bainjo, dicanne dan so lamain, Michié Bainjo, Botte kapé fé crin, crin, Michié Bainjo." The song, however, as I have heard it many times is thus :

Gardé piti milate, ti banjo ! Badine dan lamain, ti banjo !  
Chapo en ho côté, ti banjo.

The word *banjo* is not a proper name but refers to the favorite musical instrument of the negroes.—On page 558, MR. CABLE speaks of the famous song about Mr. Préval, and says: "the number of stanzas has never been counted." It often happened that many stanzas were added to a song or to a poem, when it was very popular. The poems of Homer, among the ancients, is a good proof of this, and all students of Old French know the innumerable number of variants in the *laissez* of the *chansons de geste*. As to the song about Mr. Préval, the number of stanzas is well known, as the song has been published again and again, always in five foot verses. MR. CABLE, in his extract, has joined two verses into one, and destroyed the rhyme. Of course, in negro songs, the rhyme is far from being rich, and is generally a mere assonance as it is in la 'Chanson de Roland !' Sometimes there is no rhyme at all, but where there is one, it should be given.—It would be easy to correct the hundred and one errors in MR. CABLE'S articles on the slave songs, but this would lead me too far ; my remarks are merely to show how difficult it is to write the creole patois, without having made a special study of it.

In the 'Guide to New Orleans,' a very interesting book published in 1885 by MR. W. H. COLEMAN, we find also several pretty negro songs, but so completely disfigured by errors in the text that it is difficult for a stranger to understand them. The real negro songs, that is to say, composed by the negroes, have hardly any rhyme, and still less rhythm. They are words with a pleasing cadence and harmony so as to be easily sung. Many are as satirical as the *soties* of the Middle Ages, some are love songs, some have reference to local customs, while others

have very little meaning, if any at all. Here is one which seems to be a satire, a personal vengeance :

Mo cher zami, malé di zote tou  
 Pou zote tou connin, pou zote répété  
 Cé moin ki fé chanchon la  
 Cé moin ki fé chanchon la.  
 Malé fé zote tou dansé bambonla.  
 Si zote oua Sabin can li galopé,  
 Li semblé lapin ki dan démélé\*  
 Adié, adié, michié la poltron†  
 Li bon pou metté pou gardé cochon.

Pou fé rodomon  
 Li crié si fort  
 Yé té cré cé lion  
 Ki té dan bois-fort.

So colère tingné‡  
 Li couri caché  
 Dan pié latanié.

Can li révini coté so cabane  
 Li quitté Lainé pou li bate so fame.  
 Scié, Rosalie, scié ; Rosalie scié  
 Li oule to la po pou li fé soulié.

This is a pretty song, and quite expressive : Sabin must have been a cowardly and braggadocio mulatto. The rhythm is comparatively very good.

The following is an amusing popular refrain :

Morceau cassave dan bouillon posson  
 Cé kichoge ki dou, cé kichoge ki bon  
 Tourné co-dinde, tourné co-dinde, tourné co-dinde,  
 Cé macaque ki apé joué violon.

Last summer, I wrote, under dictation of an old negro of St. Charles Parish, several songs which, I believe, have never been published. Here are a few which refer to plantation life and to the work done there :

No. 1.

Michié Mogène  
 Lévé bo matin,\*\*  
 Sellé so choual  
 Couri dan désert.††  
 Li gardé louvrage  
 Louvrage pa vancé  
 Tou mo zami tendé ! †††  
 Vini oua, malhor gagnin moin.

\**Démélé*, the same as *zéronce*.

†The feminine used emphatically for the masculine.

\*\**Bon matin*, early.

†*S'éteignit*, was extinguished.

††*Champ*, field.

††*entendez*, listen.

Tous les ans, yé mandé bras nouveau,  
 Tous les ans, yé mandé chargemen,  
 Tous les ans, yé mandé rendemen.  
 Tou mo zami, tendé!  
 Vini oua, malhor gagnin moin.

## No. 2.

Si vou contan colomme\* cila-la,  
 Cé ein colomme ki philosophe.  
 Piti maite, mandé Michié  
 Si li contan colomme cila-la.

Ya pa midi,  
 Ya pa dimanche,  
 Ya pa la nouitte.  
 Piti maite, mandé Michié  
 Si li contan colomme cila-la. †

Lannée cila, malé marron, ‡  
 Malé mandé Copal so la clé.  
 Piti maite mandé Michié  
 Si li contan colomme cila-la.

## No. 3.

Ramassé dicanne à riban  
 Tombé, ramassé.  
 Ramassé dicanne vié madame  
 Tombé, ramassé.

## No. 4.

Vié Michié, ah! bon Djié.  
 Vou palé don moin tan pou mangé } (bis)  
 Donnin tan choual pou mangé,  
 Donnin tan béf pou mangé,  
 Poussé mouton Mississippi.  
 Palé don moin tan pou mangé.

Moulin, yé poussé charrette,  
 Charrette, yé poussé marreuse,\*\*  
 Marreuse, yé poussé couteau,  
 Ménin vou dicanne dan moulin,  
 Vié Michié, ah! bon Djié.  
 Vou palé don moin tan pou mangé.

The following songs, also given by the old St. Charles negro, are about miscellaneous subjects:

\**Économe*, overseer. †There was no noon, there was no Sunday, there was no night for this overseer, work all the time. ‡Run away slave. \*\*The woman who tied the canes in bundles.

## No. 1.

Michié Mazureau  
 Ki dan so bireau,  
 Li semblé crapo  
 Ki dan baille dolo.  
 Dansé Calinda  
 Boumboum, boumboum. } (*bis*)  
 Mamzelle Amélie  
 Li couri dan bal  
 Li mété *cantché*\*  
 Li di cé savate  
 Dansé Calinda  
 Boumboum, boumboum. } (*bis*)  
 A dix zére di soir,  
*Soyain*† moin don do!  
 Moman moin mandé  
 Coté ma palé  
 Dansé Calinda, etc.  
 Mo gagnin piquan dan mo doi;  
 Mo mandé Layotte ein lépingle.  
 La réponse Layotte li fé moin  
 Li pa bon pou chien tendé.  
 Pencor oua pareille belle Layotte.  
 Mo dija roulé tou la cote  
 Pencor oua pareille belle Layotte. } (*bis*)

## No. 3.

Joli son la plairi, (*bis*)  
 Mo répond mo ségré. (*secret*)  
 Mo polé tendé langue méricain. (*bis*)  
 Mo di vou mo piti maite,  
 Yen a batimen on la mer, (*bis*)  
 Kapé chargé nég méricain.

## No. 4.

Maringouin quitté chivreil la plain,  
 Li vini pren *rivole*‡ on moin.  
 Gournouille sorti dan fossé,  
 Vini tchombo moin dan collé;  
 Mandé moin la rison,  
 Cofer mo frappé maringonin.  
 Mo frappé mo l'epole,  
 Mo frappé mo lestoma  
 Mo di, " maringonin cé cila  
 Ki vini pren rivole on moin.  
 Maringouin, gouin, gouin, gouin,  
 Li quitté chivreil la plairi,  
 Li vini pren rivole on moin.

\*Shoe made of raw hide.

†Rub my back.

‡Vengeance, *revanche*.

As I have already said, the negroes sometimes sing for hours a mere refrain, such as this, which is exceedingly popular :

Mapé couri dan bal,  
Dan bal, dan bal,  
Mapé couri dan bal,  
Dan bal, à soir.

Here is a pretty little song :

Si to lainmin li, li va lainmin toi. (*bis*).  
Oh ! non, cher moman, mo pa comin li,  
Mo pa lainmin li, vé pa connin li,  
Moin mo pa compran so langage à li.

Si to lainmin li, la fé to bonair. (*bis*)  
Oh ! non, cher moman, mo pa oulé marié,  
Michié layé, cé mo pli gran terrair. (*bis*)

The above songs are genuine folk-lore, being popular songs composed by negroes. The following song, composed evidently during the war, is very interesting. It was communicated to me by DR. PARRA, of New Orleans. I am in doubt whether it is of negro composition :

CAPITAINE CAILLOU.

Can moin Caillou parti marron l'Afrique  
Pou té vini cherché la liberté,  
Yé té di moin, dan pays l'Amérique,  
Négue té joui dé la légalité.

Can mo rivé dan pays l'Amérique,  
Mo nec tendé yapé tiré canon.  
L'odér la poude fé moin trapé frisson  
Confédéré fé moin gagnin colique.

A Port Hudson, yankee fé moin couri  
Race noire planté drapeau l'Union.  
Confédéré ki na pa peur mourir  
Va pluché nou com yé pluché zonion.

Capitaine Caillou frappé par la mitraille,  
Dan la plaine yé laissé li pourri.  
Yankee layé, cé pa gran choge ki vaille  
Yé fé tué négue sans tiré gran profi.

Can yé vini cherché so la dépouille,  
Yé nec trouvé ké dézo milé  
Ki té mélé avé la po grounouille  
Dan bourbié et pi dan rigolé.



L'abbé Lemaitre di nou dan so l'église  
 Confédéré va dansé Calinda  
 Aforce nég bête, yé cré tou so bétise  
 Méprisé li, li cé ein naposta.

Can vouzote va oua l'ami Fernandez  
 Di li fo prié pou l'âme à Caillou.  
 Di li méfié gros jige Bermudez  
 Ki fé sermen neyé li dan bayou.

The following song was given me by Miss MARIE J. AUGUSTIN as being a genuine Louisiana negro song :

Aïe! Toucouteu  
 Yo connin vou,  
 Vou cé youne morico  
 Ya pa savon  
 Ki acé bon  
 Pou blanchi vou la po!

Coman va fé vaillan djabaille,  
 Vou ki lainmin brillé,  
 Kan blanc la yo va donnin bal,  
 Vou pa capabe allé  
 Aïe! Toucouteu, &c.

Kan tou milate a fréquenté  
 La cou michié Lidor,  
 Dézo pourri va pa gagné  
 Pou von donnin Médor!  
 Aïe! Toucouteu.

Many gentlemen in Louisiana have written pretty Creole songs. The best were by MAJOR JOHN AUGUSTIN; they were published in the New Orleans *Times-Democrat*. The following song is quite graceful :

CHANSON CRÉOLE.

En ho zarbe dan manche,  
 Zozo chanté dan branche,  
 Et li contan  
 Plis passé blan  
 Qui toujours fé dimanche.  
 Mo t'apé coupé canne,  
 Tou chagrin dan savanne;  
 O ven di nor  
 To soufflé for  
 Pou pov 'nég' dan cabanne!

Zozo chanté z'amour à li  
 Dan ciel cléré soleil siperbe  
 Et ven pli dou caressé z'herbe  
 Qué chanson pape ou bengali.

Mangeur poulé vini sur brise,  
 Dan bec li pran joli zozo ;  
 Coeur moin gonflé, mo songé Lise,  
 Ça blan té vand, lot' bor do lo.

En ho z'arbe dan manche  
 Na pu zozo dan branche,  
     Na pu z'amour  
     Ni rien di tou  
 Pou pov nèg fé dimanche ;

Mo rété coupé canne,  
 Mo rentré dan cabanne ;  
     O ven di nor,  
     C'été la Mor  
 To souflé dan savanne.

Father ADRIEN ROUQUETTE (Chatah-Ima), our distinguished Louisiana poet, wrote a charming poem in the patois, "Zozo Mokeur."

The largest collection of articles and poems written in the Creole patois by white men, is to be found in *le Carillon*, a weekly journal published in New Orleans in 1874 and 1875, by DR. J. M. DUREL,. The files of this paper were kindly placed at my disposal by my friend, MR. CHARLES DUREL, and I have read with great pleasure all the contributions written in patois. They are not only interesting for the study of the dialect, but as a souvenir of the troublous times of the White League in Lousiana, the articles and poems referring generally to the events of the day, and satirizing most bitterly and wittily the radical administration of MR. KELLOGG.

The author of this paper hopes to make, hereafter, a more complete study of Louisiana popular literature. In the meantime, he presents these "Bits of Folk-Lore" as his contribution to a very important and interesting science.

VI.—*Methods of Teaching Modern Languages.*

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One of the most interesting subjects of study to the conscientious teacher is that of methods of instruction. It is indispensable to his success that he should be familiar with all existing methods, so that he may intelligently choose that one, or that combination, which is best suited to his peculiar conditions. Generally the age of the pupils, the time allotted for instruction in Modern Languages, and the place these occupy in the curriculum—by which I mean the object of studying them—are beyond our control. Modern Languages are studied, for example,

1. As an accomplishment.
2. Because other schools offer them, and with no special ulterior object, or with a vague idea of some intellectual benefit.
3. To serve the purposes of a summer trip abroad.
4. As a means of improvement in the use of one's native tongue.
5. For general culture obtainable by reading foreign literature.
6. For philological research or amusement.
7. For acquiring the ability to consult foreign scientific and technical publications.
8. For business correspondence.
9. Because business, family, or friendly relations bring with them personal intercourse with foreigners.
10. To teach them.

It is evident at once, then, that no teacher can blindly accept the conclusions of another as to the best method of instruction. He must work it out for himself; and, to be able to do so, he must know all there is to be known on the subject. The purpose of the present paper is to lay before the Convention a brief description of various methods which have come under the observation of the writer for the last twenty years—in the hope that it may suggest comments and elicit valuable information from the experience of the members present.—The great multitude of instruction books upon our shelves may be reduced to

very few general modes of procedure that deserve the name of systems or methods.

*The Scholastic Method.*

When Latin ceased to be a living tongue, some schoolmaster, whose name has not come down to us, conceived the unlucky idea that the proper way to learn Latin was by studying those excellent books of reference, the grammar and the dictionary. In proportion as boys learnt less and less Latin, more and more importance was attached to the study of grammar. Parents of an inquiring turn of mind, who wished to know the reason why their boys did not learn to read Latin very fluently after four to six years of instruction, were consoled or silenced with the plea that the scholars were receiving valuable mental discipline.

The same method naturally came to be applied to modern languages, for it required a minimum of talent and exertion on the part of the teacher. In due time clear-headed men protested against such a process. Among others LOCKE, in England, and D'ALEMBERT in France proposed a different way. LOCKE says, if you cannot get a man to talk Latin to your children, the next best thing is by taking some easy and pleasant book, such as Aesop's Fables, and writing the English translation, made as literal as can be, in one line, and the Latin words, which answer to each of them, just over it, in another. These let them read every day over and over again, till they perfectly understand the Latin. Of the grammar, he recommended only the conjugations and declensions.—In accordance with this plan, HAMILTON prepared a series of Interlinears to Caesar, Cicero, Xenophon, etc. When I went to school, however, it was considered nothing short of moral degradation to use such aids. There is indeed one valid objection to their use and that is the arrangement of Latin words in the English order of thought; but it is an objection that could be easily overcome by a skilful teacher.

*The Practical Method.*

The text-books of OLLENDORF, which were published about 1846, are a type that has been most extensively imitated by AHN, OTTO, WOODBURY and a great host of followers. They embody another protest against the grammar and dictionary method, which I am happy to say now rests in peace, at least so far as Modern Languages are concerned. Their leading idea is practice before theory, and although they have been subjected to much well deserved ridicule for the puerility of their examples,

they mark an important advance in the art of teaching languages. They contain a very large vocabulary of common words and phrases with their translation, and two kinds of exercises, one to be turned from the foreign language into English and the other for the reverse process. No grammatical aid is given except what may be gathered from an appendix and a few foot notes.—The reaction against grammar was evidently too great. Sound instruction in language cannot be divorced entirely from grammar. The collocation of words, their inflection, agreement and government and the equivalence of different forms of expression must always form the basis of instruction. Technicalities can be dispensed with and there is no use in teaching formally what the pupil can be led to find out for himself. The attitude of the teacher in this respect might be expressed by the following questions: "Of what service is this matter which I am about to teach in the acquisition of the language?" "Can I teach it in some other way than by rule?"

*Robertsonian System.*

(TOUSSAINT-LANGENSCHIEDT)

The Robertsonian system practised by PROF. T. ROBERTSON for over thirty years in Paris, appeared about 1852. It is a modification of the interlinear plan with notable improvements. A continuous story is given in forty short sections, each accompanied by an interlinear translation and also an idiomatic translation into correct English. The teacher is directed to read the first lesson five or six times to the pupil, who then familiarizes himself with the spelling and the meaning of the words until he can write them correctly from dictation and from memory. Each lesson of this kind is followed by a set of questions and answers made up of the words and phrases already learned and by a series of sentences to translate from French into English and back again. These also contain nothing that has not been explained. The learner may then go on through the book in this way, skipping the second or theoretical part of each lesson and come back to it on the review, or he may take it at once. Under the heading of "lexicology," lists of words are given from time to time which are easily remembered by reason of their similarity to English. The whole is followed by twenty lessons more, in parallel columns for translation from and into French, and by a short synopsis of Grammar.

This system is represented in Germany by what is called the

'Toussaint-Langenscheidt' method which appeared in Berlin about 1860, in the form of thirty-six letters, each containing two lessons. The basis of the French is CHATEAUBRIAND'S '*Atala*' and of the English, DICKENS' '*Christmas Carol*.' Each section is accompanied not only by two translations but by the pronunciation denoted in a most excellent manner. Besides the features of ROBERTSON'S book above mentioned, conversations on practical subjects, correction of Germanisms, forms of letter writing, lists of idioms, war terms and an outline of literature are given. DR. CARL SACHS '*Encyclop. Wörterbuch der franz. u. deutsch. Sprache*' contains the same system of pronunciation and is one of the best dictionaries in existence.

*Gaillard's Modern French Method.*

PROF. J. D. GAILLARD, now of New York City, has published a method which possesses considerable originality. Like ROBERTSON he uses a continuous story as its basis; but, unlike him, he first teaches his pupils the pronunciation and the elementary principles of grammar including the verb and then gives a section of his story without the connecting words; thus: s'appeler—George d'Estainville—issu—famille—huguenots—exilés—au temps—persécution—protestants—Louis quatorze. The words are all in one column and the translation is given opposite. The teacher supplies the intermediate words making a connected narrative and the pupils repeat after him, first without sight of the books and then with the books open. They next prepare these lessons at home, by committing the different connected groups to memory so that they can speak and write them. When they come to class again, a dialogue of the following nature ensues between teacher and pupil:

*Teacher*—Notre héros, *Pupil*—s'appelait George d'Estainville, *Teacher*—Il était, *Pupil*—issu, *Teacher*—de l'une de ces nombreuses et honorables, *Pupil*—familles de huguenots exilées au temps de la persécution, *Teacher*—de la persécution, *Pupil*—des protestants.

The next step is conversation by question and answer. For this purpose a series of questions is given with interlinear translation and to these the pupils reply by using the material just acquired. Conversation is also practised between pupils, one asking, the other answering. After some time they are required to give a continuous narrative of portions of the story and also to write them out from memory. After the twentieth lesson, a

mere sketch of suggestive words is given which are to be worked freely into a narrative. The features upon which most stress is laid are, that the words and phrases of the fundamental story are grouped according to the law of the association of ideas and that the subjects treated impart knowledge and excite interest by appealing to human feelings. It is claimed very justly that these features are of great service in helping the learner to remember.—It remains to be added that the interlinear translation is idiomatic and does not give the meaning word for word, and that many of the subjects treated require a somewhat matured intellect. Too much must not be expected from the claim that the law of association has been followed. In our own language where we have to deal with familiar words, this law applies, and we can remember a series of words connected in sense like fire, bells, excited crowd, distracted mother, brave fireman, ladder, rescued child—better than a series of disconnected ones like barrel, sky, to waltz, rooster, windy day. But in a foreign language where the words are still unfamiliar, the law of association is of little assistance at first.

*Marcel's 'Rational Method.'*

CLAUDE MARCEL (about 1868) considers the ability to understand spoken language and to read of more importance than speaking and writing. He would have us begin the study of a language by reading at once without any previous preparation. His arguments and directions are as follows: To prevent mistakes, do not pronounce the foreign language at all either aloud or mentally, but let the information enter through the eye alone. Pronounce instead the English equivalents of the passages under consideration. The book should be very easy and should contain a close English translation on the opposite page. The learner compares the two pages, sentence by sentence, and infers the meaning of as many words as he can. The use of grammar and dictionary is forbidden. To use the latter would be to substitute the thumb and finger for the intellect. Read in this way five or six volumes two or three times over in three months. At first all is confusion, but light will gradually dawn because the most useful words occur the most frequently. On seeing them in different positions, we receive successive additions to our first impression and thus our knowledge of their meaning is gradually built up. By continuing to read we become more and more independent of the translation and finally discard it al-

together. The art of reading in this way can be acquired without the teacher. The next step consists in training the ear to the art of understanding the spoken language. The teacher now reads aloud what his pupils have translated and they follow him without looking at the text and translate by ear. At first he reads slowly and by phrases and then gradually faster and more connectedly. After some time they will understand him when he reads what they have not prepared beforehand and when he speaks so rapidly that they have no time to translate. The art of speaking, adds MARCEL, will then follow as a necessary consequence.

MARCEL considers narration better than conversation and asks "What conversation can there be between a master and his pupils?" Accordingly he recommends relating anecdotes, historical facts and noteworthy events. His remarks are intended principally for the study of French, which he thinks a pupil of suitable age should be able to read with pleasure and speak with ease in eighteen months or two years.—It will occur at once to an experienced teacher that his pupils will generally violate MARCEL'S directions as regards pronunciation. They will pronounce mentally according to the analogy of English and thus render it more difficult for themselves to acquire the correct sounds afterwards. Again, the spoken language corresponds so little to its conventional representation on paper, that the pupils previous silent reading will be of little service to him when he comes to hear the same text read by the teacher. As the time must come sooner or later when the sounds are associated with the letters, syllables, words and phrases it is difficult to see the advantage of postponing. Besides, if the sounds were taught first they would assist in remembering words. The combined memories of the eye and the ear would serve better than either alone.

The excellences in MARCEL'S method are his substitution of the intellectual processes of comparison and reflection for the use of grammar and dictionary, and his recognition of the importance of the conjunctions, prepositions, pronouns and short adverbs which constantly recur on every page. There are hardly three hundred of them and yet they are used more than all the remaining hundred thousand words of the dictionary. For languages like Greek, Latin and German, in which the collocation of words differs widely from English, an interlinear trans-



lation would be necessary to carry out MARCEL'S ideas ; but the words of these languages should not be taken out of their natural order and arranged after the English sequence as is done in the Interlinears of HAMILTON. Students should be led to understand them as they stand in the original, *i. e.*, to take in the full meaning of each word or phrase as it comes without mentally re-arranging. My 'First German Reader' and 'Die Anna-Lise' are arranged on this plan for German. In French a number of books have been published besides MARCEL'S own. Among them may be mentioned MME. BARBAULD'S 'Lessons for Children,' 'French Children at Home,' 'Comment on Parle à Paris,' 'Le Voyage à Paris' by WILLIAMS, and ROEMER'S 'Polyglot Readers.' The latter are also intended for double translation. Books of this character are of especial value to those who study without a teacher. My experience does not incline me to agree with the idea that reading leads directly to speaking. If any teacher desires to discover why reading usually contributes so little to this end, let him ask a student to repeat from memory some simple idiomatic sentence of very moderate length which the latter has just read. He will rarely be able to do so ; because, in fact, he has not performed any mental operation analogous to speaking. He may have perfectly understood the sense of the passage, but he has not transferred the words to his mind, nor treasured them in his memory, nor combined them with those already there.

*The Mastery System.*

THOMAS PRENDERGAST, an English writer of decided originality, found about 1867 that lads who had been carefully drilled for three or four years in translating English into French and German grammatically, were incapable of putting ten words together idiomatically until they went abroad and learned by imitation ; also that in the examinations one who had the power of speaking a foreign language idiomatically was considered inferior in merit to those who had a thorough knowledge of grammar without that power. Children, he says, instinctively imitate and repeat chance combinations of unfamiliar sounds. Only after some weeks they begin to speak a few sentences, which they multiply by transferring words and phrases from one to another. The mastery system substitutes skilfully constructed sentences for these chance combinations but conforms otherwise to the procedure of children.—There are two hundred

or three hundred common words in every language, some of which necessarily occur in every sentence. The profusion of speech which we observe in children springs from their power of wielding these two hundred or three hundred words with a gradually increasing stock of nouns and verbs interspersed. To these words the learner should, therefore, devote himself at once. They should be arranged for him in a sufficient number of lengthy and complicated sentences to illustrate all the constructions in use. Each sentence, moreover, should be accompanied by a number of variations in which the same words are re-combined to form new idiomatic sentences.

Now, for the manner of studying. Suppose, for example, that the first sentence is: "Unless we send word to the hotel immediately, we shall have no chance of obtaining horses, because there is a great demand for them." From this sentence about twenty-five sentences of various lengths would be given in which no other words are used. The original fundamental sentence is accompanied by an interlinear translation and the variations are accompanied by free translations.—Each of these sentences must be learnt in the most perfect manner until they can be spoken with the utmost fluency, accuracy and promptitude. If a mistake is permitted in a single word or even in a single sound the system has been virtually abandoned. To insure this accuracy, the learner is advised to learn very short lessons, never to continue more than ten minutes at one time and to make from three to six such efforts a day. The most common error is to furnish the beginner with more material than he can retain. Perfect retention must be aimed at and the power of retention is much smaller than is generally supposed. The mastery of ten new words daily is far beyond the power of a person of average capacity and industry. Those who doubt this statement are invited to try the experiment fairly for thirty days.—The beginner is not allowed to compose any sentences for himself. He is merely the recipient of a stock of practical sentences which in due time become models for other sentences.

The reason for beginning with complicated sentences is that children do not discriminate between what we call simple and difficult constructions but employ the latter as readily as the former. So the learner must not disdain to commit them to memory and to reserve the solution of difficulties for future experience. During the first fortnight the beginner is not

allowed to trust his memory. In order that mistakes may be avoided, he must rehearse with the teacher before reciting and the teacher should prompt him at the slightest hesitation.

When the first sentence and its variations are perfectly mastered, the second is taken up and the variations then contain the words of both.—When two hundred words have been mastered in this way, the learner is permitted to use a table of terminations of the variable parts of speech and to vary the sentences given by changing the tense, person, and number of verbs, the case and number of nouns and pronouns, etc. He may also exchange congruous words as 'before' for 'after,' 'came' for 'went,' 'his' for 'her,' 'to-day' for 'yesterday.' From two sentences of ten congruous words each we can thus make 1024 and from three 59049 variations. The thorough mastery of a few of these gives the command of all. During this course no reading must be done and no grammar or dictionary used.

It will be seen that the acquisition of colloquial fluency is here considered as a purely mechanical process dependent upon the memory and not the intellect, and that composition is regarded as putting together idiomatic phrases by an intelligent effort of the memory and not as compounding sentences according to the prescription of the grammar. The great merit of PRENDERGAST, whose system has just been described largely by condensing his own phraseology, consists in formulating so exactly the problem to be solved in learning to speak a language. His solution of the problem, however, is one that involves mere drudgery unrelieved by any interesting exercise.

*The Meisterschaft System.*

The so called Meisterschaft System, by DR. S. ROSENTHAL, is directly based upon PRENDERGAST'S Mastery System of which its very title is a translation. The author claims that he has greatly improved upon the original by confining himself strictly to the necessary phraseology of every-day life and adding only so much grammar as must be known for all practical purposes. This claim is well founded, so far as some of his model-sentences are concerned; for they are certainly more useful than those given by PRENDERGAST while others have been but slightly altered. His directions for pronunciation (of French for example) are simply abominable, however; and his means of imparting the vocabulary of two thousand or three thousand

words, which he considers necessary, is by giving them in long lists.—COLLAR'S EYSENBACH'S 'German Lessons,' which I have just received seems to be an attempt to graft the PRENDERGAST idea of beginning with sentences and their variation upon a grammatical course. It has the appearance of a very useful book.

*The Natural Method.*

Although there have been teachers probably ever since the time of PESTALOZZI and perhaps before, who availed themselves of object lessons to some extent in teaching languages, the merit of originating the so called Natural Method is due to GOTTLIEB HENESS in the same sense that the discovery of America is due to COLUMBUS rather than to the Norsemen. In 1865, while HENESS was explaining to a friend the advantage of object teaching as used in Southern Germany to help children in overcoming their dialects, the thought occurred to him that this means might be made of service in teaching German or any other language. About six months after he promised to teach the sons of several Yale College professors to speak German fluently in one school year of forty weeks, five days per week and four hours per day. In this undertaking he was so successful that he opened a school, taught his method to DR. L. SAUVEUR and engaged him to assist in French. The method has since become widely known especially through Dr. SAUVEUR'S publications and summer schools.

The method consists in speaking only the foreign language in the class room, as though English were not in existence. The teacher begins with short sentences about some object in sight in such a way that the pupils cannot fail to understand him. He holds out a book, for example, and says: "Here is a book," a pencil and says: "Here is a pencil." Then, perhaps he puts the pencil in the book and says: "The pencil is in the book." Thus he continues by going through ordinary motions of everyday life, suiting the action to the words. By judicious questioning, the pupils are led to reproduce the phraseology they have heard. It is like living in a foreign country under favorable conditions.—Taking care to introduce but one new word or phrase at a time, the teacher continually combines in new ways the words already acquired by the pupils, and soon reaches a point at which it is rarely necessary for him to have recourse to pantomime or even to visible objects. His next step is to lead up to

some easy reading by preparing his pupils beforehand for the new things and the difficulties to be encountered. His object in doing so is to enable them to read the piece as a native does, without the necessity of translating. When they have read the piece, he drills them conversationally on the phraseology until he has reason to believe that they have transferred it to their working vocabulary. Perhaps he finishes by making them learn the piece by heart.—Grammar is taught in instalments as soon as it can be understood when explained in the new language—in my own practice about the tenth or fifteenth lesson. Translation is postponed as long as possible. When the learner's vocabulary is sufficiently extensive, he is required to relate anecdotes, to condense stories he has read, to convert poetry into prose, etc. This is done both orally and in writing. At this stage it is claimed that he will enjoy all the beauties of literature as a native does. There is now no further objection to his translating from one language into the other for the purpose of improving his style in both and of acquiring that nicety of discrimination which we admire so much in scholarly writers.

Let us now examine the objections which have been made to this system. It cannot be denied, we are told, that the most natural process for learning a language is that through which little children pass. They listen to their mothers and companions, watch their facial expressions, gestures and actions and then imitate both the action and the accompanying words. But in this way ten or twelve years are consumed in acquiring a commonplace colloquial vocabulary. To this the child adds constantly with its increasing experience derived from intercourse, reading and study. The acquisition of knowledge goes hand in hand with the acquisition of terms expressed it, and the process never stops. Now, when a young man enters college at the average age of eighteen, it is manifestly too late for this lengthy and wasteful process with any other language. Besides the conditions will never again be the same as those under which he learnt his mother tongue. His own mental organism has changed. He has lost much of the spontaneous receptivity and plasticity of mind peculiar to childhood and has developed in exchange the faculties of comparison, reasoning and generalization. He is now, moreover, already in possession of the means for expressing his thoughts. The words of his vernacular have become thoroughly connected with the ideas they represent and

have linked themselves to form a vast number of inseparable chains of phraseology. A new language must displace all this. His mind now runs in deeply worn grooves. Consequently the new language has not the same chance of success as the first. It has a habit to overcome. The older the student, the more firmly established the habit and the more extensive the vocabulary to be displaced. An adult will not be content with the commonplaces of children ; hence he must work much harder to attain fluency.

Reasoning similar to that which has just been given has led some writers who are imperfectly acquainted with the capabilities of the natural method to decide that it might be suitable to children but not to adults. As in so many controversies, the difficulty here is in a name. The 'natural method' is not the process by which children learn from their mothers. It is, or ought to be, a great deal better than that, though based upon it. It is natural in its basis ; but highly artificial in its development and hence the name by which it has become known is to a certain extent a misnomer. But we cannot change that now. We can only point out that the arguments just formulated do not apply to the natural method as it is, but only as it is supposed to be.—It has been objected that the teacher is required to do a disproportionate share of the work ; that he must labor excessively to supply the place of dictionary, grammar and foreign surroundings to his pupils ; and that his memory must be under a continual strain to retain the exact vocabulary of all his different classes at every stage of their progress. A skillful teacher, however, will find means of lightening his labors and overcoming these difficulties. Another objection that has been made is that the conversation necessarily turns upon trivial subjects ; but my own experience has convinced me that this is true only at the outset and since many of my adult pupils even find great difficulties in these very commonplaces, I must conclude that these are a necessary evil. Fortunately it is only a brief one.—It must not be supposed that the teacher is required to lower himself in any way in order to amuse his listeners by converting his illustrations into a farce. He must possess a thorough command of his language ; he must combine and recombine the vocabulary of his class ingeniously and skilfully so as always to be understood ; and he must have at his beck and call a wealth of illustrations, such as

proverbs, winged words, anecdotes and poetry that will not permit the attention of his hearers to flag for an instant. He wields over them the power of an orator and may use it for their highest mental and moral good.

It has been objected that this method fails to bring into play the higher faculties; and that it is folly to reject any philosophical aids to the study of language, such as grammar and bilingual dictionaries.—The first portion of this objection will never be made by any one who has successfully used the method even to a very limited extent. Such a teacher knows that his pupils are vigorously comparing and reasoning all the time and he leads them to make their own generalization as soon as they can do it in the language taught. I cannot conceive of any philosophical aid to the study of languages that the “Sprechlehrer” cannot avail himself of. He certainly can and does teach grammar as thoroughly as it can be done by the old way. It would be inconsistent to permit beginners to use a bilingual dictionary for several reasons. It promotes mental inertia, because it is easier to look up a word than to reason out its meaning from the context; it is misleading because it makes the learner believe that words exactly coincide in two languages, whereas they may only touch each other at one or two points and then each may have its own distinct figurative ramifications, which are all natural enough provided we do not mix them, and lastly the very existence of English must be ignored during the lessons for reasons which will presently appear. Yet notwithstanding all these reasons, it would sometimes seem as though we had rejected a valuable aid by dispensing with a bilingual dictionary, especially when we consider that beginners have no other means of pursuing their studies out of the class room. They cannot of course use a unilingual dictionary until they have made considerable progress. But perhaps they had better not pursue their studies out of the class room at that stage. There is some room for a difference of opinion on this point.—The advantage of the ‘Natural Method’ over that which is based upon reading is obvious. It is hardly possible to hear a recitation of more than six moderate octavo pages in one hour if nothing else is done than “hear the lesson.” If there are explanations and comments, the lesson must be shorter. Now it is not difficult to calculate that the conversation heard by the students in one lively lesson by this method would fill at least

forty pages, as a fluent speaker uses about two hundred and fifty words per minute and a medium sized octavo page contains about three hundred words.

The basis of all language whether literary or scientific is the phraseology of every-day life, and this can be learned only by imitation. In actual conversation there is no time to reason about the arrangement of words or to translate them from one language into another. We must think directly in the language we are speaking. Now, I am not acquainted with any other system than the natural method that has provided the means of doing so. Its great merit, in my opinion, consists in the fact that it leads the learner *to associate the new vocabulary directly with objects and actions instead of their English names.* The natural tendency of the learner is to translate the foreign phrases he hears and sees, but by this method he is soon convinced that he is wasting his time and only practising English by so doing because he can raise his hand, and say, "I raise my hand" in any language without the necessity of first thinking it in English. By means of these preliminary object lessons the habit of direct association is soon formed and this I consider their chief value. The student, moreover, on seeing before his eyes objects and actions and hearing them described, must receive more vivid impressions and is, therefore, more likely to remember than where words only are associated together as in translation. After a foreign language has been studied for a while as a living tongue, that is to say, after a limited number of words and phrases, learned as described, have become grouped together in a great variety of ways and thoroughly incorporated with our brain fibre, reading will increase our command of the language just as it does in English and for the same physiological reason. Nothing is now so novel and strange as not to find something kindred in the brain to which it can attach itself according to the laws which govern the action of the memory. The proper time for systematically comparing two languages is when the student possesses a moderately good knowledge of both. I do not mean that all comparison should be postponed until then, only that such comparisons should not be made the basis of instruction. The student will unavoidably institute some for himself: but he will never know a language as a native does unless he has learned to utilize its power of explaining itself.

I conclude from these considerations that the 'Natural Method'



furnishes the most philosophical introduction to the study of languages which has ever been proposed for the class room. For study without a teacher, where reading is the sole object, the Interlinear System is recommendable for languages differing widely in construction from our own, and the MARCEL System for those which do not. The 'Natural Method' is, of course, interminable. Probably no teacher can pursue it to the point at which his pupils are able to express themselves in the new tongue as perfectly on all subjects within their range as they can in the vernacular. In my own course, I can go no further than to lay the foundation which has been so well formulated by PRENDERGAST. Then we must read as much as possible and push forward to the ultimate object of our course, the easy comprehension of scientific and technological literature. The greatest difficulty I have to encounter is the imperfect training or total absence of training of the ear in our schools. The education of our young people is still conducted almost exclusively through the eye, by means of books. There is so little oral instruction that the pupils not only do not hear accurately, but have to learn the art of paying attention. To meet this difficulty I have prepared drill books on the pronunciation of German, Spanish and French for training the ear by systematic practice. By placing these books in the hands of students and giving them at least fifteen lessons in phonetics, I find when I begin conversation that my labor is very much lightened.

*Self-Instruction and The Class Room.*

Permit me in conclusion to describe how I should avail myself of various aids in acquiring a language myself. I should undoubtedly begin by taking a course of lessons by the 'Natural Method' until I was sure that my pronunciation was accurate and until I had mastered all the constructions. Then I should read a short grammar written in the language I was studying and thoroughly drill myself on the declensions and conjugations, especially the irregular ones, rejecting, of course, all that are likely to occur but rarely. The next step would be to read several thousand pages without consulting a dictionary, or at least without consulting it very often. This first reading must not be too difficult. It should consist of popular tales and even riddles, nursery rhymes and songs—everything in fact that a native learns first in his own language. All the literature of a nation is full of allusions to these outgrowths of popular life and

many of them have enough intrinsic value to repay the trouble of storing them in the memory. Then I should ascertain what are the best contemporary novels and plays and read all the works of one good author first, because a man necessarily has a limited vocabulary and is obliged to repeat himself. I should select a writer of the realistic school whose realism confined itself to minute descriptions of the ordinary events of life; for my object would now be to surround myself artificially with the advantages which can be derived otherwise only from a residence among the people whose language I desire to master.—In all this reading, my constant endeavor is to avoid translating. Whenever I reach a good colloquial sentence, likely to be of service to me because it contains either phraseology that must be used in daily intercourse, or connectives, constructions or idioms peculiar to the language, I impress it upon my memory by repeating it once or twice without looking at the book and as though I were actually speaking to some one. Then I mark the sentence; and on finishing the volume, I renew my acquaintance with the marked passages by copying them in a note book. It is astonishing how naturally the material thus stored in the mind becomes available for the purposes of actual conversation. Not the identical sentences, but their peculiar turns come up as occasion arises to apply them. If no such occasion arises, we must create one artificially, or else all our labor is in vain. We must think in the new language daily; that is, we must hold mental conversations with ourselves about familiar objects, about scenes and persons, and about our occupations; we must recall anecdotes and stories we have read; in short, we must entertain ourselves as best we can in the foreign language during our walks, rides and moments of leisure and solitude.

While we can do all this for ourselves, it is not so easy to carry out the principle of it in the class room. We may convince our students of the desirability of such a method of self-instruction and hold out to them the certainty of success; but few, if any, will put it in practice, unless we make it impossible for them to avoid following our instructions. It is the nature of the youthful mind to study all lessons in precisely the same manner—a lesson in language just like a lesson in geometry. To them, studying means reading a task until they understand it. The idea of *practising* has to be enforced. It will be desirable, therefore, in hearing a reading lesson to direct

students to mark and commit to memory certain sentences in such a way that they can repeat them the next day fluently and naturally after reading them over once. Any hesitation or false emphasis should be considered a failure. Then questions might be prepared which would compel students to combine their newly acquired vocabulary in various ways. By judicious selection, they will soon accumulate enough material to enable them to narrate in their own phraseology simple stories and anecdotes and eventually to condense longer narratives, to paraphrase poetry and to write compositions.

I consider it very important to begin with the literature of the present day and not to meddle with classical writers until the daily newspaper no longer presents any difficulties. Then the student may approach the classics on a footing of equality with a native. Those who imagine that they are enjoying a foreign classic while they have to dig out the meaning laboriously are only deluding themselves. What they enjoy, if they honestly get any pleasure in the process, is the thought of the writer as it is conveyed in their own rendering and perhaps also the satisfaction of overcoming difficulty. They certainly cannot enjoy the intrinsic beauties of the original. Finally, I would earnestly recommend all teachers not to become wedded to any one system, however good or congenial, but to avail themselves of the excellences of all.

VII.—*Sprecheinheiten und deren rolle in lautwandel und lautgesetz.*

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Wesen und character des lautwandels sind von unseren hervorragendsten sprachforschern schon so vielfach und eingehend behandelt worden, dass es kühn erscheinen mag, wenn hier die sache nochmals zur sprache gebracht wird. Indessen wird die wichtigkeit des gegenstandes auch diesen neuen kleinen beiträg noch rechtfertigen. In der that, wer auch nur über einen einzigen sprachgeschichtlichen fall ein eigenes urtheil haben will, der muss durchaus über gewisse fundamentale vorfragen sich zu möglichster klarheit durchgearbeitet haben. Es hilft nichts, andere an seiner statt denken zu lassen und dann am ende einfach ja oder nein mitzusagen; der ganze vorgang will von jedem selbständig erfahren und durchdacht sein. Dabei geschieht es dann wohl, dass der nachfolgende hie und da ein wenig von dem pfade des führers abweicht. Soviel zur entschuldigung der folgenden bemerkungen; sind dieselben völlig verfehlt, so möge die schwierigkeit, nach männern wie ASCOLI, BRUGMANN, PAUL, SCHUCHARDT u. a. noch etwas von belang vorzubringen, uns wenigstens als mildernder umstand angerechnet werden.

Zunächst beschäftigt uns die frage: was haben wir innerhalb der rede als element, als einheit anzusehen? Es werden dabei leicht zwei verschiedene gesichtspunkte nicht genügend aus einander gehalten. Einerseits gilt als einheit der ganze satz; auf der anderen seite aber wird auch mit einzel-lauten oder -elementen operiert. In der that sind beides einheiten, doch in verschiedenem sinne: der satz ist eine phonetische einheit, weil seine theile nicht intact und lose neben einander gereiht sondern unter gegenseitiger beeinflussung und anpassung mit einander verbunden sind. Doch ist er nur eine einheit als process, als bewegung und lautbild. Er ist keine constante einheit im sprachschätze, das heisst, er wird, abgesehen von unten zu besprechenden ausnahmen in der seele nicht als lautliche einheit fortleben, kein erinnerungsbild der tonempfindung und des

bewegungsgefühles entwickeln. Zur ausbildung eines solchen erinnerungsbildes dient als gewöhnlichstes mittel die wiederholung. Einmalige oder seltenere eindrücke werden nur unter besonders günstigen bedingungen stark genug sein, um einheitliche erinnerungsbilder zu hinterlassen. Der satz, welcher ja normaler weise eine freie und augenblickliche combination logischer einheiten ist, wird auch in bezug auf seinen lautlichen ausdruck aus mehreren fertigen einheiten zusammengesetzt. Diese fertigen, bleibenden einheiten sind es, die wir hier behandeln wollen. Noch sei bemerkt, dass wir natürlich nicht an einheiten denken, deren physiologische entsprechung quantitativ untheilbar seien. Dergleichen sprecheinheiten giebt es gar nicht, weder was die hervorbringende bewegung noch was den daraus résultierenden laut angeht: der laut, auch der kürzeste, ist schon an und für sich das resultat combinierter luftschwingungen, und jede bewegung der sprechorgane kann quantitativ immer noch getheilt gedacht werden, so dass also eine wirkliche bewegungseinheit in der that nicht existiert. Eine sprecheinheit in unserem sinne kann also physiologisch theilbar sein und ist es unfehlbar; doch müssen die theile in unserer vorstellung zusammengescholzen sein und dort ein erinnerungsbild hinterlassen. Diese einheitlichen erinnerungsbilder sind es, welche bei allem lautwandel eine so hervorragende rolle spielen, und wir sind daher genötigt, dieselben als massstab an alles sprachmaterial anzulegen. Es wird sich dann herausstellen, dass ausser den sogenannten einzellauten auch lautcomplexe solche einheiten darstellen, indem sie neben den ersteren gesonderte erinnerungsbilder in unserer seele entwickeln.

Noch dem oben gesagten wird man nicht einwenden wollen, dass, wer das bewegungsgefühl für das ganze hat, auch das für die einzelnen theile besitze und umgekehrt. Durch das erinnerungsbild ist eine bewegung von anfang bis ende abgegrenzt, dauer und art der mitwirkung aller in betracht kommenden organe fest bestimmt. Zwar können wir eine bewegung absichtlich an irgend einem puncte abbrechen, aber diese abgebrochene bewegung ist dann eben nicht mehr dieselbe, sondern eine andere, welche bei genügender wiederholung ihr eigenes erinnerungsbild entwickelt. Die bewegungen des arztes beim operieren, des malers, des musikers sind mechanisch und räumlich alle enthalten in den einem jeden von uns geläufigen be-

wegungen; doch gehört übung, das heisst ausbildung der bewegungsgefühle dazu, um gerade eine bestimmte bewegung genau auszuführen. Auch kann man eine bewegung, die man z. b. mit fünf fingern leicht macht, nicht sofort mit einem oder zwei fingern nachahmen; das wäre zwar ein theil der früheren, aber doch auch eine bewegung für sich, für die das bewegungsgefühl erst eigens entwickelt werden muss.—Kurz das bewegungsgefühl kann etwas einheitliches sein, auch wenn die wirkliche bewegung compliciert ist, und einheitliche bewegungsgefühle für grössere lautgruppen können in der seele sich bilden getrennt von denen für die einzelnen theile, aus welchen jene gruppen bestehen.

Es werden nun natürlich besonders solche lautgruppen zu einheiten zusammenschmelzen, die auch inhaltlich eine einheit bilden, also praefixe, suffixe aller art, ferner der theil eines wortes, der den meisten formen desselben gemeinsam ist und deshalb als stamm empfunden wird, sowie ganze wörter in den am häufigsten vorkommenden formen. Dass das wort als lautempfindung eine einheit ist, unterliegt keinem zweifel, da sich ja an dieses lautbild die bedeutungsvorstellung knüpft. Nach der lautempfindung aber richtet sich allmählich auch das bewegungsgefühl. Ferner wird jeder, der eine fremde sprache lernt, bemerken, dass selbst, wenn er die laute und sylben eines wortes einzeln ganz leicht und sicher nachahmen kann, er doch die aussprache des ganzen wortes häufig noch eigens einüben muss, bis er aus den einzelnen bewegungen der organe eine ruhig fliessende, einheitliche reihe gemacht hat. Die schwierigkeit wird natürlich nicht bei allen wörtern die gleiche sein; bei den meisten mag sie kaum bemerkt werden, bei anderen wird sie lange zeit ein stein des anstosses bleiben.—Ja, auch wortgruppen—composita und kurze sätze—können zu einer festen einheit verschmelzen, wenn sie nämlich häufig genug vorkommen und inhaltlich so zusammenschmelzen, dass der gedanke an die einzelnen bestandtheile ganz in den hintergrund tritt und der ganze ausdruck zusammen eine idee wiedergiebt. So mögen besonders kurze sprichwörtliche wendungen, sowie kurze sätze in form eines ausrufes, befehls nach und nach als unmittelbarer reflex einer bestimmten situation sich als einheit dem ohre und den sprechorganen einprägen.

Sehen wir nun hier von sprachverkehr, sprachmischung und

anderen bedeutenden factoren völlig ab und fragen wir nur nach der consequenz der lautlichen entwickelung am einzelnen individuum, so wird von unserem standpunkte aus die sache in etwas anderem lichte erscheinen, als sie bei PAUL, 'Principien' s. 62, dargestellt ist. Dort heisst es: "Das bewegungsgefühl bildet sich ja nicht für jedes einzelne wort besonders, sondern überall, wo in der rede die gleichen elemente widerkehren, wird ihre erzeugung auch durch das gleiche bewegungsgefühl geregelt. Verschiebt sich daher das bewegungsgefühl durch das aussprechen eines elementes in irgend einem worte, so ist diese verschiebung auch massgebend für das nämliche element in einem anderen worte."

Wenn nun auch allerdings die neben einander existierenden einheiten der laute, lautcomplexe, worte, wortcomplexe sich gegenseitig beeinflussen, so wird doch gerade bei dieser verketzung der umstände eine merkliche verschiebung des bewegungsgefühles nur dann eintreten können, wenn die kleinen, die verschiebung allmählich bewirkenden abweichungen von dem normalen überall gleichmässig nach ungefähr derselben richtung hin überwiegen; es wird einer zufälligen abweichung viel weniger einfluss zugestanden, und das schwergewicht in die constante und gleichmässige wirkung lautphysiologischer ursachen fallen. Wir werden daher lieber sagen: Dieselbe ursache, die eine verschiebung eines elementes in einem worte bewirkt, wird unter gleichen bedingungen das gleiche element in derselben weise auch in allen anderen wörtern beeinflussen.

Auffällig und näherer betrachtung werth ist nun aber gerade eine erscheinung, die PAUL nicht berührt hat, dass nämlich in wirklichkeit in den sprachen nicht nur gleiches unter gleichen umständen, sondern auch nur ähnliches unter bisweilen recht verschiedenen bedingungen sich in gleicher weise entwickelt. Ich glaubte früher, das käme daher, dass unsere organe nicht im stande seien, so kleine unterschiede zu apperzipieren und aus einander zu halten. Auch andere haben die sache so aufgefasst. Das ist aber irrig: erstens braucht ein unterschied der articulation, um zu wirken und sich zu entwickeln, gar nicht von Anfang an bemerkt werden; es genügt, dass er da ist. Dann aber sind in wirklichkeit jene unterschiede, die wir hier im auge haben, garnicht so geringe, sondern jedenfalls viel grössere, als jene minimalen abweichungen vom normalen, die doch in ihrer gesammtheit den ganzen lautwandel ausmachen.

Um die frage der lösung näher zu bringen, müssen wir sie, praeciser, in zwei zerlegen :

I. Wie erklärt es sich, dass Laute in verschiedenen Wörtern, unter verschiedenen Bedingungen doch denselben entwicklungs-gang einschlagen? Wie kommen die langen reihen paralleler lautentwicklung, kurz, wie kommen lautgesetze überhaupt zu stande? Bei lautphysiologisch genauer entwicklung müsste sich weit mehr differenzierung einstellen, und jede lautnüance sich nach einem eigenen "lautgesetz" entwickeln. Die von SIEVERS' 'Phonetik,' p. 6., betonte harmonie des lautsystems is zwar für die lautforschung von allerhöchster wichtigkeit und in der that ein moment, dessen erkenntniss unsere wissenschaft noch gewaltig fördern wird; indessen, überall reicht doch auch diese harmonie nicht zur erklärang aus. Wie kommt es z. b., dass lat. *au* auf den meisten romanischen gebieten zu *o* contrahiert wurde ohne rücksicht auf seine stellung in der silbe? Contraction wäre zu erwarten bei geschlossener silbe. In offener dagegen ist durchaus kein zug zu durchgängiger vereinfachung bemerkbar; im gegentheile werden ja in offener silbe einfache vocale diphthongiert. Auch die bei SIEVERS' a. a. o. gerade als beispiel für die harmonie des lautsystems angeführte germanische lautverschiebung ist doch in neuerer zeit in eine reihe von einzelerscheinungen zerlegt, welche mit einander nur in losem zusammenhange stehen, und jedenfalls ist der schöne, einfache kreislauf von "Grimm's law" so ziemlich dahin. Wenn wir aber auf den immerhin nicht zu verkennenden parallelismus das hauptgewicht legen und z. b. in der verschiebung von medien zu tenues und von tenues zu affricaten oder fricativen etc. den eigentlichen kern des lautgesetzes erblicken, dann dürfen wir wieder fragen: warum haben sich dann die labialen und gutturalen diesem zuge weniger gefügt als die dentalen, warum sind, z. b., die labialen und gutturalen medien im ahd. nicht durchweg zu tenues verschoben? Man sollte, glaube ich, in bezug auf medien—tenues überall einen zustand erwarten, wie er sich in NOTKERS regel abspiegelt. In der that reguliert sich auch in der neuhochdeutschen umgangssprache, soweit nicht durch dialektische beeinflussung tonende oder tonlose—nach anderen geflüsterte—medien allein gesprochen werden, dass verhältniss zwischen beiden so, dass tönende media nur noch tönenden lauten, sonst aber, also nach tonlosen und im satzanfange, der entsprechende tonlose laut



gesprochen wird. Wie aber kommt es eben, dass in dialekten die eine oder die andere art allein entwickelt wurde?—Bei jedem einzigen lautgesetz einer jeden sprache konnten wir mit recht d'ieselbe frage stellen; wir unterlassen es daher, noch mehr einzelfälle anzuführen.

Ich habe diese erscheinung zu erklären versucht als eine primäre assimilation von unmerkbar verschiedenem zu gleichem. Aehnlich, wenn auch wohl etwas verschieden, ist vielleicht SCHUCHARDT'S (Ueber die Lautgesetze, p. 8), ausdrück "rein lautliche analogie" zu verstehen. Allerdings ist, wie leider manches in dem überaus lehrreichen buche, auch die betreffende stelle so kurz und knapp gehalten, dass sie von PAUL ('Litteraturblatt,' 1886, p. 5) ganz anders aufgefasst werden konnte. Es richtet sich doch wohl nicht italienisch *o*, *e* nach fertigem *uo*, *ie*, sondern schon bei beginn des lautwandels, der endlich zu *uo*, *ie* führte, wurde *o*, *e* in diese veränderung hineingezogen auch unter umständen, die allein kein *uo*, *ie* erzeugt hätten.

Indessen scheint mir in keinem fälle der ausdrück lautliche analogie hier sehr glücklich zu sein, da analogie nun einmal in der sprachgeschichte in wesentlich anderem sinne gebraucht wird. Die sache ist doch eben die, dass mehrere verschiedene lautnüancen durch dasselbe erinnerungsbild der bewegung und lautempfindung vertreten werden. Diese aber, die erinnerungsbilder, und nicht die einmal hervorgebrachten und dann für immer vergangenen laute, sind das eigentlich bleibende und veränderungsfähige moment, mit dem wir zu rechnen haben. Dass wir nun nicht für jede lautvariante ein eigenes erinnerungsbild entwickeln, ist im grunde begreiflich. Zur einprägung eines bewegungsgeföhles und lautbildes gehört, wie oben gesagt, übung, wiederholung. Bedenken wir nun, dass ganz genau dieselbe lautnüance überhaupt kaum wiederholt in der sprache vorkommt, so ist es klar, dass die einander ähnlichsten in der erinnerung verschmelzen müssen. Die unter augenblicklichen einflüssen zu stande kommende lautvariante kann nur bei besonders günstiger constellation ein eigenes erinnerungsbild hinterlassen; meistens verbindet sie sich sofort mit dem bisherigen lautbilde und bewegungsgeföhle zu einem ganzen und hat nur die wirkung, dass bei dieser assimilation das ganze möglicher weise ein wenig nach der seite des neu aufgenommenen hin modificiert wird. Daraus

folgt, dass der historisch nachweisbare lautwandel nicht in jedem einzelfalle als die directe folge lautphysiologischer einflüsse zu erklären ist.—Das lautgesetz repräsentiert nur die summe der in allen lautnüancen sich geltend machenden einflüsse. Die richtung des lautwandels ergibt sich gleichsam nach dem parallelogramm der kräfte. Es kann entweder die einwirkung aller einzelnen lautnüancen eine sehr gleichmässige sein; dann gleicht das gesamtresultat dem durch stereoskop oder photographisch aus verschiedenen einzelbildern gewonnenen gesamtbilde. Oder es kann aus irgend einem grunde die eine art von lautnüancen einen energischeren einfluss üben und bestimmend auf den lautwandel einwirken; dann ist dieser mehr zu vergleichen mit einem organischen wesen, das von jedem seiner eltern und voreltern etwas, aber doch die meisten züge von einem bestimmten individuum geerbt hat. In diesem falle fühlt sich der lautphysiologe versucht, den eigentlichen herd eines lautgesetzes näher zu umgrenzen. So z. b. scheint es als sei die entwicklung von gallisch lat. *ē*[: *ei*] eigentlich lautphysiologisch nur begründet vor palatalen lauten, die weitere von *ei*: (*ai*:) *oi* nur nach velaren und labialen. Der a h. d. lautwandel von silbenanlautendem *t*: *z* hatte vielleicht seinen eigentlichen herd in der verbindung *t*+palatalem laut unter dem hoctone, während *tu*, *to* wohl nie affriciert worden wären, wenn sie nicht mit *ti*, *te* zu einem erinnerungsbilde gehört hätten, und so von anfang an mit in die verschiebung gezogen wären. Eine theilung nach art der hier angedeuteten liegt z. b. vor im rumänischen *ți*, *mențir*, *țin* gegenüber *turmă*, *tun*, etc.; sowie in der spaltung von lateinischen *c* in *ci*, *ce* und *co*, *cu* im romanischen.—Wie feine unterschiede sich in bezug auf die wirksamkeit von endungsvocalen auf die stammsilbe beobachten lassen, hat unter anderen besonders ASCOLI aus den italienischen dialekten gezeigt. In den sprachen, in denen wir *i*- und *u*-umlaut beobachten können, scheint besonders *ĭ* und *ŭ* (consonanz) umlautende kraft zu haben, und diese erst in zweiter reihe dem *i*, *u* (vocalis) zu theil geworden zu sein. In den einzelnen germanischen dialekten scheinen sich dergleichen gradunterschiede zu zeigen und auch im romanischen haben ASCOLI und, auf anderem wege, NEUMANN ähnliches statuiert.

Dasselbe motiv, aus welchem hier das zustandekommen von

lautgesetzen zu erklären versucht worden ist, wird andererseits auch bei der sprachspaltung zur geltung kommen, indem in den verschiedenen dialekten sich allmählich verschiedenartige lautvarianten zu einem erinnerungsbilde gruppieren, und danach das letztere zu variieren beginnt. Wir bewegen uns hier allerdings auf unsicherem gebiete; im einzelnen wird man über wahrscheinlichkeiten wohl selten hinaus kommen und ohne gründlichste kenntniss und berücksichtigung der einschlägigen lautphysiologischen fragen wäre vollends der phantasie thür und thor geöffnet. So sehr aber auch eine falsche anwendung unserer anschauungsweise irreführen mag, so wird doch das princip selbst zu recht bestehen bleiben: ganze reihen recht verschiedenartiger lautvarietäten schlagen nur deshalb die gleiche veränderung ein, weil sie in der in unseren vorstellungen lebenden sprache nur je einen vertreter, nur ein erinnerungsbild haben und durch dieses zusammengehalten werden.

Dies führt uns auf die frage: was haben wir denn in der sprache als geringste selbständige einheit anzusehen? Die frage, ob sprachlaute oder sprachelemente, nach HOLTHAUSEN (*Wochenschrift f. Klass. Phil.*, IV, 13.) sprachstaben, ist in letzterer zeit mehrfach behandelt worden. Die antwort muss verschieden ausfallen, je nachdem wir die sache vom standpunkte der reinen phonetik oder der sprachgeschichte betrachten. Im ersteren falle mag man mit FLODSTRÖM<sup>1</sup> von elementen sprechen, doch wird es nicht möglich sein, nur stellungselemente als haupttypen anzuerkennen und alles übrige in die reihe der übergangslaute zu versetzen. Was sollen wir dann von diphthongen sagen, bei denen doch von anfang bis ende die sprechorgane in bewegung bleiben? Ferner wird auch bei fricativlauten zwischen verschiedenartigen vocalen, also in verbindungen wie ufi, isa die stellung stetig geändert. Auch *h* kann nicht inimer als stellungselement gelten. Zwar mag zwischen zwei gleichen vocalen ein *h* gleich

<sup>1</sup>Mit unrecht ist neuerdings behauptet und vielleicht auch hie und da geglaubt worden, dass FLODSTRÖM's auffassung der "muten" schon die der alten und auch die KEMPELEN's gewesen sei.—Wie wenig der ausdruck "muten" beweist, zeigt ein blick auf die bei SEELMANN, 'Ausspr. d. Lat.' 292 ff., gesammelten grammatikerzeugnisse, und aus KEMPELEN vergleiche man s. 266, französ. Ausgabe s. 273, und manche andere stelle. Natürlich wusste auch KEMPELEN, dass *β*, *h*, *t* während des verschlusses durchaus stumm seien; es fiel ihm aber nicht ein, die bewegungen des schliessens und öffnens von der verschlussesstellung ganz zu trennen, cf. a. a. o. "Si donc l'air est ainsi un peu comprimé par la pression des poumons, et que la langue se détache subitement de la partie molle du palais, l'air sort avec un bruit, et ce bruit est le *h* que devient encore plus intelligible lorsqu'il est suivi d'une autre lettre."

dem entsprechenden tonlosen vocal sein,<sup>2</sup> wenn man den widerspruch im ausdrück nicht scheut; zwischen verschiedenen vocalen aber würde während des *h* die zunge aus der stellung des ersten in die des folgenden vocals übergehen müssen und *h* wäre als "tonloser diphthong" anzusehen. In der sprachgeschichte nun können wir überhaupt nicht mit sprachelementen operieren, weil da neben der genetischen auch die akustische seite eine hervorragende rolle spielt, stumme elemente aber kein lautbild erzeugen. Wir brauchen durchaus sprachlaute, und da glaube ich denn, es geht aus dem oben gesagten hervor, dass man in jeder sprache so viele einzellaute ansetzen sollte, als sich einfachste erinnerungsbilder nachweisen lassen, sei es aus directer beobachtung, oder aus der geschichtlichen entwicklung. So wären als vorstufen des rumänischen *ț* und *t* im rumänischen latein zwei *t*-laute anzusetzen, während im sonstigen latein es nur einen *t*-laut vor vocalen gab, wenn derselbe auch verschiedene varietäten hatte vor *i* und vor *u*, etc. Andererseits würde ich die italienischen palatalen affricaten in *a mi ci* und *vi ag gio* als Einzellaute ansetzen, weil die elemente, in die sich genetisch betrachtet jene laute zerlegen lassen, einzeln im italienischen nicht vorkommen.

II. Wie kommt es, dass ein wort, so vielgestaltig es auch in der sprache selbst ist, doch in den weitaus meisten fällen nur unter einer form fortentwicklung zeigt? Gehen wir, wie es bei derlei betrachtungen allein zweckdienlich ist, von der beobachtung unserer eigenen aussprache aus, so finden wir einen unterschied, und zwar in vielen fällen einen recht merklichen, in der aussprache desselben wortes, je nachdem es ruhig oder erregt, schnell oder langsam, laut oder leise etc., articuliert wird, und zwar sind nicht nur energie und tempo, sondern auch die art der articulation verschieden. So entsprechen im deutschen dem lyrischen character mehr geschlossene, dem heroischen mehr offene vocale, wohl weil die erstere stimmung mehr zur längung, die letztere mehr zur kürzung neigt. Wie kommt es nun, dass wir trotz alledem so selten spaltung von wörtern verfolgen können, so selten, dass dieser eigentlich natürliche vorgang überhaupt erst spät von modernen gram-

<sup>2</sup>Ganz abgesehen davon, dass *h* auf diese weise zwar articuliert werden kann, aber nicht nothwendig und nicht überall so articuliert wird, und dass daher systematisch der ausdrück "tonloser vocal" nicht genügt, sondern daneben die ältere auffassung bestehen bleibt. Cf. SEELMANN, l. c. 254.

matikern bemerkt und anfangs nur von wenigen gelehrten in der lautforschung verwerthet wurde, bis er schliesslich unter "satzphonetik" registriert und als so selbstverständlich angesehen werden konnte, dass jetzt wohl nur noch wenige active lautforscher sich der erkenntniss seiner wirksamkeit verschliessen?

Wir fragen uns: wie ist überhaupt das gegentheilig möglich? Weshalb können wir nicht vielfache spaltung in jedem einzigen worte geschichtlich verfolgen? Die antwort liegt zum theil schon in dem unter nro. I behandelten; doch reicht das dort gesagte hier nicht aus, weil in den verschiedenen formen eines wortes lautdifferenzen vorkommen, die nicht mehr varietäten desselben lautes, sondern direct verschiedene laute sind. Es kann nur das anfangs besprochene einheitliche erinnerungsbild des wortes sein, welches alle die im laufe der rede unter den verschiedensten einflüssen entstehenden varietäten doch immer wieder um ein centrum gruppiert und darin aufgehen lässt. Abweichungen von diesem erinnerungsbilde, diesem idealworte können sich dann wieder nur unter besonders günstigen umständen völlig lostrennen und eine eigene gruppe bilden. Am ehesten wird das naturgemäss möglich sein bei "half words," die je nach verschiedener function im satze unter die verschiedensten accentuellen bedingungen kommen, weniger bei "full words," deren gleichmässiger rolle im satze weniger schwankungen der betonung hervorrufen mag. Nur eben, wo mehrere wörter sich zu compositen oder formelhaften ausdrücken an einander fügen, sind bei engerer verschmelzung entfernung vom simplex und eigen entwicklung naheliegend.

In der that sehen wir, dass gerade artikel, pronomina, hilfsverba, praepositionen in den meisten fällen je nach betonung, folgendem anlaut, etc., differenziert erscheinen. Beim nomen und verbum lässt sich diese erscheinung seltener nachweisen; doch wird die lautforschung wohl noch manche spaltung der art anzunehmen haben als wahrscheinlichste lösung sonst unerklärlicher schwierigkeiten.

VIII.—*The Origin of the Teutonic Weak Preterit.*

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The fact that the verbs in the Teutonic languages are divided into two classes according to the different formations of their preterits, gives the inquiry into the origin of the preterit of the so-called weak verb a peculiar interest to the student of Teutonic philology. The regular development of the strong preterit from the perfect active of the Aryan parent-speech has long been recognized, but the origin of the weak preterit is still an open question. Formerly the weak preterit was considered to be formed by the addition to the verbal stem of the Aryan root *dh̄* (or as it was formerly put, *dhā*) "do." Since the publication by WILHELM BEGEMANN of his two monographs 'Das schwache Präteritum der germanischen Sprachen' (Berlin 1873) and 'Zur Bedeutung des schwachen Preteritums der germanischen Sprachen' (ib. 1874), this composition-theory has gradually been abandoned, for BEGEMANN showed that such formations as *mah-ta*, *kun-þa*, *wis-sa*, etc. on the one hand, and *nasi-da*, *habai-da*, *fullnō-da*, on the other, did not, as the early theory assumed, originally contain a *dh* in their suffixes, but rather a *t* in accordance with the similar formation of their participles. (e. g. Goth. *mah-t-s* and *mah-ta*). However, his thesis, though supported with acumen and scholarship, was at first rejected by all who passed judgment upon it. But it has come to honor since the partial adhesion of WINDISCH and the full adhesion of MÖLLER, the former in KUHN'S *Beiträge zur vergleichenden Sprachforschung*, VIII (1876), p. 456 f., and the latter in KÖLBING'S *Englische Studien*, III (1880), p. 160 f.<sup>1</sup> But the recognition of the fact that the characteristic of the weak preterit was originally a dental tenuis does not constitute a solution of the problem, but only the beginning of a solution. It still remains to inquire further into the source of this tense character-

<sup>1</sup> Since this, PAUL, indeed, (*Beitr. ge.* VII p. 136 f.) once more attempted to save the *dh* which was believed to have been the origin of the dental of the preterit. But his attempts have been successfully refuted by MÖLLER, (*ibid.*, p. 157, "*Kunþa* und das *t*-Präteritum").

istic<sup>2</sup> and to explain the striking similarity in the formation of the weak preterit and the weak participle.

BEGEMANN was of the opinion that the relation of the two formations is not external nor one of form merely, but that there exists an organic connection between them (Prät., p. 100). He endeavors to show that the preterit is, so to speak, an inflected participle. I do not believe that any one of those scholars who agree with BEGEMANN'S theory in general, would advocate this part of it with the like positiveness. I should rather believe that just on account of this part of his theory, so long a time has elapsed before its nucleus of truth has been generally recognized. But we certainly ought not to object to B. on the ground that an active preterit can not originate from a passive participle. In his second monograph, B. has proved that this is possible, and his discussions of the change of active (transitive) and medio-passive (intransitive) significations are well worth reading. But his demonstration leaves a gap at the critical point where it ought to be shown that the weak preterit of the Teutonic languages actually originated in this manner from the participle. It is not enough to point out that the *Stammesstufe* and the *Anlaut* of the suffix in both formations are the same. In like manner the stem and the *Anlaut* of the suffix in *τέ-ταγ-μαι* and *τέ-ταν-ται* correspond to those in *τε-ταγ-μένος* and *ταν-τός*, but nevertheless the Greek perfect did not develop from older participle-stems.

On the other hand, it has been attempted to prove a relation between the tense-characteristic of the weak preterit and the root-determinative *t*; but the result is a name only and no explanation. Moreover in verbs like *κρύπτ-ω*, *ρίπτ-ω*, *ἀμαρτάνω*, *plec-t-o*, the so-called root-determinative can be compared with the dental in verbs, as Goth. *al-p-an*, *stan-d-an*, O. H. G. *flech-t-an*. But these verbs form a strong preterit: Goth. *aialp*, *stöp*, O. H. G. *flaht*, and retain the dental through this whole conjugation. Consequently, we can hardly expect from them an explanation of the characteristic of the weak preterit.

Lately the inquiry as to the origin of the dental tenuis of the

<sup>2</sup>We find the same problem in the case of the Irish *t*-preterite. But the latter does not concern us here, since there seems to be no historical connection with the Teutonic *t*-preterit, and the Irish, moreover, will hardly throw any light on the special conditions which pertain to the Teutonic weak preterit. But I should like to emphasize one point that it JOHN STRACHAN (BEZZENB, *Beitr.* XIII, p. 128, is right, then the *t* of the Celtic preterit must be interpreted according to principles similar to those which, later on, I employ in the case of the dental of the Teutonic preterit.

weak preterit has given way to the endeavor to explain the endings. This endeavor starts from the supposition, at first sight the most probable one, that the weak preterits descended from old imperfects or aorists.<sup>3</sup> No one, I think, will pretend to say that these attempts at explaining the endings of the preterit have been convincing. Instead of criticising them in detail, I will endeavor in the following paper to explain both the dental and the endings from a point of view differing from those already mentioned.

The ending of the weak preterit may be divided into two distinct groups. In the dual and plural of the indicative and optative the endings are the same as in the strong preterit, so that the tense-characteristic preceding the endings is the only difference between the conjugation of preterits of weak and strong verbs (in Goth. also the syllable *-ēd* following the tense-characteristic, e. g. *kun-p-ēd-um*, is special, while the other Teutonic languages require the original form to have been *kun-þ-um*). But the endings of the weak preterit in the singular of the indicative are peculiar: Goth. *nasi-da*, *nasi-dēs*, *nasi-da*, as compared with the strong preterit *nam*, *nam-t*, *nam*. This fact admits hardly any other explanation than that the original inflection of the weak preterit has been preserved in the indic. sing., but that the root has been remodeled after the strong preterit, i. e. the old perfect. For we cannot attribute this peculiar combination of strong and weak forms to the Old Aryan language. If, then, we consider it to be a recent Teutonic formation, we can hardly assume the three peculiar forms of the singular to have been ingrafted, so to speak, upon a conjugation in which a *t* preceded the strong perfect-endings. Had the singular of the weak preterit once shared the inflection of the strong perfect, this inflection would hardly have been given up. Moreover, in this case, the origin of those singular forms as well as of the preceding *t* could not be explained. It only remains to conceive the three persons of the singular as remnants of an old formation, and the remaining forms of the indicative and the optative as new formations, formed by the analogy to a familiar inflection. Looked at from this point of view the problem of the weak preterit assumes a more simple aspect. It is thus re-

<sup>3</sup>Thus MÜLLER, I. c., KÜGEL in *Zs. f. d. Gymnasialwesen*, XXXIV, p. 407 (not accessible to me), KLUGE in PAUL and BRAUNE'S *Beitr.*, p. 155, SIEVERS, *ib.*, p. 561, BREMER, *ib.*, IX, p. 34.



duced to the question: How are these singular forms of the indicative to be explained?

I have called the singular-forms of the dental preterit peculiar, and this is true only of the active voice; but when the passive is also taken into consideration the case will gain an entirely different aspect. In Gothic the endings of the first and third singular of the weak preterit, including the tense-characteristic, have their exact counterpart in the medio-passive endings of the present tense: *-da* (e. g. *soki-da*) in the two persons of the preterit, *-da* (e. g. *sokja-da*) in the two persons of the present passive. The *d* of the ending *-da* in the passive is to be derived from a primitive *t*, as also the tense-characteristic of the preterit. This agreement in both respects is so striking that it is surprising that no one heretofore has thought of examining it more closely. Is this a mere coincidence? Or are the singular-endings of the preterit really old medial-endings?

We can frequently observe in the history of the Aryan languages how old medial forms have crept into the inflection of the active, especially in those languages which gradually gave up the old middle.

Within the Teutonic territory itself, BOPP ('Vergl. Gramm.' II<sup>2</sup>, 254) has declared imperatives such as Goth. *atsteigadau*, *lausjadau*, *liugandau* to be medial forms, (cf. SCHERER, Z. G. D. S. 199=2310). In the Baltic and Slavic languages medial forms frequently occur in the active. Old Slav. *vědě* is a medial form as shown by MIKLOSISCH<sup>4</sup> ('Formenlehre d. altsl. Sprache,' 2d ed. 1854 §252). In accordance with this view BOPP ('Vgl. Gr.,' II<sup>2</sup>, 382 fol.) assigned the Old Slav. aorist-endings to the middle. SCHERER (Z. G. D. S. 226=2345) adds the *mŭ* of the I. Sing. of the Old Slav. aorist and the Old Pr. *-ai* in forms like *asmai*, *assai*. "These medial-forms," says he, "were allowed in the later language to exist as not clearly understood side-forms." This opinion was corroborated by that of HANSEN (K. Z. 27, 615) that old Pr. *assai* and lit. *esi* and Old Slav. *jesi* have a common basis *\*esai* the ending of which corresponds to that of Goth. *hilpa-za* and Greek *\*φαίτε-βαι*. And so we can in general assign to the middle the verbal endings of the 2d sg. Old Sl. *-si* and lit. *-i* (directly derived from *-ě* which is retained in

<sup>4</sup>MIKLOSISCH afterwards abandoned this opinion, the correctness of which is becoming more and more evident (cf. e. g. BOPP and SCHERER in the passages above quoted, and OSTHOFF, 'Perf.' p. 191). In the second edition of his 'Vergl. Gramm. d. slav. Spr.' (III, 125) he declares the form *vědě* to be puzzling.

the reflexive, e. g. *sukë-s* and *sukì*, cf. BEZZENBERGER, 'Z. Gesch. d. lit. Spr.' p. 194).—The Old Irish replaced the early medial forms by a new formation with the characteristic *r*, but it has retained (as in the *praesens secundarium*) remnants of the old middle with active meaning.<sup>5</sup>

A comparison with the Latin perfect is especially pertinent to the discussion. "The Latin reduplicated perfect," says FICK (in *Göttinger Gel. Anz.* 1883, p. 586 f.) "was originally Perf. middle, and has only lost its medial character when the old middle perished in its separate meaning and was replaced by a new middle (deponent)." FICK then goes on to identify lat. *dedi* and Old Ind. *dadē*, *steti* and Old Ind. *tasthē*, etc.<sup>6</sup>

<sup>5</sup>This is STOKES' opinion (in KUHN's *Beitr. z. Vergl. Sprachf.* VII, p. 6.) and I agree with him rather than with WINDISCH (K. Z. XXVII, 163) who went back to the Old-Aryan medial present. Perhaps the primitive medial endings have been preserved in another place in the Irish verbal-system. The distinction between an 'absolute' and 'conjunct' inflection in Irish is, if I am right, independent of the existence or non-existence of a verbal particle, but finds its explanation in the fact that the absolute inflection is developed from the old middle and the conjunct from the active. At present it is not possible for me to pursue this discussion further and my remarks are only thrown out as a question, to which somebody else perhaps can give an answer.

<sup>6</sup>Soon afterwards the same theory was proposed by OSTHOFF ('Zur Gesch. d. Perf.' 1884, p. 191 f.) and independently of FICK, as he says (p. 609). OSTHOFF also cites an essay by SPEIJER (*Mém. de la soc. de ling.* 5, p. 185 f.), which is not accessible to me, in which the *-i* of the Latin perfect is explained in the same way. The fact that the same idea has been expressed independently by three different persons adds to the probability of its being the correct one. In this connection FICK's hypothesis of the Latin *v* perfect (l. c., p. 594 f.) may be mentioned, according to which in forms like *plev-i*, *gnv-i v* is identical with the *u* in Old Ind. *pa-prāu*, *ja-jāu*. Different views are expressed by OSTHOFF ('Perf.' p. 250 f.) and STOLZ (Iw. MÜLLER's 'Handbuch d. klass. Altertumswiss.' 2, p. 231) who rather assume that the *v* perfect has been produced by late analogical formation according to certain *u*-roots, without bringing forward a valid objection to FICK's opinion; just as on the other hand G. CURTIUS (*Bericht d. S. chs. Ges. d. Wiss.*, Phil.-hist. Cl. 1886, p. 421 f.) and W. SCHULZE (K. Z. XXVIII, p. 266 f.) who derived the *v*-perfect from the old perfect participate in a round-about way without even mentioning FICK's more simple theory. If, as I do not doubt, FICK's supposition is in accordance with the facts, then also the tense-characteristic of the Latin *v*-perfect has been developed from a part of the ending. In addition, another remark may be in place. In Old Ind. (that is in the Vedas) the 3d Sing. perfect of stems in *-ā* (as *dā*, *prā*, etc.) generally ends in *-āu* (thus *dadāu*, *paprāu*) in agreement with classic Sanscrit, but also rarely the Special Vedic ending *-ā* is met with (*paprā* R. V. I, 69, 2; *jahā* R. V. VIII, 45, 37 according to DELBRÜCK 'Old Ind. Verb.' p. 59). Hence there is a fluctuation between *-āu* and *-ā* without a corresponding difference in meaning, just as in the dual (*dvāu* and *dvā*, etc.). At length MERINGER, in an excellent monograph (K. Z. 28, p. 217 f.), has given the long desired explanation of the dual-forms. The change between *-āu* (*-āv*) and *ā* belongs as M. has shown, to the Sandhi-phenomena. The first ending is the older one; it has been retained before vowels in the primitive language. Before consonants the second ending has been developed by the elision of the *v*. That the change between *-āu* and *ā* in the perf. should be considered in the same light, seems to be so natural that I should not think it worthy of special mention if I had not seen that MERINGER (p. 218, note) asserts that in the Rigveda the *āu* of the dual is different from that of the perfect, and that BRUGMANN ('Grundriss,' p. 490 f.) is inclined to extend MERINGER's explanation to locatives like *agnāu* and *agnā* but not to the forms of the perfect. The difference which MERINGER finds between the treatment of the dual and perfect in the Rigveda is easily explained, if we suppose that the falling together of the two

Consequently no objection can be made to the proposition that medial endings have entered into the inflection of the active, and we may further investigate the so striking agreement between the Goth. ending *-da* in the 1. and 3. Sing. of the weak preterit and the homophonous endings of the present passive.

Let us compare the endings of the Greek verbal system. The final vowels of the 1. and 3. Sing. are always different in the active: *φέρω* and *φέρει*, *ἔδειξα* and *ἔδειξε*, etc. But in the medio-passive the *auslaut* of *τάσσο-μ-αι* also occurs in the present *τάσσε-τ-αι* and the same *-αι* occurs in the 1. and 3. Sing. of the perfect and future middle. To the medio-passive of the Greek corresponds, as is known, the Gothic passive, but the future has been lost in Teutonic. Consequently, of the Greek verbal forms the perf. middle alone remains as offering an analogy to the endings of the 'weak' preterit. And this would evidently agree with the fact that the Teutonic 'strong' preterit is identical with the Greek active perfect.

The above considerations and parallels between the endings of the weak preterit and the medio-passive in Gothic and Greek will rather serve to lead us to the right track than demonstrate that we are already on it. This demonstration we will now present.

Our point of view implies the supposition that the medial quality of the old Teutonic perfect middle gradually withdrew behind that of the perfect, or, in other words, that the form grew indifferent to the modal quality (i. e. the difference between the medio-passive and active), and that its essential element was felt to be the element of tense, or the preterit quality. This agrees with the well-known fact that the distinction between active and passive function of the Teutonic verb is partly transferred into the old active forms, where this distinction then makes its appearance in different suffixes which were originally employed

forms has taken place in the perfect earlier than in the dual; so that in the Vedas the development which seems to be completed in classic Sanscrit, can be less distinctly traced in the perfect than in the dual. The reason why the falling together occurred earlier in the one case than in the other is evidently this: that the perfect forms were more seldom used. From the Statistics of AVERY, J. A. O. S. X, p. 250 and LANMAN, id. p. 340 the following relation is seen:

ā in the Dual: 1129	ā in the Perfect: 2
āu        "        171	āu        "        45
1300	47

that is, one perfect to about twenty-seven duals. And SCHLEICHER ('Die deutsche Sprache,' p. 61.) has already remarked that those forms which are most rarely used submit most readily to analogy and the tendency to simplification.

to form stems of the present system. E. g. *full-na* "I am filled," is, despite its active inflection, the passive of *full-ja* "I fill;" *fra-lus-na* "I get lost," of *fra-lius-a* "I lose;" *dis-skrit-na* "I am torn" of *dis-skreit-a* "I tear," etc. In general the verbs in *na-n*, to a certain extent, replace the medio-passive class. Accordingly the weak preterit of these verbs has passive meaning; for example, *gaheilmōda sa þiunmagus iáðη ó παῖς* Matth. 8, 3; *usfullnōda þata gamelido ἐπληρώθη ἡ γράφη*, Mark. 15, 28, etc. Thus we perceive that there is in the Teutonic languages an essential shifting of the original relations of form and meaning in the expression of 'voice.' The old medial endings, it is true, serve in part to characterize the medio-passive, especially in the passive present of the Gothic, at the same time certain stem-forming suffixes assume intransitive-passive functions, so that now a part of those forms originally used both for expression of tense and voice became free to serve in an exclusively temporal sense.<sup>7</sup>

Such a falling together and mixing of old medial forms with the active was rendered more easy by the circumstance that the former stood from the beginning very nearly related to the latter in meaning. Even in the two languages, the Greek and Old Ind., which most faithfully guarded the Old Aryan middle, active and medial inflections interchange regardless of any special distinction of meaning, and particularly in the case of different stem-formations; e. g. Old Ind. *śt-śak-ti* and *sá ca-te* (=ἔπειται, *seguitar*) "he follows;" *vidá-t* and *vivéd-a* "found, obtained" and *vived-é*; *hótāram agnīm ní śedur*: "they appointed the Agni as priest" R. V. II, 6, 11, and synonymous *tām* (i. e. *agnīm*) *hótāram ní śedire* R. V. IV, 7, 5, Greek, *γῖγνω-σκ-ω* and *γνώ-σο-μαι*; *εἰ-μι* and *ἔδ-ο-μαι*; *βα-ίν-ω* and *ἔβη-ν* beside *βῆ-σο-μαι*; *πα'-σχ-ω*, *ἔπαθ-ον*, *πέπονθ-α* and *πεῖ-σο-μαι*, etc. These few examples might easily be increased to a long list. It is especially to be noted that in Greek a future middle is often used in an otherwise entirely active inflection, similar to the penetration of the perfect middle into the inflection of the active in Teutonic.

So much for the modification of meaning. After this we have

<sup>7</sup> In a similar manner the above mentioned transposition from the active perfect into an inflection composed of active and medial elements, will have to be regarded in Latin. Evidently in the middle *ŕ*-endings the temporal function prevailed, while, on the other hand, the function of the medio-passive without tense-meaning was exclusively conferred upon the *r*-endings and extended the sphere of the latter beyond its original boundaries.

to show that the form of the weak preterit will admit a derivation from the medial perfect. We have to consider three points: the stem, the accent, the endings. The first point will easily be settled. Both in the case of the derivative verbs and the 'preterito-praesentia' the verbal-stem has the same form in the dental preterit and the dental participle. That is to say, the endings of the dental preterit, like the suffix- of the participle, are added to the "general" stem (as distinguished from the present-stem), and in case the stem allows various gradations it is added to the "weakest" form, thus offering an analogy to the formation of the old perfect middle as preserved in Old Ind. and Greek.

Closely connected with this modification is the accentuation which determines the form of the stem. If the dental of the weak preterit was derived from Aryan *t*, it must have had the accent upon the ending, since on this condition only can the Teutonic *d* (or *ð*) be explained according to VERNER'S law. But the perfect middle has the accent on the ending in Old Ind., the accentuation of which is most similar to that of the primitive language. Therefore only this question remains to be settled, whether the endings of the dental preterit can be identified with those of the old perfect middle in such a manner that at the same time the tense-characteristic of the preterits will find its explanation.

Let us first inquire what was the original form of the ending of the singular of the medio-passive present and perfect. SCHERER, Z. G. D. S. 227=347,<sup>2</sup> has assumed that the endings in the sing. pass. were originally the same in Teutonic and Sanscrit: *ai, sai, tai* in the present, *ai, sai, ai* in the perfect. He thinks that the perfect has been lost and that in the present the endings by assimilation become *tai, sai, tai*, from which the Gothic forms must have been derived. The falling together of the endings of the 1. and 3. sing. was considered by SCHERER (p. 197=307<sup>2</sup>) to have occurred in primitive Teutonic, thus agreeing with GREIN ('Ablaut,' p. 37) in his opinion that A.-S. *hätte* (1. and 3. sing.)=Goth. *haitada* is a remnant of the passive in A.-S., and deriving O. N. *heiti* (1. sing.) from the same form. Meanwhile it was recognized by SIEVERS (PAUL and BRAUNE'S *Beitr.* VI, 651 f.), that O. N. *heiti* goes back to primitive Teutonic *\*hait-ai*, thus still containing the ending of the 1. sing., which was thought by SCHERER to be the oldest form. The

laws of *auslaut* to be considered in this connection are discussed by J. SCHMIDT, K. Z. XXVI, 42 f.<sup>8</sup> SCHMIDT arrives at the result that, analogous to O. N. *heitī*, the 1. sing. pass. in Gothic was *\*haita*. Accordingly the 1. sing. differed from the 3. sing. not only in the primitive Aryan language, as SCHERER asserted, but even in primitive Teutonic as well, and the assimilation afterwards occurred within the separate Teutonic languages. The weak preterit underwent a process similar to the double formation of O. N. *heiti* as compared with Gothic *haitada* and A.-S. *hätte*. The shorter form, O. N. *heitī*, corresponds to Goth. *iddja*, 1. and 3. sing., "went," which is to be traced back to *\*iy-ai*, the old perfect middle of the root *ei-* "go" (=Gr. *εἶμι*, Lat. *eo*, etc.). The form which formerly gave rise to the most various interpretations,<sup>9</sup> and which KLUGE ('Beitr. z. Gesch. d. germ. Conjug.' p. 124) called the greatest puzzle of Teutonic grammar, readily finds its proper place in the Teutonic verbal system and in the province of the Teutonic laws of *auslaut*. *iddja* as 1. sing. can be fully identified with Lat. *iī* (from *i-ī* and this from *ii-ī = \*iy-ai*) which later changes with the new form *iwi* (NEUE, 'Lat. Fomenl.' II, p. 397 f. and KÜHNER, 'Ausf. Gramm. d. lat. Spr.' I, p. 504 f.) though oftener in the simplex than in the compounds like *adii*, *redii* (cf. OSTHOFF, 'Perf.,' p. 225, etc.) In Old Ind. the corresponding perfect occurs only in the active inflection (3. sing. *iyāya*, 3. plur. *iyūr*). In the inflection of the middle, the 1., 3. sing. would be *\*iyé* and this would be the exact equivalent of Goth. *iddja* and not the active *iyāya*, as was formerly supposed.

Outside of the Gothic the only remnant of the pret. *iddja* in the Teutonic languages is retained in the Anglo-Saxon, *éode*. Formerly the *d* of the Anglo-Saxon form was connected with the *dd* of the Goth. *iddja*, but MÖLLER (K. Z. XXIV, p. 432,

<sup>8</sup> Concerning the treatment of final *ai* in Teutonic, compare further: SCHERER, Z.G.D. S. 2, 202, 205, 609; BRAUNE, P.-B. Beitr. II, 161 fol.; PAUL *ibid.* 339 fol. and IV, 452 fol.; LESKIEN 'Decl. im Slav.-Lit. u. Germ.' 126 f.; MAHLOW, 'D. langen Vocale' 53 f. and 94 f.; BRUGMANN, in his 'Grundriss,' p. 518, has followed the view of PAUL, without paying any attention to SCHMIDT's essay. But the explanation of the weak preterit advanced in this paper, if I am not mistaken, settles the question in favor of the opinion held by MAHLOW and SCHMIDT.

<sup>9</sup> The older views about Goth. *iddja* are found in SCHERER Z.G.D.S. 204 = 324<sup>2</sup> and note BEGEMANN, 'Prät.' p. 67 ff. Since then MÖLLER K.Z. XXIV, 432 note and KLUGE, 'Germ. Conjug.' p. 125 ff. proposed to identify *iddja* with Old Ind. *iyām*, 3. sing. *iyāt* and their opinion in the meanwhile has been adopted by several scholars. (Cf., for example, BREMER P.-B. Beitr. XI, 55 and BRUGMANN 'Grundriss' p. 128, 516). The explanation given above avoids the supposition connected with the theory of MÖLLER-KLUGE that the old augment was preserved in Teutonic exceptionally in this case alone.

note) and TEN BRINK (*Zeitschr. f. dt. Alt.* XXIII, p. 65 f.) recognized that the Goth. *iddja* is retained in the first syllable of *éo-de*, while the second syllable contains the A.-S. ending of the weak preterit added once more to the verb. (cf. KLUGE, 'Beitr. z. germ. Conjug.,' p. 126; MÖLLER, *Engl. Stud.* III, p. 158 fol. and KÖGEL, P.-B. *Beitr.* IX, p. 544). The *éo* of the first syllable is considered to be *ija-* by MÖLLER and TEN BRINK. But it can also be derived from *ijai-* and we can assume that it stands in the same relation to Goth. *iddja* from \**iddjai*, as *féor*, *féode* to Goth. *fjaiþ*, *fjaida*.

Besides Goth. *iddja* there is another preterit in Teutonic which is the 1. and 3. Sing. in the direct development of the perfect middle of the Aryan parent speech: Anglo-Saxon *dyde*, Old Frisian *dede*, O. S. *deda* O. H. G. *teta*<sup>10</sup> which are based on primitive Teutonic \**de-dai*. In this case the Old. Ind. presents the exact corresponding form: *dadh-é* (1. and 3. sing. of the perfect middle, in their forms not yet differing from the corresponding persons of the reduplicating present-stem), to which FICK, l. c., has compared *-didī* in Lat *crē-didī* (i. e. *cred-didī*) derived from *dedi*.<sup>11</sup> This perfect must have been *dhedh-ai* in the primitive Aryan language.

Goth. *iddja* and West Germ. \**dedai* are, as it seems, the only preterits which preserve the original form of the 1. and 3. sing. perf. middle corresponding to the Old. Ind. formation. In the other weak preterits, i. e. the praeterito-praesentia and the derivative verbs, a dental precedes the ending *-ai*, thus corresponding to the 3. sing. perf. middle in Greek in *-ται*. For this I give the following explanation. The present and perfect middle, had originally perhaps the same ending in the non-thematic formation. Only the "thematic" present stems,—i. e., those stems which according to FICK'S theory (BEZZENB., *Beitr.* I, p. 1 f.) preserve the simple root in a dissyllabic form, produced from the beginning the 3. sing. in *-tai* instead of *-ai*. In the Rigveda we still find several "non-thematic" present forms in *-e* in the

<sup>10</sup> It has long been recognized that the first syllable of this form preserves the old reduplication. The explanation of the stem syllable has been so far through the Old. Ind. or Iran. perf. act. (e. g. BOPF, 'Vgl. Gramm.' II<sup>2</sup>506; WINDISCH, K. *Beitr.* VII, p. 459; PAUL, P.-B. *Beitr.* IV, 464 f., KLUGE 'Germ. conjug.' p. 103 f.) or through the reduplicating imperfect of the active (BEZZENBERGER, *Ztschr. f. dt. Philol.* V, p. 475; MÖLLER, *Engl. Stud.* III p. 159 and P.-B. *Beitr.* VII p. 469).

<sup>11</sup> With ved. *dadhē*, Teut. \**dedai*, perhaps we are allowed to identify also the form *dede* "fecit" or "posuit," which occurs three times in Old Gaulic inscriptions [cf. STOKES in BEZZENB. *Beitr.* XI, p. 124, 125, 128 and 157]. It seems that final *ai* in Celtic changed at an early date to *ē* [through *ae*] and afterward to *e*.

3. sing. (cf. DELBRÜCK, 'Altind. Verb,' p. 70). More frequently already here the 3. sing. also ends in *-te* (DELBRÜCK, l. c; 67 f.) which is the rule in classic Sanscrit. In Greek the "thematic" ending has not only generally been adopted in the present, but has been carried over into the perfect which was sufficiently distinguished from the present by its stem.<sup>12</sup> In the Teutonic languages the present tense only retained the thematic inflection (originally *-ai*, *-sai*, *-tai*). If we agree with SCHERER that, corresponding to the Old. Ind., the perfect of the Teutonic originally possessed the endings *-ai*, *-sai*, *-as* (a view which is strengthened by Goth. *iddja* and West Germ. *\*dedai* as far as the *-ai* of the 1. and 3. sing. is concerned), it would lead us to give to the perfect the more usual ending of the present as in Greek. A confusion of tenses would be prevented by the difference in the stems. Thus the 3. sing. perf. obtained the ending *-tai*. The new form did not, of course, take all at once the place of the old one, but both were for some time promiscuously used; modern *-tai* together with antiquated *-ai*. The same promiscuous use of both endings was transferred from the 3. sing. to the 1. sing. of the perf. middle, since it had always been the custom in this tense to express 1. and 3. sing. by the same ending.

The intrusion of the ending *-tai* with the 1. and 3. sing. of the medial perfect was facilitated by the fact that the initial consonant agreed with the initial of the suffix of the old passive participle in *-to* which always had the same tense-meaning and tense-characteristic as the perfect middle (excluding the reduplication, which in Teutonic has also mostly been lost in the perfect), (cf. above pp. 197 and 203). It can be shown that the participle had its effect in extending the use of the ending *-tai*.<sup>13</sup> The dental has been carried over into the ending of the medial perfect only where a *t*-participle existed side by side with the perfect, i. e. in the preterit-present and derivative verbs. On

<sup>12</sup> In other words: The *-ai* and *-tai* in the primary ending of the 3. sing. middle constitute an original difference between the *δ*- and *mi*- conjugation. If this view be correct, and it is supported by the Old. Ind. inflection, BRUGMANN'S suggestion ('Morph. Untersuch.' I, p. 13, note and p. 147) that in the 1. sing. *-mai* originally was the ending of "non-thematic," and *-ai* that of the "thematic" stems, becomes improbable. In accordance with the endings of the 3. sing. we would rather expect the reverse. In my opinion the 1. sing. is sufficiently explained by assuming that in the middle it had the final *-ai* (without preceding *-m*) throughout. The Greek *-μ-αι* would then be considered as a new formation in analogy to *-σ-αι* and *-τ-αι*, just as *-ιι*, *-ε (ι)*, *-τ (ι)* of the active and this first appeared after that the *τ-αι* of the 3. sing. of the thematic formation had become universal.

<sup>13</sup> In accordance with this BEGEMANN'S participle-theory is partly substantiated. But it is to be distinguished whether we derive the weak preterit directly from the participle, or attribute to the latter only a limited influence upon the development of the preterit.



the other hand, in *iddja* and *deda* the old perfect endings have been retained without the *-t*, because they had no such participle.

I have taken it for granted in this connection, that the 1. and 3. sing. had the same ending throughout in primitive Teutonic as is the case in all Teutonic languages (Goth. *da*, Anglo-Saxon *-de*, O. Fries. *-de*, O. S. *-da*, *-de*, O. H. G. *-ta*), with the exception of the O. N. (1. sing. *-da*, on the oldest runic inscriptions *-do<sup>14</sup>* 3. sing. *-de*, *-di*). But recently<sup>15</sup> the priority has been attributed to the O. N. manner of inflection, taking the ground that the 1. sing. had the ending *-dō* or *-dōn* in primitive Teutonic, and the *-da* of the 1. sing. in Gothic was shortened from *dō*. The view which regards the weak preterit as an imperfect or aorist-form with an originally long vowel in the ending, encourages us to assume such a relation of the endings. But the difference of the 1. and 3. sing. in O. N. admits also of another interpretation. In O. N. the indicative and subjunctive of the weak preterit have the same endings in the sing.: *-a* is the first, *-er* (*-ir*) in the second, *-e*, (*-i*) in the third person. The *a* of the first person in the Subj. corresponds to *au* in Gothic and primitive Teutonic. In O. N. the indicative of the preterit has been occasionally displaced, wholly or in part, by the Subjunctive: *skylda* is properly a form of the subjunctive as can be seen from the *umlaut*, likewise *mynda*, used in an indicative sense together with *munda* (cf. NOREEN, 'Altn. Gr.' §439, note 3). In these circumstances we may be allowed to consider with GISLASON<sup>16</sup> the *a* of the 1. sing. as transferred from the subjunctive. It corresponds to Gothic and primitive Teutonic *au*; as, for example, in *átta* = Gothic *ahtau* (NOREEN §113, 2). Consequently the endings of the runic inscriptions, as *tawido*, *worahito* cannot be primitive, but this final *o* has through *on* been developed from primitive *au*.

Besides the above considered 1. and 3. sing., the 2. pers. sing.

<sup>14</sup> Cf. examples in NOREEN, 'Altn. Gr.', §448, note 1.

<sup>15</sup> Cf. the passages quoted above p. 198, Note 3.

<sup>16</sup> In *Aarb'g. f. nord. Oldk. og Hist.* 1869, as I see from the account of MEIBIUS, K. Z. XIX, 212. The objections made by PAUL in his and BRAUNE'S *Beitr.* IV, 464, against this view are not, as it seems to me, of great importance. PAUL replies, in the first place, that language tends more to compound old distinctions than to create new ones. My opinion has always been that differation is a factor no less important in the development of speech than analogy, and that both go together in every period of the history of language. But even in case I could agree with PAUL'S theoretical point of view, that would not hinder me from accepting GISLASON'S explanation, since the latter implies that the indicative and subjunctive-endings in this instance had been made the same.

has the characteristic ending of the dental preterit. For the latter I cannot give the remotest explanation. The secondary medial ending of the second person Old Ind. *-thās* can, to be sure, be considered in this case. But, on the one hand, it is not probable that from the beginning a secondary ending should have been used in the second person together with the primary ending of the 1. and 3. persons. On the other hand we are not even in the position to state with any certainty what form the 2. sing. had in primitive Teutonic. Goth. and O. N. point to *-ēs*, but O. S. and O. H. G. to *-ōs*. In A.-S. (*-es*, *-est*) in Fries. (*-est*) where the 2. sing. has the same vowel as the 1. and 3. sing., levelling may have occurred. Perhaps, then, an East Germ. *-ēs*, West Germ. *-ōs* must be assumed. But how can they be brought into relation with each other? Moreover, in one of the two old perfects middle without dental tense-characteristic, the second person has been formed in an entirely different way. The O.-S. *deda* and O. H. G. *teta* have for the 2. sing. respectively *dādi* and *tāti*, and those forms evidently are older than those formed in harmony with the usual ending of the 2. sing. (A.-S. *dydest*, O. S. *dedos*) (cf. SCHERER, Z.G.D.S. 203=323<sup>2</sup>). This leads further on to the yet unsettled inquiry into the formation of the 2. sing. of the strong preterits in West Germ.<sup>17</sup> Also the primitive *-t* of the 2. sing. of the strong preterits in East Germ. is still waiting for an explanation; KLUGE'S opinion that this *t* has taken the place of a correct *p* by means of transformation, appears to me only as a make shift. At present difficulties surround the formation of the 2 sing. perf. which we cannot yet penetrate.

In my opinion, from the sing., or, to speak more exactly, from the 1. and 3. sing., the *-t* has been transferred to the *Anlaut* of all the endings of the weak preterit, while at the same time, the *t* of the participle aided in giving to this consonant the function of a preterit element and in gradually raising it to the tense-characteristic of the weak preterit. Besides the formation of the Latin *v-* perf. already touched upon (p. 200), a parallel presents itself in the development of the *r-* deponents in Italic and Celtic. The characteristic of the deponent, as WINDISCH recently has fully shown in his instructive monograph: 'Über die Verbalformen mit dem character *v* in Arischen, Italischen und Griechi-

<sup>17</sup> V. FIERLINGER, as far as I know, is the last scholar who discussed this point. K.Z., XXVII, 430 f.

schen'<sup>18</sup> (Leipzig 1887), was originally merely a part of a limited number of personal endings, especially of the 3. plur. and not even originally purely medial endings.—That beside the sing. forms of the indicative, the endings of the weak preterit which follow the dental, are developed from the strong preterit, has been stated above (p. 198).

If we are justified in explaining the origin of the weak preterit in this manner, then the preterit-presents have not, as it was previously supposed, formed a new preterit after the pattern of the derivative verbs. Their peculiarity consists rather in this, that they have retained the original perfect middle in a preterit sense by the side of the active perfect with the meaning of the present. But in the case of the derivative verbs the perfect middle cannot be directly traced back to the primitive speech. We agree with MAHLOW ('Die langen Vocale,' p. 13) who says that the derivative verbs had only a present stem in Old Aryan time. The other tenses are newly formed in the several Teutonic languages after the analogy of the primary verbs. But, as in Greek and Latin, the inflection of the derivative verbs was fully developed in the other tenses as well as in the present, so we may assume that in Teutonic the *t-* preterit and *t-* participle must have been transferred into the inflection of the derivative verbs at a relatively early date.

<sup>18</sup> *Abhandlungen d. Sächsisch. Gesellsch. d. Wissensch.*, Phil. hist. Cl. Vol. X, No. 6.

IX.—*Some Specimens of a Canadian French Dialect Spoken in Maine.*

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These specimens are based on notes taken by me in August and September, 1877, in Waterville, Maine. I used selections from them at the first meeting of the Romance Philology Conference, at Harvard University, in the year 1886-87, to illustrate the use of phonetic spelling for philological purposes and to illustrate also the regular character of sound changes in popular dialects.—There is in Waterville, as in many other places in New England, a colony of French Canadians, who live by themselves in a part of the village known as the Plains. My specimens were taken down in phonetic spelling from the mouth of a single person of this colony, who was employed as a servant girl at my father's house. It is a disadvantage that only one person's speech was thus observed, but she being uneducated—I do not think she could write and am not even sure that she knew how to read at all—her dialect was little if at all influenced by written French. She understood English well enough for most purposes, and all my questions were put in English, and she gave English translations when desired. I think there was hardly any possibility of her using a word not natural to her in consequence of any suggestion from me. I am not sure that her dialect was that of the whole French colony in Waterville; indeed it seems to me that some double forms she used with the same meaning may have been due to her knowing words belonging to originally different dialects. I have some reason to believe that at least one other French dialect than hers is or was not long ago spoken in New England.—My observations are very incomplete, as I expected and intended to continue them later and did not use all the opportunities I had, but scanty as they are, they suffice to give some idea of the peculiarities of the dialect.

My authority, L.L., was born in Maine at Skowhegan, but came quite young to Waterville. Her father was born in Canada; I did not learn exactly where. I have lately spoken with one

or two Canadian or American Frenchmen in Cambridge, and it has been suggested to me that the dialect is perhaps Acadian. I hope to get further information as to the dialect, or dialects, spoken in Cambridge.—The sound-notation which I used was based chiefly on SIEVERS'S 'Grundzüge der Lautphysiologie,' and my notes on the sounds are full enough to enable me to turn that notation into a somewhat more readily intelligible form without any sacrifice of accuracy. Any cases of doubt I shall indicate. It must be remembered that an exact description of the positions of the tongue is not and could not be given. The descriptions I give are of the sounds as they affected my ear, and are necessarily imperfect. They concern quality only not quantity. The signs used are the following:—

VOWELS. *a* as in English father. (PASSY'S *a*? See *Phonetische Studien*, I, pp. 24, 26. The sound seems generally to lean towards *à* rather than towards *â*, and perhaps *â* should generally be written where I have *a*, so that to written French *a* would correspond *à* and *â*. Cf. PASSY'S remarks on *à* and *a* in the article already mentioned. In the dialect *â* appeared to be commonest as long or as accented and final, *a* or *à* to occur mostly before a consonant or as short.—*â* as or nearly as English *aw*, *au* in 'awe,' 'haul.' See the remarks on *a* above.—*ä* intermediate between *a* and *æ*. (PASSY'S *ä*? the sound often heard in English 'fast,' 'calf,' etc.?) See the remarks on *a* above.—*æ* as English *a* in 'hat,' 'had,' etc. Perhaps *â* should be written in many cases.—*è* as French *è*. Two varieties appeared: *è*<sup>1</sup> nearer *é* and *è*<sup>2</sup> nearer *æ*.—*é* as French *é*.—*i* as French *i*.—*ô* as French *o* in 'rose' (presumably the same as PASSY'S *o*, or as SWEET'S mid-back-narrow-round).—*ò* perhaps the same as PASSY'S *ò*, in French 'trop'; my notes here are insufficient; it appears from them to be intermediate between *ô* and *â* in sound.—*u* as French *ou*.—*ö* as French *eu* in 'eux,' 'peu' (PASSY'S *ö*).—*õ* as French *eu* in 'heure,' 'peur' (PASSY'S *æ*).—*ü* as French *u*.—*ɛ* (a turned *e*) as French "mute *e*" when this letter is pronounced. In all the vowels the lip-action is much stronger than in English.

Nasal Vowels: *ã*, *è* (the nasal of *è*<sup>1</sup>), *æ̃* (=French *in*), *õ* (the nasal of *ò*), *ö̃*. The vowel *è* only occurs once or twice. I heard it with certainty in only one word (*t'sèz* = 'fifteen'), and this pronunciation may have been an individual peculiarity. The vowel *õ* is rather rare; *æ̃* generally appeared instead, but sometimes the same word was pronounced with *õ̃* or *æ̃*, or an inter-

mediate sound. Thus the definite article in the masculine is usually  $\tilde{a}$  but occasionally  $\tilde{o}$

CONSONANTS. *b, d, f, k, l, m, n, p, s* (never like *z*), *t, v, w, y* ( $\ddot{u}i$  = French *ui*), *z* as in English; *g* as in English 'go,' 'get'; *r* is rolled with the tip of the tongue, not uvular nor like the unrolled English *r* (in 'red');  $\check{s}$  as French *ch*;  $\check{z}$  as French *j*; *h* is a strong aspirate, about like my English (or rather American) *h*, or the German *h*, or sometimes (before a front vowel) suggesting a hissed aspirate such as one of the German sounds of *ch* in 'ich,' and possibly even voiced at times. I was unable to describe the sound satisfactorily. It seems to occur only at the beginning of a syllable, and followed by a vowel, and corresponds to the French  $\check{z}$  sound. This aspirate is one of the most characteristic features of the dialect. For  $\check{s}$  and  $\check{z}$  the lip-action (rounding and protruding) was strong, and she had for  $\check{s}$  what I suppose to be the individual peculiarity of weakening the hiss considerably, while the lip-action was so strong that a sort of *f* was produced which accompanied the hiss. She accepted my  $\check{s}$  as correct. Her  $\check{z}$  sounded almost like  $u\check{z}$  (with very short *u*) in consequence of the energetic lip-action; as in  $n\check{e}\check{z}$ , almost like  $n\check{e}u\check{z}$  = French 'neige.'—I may also note a palatalized *l*, written  $\check{l}$ , presumably about the same as Italian *gli*, which my notes mention but once, as occurring plainly in the word  $d\check{z}\check{o}\check{l}$  (= French 'gueule'). In another place, however, I wrote  $d\check{z}\check{o}\check{l}$ , perhaps mistakenly.

Two combinations of consonants are noteworthy,  $t\check{s}$  and  $d\check{z}$ . The former,  $t\check{s}$ , corresponds to a *t* or *k* sound in ordinary French before a front vowel; as,  $t\check{s}\check{e}l$  = French 'quel,'  $t\check{s}\check{u}$  = French 'tu,'  $p\check{t}\check{s}i$  = French 'petit.' The other,  $d\check{z}$ , corresponds to an ordinary French *y* sound, especially to *l* mouillée, or to *l+y*, further to French *g* (as in English 'get') followed by a front vowel, and also to French *d* followed by *i*; as, in  $\check{o}r\check{e}d\check{z}$  = French 'oreille,'  $\check{e}d\check{z}\check{u}i\check{d}\check{z}$  = French, 'aiguille'  $d\check{z}is$  = French 'dix.'

As to quantity, of course  $\check{o}$  is always short. I have marked long quantity only when it was very plainly long, as  $\check{a}$ ,  $\check{e}$ , etc. Where my notes indicate long consonants I now double the consonant; such cases are rare. The accented syllable is usually unmarked, being clear from comparison with ordinary French. If marked it will be by  $\cdot$  (dot) after the vowel, as  $a\cdot$ ,  $\acute{e}\cdot$ , etc.—

I arrange the specimens which follow so as to show first examples for  $h$  = French  $\check{z}$ ;  $t\check{s}$  = French *t, k*;  $d\check{z}$  = French *y, d*,

g; and then give other words and phrases without much attempt at order. I preserve the word division of my notes, though it probably has not much phonetic value. The English translations are those given me at the time, the French equivalent words are by me.

I.—*h* = French *h*; also *ž* = French *z*:

1. *gahö, kalëfòl stafamla* (or *lâ*) = that woman's a fool = gageons qu' elle est folle cette femme-là.—2. *gahö, kəstòmlâ è fū* = that man's a fool = gageons que cet homme-là est fou.—3. *gəhé* = French 'gager.'—4. *hèlëfèt* and 5. *žèlëfèt* = I have done it = je l'ai fait(e?). The second *e* was at least once plainly *è* not *é*. But cf. Nos. 15, 16.—6. *hèlëfètèdžër* and 7. *žèlëfètèdžër* = I did it yesterday = French . . . . hier. The penultimate *è* was very short and may have been *é*.—8. *èžvå wèdžahé* = I am going to travel = je vais (or rather *vas*) voyager. Possibly *ò* should be written for *å*. The *w* pronounced with lips protruded.—9. *žè vå mähé* = I am going to eat = je vais manger.—10. *sa grå hè gråd* (cf. Nos. 22, 99) = his stable is large = sa grange est grande.—11. *la nēž* (or *nēuž*, with very short *u*) = French, la neige.—12. *èždèn* and 13. *èžsittaprèdènè* = I am giving = je donne, je suis après donner. No. 12 was defined as "I am giving all, the whole of it," No. 13 as "I am giving a great lot of something." Cf. Nos. 86, 87.—14. *èždèntūt, mwè* = je donne tout, moi. Cf. No. 76.—15. *èždžédènè a lüi* = I have given (it?) to him = je (le? lui?) ai donné à lui.—16. *èždžédènè a èl* = I have given (it?) to her = . . . . à elle.

17. *èždžé été džër é räkòtré tšègzö* (or perhaps—*kžö*; cf. No. 33) = I walked yesterday and met some one = j' (y?) ai été hier et rencontré quelqu'un (from the plural quelques-uns, apparently).—18. *èždživå* = I am going = j'y vais.—19. *žèlgard* = I am keeping it = je le garde.—20. *èž vå vwër džü pidžì* (or perhaps *pidžì*) = I am going to travel, see some places or cities = je vais voir du pays. I had not seen the origin of *pidžì* till PROFESSOR CHAPLIN suggested it. Cf. No. 51.—21. *žəvè-frètèdžër* = I was cold yesterday = j'avais froid hier. The penultimate *è* I was told could not be omitted. Cf. Nos. 6, 47.—22. *æn* (or *ün*) *gråž* = a stable = une grange. Cf. Nos. 10, 99. The *ž* was not very distinct, but different from the *h* in No. 10. For another *ž* = French, *z* see No. 23.

II.—*tš* = French *t* or *k* followed by a front vowel :

23. *tšèl aš kə ta?* (or perhaps *òš*) = how old are you = quel âge que tu as.—24. *tšəz* = French, quinze. See the numerals, No. 120.—25. *õ* (or *æ*) *butšè* = flowers, bouquet = un bouquet.—26. *i õ dè butšè* = they have flowers = ils (and elles?) ont des bouquets.—27. *sè fàm lã ò dè butšè* = French, ces femmes-la . . . .—28. *el butšè* (or *butšèl*) *è flõri* = . . . is in blossom = . . . est fleuri. The *e* in *el* (the definite article) my notes do not mark. I think it was *è*.—29. *ètšü tut aprèdèné a ta mër?* = are you giving everything to your mother = es-tu tout après donner à ta mère.—30. *dla mõtsè* = half = de la moitié.—31. *æn bèl kriètšür* = French, une belle femme (créature). This was given as politer than No. 67.—32. *ptšì* = little = petit. The *p* was scarcely audible, but the lip motion was plain.—33. *tšòkzòm* = a few men = quelques hommes. The first vowel was *ò* when pronounced plainly. Cf. No. 17.

In No. 85 occurs the relative pronoun *kì*, not *tšì*, and in No. 43 *skèdžã* seems to be also an exception to the rule that French *k* before a front vowel corresponds to *tš* in this dialect. The latter exception may be due to the preceding *s*, or both the former and the latter may belong properly to another dialect; cf. the varying forms with *h* and *ž* under I.

III.—*dž* = French *y* (consonant), *g* followed by a front vowel, *d* followed by *i*.

34. *džòl* (or rather perhaps *džòli*) in *džòl sàl* = French, gueule sale.—35. *i vã mudžé* = it is going to rain = il va mouiller (in the sense of 'pleuvoir,' as in at least one dialect in France).—36. *ænédžüidž* = French, une aiguille.—37. *õnòdž* = French, un œil. But cf. No. 73.—38. *mè aòzòrèdž* = French, mes deux oreilles.—39. *õndrèdž* (perhaps rather *õn*) = French, une oreille.—40. *midžì* = French, 'midi.'—41. *i dzivã* (probably rather *dž*) = he is going = il y va (?).—42. *à džviã* = she is going = elle . . .—43. *õli tüt aprèdèné skèdžã* = we are giving all, everything = on (lui?) tout après donner ce qu'il y a (?).—44. *ma vã baldžél plãšé* = I am going to sweep the floor = moi vais balayer le plancher.—45. *ma vã baldžél tàpi* = . . . carpet = French . . . tapis.—46. *õ vã baldžé* = we are going to sweep = on va balayer.—47. *ifzèfrètdžèr* = it was cold yesterday = il faisant froid hier. Cf. No. 21.—48. *òdživã tüt* (or perhaps *va*) = we are all going = on y va tou(te?)s.—49. *ma vãl dzivir* (or perhaps *vòl*) = I am going to cure him = moi vais le guérir.



—50. *i è dziri* = he is cured = il est guéri.—51. *ǣ pidzi* (or rather *pidzi*?) = a place, city (?). See No. 20.—52. *dzübwã* = wood = du bois.—53. *rdzyǣ* = nothing = rien. I also wrote *èrdzyǣ*, marking the *è* as “reduced,” but my notes say that the *r* was a vowel though plainly rolled. Perhaps the *y* should be omitted. Cf. also *vyǣ* No. 85.

[54. *sàkré mudži*, or possibly *módži*. This I insert from memory of my schoolboy days, when I occasionally heard it from other boys in somewhat mocking reference to the French Canadians to whom it was credited. The word *mudži*, as PROFESSOR CHAPLIN, who indeed first reminded me of its existence, has suggested to me, is probably the French ‘maudit.’]—For other examples of *dž*, see Nos. 6, 7, 8, 15, 16, 17, 18, 20, 21, and the numerals, No. 120.

IV.—Other words and phrases :

55. *têt* = French, ‘tête.’—56. *šóz* = French, ‘chose.’—57. *mabuš* = French, ma bouche.—58. *ǣ livr* = French, un livre. The *r* was hardly audible, but was not lost to the consciousness of the speaker.—59. *lòm* = French, l’homme.—60. *lèzòm* = French, les hommes.—61. *là fàm* = French, la femme.—62. *lèfèm* (*fàm*?) = French, les femmes.—63. *ǣn grã fàm* = French, une grande femme.—64. *ǣn grôs fàm* = French, une grosse femme. Or *òn*, but there was not much *ö* quality.—65. *ǣ grãtòm* = French, un grand homme.—66. *ǣ grôtòm* = French, un gros homme.—67. *ǣn bèl fàm*. See No. 31.—68. *ló è kröz* = the water is deep = l’eau est creuse.—69. *ònǣfǣ* = French, un enfant.—70. *sèzòmłã sò fu* = French, ces hommes-la sont fous.—71. *sònè* = French, son nez.—72. *la plu* = French, la pluie.—73. *sèzyö* = French, ses yeux. Cf. No. 37.—74. *pòrt* = French, porte.—75. *nu* = French, nous.—76. *twè* = French, toi. Cf. No. 14.—77. *vu* = French, vous. Cf. No. 92.—78. *vâtǣ* (or *vò*—?) = French, va-t’ en.—79. *tadbǣ* = perhaps = peut-être bien. The *d* was not very distinct.—80. *savapabǣ* = French, ça (ne) va pas bien.—81. *bókubǣ* = French, beaucoup (= très) bien.—82. *sävö* = French, savon (probably).—83. *li vü* = I saw him and also I saw her = ?—84. *à vǎ vnir* = she is going to come = elle va venir.—85. *la vlã* (sometimes nearly *vla*) *ki vyǣ* = French, la voilà qui vient.—86. *i dèn* and 87. *iètaprèdèné* = he is giving = French, il donne, il est après donner. See Nos. 12, 13.

88. *fó kǎ lièzót tüt dadlǎ* (*kǎ* or a very short *kè*, *l* in *lièz* very faint, *dǎ* or *dè* with very short *è*) = I must take them all

out of there = faut que (je? les?) ôte tou(te?)s de delà.—89. *téfu* (not *tè*—; but cf. No. 91) = you are a fool = tu es fou.—90. *téfòl* = French, tu est folle.—91. *tètöfû* = you're a fool = tu es un fou.—92. *vuzètfu* = French, vous êtes fou.—93. *téfû kòm ä mäs a balèt* = you're a fool like a broomstick = . . . coume un manche à balai.—94. *i fè frèt* = it is cold = il fait froid.—95. *i fè šó* = it is warm = il fait chaud.—96. *i bwè* = he is drinking = il boit.—97. *truvé* = to find = trouver.—98. *ma vâ ékrir* = I am going to write = moi vais écrire.—99. *sònétab è gräd* = his stable is large. Cf. No. 10.—100. *la twè* = the law = la loi.—101. *ä pyé* = a foot = un pied.—102. *ö pódzòm* = some men = un peu des hommes.—103. *pupwâ* = father = papa.—104. *lè möbl* = walls of the room (?) = les meubles.—105. *nwër* = black = noir.—106. *æn mèzö* = a house = une maison.—107. *ænéšèl* = a ladder = une échelle.—108. *æn plæs* (or *pläs?*) = a place = une place.—109. *lön* (with a short vowel) = moon = lune.—110. *sa vwè* = his voice = sa voix.—111. *ä šyä* = a dog = un chien.—112. *ä ša* (or rather *šâ*) = a cat = un chat.—113. *dè šâ* — French, des chats.—114. *ä rwè* = a king = un roi.—115. *æn rën* = a queen = une reine.—116. *æn wèzö* = a bird = un oiseau.—117. *äšmæ* = a road = un chemin.—118. *ä* (or *ë*) *kanòt* = a boat = un canot.—119. *flör* = French, fleur.—120. The cardinal numerals 1—20, 100: *ä, dö, twâ, kat*, (*katzòm* = French, quatre hommes), *säk, sis, sèt, üt, nõff, dzis, öz, dūz, trèʳz, katörz, tšèz* (not *tšæz*), *sèʳz, dzissèt, dziziüt, dziznõff, væ*; *sä* (or perhaps better *sæ*).

I have already intimated that perhaps not one French dialect only was spoken in Waterville at the time these notes were taken. In general the forms I have given point to ordinary French words and may be directly compared with them. Indications of one or more European French dialects as in part the source of this one, perhaps appear in some words or sounds; for example *h* = French *h* in some cases, *tš* = French *t* or *k*, *dž* = French *y*, *g*, *d* in certain cases. For *tš* = French *k* followed by a front vowel, the Norman dialects offer many examples, and I think the other cases of *tš* and those of *dž* can also be paralleled to some extent in France. It is to the dialects of Normandy and Saintonge that one naturally turns for comparison after reading the papers thus far published by PROFESSOR ELLIOTT on the 'French language in Canada,'<sup>1</sup> and that a correspondence in

<sup>1</sup> *American Journal of Philology*, VI, VII.

dialect forms, even though incomplete, should appear in Norman dialects can not surprise us. But it must interest us even more if any peculiar feature of the French dialect of Saintonge appears here, and it is only with some doubt that I direct attention to what seems such a connection. The *h* which corresponds to French *z* before a vowel is the feature I mean. It appears that the dialect of Saintonge regularly has, corresponding to French *z*, an aspirate which JÔNAIN ('Dictionnaire du patois Saintongeais') so describes that it appears to have nearly if not exactly the same sound as *h* in the specimens I have given. He speaks of the sound as always aspirated "comme le jota arabe et espagnol, adouci . . . Il faut être né au doux pays de *Saintonghe* pour bien saisir cette nuance d'aspiration" (p. 19). The same sound occurs for a French aspirated *h*, it seems (p. 21). He calls it "un peu guttural" (p. 28), and says (p. 227), "Il faut y mettre un peu le souffle espagnol."—Of other correspondences, as *frèt* = French, *froid*, I will not now say anything, as I have only begun to make comparisons with the dialects spoken in France.

As a supplement I can now add some additional specimens taken from the pronunciation of M. J. (= DZ), the mother of L.L., and written in a phonetic spelling essentially the same as that employed above. They were written at my suggestion by an inexperienced observer not familiar with spoken French. He writes *ö* for both *ô* and *ò*. I add in brackets remarks of my own.—M. J. was born in Cornville, Maine, can not read nor write, is forty-nine years old, has always lived in Maine, except a year and a half in Canada after being married:—121. *zê bädz ami* = I have many friends [—j' ai bien des amis].—122. *han é tšö·kö* = I have some [—j'en ai quelqu(es)-uns. I doubt the correctness of the accent, and think the last letter should be *ö̃*].—123. *han é débä* = I have some stockings [—j' en ai des bas].—124. *hé dé kutó* = I have some knives [—j' ai des couteaux].—125. *hané* = I have some [—j' en ai].—126. *zé tä šæ·pó* = I have many hats [—j' ai tant de chapeaux].—127. *hé šó* = I am warm [—j'ai chaud].—128. *héswì* = I am thirsty [—j'ai soif. The sign *ì* = English *i* in (hit), (pin), etc.].—129. *héfä* = I am hungry [—j'ai faim].—130. *pupä ébä* = papa is good [—papa est bon].—131. *pupä égrä* = papa is tall [—papa est grand].—132. *mä gæ·sä éptšì* = my son is small [—mon garçon est petit].—133. *ma fig ébèl* = my daughter is handsome [—ma

fille est belle].—134. *nó fig vièn* = our daughters are coming  
 [= nos filles viennent].—135. *mu·ma lævyu dö gró.rå* = mamma  
 saw two big rats (*gró.rå* in her dialect means either rats or big  
 rats) [= maman ? deux gros rats. I doubt the correctness of  
 the accent in *mu·ma*, and the last letter in the same word should  
 perhaps be *ã*. In *lævyu* I think *yu* should be *ü*.].—136.  
 “‘Father’ in her dialect is the same as in standard French, or  
 perhaps the first *e* is pronounced more like *ie* in the modern  
 French ‘pierre.’”—137. “I don’t think I have given all the  
 various ways for ‘I have’ in the dialect. I will not say posi-  
 tively, but . . . . it seems as if she said something like *ʒfê* or  
*hwfê* for ‘I have.’”

## X.—On Paul's 'Principien der Sprachgeschichte.'\*

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The scientific confession of faith of the Neo-Grammarians, already upon various occasions fragmentarily announced, has found its first systematic presentation in PAUL'S 'Principien der Sprachgeschichte,' which has just appeared in a second revised and enlarged edition. Inasmuch as this book reflects the views of a number of distinguished scholars who claim to have revolutionized linguistic science, it demands our attention *a priori* and necessitates an *exposé* of its fundamental views and presumptions: for this much commended *New Method* of the school of neo-grammarians must finally take its stand upon linguistic principles entirely different from those of earlier enquirers. It is these principles which determine the method even should they be as yet but half realized. A non-partisan critic will be little disturbed if the members of the new school boast of feeling greater earnestness on behalf of science than others, or if in any other way they recommend their new *tendenz*. He will endeavor, before all things, to follow out the historical development of the new principles, he will test their worth and authority, from which the propriety of their application would readily appear.

The dogmatic-rationalistic form of PAUL'S book makes the understanding of the historical development of the new principles difficult, inasmuch as it almost purposely conceals the connection with earlier efforts and quotes by preference the works of those who sympathize with the new movement. If efforts have not been wanting to follow our principles of speech individually back even to antiquity, I believe no one has yet undertaken to ascertain the origin of the entire manner of thought upon which these principles rest. It is certainly true that the adherents of the new school represent a new mode of thought, but they err in proclaiming this mode as an original and suddenly-appearing revelation. It has long been a well known, if not sufficiently emphasized fact, that the older linguistic

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\*Translated from the German, by DR. T. McCABE, (University of Michigan).

science of the Germans had its roots in the soil of the poetico-philosophical views of the last century and became governed similarly to that philosophy of thought which the great literary revolution engendered and æsthetically realized in its literary monuments. This intimate connection seems in the almost prophetic works of HERDER to be embodied, as it were, in one man: cf. his *Über den Ursprung der Sprache*." How linguistic enquiry had its point of departure in poetic conceptions, is to be seen most clearly in W. VON HUMBOLDT's linguistic studies as well as in JACOB GRIMM's scientific activity. But a revolution was to take place in the intellectual life of the German people. Wearied of philosophical speculation, scientific effort turned toward a domain to which GOETHE, in particular, had already directed the method of historical observation as well as the idea of Evolution. Here, assuredly, nothing was to be gained by philosophical speculations. The *matter*, which was the subject of enquiry, and which had no direct relations with the thinking and feeling *Ego*, demanded practical experiment, the mechanical-mathematic method, the calmly calculating intellect. There was little room for analogical conclusions from the *Ego*, or for the intuitions of feeling, both of which had certified their riddle-solving might over all things which they sought to study concerning the historical development of the human mind. Where, in the previous period, the highest ideal had been Genius, in which the force of enquiring and effectively-realizing intuition had found its purest embodiment, we now find honor accorded to the combining intellect, and where this was wanting, to material-accumulating industry.

It was natural that the great triumph in the domain of natural science should invite the application of a similar method of enquiry in respect to the history of human intellectual life. After the new method had been tested by BUCKLE with apparently such brilliant success in the investigation of "*Kulturgeschichte*," after SCHLEICHER, and later WHITNEY had made a similar attempt with regard to linguistic science, appeared W. SCHERER to sketch with daring hand the new principles of linguistic science. In the preface to the first edition of his work: '*Zur Gesch. d. deutsch. Spr.*,' as well as in various passages in the book, we find for the first time a formulating of the main principles which he afterward, in the second edition, added to the chapter entitled '*Principien*.' These main principles have

since dominated discussions of a general nature up to the appearance of PAUL'S book. That the method of natural science and of DARWIN were present to SCHERER'S mind as models is explicitly acknowledged. Inasmuch as he first makes use of speech phenomena of the present time in order to explain speech phenomena of the past, he maintains the regularity of phonetic change. Inasmuch as a struggle for existence has taken place between roots and words once existing, and since, further, apparent offenses against the regularity of phonetic change appear, it is necessary to explain these phenomena. The explanation offered is the presumption of two factors in particular: Analogy and Differentiation. In addition to this, the study of the dialects as well as of the general conditions of civilization are recommended as a methodo-logical expedient.

It is clear that thus not merely the entire trend of the new mode of enquiry was indicated but that the new method was already applied in individual departments; nay more, even that in general the classification had been arranged which we find in the different chapters of PAUL'S work. Bearing in mind the deep veneration expressed by the Neo-Grammarians for the principle of causation, the unprejudiced observer will be surprised to remark how little they emphasize the causal relation existing between their predecessors and themselves, and how, while posing as creative geniuses, they do not omit the useful precaution of striving to be taken for such (cf. P. 6).—That PAUL himself perfectly well comprehends that his work stands in connection with the above sketch of the general tendency of intellectual life is shown by his introduction, in which he endeavors to define the conception, the authority, and the task of the "Principienlehre," to which effort he has been led by the example of similar efforts in the department of natural science, although he would certainly energetically protest should any one see in his book a work which had been produced according to the principle of analogy or imitation. He, too, is desirous of inquiring into the ever abiding fundamental conditions in the process of historical development, but he knows right well that linguistic science is not to be treated simply as a natural science. Hence, following in the steps of others, he makes a distinction between natural science and what he calls "Kulturwissenschaft," and finds that the essence of the latter lies in the psychic factor which determines all culture or civilization; that hence the main

task of the principles of this "Kulturwissenschaft" is, to state the general conditions under which the psychical and physical factors, while following out their own laws, work together to a common end. Since the fact that such a "Principienlehre" could not be obtained without definite preliminary metaphysical suppositions, or theories, frequently arrests PAUL'S attention, and since he gives us to understand that it is as a linguistic philosopher that he desires to address us, we ask permission to test his philosophy somewhat more closely.

Linguistic science belongs, of course, to this "Kulturwissenschaft," and inasmuch as the latter, according to PAUL, is capable of displaying the most exact results, it is necessary to understand what he understands thereby. In the first place as to the name. Ordinarily the term "Geisteswissenschaft" is used, but PAUL rejects this because an intellectual culture or civilization without physical ground-work is unthinkable. The age of transcendental idealism which constructed everything from the *Ego* without taking cognizance of the physical factors in history, is long gone by. He who to-day speaks of man in the scientific sense has always the psycho-physical unity of human nature before his eyes, and it is this unity of which PAUL speaks. Here, where mind and nature, as it were, meet and bring forth a quite peculiar product, it was necessary to enter upon the character of natural science and that of the mind, or soul, as well as upon the difference of the cognition and of the method which results from that distinction. Here, before all things, it was necessary to show that the "Principienlehre" aimed at by PAUL is much more easily established in the domain of natural science, inasmuch as here every occurrence, every variation of the atom proceeds rigidly and mechanically, and shows itself to be the rigorous result of the Law of Cause and Effect. It also ought to have been shown that such a mechanical Law of Necessity does *not* obtain in the domain of the mind, or soul, inasmuch as our Consciousness is not divided into atoms but forms a unit, a unit endowed with freedom. It should also have been shown that *because* the principles of development are not the same, we are able to acquaint ourselves with those principles which obtain in the domain of nature. Further, since both a psychical and a physical element are contained in speech it becomes the duty of the philosopher to show *how* two principles, fundamentally distinct and connected with two entirely different



domains, should here work harmoniously together in the creation of a *single* product.

Whether this fundamental distinction has presented itself to PAUL'S consciousness, we cannot say, and owing to this want of certainty a genuine philosophical point of view is not disclosed by him. He does not become clear till he regards "Kulturwissenschaft" as "Gesellschaftswissenschaft." He says, and rightly, that civilization first arises through the mutual influence of individuals upon one another; he indicates the process as to *how* this mutual influence proceeds, as well as the relation of the individual to the mass, and characterizes these as the peculiar tasks of the "Prinzipienlehre." From a comparison drawn from the history of the evolution of organic nature according to which a higher organism arises from the co-operation of cells in accordance with the principle of the division of labor, he passes to a criticism of LAZARUS'S and STEINTHAL'S presumption of a "Folk-soul." PAUL is not satisfied with the presumption, because both these savants speak of a "Folk-psychology" which has the same relation to individual peoples as the common psychology has to the individual person; further, that it is as little correct to call the characteristics of single peoples a psychology as it would be to apply that term to the description of the mental characteristics of a single person. In his zeal to give these scholars a lesson upon the conception of psychology, PAUL has entirely forgotten that there is such a thing as descriptive psychology, which, inasmuch as it presents those general conclusions which are to be learned from the utterances and actions of many individuals, perhaps conducts to more abiding results than that highly prized psychology of rigid law which, as we shall see, is erected upon metaphysical hypotheses. Such a descriptive psychology is not by any means mere history as PAUL imagines. His chief stumbling-block, however, is the conception of LAZARUS and STEINTHAL above mentioned, of a Folk-soul, which he calls an abstraction and of which he utters a strong condemnation. The only reason he offers for his opposition to this abstraction, is that there is no such thing as a concrete Folk-soul, otherwise he indulges in declamation merely. We think it possible that we, in this regard, understand Paul better than he does himself.

From the comparison with the procedure in the domain of organic nature already mentioned, it is seen that PAUL imagines

the mutual influence of individuals upon one another to be the same as that under which the individual cells unite for the production of a higher organism in accordance with the principle of the division of labor. From his later *exposé*, it becomes clear that he lays down as a fact of fundamental importance that a purely psychic interaction is only accomplished within the individual soul, and that all communication between different minds, or souls, can only be accomplished by indirect and physical means. It is clear how PAUL obtains, from the above data, his mechanical materialistic conception of society. A number of individuals, only in their own soul capable of a psychical interaction, have found themselves, like the cells, constituting a Whole, that is to say, Society. But this thought is not new; there was no need of PAUL's borrowing it from natural science. We have, it is true, in reality to do with individual men only, of whom but a few believe in direct communication of mind, or souls, among themselves, as modern spiritualism teaches. Inasmuch as the fact has been observed from ancient times, the state, or society, has been regarded, from the days of the Sophists, of PLATO, and of ARISTOTLE, through the middle ages and up to modern times, either as a mechanical combination of individuals or as an animal organism. Since PAUL decides in favor of the first of these two views, he has by no means risen above the level of his forerunners, but has simply announced the mechanical materialistic mode of thought which he has borrowed from natural science. Society is neither a machine composed of human atoms nor is it a colossal organism animated by a Folk-soul, but a Reality consisting of psychophysical, living, unities; in which the individual appears determined and, in its turn, determining this reality. Every attempt to construct psychologically a human being independent of society, is idle folly. The realization of PAUL's idea of society is only to be found in a lunatic asylum or in a house of correction, the inmates of which are known only by the numbers they bear and in connection with whom there can be no mention of a "common spirit" or of a Folk-soul."

It is therefore a violent contradiction when PAUL, compelled by the facts of experience, assumes a psychic interaction between the individual members of society. He does this inasmuch as he speaks of the transformation of indirect associations into direct, a transformation which, it is claimed, takes place within

the individual mind, and the result of which is then carried over to other minds. One sees here that PAUL employs expressions, as indeed he does throughout his entire book, which are borrowed from psychology. It is, therefore, high time that we examine *his* psychology somewhat more closely. These general discussions on which PAUL appears particularly to pride himself are assuredly only entered into in order to explain the nature of speech. Since he has expressed himself decidedly an enemy of abstractions, by the side of which he places his concrete Reality, since he has several times assured us that he, in scientific fashion, adheres closely to facts, a favorable judgment of his psychology is roused by anticipation.

We cannot certainly forget how PAUL in his zeal against abstractions, in his struggles after exactitude, arrived at that imaginary caricature of society. Hence we prudently ask here whether the psychologic picture of humanity which PAUL sketches accords with the reality. For if such is the case, the picture of society which we have criticized and which is described according to the natural science method, is correct.—PAUL facilitates for us the enquiry into the origin of his psychologic views by the acknowledgment that he regards psychology in the same sense as does HERBART, namely, as the science of the relation of conceptions among themselves. Although he, PAUL, avoids giving us his own ideas concerning the psychic processes in the individual, we can still tell from indications given, *how* he imagines them to take place. In the first place, he believes absolutely, with HERBART and his followers, that the most essential and characteristic activity of the soul consists in the power of mental representation, or conception, and that the individual products of this activity, that is, these mental conceptions, or ideas, combine in the soul *in groups*. Like HERBART and particularly like STEINTHAL, he lays great weight upon the fact that these groups, for the most part, remain in the soul in the darkness of the Unconscious, according to the law that everything that has once been in consciousness afterward remains in *unconsciousness* as an effective force. These groups of ideas, or conceptions, are a product of all that has ever entered into consciousness in the forms of speech by means of listening to others, or through our own utterances, or by thought. Introduced into consciousness in groups, it is in groups also that they remain in *unconsciousness*. At the same time the ideas, or

representations in thought, of sounds following one upon another, and of the motions of the speech-organs proceeding one after the other, become associated in a regular order, or series. Series of sounds and motions become associated among themselves. With both these, the ideas or conceptions for which the series serve as symbols, associate themselves; and not merely the conceptions of word-meanings but also the conceptions of syntactic relations. And not merely the individual words, but longer series of sounds, entire sentences, associate themselves directly with the thought contained in them.

These groups are to be distinguished from the categories which become abstracted by means of grammatical reflection. PAUL calls them, that is these groups, organisms which are not only to be found in continuous motion in every individual but which are always different according to the different individuals. These psychic organisms are, according to Paul, the bearers of evolution, that is, it is by them that evolution is effected. The sounds once spoken have no evolution. It becomes, therefore, the task of the linguistic investigator to present as faithful a picture as possible of the psychic organism. He must not simply enumerate all the elements of which they consist, but he must consider the relations they bear to one another; he must show their relative strength, the many-sided influences to which they have been subjected among themselves, the degree of the closeness and constancy of these relations; in short, to use a popular expression, he must show how the "Sprachgefühl," as it were, works and acts. Further, according to PAUL, in order fully to describe the condition of a language, it would be necessary to observe accurately the procedure or activity of the groups of ideas relative to speech in every individual using speech, and then to compare in detail the results thus obtained. The general view of which we should then be in possession would show what was particular to the individual and what was general, for, be it remembered, *use* or custom, governs the speech of the individual only to a certain degree. The speech organism, however, cannot be directly examined since it rests in the unconscious. In view of the important rôle which the psychic factor plays not only in PAUL'S book but also in the works of his sympathizers, we cannot but be surprised that the delineation of the psychic factor is so short and meagre. Since it is a question here of a matter of the highest degree important,

a matter on which, as we shall see, the entire later development of the subject depends, it was to be expected that the psychic process, as it rules in speech, would have received an exact elucidation and foundation. But PAUL has here evidently taken for granted that his readers are acquainted with HERBART'S psychology, and refers also to several passages in STEINTHAL'S work. He has incorporated the results of both in his book. There must, however, surely be some who are not exactly prepared to believe in the infallibility of the HERBART school of psychology.

In the first place we ask: does the entire psychic activity of man consist in the power of mental representation or conception of ideas? It is known that this presumption of HERBART follows upon the fact, that in his psychology he starts out from dogmatic metaphysical suppositions. In order to escape the contradictions which our conceptions gained from experience offer, and particularly the idea of mind (Geist) offers, HERBART defines the soul (Seele) as primary substance, as simple being. As such it, the soul, possesses no forces, or properties, neither ideas, nor feelings, nor desires. It knows nothing concerning itself or other things, it has no forms of perception or of thought, no laws of action or of will. The simple essence of the soul is unknown. *Circumstances* first put it (the soul) in possession of the power of conceiving, or forming ideas. These circumstances are, that many substances exist which, by coming together, make their quality and power effective and so, as it were, disturb the original quality or nature of the soul. The result of this disturbance is *self-preservation* on the part of the soul, and this self-preservation HERBART calls sensation, the only phenomenon really known to us. Upon this principle of self-preservation against disturbance rest the various phenomena of motion, of chemical affinity, of organization, of imponderation, as well as psychic phenomena.

It is already clear, from what has been said, that HERBART'S metaphysical view is a materialistic one, that it rests upon an equalizing of mind and matter, and of this experience offers us no proof. Our experience teaches us rather that our intellectual activity does not rest merely upon the power of forming conceptions or ideas, an activity occasioned by the disturbances which the atoms produce around us. This would be to make our intellectual activity resemble the pictures upon the dead

camera of a photographer. To say nothing of the contradictions which lie in HERBART'S conception of the soul, we know nothing of a soul whose ideas or conceptions are not connected with feelings or emotion and movements of the will. But since HERBART regards the soul as substance and thinks that it does not essentially differ from the atoms in nature, he applies the mechanical explanation, as seen in the domain of physical nature, to the elucidation of mental processes. Ideas conduct themselves in entire accordance with the law of inertia and persistence, the one remains until dislodged by another. Again, the changes in our minds arise through the movements of ideas in exactly the same way in which changes in the domain of physical nature arise through the movements of matter. In doing this the mind, in perfect accord with its nature, naturally remains entirely without will. But who will be willing to admit that all that which we call *life* takes place in our mind like a chemical process, that not *we* but only our ideas really live, "dass wir geschoben werden während wir glauben zu schieben"? In order to establish the mechanism of ideas or conceptions, HERBART ascribes to them those powers which we had believed to belong to the *mind*. Without assistance from the mind, the ideas arrange themselves, and group themselves like atoms round a centre. Just as it seems to us impossible that the mind, which has no power of receiving impressions, should suffer disturbances in consequence of accidental circumstances, so does this representation of conceptions, as endowed with forces, seem to us absurd. Were HERBART'S entire presentation of psychologic processes only an analogy taken from the physical world, it might escape criticism, but, as a materialist, everything he says is meant in earnest. The picture of an individual ruled by his ideas is that of a lunatic and not of a sane man.

Through reproduction and association the groups, or masses, of ideas arrange themselves together of their own accord. Every activity of the mind: understanding, imagination, and memory, are claimed to consist in these groups. Accordingly everything is based upon the senses. HERBART has no idea of an *inner* experience which is based upon feeling or emotion and which produces a process in the mind that is independent of sensations. The insufficiency of his psychology, its incapacity to explain the higher elements of life, are particularly seen in his *Æsthetics* which never rise above formal definitions. The

same is true of his Ethics and indeed of all matters he treats, which do not proceed from the senses or the mental activities. It has therefore been properly said that, according to HERBART, our self-consciousness, like all knowledge, is but a delusion, for a mind or soul of the nature of which we know nothing; and of which the entire activity is occupied with self-preservation, has no true knowledge of itself nor of the exterior world. All knowledge is then but a delusion.

We can understand why PAUL adopted a psychology of which all the processes proceed with the necessity of natural operations, in which the mind is treated as an atom, as PAUL requires it to be in order to support his mechanical conception. We can now understand how he came to his atom-composed picture of society, how for him physical nature and mind are not fundamentally separated domains and that for him there is no necessity of the knowledge of nature *and* of a knowledge in relation to things of the mind or soul. After having arrived at his scientific conception by means of a psychology which is a combination of natural science and materialistic mechanism, he applies this conception to speech in which the mind and nature come in contact, both of which latter, however, are, for him, one and the same.—It seems to us however, that PAUL has committed errors in his delineation of the psychic life. The vagueness and indefiniteness of the conception of the *idea* which we note in HERBART, are also apparent in PAUL. For instance, on one occasion he speaks of ideas in HERBART'S metaphysical psychologic sense, then under the same term he indicates that which has entered into consciousness in the form of speech, and finally he returns to the previous notions. Psychologic processes become a veritable spawn when PAUL enumerates the varied associations (referring to the principle of association) which, according to his idea, form speech. Here in particular we remark the influence of HERBART'S ideas and it is sad to see how PAUL, the enemy of abstractions, who claims ever to deal only with the reality, with the actual individual, draws a picture which far more closely resembles some chemically produced *homunculus* than a living being. It was only through being led astray by the analogy of natural science that it was possible for PAUL to commit the mistake of calling his idea-groups, organisms. We know that HERBART, too, endeavored to establish a similar idea, that is, a kind of organism, inasmuch as he ascribed forces,

or powers, to the ideas, and in a way personified them. This is, however, but a play of the imagination. For nobody will dignify by the name organism that which is a mere aggregate of atoms, in this case ideas, which, by means of forces falsely ascribed to them, have come together. Even the most ingenious machine is not an *organism*, for from this latter the idea of *life* absolutely cannot be disassociated. PAUL is therefore, in our opinion, under the greatest delusion when he identifies the description of those automatic organisms and their relation to one another with the "sprachgefühl," since speech-usage, as well as experience recognizes in the term "sprachgefühl" something quite different from the psychological process described by him. For if the groups of ideas come together and act, or work, in the manner described by him, there can be no such thing as a subjective activity of the mind or soul as is implied in the word "sprachgefühl."

This is seen most clearly in the learning of a foreign language. I may know all the words in the German language, these may have associated themselves with my ideas, and have grouped themselves as organisms in PAUL'S sense, and still I would have no German "sprachgefühl," and as long as I do not possess this I will not be completely master of the German language. It is true, PAUL speaks of this term "sprachgefühl" as a popular one, nevertheless in its true meaning it would come nearer to the truth than to his own psychological terminology, concerning which we have found that it explains nothing. Further, since enquirers like SCHLEICHER, HILDEBRAND and others use the expression "sprachgefühl" with good results, we need not be troubled by disdainful disapproval of PAUL, especially as he has nothing better to offer. He who uses the term "sprachgefühl" takes for granted first of all, by using that very word "gefühl," the living, working, spontaneous mind, or soul, of man and not the mind of a homunculus endowed with chemical properties as seen in PAUL'S system. It is a fact of fundamental importance that all our conceptions are permeated and animated by feeling and hence do not lead an atomlike, independent existence as HERBART and, with him, PAUL teaches.



XI.—*A Study of Lord Macaulay's English.*

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Nearly thirty years have elapsed since the death of LORD MACAULAY (December, 1859), a period sufficient to have witnessed the rise, the decline, and the decay of many reputations less brilliant than his own. (The year 1859 was fruitful in the death of eminent men of letters: HALLAM, DEQUINCEY, IRVING, PRESCOTT, MACAULAY.) It is the fate even of the finest genius to incur detraction, and in our era, MACAULAY has been the special victim of critics. He has provoked the polished cynicism of MR. MATTHEW ARNOLD, the cautious censure of BISHOP STUBBS, and received only the qualified approbation of one of his most discriminating biographers, the late Rector of Lincoln College. Save his nephew, MR. TREVELYAN, and MR. EDWARD A. FREEMAN,<sup>1</sup> few writers of our time are just in their appreciation of his genius, or in their estimate of his impress upon the character of our language. Yet his influence upon the fortunes of English speech was never more potent than at present, and may be discovered by the critical student in many phases of our literature where its agency was not suspected.—Let us endeavor to trace in detail some of the sources of LORD MACAULAY'S diction, some of the secret springs that impelled into activity the most perspicuous and fascinating prose style which has appeared in modern English literature.

At the time of MACAULAY'S birth (October 1800), the great Romantic movement coincident with the last decades of the Georgian era, was approaching its maturity—BYRON was twelve years old; COLERIDGE had produced his most characteristic poems; TENNYSON was yet unborn; the great apostle of Romanticism issued the first of his three supreme efforts in 1805; the triumphs of KEATS and SHELLEY were still in the future.—The poetic diction of the eighteenth century was yielding to the theory of the spontaneous, in the political as in the intellectual sphere, old things were passing away, all things were becoming new. In this era and amid these quickening influences, MACAULAY was born. To trace the genesis of a great author's diction is an

<sup>1</sup>See 'Methods of Historical Study,' pages 105-6.

instructive and delightful task. In the case of LORD MACAULAY, we have the assistance of TREVELYAN'S admirable biography, perhaps slightly colored by the partial tone of devoted affection, yet accurate in detail and fascinating in treatment. Strange as it may be, MACAULAY seems to have had little sympathy with the dominant literary tendencies of his own age. His tastes and affinities identified him with the eighteenth century, he studied the literary creations of the Addisonian time with assiduous and affectionate care, and in the essay upon ADDISON, we have a dim intimation of the brilliant picture he would have added to the richness of our literature, had he been spared to complete his 'History of England.' Yet the strongest and most abiding influences are sometimes those whose agency is not suspected, or whose existence is least apparent. The revolutionary fervor of the period coincident with MACAULAY'S youth imparted a superb glow to a style formed by the delicate observance of aesthetic and artistic principles. It relieved it from the possible danger of degenerating into cold and inanimate rhetoric, by infusing some measure of that romantic ardor and creative energy which marked the "spacious times" of BYRON, SHELLEY, SCOTT and KEATS.

The eloquence of BURKE, assuming a richer coloring with the flight of years, was an important influence in the formation of MACAULAY'S diction. The style of BURKE, as illustrated in many passages of his 'Abridgment of English History' (a work whose rare merits, philosophic wisdom and wealth of learning should have earned for it a more extended recognition than has thus far been accorded it) is suggestive and anticipatory of many characteristic chapters in the 'History of England.' In order to illustrate the accuracy of this general statement by concrete examples, we have only to observe carefully the peculiar rhythm and cadence of numerous passages from the 'Abridgment,' and mark their resemblance to certain passages in the 'History of England,' which have become part of the classic riches of our tongue.—The rhetorical inspiration communicated by the diligent study of BURKE, the unconscious quickening received from the dominant creative impulses of his era, the fastidious care bestowed upon the Addisonian age, together with the influence of that mode of classical training once prevalent in the Universities, in which scrupulous regard was had to the inculcation of *literary form* rather than to a technical and exacting philological study—these are the principal elements in

the evolution of that prose diction which has constituted one of the literary phenomena of our century.

When we pass to the consideration of MACAULAY'S descriptive faculty, we find that the secret of his strength in this respect is largely due to the inspiration and example of SIR WALTER SCOTT. It is to SIR WALTER that both CARLYLE and MACAULAY are indebted for their power of calling back the banished ages. It is with the *style* and *diction* of MACAULAY that we are more especially concerned, and the investigating of his mode of historic presentation is scarcely within the scope of a philological discussion. The student of our literary development will remember that the growth of MACAULAY'S power as an essayist, for it was in this capacity that he first achieved renown, is coincident with the period that saw the decline of the Georgian era, and the reversion to the supremacy of prose, as well as the rise of modern physical science and of comparative philology. The 'Essay upon Milton' (1825,) first drew the eye of the literary world to MACAULAY. BYRON died in the year preceding (1824;) KEATS and SHELLEY in 1821-22; WALTER SCOTT in 1832. The year was also signalized by the death of GOETHE and CUVIER, and by the passage of the great Reform Bill.

The style of MACAULAY was maturing throughout the period embraced by the decline of poetry and the reaction towards prose. Yet it was a prose which, with notable exceptions, was marked by hardness and coldness of style or colored by passages of unwonted glow and brilliance, such as suffuse the sermons of NEWMAN and the portraiture of RUSKINS. The classical and artistic nature of MACAULAY, stimulated by the study of Addisonian models, was too strongly developed to succumb either to the romantic tone of the departing era, or to the marked and powerful vein of prose-poetry which was so conspicuous a feature of the incoming literary dispensation. Still, his language absorbed some rays of that poetic brilliance, as the famous description of the Puritan character in the "Essay on Milton" abundantly attests. We find, then, as the basis of his style, the classical or artistic element which, so far as our own literature is concerned, reaches its most graceful expression in the Augustan age of ANNE. By the blending of these elements, the classical or artistic, and the romantic, which formed an unconscious inspiration, together with the quickening power of BURKE'S majestic rhetoric, was matured the literary character of MACAULAY. He

seemed to "take occasion by the hand," and there is no just cause of surprise that the resultant of such forces should have been an English style, the charm and power of which will last as long as the memory of our race and language.

The investigation of that peculiar phase of our speech known in popular phrase as *Euphuism*, has a fascination for the student of our literary development. It has been traced to many lands and to varied influence: to Spain, to Italy and to the Platonic philosophy. A more rational solution would perhaps explain it as a characteristic at some period of its history of nearly every language, an intimate tendency rather than the resultant of external forces. In its relation to the English tongue, Euphuism seems to have been an unconscious forecaste or anticipation of the modern prose style, which developed in English during the second half of the seventeenth century. Its charm lay largely in its novelty, for it was a departure from the orthodox standard or periodic sentence of which the lighter Elizabethan world had grown weary. It inculcated the graces of literary form by example, and the brilliant antithesis of MACAULAY displays in its perfected forms some of the characteristic traits of our Elizabethan Euphuism.

A minute investigation of the inmost life of a literary epoch reveals the geminal or seminal forces whose matured vigor will be apparent in the following age. In the complex types of the Elizabethan time, may be discovered the dim beginnings of every succeeding development of our language and our literature. The philosophic student of our linguistic growth will encounter no difficulty in recognizing in the much travestied Euphuism of Elizabethan times, the prelude to the antithesis of MACAULAY. The fascination of his diction is the wonder and the despair of his imitators. It is a concrete illustration of Quintilian's ideal literary artist, he who not only writes so that he may be understood, but that he cannot be misunderstood. The lucidity of his language is one of the principal sources of his power. The mind in its habitual state averse from continuous or prolonged tension, is taken captive by the cadence of his periods and the judgment yields an almost unconscious assent to his bold generalizations and graphic delineations, however they may conflict with inherited prejudices or transmitted opinions. The investigation of his language would prove an attractive study to the critic who approaches it from the stand-point of musical

harmony. It was no native sensibility that quickened the exquisite melody of his phrases.

That English is marred by an exuberance of cacophony is a truth of which every teacher of the delicate art of composition is painfully conscious. So notable a feature of our tongue is cacophony, that a truly melodious diction is rare of attainment. It is one of the merits of MACAULAY to have shaped out of contending forces,—in a season of linguistic transition when revolt was assailing artistic principles and unfaltering confidence in the stimulus of inspiration was superseding the painful processes, and the fastidious diligence of POPE and ADDISON,—a style in which are fused by a happy process of synthesis the distinctive charm and the distinctive strength of two great epochs in our literary history. The rich development of prose poetry that followed in the wake of the Georgian era in no measure disturbed the symmetry of his style or marred the purity of his diction. The artist reigned supreme, however much of his golden coloring may have been reflected like some after-glow from the splendor of the preceding day. No trust in the “spontaneous,” no theory of inspiration quickening latent energy into dynamic force, modified that affectionate assiduity or abated that painful concentration by which he developed those prose harmonies that have become wrought into the texture and essence of our language.

Among writers of prose, MACAULAY'S position is similar to that of TENNYSON among masters of verse. In each the artistic nature is the controlling power, but the fastidious mechanism of the Laureate was elaborated amid the cold and sedate environment of the Victorian day, that of MACAULAY was at least quickened amid the glow and passion of the Georgian era. In the earlier works, his characteristic style is distinctly formed, and in the history of his literary evolution we have a refutation of that criticism which deals with so delicate a product of genius as literary form, as if it were regulated by arbitrary rule or determined by established convention. The harmony of his diction is distinctly foreshadowed in the rather efforts of the Cambridge undergraduate, whence it expounds and develops until it ripens into the flower of perfect art in the serene splendor of his matured greatness. The moral law of art, the creed of literary purity, has rarely been maintained with more devoted faithfulness by any historian of any age. Upon

this, rests his assured claim to perpetual remembrance. It is a cause of regret that the complex environment, the severe nervous tension, and paradoxical as it may seem, the wide embracing instrumentalities of common school machinery, should seriously disturb the conditions essential to the higher mode of literary culture. The inchoately formed mind, the typical product of the American school, is impatient of ideals and intolerant of idealists. SHAKESPEARE and BEN JONSON were content with each others approbation and scorned the plaudits of the illiterate semi-savages for whose entertainment they wrote. The removes were vastly greater, Baconian philosophy, physical science, public school systems, all penetrating periodical literature, had not then leavened the whole lump and placed the idealist and the empiric, the scholar and the charlatan upon nearly coinciding planes in vulgar estimation. It "is the mob of gentlemen that *read* with ease," who disdain esoteric seclusion and shrink from mental effort that regulate and direct the tone and quality of modern literary production. Perhaps the saddest of all changes in our contemporary literature is the decadence of that scrupulous regard for structural beauty, the decline of aesthetic sensibility. The tendency has been marked since the death of MACAULAY, and we may assume the period introduced by the American Civil War, as a convenient *terminus a quo* from which to date its violent and stimulated action. IRVING and PRESCOTT, the first of whom reproduced the genial graces of ADDISON, the second of whom was our acknowledged chief in the art of historic composition, passed away the same year with MACAULAY, leaving no successors in the charm of style, however much they may have been excelled in the technical elements of scientific accuracy and scholarly precision.

Our modern school of philologists have, in disregard of literary form, sinned above all men that dwell upon the earth. The typical philologic style manifests that ripeness of corruption already referred to, which happily mocks at imitation, but retards the advance of philological acquisition by the uncouth and forbidding guise in which it is commended to us. When the fulness of decline shall have been attained and the reaction against literary licenes sets in, as set in it must, from sheer satiety if from no more exalted impulse, the chastness of MACAULAY'S English will be estimated by a generation to whom the spirit of rational appreciation has returned and from whom the demon of literary

impurity has been cast out. His true greatness may be in the future—possibly in the remote future—but of his abiding fame there is no ground of reasonable doubt. In the sphere of the intellectual as in the domain of the spiritual, the eternal verities must prevail, renown gendered by sciolism cannot withstand the scrutiny of the greatest of innovators. Our own age has well nigh forgotten the grand lesson of fidelity to truth as embodied in literary form, and that at a time when the vision of Verulam is passing from imagination into objectivity, and man “is taking all knowledge for his province.”—It is alleged by HARRIET MARTINEAU in her essay upon MACAULAY, that he was lacking in sensibility and deficient in every element of the pathetic. The charge is refuted by the whole tenor of his life, by his “little unremembered deeds of kindness and of love,” by his “strong benevolence of soul,” by the consecration of his energies to the welfare and happiness of others.

I have endeavored to portray the literary character of LORD MACAULAY, to discover the sources of his strength, the secret springs of his power, and the grounds upon which his claim to immortality must rest: (a detailed presentation of any one of these phases of the subject would involve a more elaborate discussion than is consistent with the rational limits of a mere essay). Most especially have I endeavored to inculcate the lesson taught by his life and enforced by his example, the lesson of faithfulness to literature as an art, the maintenance of its purity and its ideality above all considerations of expediency or material aggrandizement. That the lesson is one of supreme import to our generation and to our contemporary literature, cannot be too earnestly insisted upon or too emphatically presented. Such a life as MACAULAY'S is given for our instruction, if we will but take heed, if we will no longer be content merely to reach “the limits of a vulgar fate,” while literary art is sacrificed to profligacy and literary virtue is led astray by sensationalism.

XII.—*American Literature in the Class-room.*

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The increased attention to the study of American Literature in our higher institutions, and the want of any good text-book to assist the teacher, seem to warrant the discussion here of the subject which I have ventured to bring before you, and which, I am well assured, holds a considerable place in the thought of many teachers of English. If there seem to be but little that is original in the following brief outline, and indeed much that is not new, it has nevertheless seemed to me worth while to emphasize the educational capabilities of our own literature and perhaps to suggest method in the study of it. It is certainly discreditable to us that we have done so little toward a faithful and affectionate study of what is purely native and national in our American writings. The text-books intended for use in our schools are, for the most part, sadly incapable. They are without critical ability, and are constructed usually upon the same pattern:—a number of names of greater or less eminence in several departments of intellectual activity are set down in chronological order, with a few lines of biography concerning each. There is rarely any sense of proportion, the same space is given to a wretched poetaster like JAMES GATES PERCIVAL as to RALPH WALDO EMERSON. TYLOR'S 'History of American Literature' is a permanent honor to American scholarship, a skilful and laborious examination of all the literary remains before 1765. PROFESSOR RICHARDSON'S unfinished 'American Literature' contains much that is interesting, but we still need for class use, a book from which teachers can teach, and from which students cannot 'cram.'

Is it because it is so *perilously modern* that we shrink from making of our literature a theme for public instruction? Is it because its language offers no peculiar attraction to the grammarian that certain learned and successful masters of English pronounce the subject to be "so unsatisfactory"? Or is it that our Literature is really so sterile and so empty of all stimulating thought and ideal interest that it need not enter



seriously into the scheme of study of those even who have classes in eighteenth and nineteenth century English? I fancy I see in the opposition where it exists, to the introduction into our old schools and colleges of the literature of America, the misconception of the aim and character of literary study. When one of the most scholarly of English statesmen and a profound student of history and literature, said to me recently that the expansion of English in the school and college curriculum had proved a failure, and that a return to the classics could alone save *education* from declining into mere *information*, his reason was not far to seek: the *language* in which the greatest literature of the world is contained does not offer stubborn enough resistance to the student to develop and discipline his mental fibre, and it was impossible for the scholar I have quoted to conceive of literature as a study apart from language. It seemed like a confession of a similiar view when a grammarian was recently elected to the Merton Professorship of English Language and Literature in Oxford, and it will be remembered that PROFESSOR FREEMAN in his defense of the electors clearly and candidly expressed his inability to see in Literature a distinct field of study. MR. CHURTON COLLINS in the *Nineteenth Century* for November, 1887, accepted the challenge of the historian and answered in the affirmative, positively and intelligently, the question "Can English Literature be taught?" We have problems enough in the progress of a nation's thought and literary style to occupy the time of the college class-room and the University Seminary without importing others from philology which can be solved only by far different instruments. Literature can by no possibility render its highest service to the cause of education until it has been divorced from philology. The seminary of the latter must be distinct from that of the former, for the mental equipment of a critic of literature is distinct from that of a student of language and cannot be obtained by the same processes. The ability to exhibit the process of the English drama as an evolution, or to trace the influence of the romantic revival in England upon Transcendentalism in New England is one thing, and gives to the investigator no peculiar right or power to trespass upon philological preserves. Anyone who has mingled much with young students whose enthusiasm for the great things of literature has been kindled, cannot fail to have seen, and with distress, that many enter our Universities every year only to suffer dis-

comfort while there, and to leave with their hopes all unsatisfied. The principles that underlie modern literary criticism are not taught, because the time, in an over-burdened department will not permit. The thought and style of the most conspicuous and far-shining men-of-letters are subordinated in the class-room to the minute niceties of the language in which they wrote. In nearly every case where a student of strong natural ability is constrained to the simultaneous study of both philology and literature he will either love the one and hate the other, or hold to the one and despise the other. American Literature may be therefore highly serviceable in education because it admits of a complete severance of literature from philology.

The study of American Literature in our higher institutions would ultimately assist in the development of that literature, and would discipline in it the critical faculty. In the splendid progress of English criticism in the past twenty years America has not participated. SYMONDS'S 'Predecessors of Shakspeare,' SAINTSBURY'S explorations into Elizabethan literature, GOSSE'S studies in the transition-time from romantic to classical poetry in the late seventeenth century, take rank as creative work of no mean order. We are poorest of all in criticism. TUCKERMAN pleased us and we are content with WHIPPLE! When we think of the high service that trained and faithful interpreters of poetry render to a nation, it will be hard for us to over-rate the good results that might follow the extension of the English curriculum to include the genesis and brief history of American authorship. It is our precious property to hold the literature of our nation true to the higher ideals of life and its purpose. We may quicken a consciousness of the needs of that literature, and a devotion to it. We may re-awaken the old sentiments and aspirations that clung round the literature of the first half of the century, when the "coursers of the sun were just bounding from the Orient unbreathed," when the greatness of America was not her vast territory and boundless wealth, but when men would rather that America should beg her way along the highways of the nations and love the great invisible ideas of courage, patriotism, humanity! Such efforts in the class-room by men zealous for 'the giant things to come at large,' may yet avert from our literature a threatened second period of *conscious* dependence upon foreign models.

Again: the mutual action and reaction of the English and American Literatures from the beginning of the latter, make of

our Literature a highly interesting and important study.—The English teacher, who, by happy circumstance, pushes his class-work into the recent centuries finds in both prose and poetry new thoughts created, and new ideals animated by the emergence of a new continent beyond the seas. The “still-vex’d Bermoothes,” and “Virginia, Earth’s only Paradise” became familiar to the frequenters of the great theatre of the Elizabethans. MICHAEL DRAYTON bade the knights-errant of the ocean hail, and predicted of the new land that

“As there plenty grows  
Of laurel everywhere,  
Apollo’s sacred tree  
You, it may see,  
A poet’s brows  
To crown, that may sing there.”

If there was a reflex influence upon England exerted by the discovery of the American continent, there was a much more interesting result attained by the growth of a transplanted scion of the Elizabethan stock in new surroundings and under novel conditions. Our first century is the story of dependence upon England. Our earliest poets, like BARLOW, FRENEAU, TRUMBULL and HOPKINSON, had no idea of instituting a literature in any respect different from that in which they had been born and taught:—

“They stole Englishmen’s books, and thought Englishmen’s thought,  
With English salt on her tail, our wild eagle was caught.”

The study of our literature ought not to be begun, therefore, until the student has made some progress in English literature in its two important phases of Elizabeth and Anne. Our earliest prose continues the former, our first poetry reflects the latter. We must know ‘Hudibras’ to know ‘McFingal,’ as we must remember SWIFT to understand ‘Peter Porcupine.’ It became necessary for me, two years ago, to prepare a course of study in American Literature for pupils in the highest grade of our public school system. I could find no assistance anywhere, not so much as a hint; the oracles were dumb. The plans which I elaborated, experimented with, and abandoned as unsatisfactory were quite as many as the deserted chambers of DR. HOLMES’S mature Nautilus. My first surrender was of the entire first century, whose literary product I quickly found had no place in primary instruction. I then reorganized my class-work so

that it might begin with BENJAMIN FRANKLIN, but I still found such slow and wearisome progress, and such pinched and meagre results, that I was glad to take the advice of MR. GOSSE and omit entirely the prosy group of minor writers who fill up the greater part of the eighteenth century. Unless the class is at the same time occupied with American history, in which event some consideration of the orators and statesmen of the Revolution would be proper and profitable, it is, to my mind, best to begin the instruction in our literature with WASHINGTON IRVING. In 1807 FISHER AMES had declared it impossible for the American people ever to have a literature. The second year following began the refutation of Ames's assertion,—a refutation triumphantly complete throughout the century—1809 is the ever memorable date of the 'History of New York;' 1817 is similarly the first date in our true American poetry. It marks the appearance of *Thanatopsis* in the *North American Review*.

The object of literary studies in the lower schools should be to kindle the imagination, form the taste, and train the judgment. The work of the High School teacher is well done if he begets in his students a love for literature, and, in some degree, imparts to them the power of distinguishing between good and bad in literary form. The college professor receives from him a pupil who has read intelligently, and with eager interest, the best utterances of the American mind in the nineteenth century, and in whom there is firmly lodged an understanding of the essential fact, that American Literature is a continuation of English Literature, and that, when best and proudest, it is true to the great tradition of English thought and English style.

The first period of our history from the earliest colony until 1760, furnishes abundant task-work for the college student. It is a study of slow variations from the original type. It is interesting as the period of Origins: interesting, too, on the historical side, as illustrating character. It is a common error to suppose that the minds of the grim Puritans of Massachusetts Bay were as bare of all imagination as their meeting-house of ornament. It was, indeed, an age of prose. The colonists had no notion of the possibilities of romance about them. But beneath the grave and stern decorum of the countenance they wore, there lay the restless current of ambitious intellect.

JOHN HARVARD was not the only Puritan who had 'walked the studious cloisters pale,' nor MILTON the only one who dared

praise a living play-wright and live forever with the great imaginings of Shakespeare. There was never a better opportunity to study the growth of a national literature. Plymouth, Rhode Island, Maryland, the Carolinas, New York, a half score of colonies, were planted on the Atlantic coast between 1607, when the Cavaliers found lodgment in Jamestown, and 1682, when this fair state arose, the handiwork of the Quaker aristocrat, the protégé of royalty, who came from a very nest of literature, near the quiet spot where the greatest of the Puritans wrote those *minor* poems which are his *major* poems, near the grave of WALLER and the home of BURKE, by the country church-yard where the undying 'elegy' first breathed its marvellous notes. The different conditions and characters of these colonies would be the first theme for college study. Each held some one of the elements, that, perfected in retirement, were destined to combine and crown a new literature. For a century there was little intercourse between the colonists. The Cavalier built up his squirearchy in Virginia. The meeting-house became the centre of New England culture. There is a long, interesting, and most instructive series of changes through which English literary style passed in these isolated colonies, in the first hundred years, until the stress of political necessity translated the colonies into states, and a national accent was distinctly heard among the various voices of Cavalier, and Puritan, Quaker, Huguenot, and Catholic. The evolution is complete, all the laws of literary growth have been illustrated. It is the most instructive chapter in all the great book of literary history. And best of all the original documents exist and the student may be set upon the track of them. It may be made a master-key to the science of criticism.

Last of all, the profounder problems which should engage the University Seminary are not wanting. I have time to hint at but a few of them. The enormous influence exerted by the first colleges, notably Harvard, and William and Mary, and the foundation in which we are now assembled, established by the Philadelphia-Bostonian, our first cosmopolite. The new departure taken by political debate after the publication of COBBETT'S *Porcupine Gazette*, in which the spirit of SWIFT stirred and spoke, for COBBETT had learned the bitter trick of invective at home, in Farnham, within a stone's throw of SIR WILLIAM TEMPLE'S Moor Park where SWIFT lived in early years. French

liberalism introduced during the Revolution, wasting the bases of Puritanism, united with the new romantic poetry of England to form that curious feature in our literature which called itself Transcendentalism, and of which 'Brook-Farm' and the 'Dial' were interesting results. Biographical studies of such singular phenomena as THOREAU, and WHITMAN, and the history of the literary accomplishments of the Argonauts of '49, all present but the slightest suggestion of the work which would open up before the Seminary.

In BRYANT, equally with WORDSWORTH, may be studied the new way of regarding Nature which belongs to the nineteenth century, and is so actual an addition to our emotions. I mean the passionate love and adoration with which men regarded lonely nature. In BRYANT'S later poems, too, as truly as in SHELLEY, is expressed the mutuality of man and nature, the one giving to and receiving from the other, the haunting consciousness that there is a power resident in nature that can restore our hearts. There is power for culture, and there are resources for education in the resplendent group of writers between 1830 and 1860. And they can be studied by us in a profounder sense than by any other people, even by our nearest kindred. I will not speak of HAWTHORNE, that exquisite flowering into the finest art of all that was weird and romantic in the superstitions of Puritanism, who can perhaps be thoroughly appreciated only by a New Englander: I will speak of EMERSON.

English scholars have, of late, labored mightily to account for the personality of EMERSON, and to fasten upon him a critical label. There can be no more conclusive proof that the guardianship and direction of the noble American literature that is to be, must rest mainly with American critics educated in our own schools, than the complete failure of the two most learned and skilful Englishmen, MATTHEW ARNOLD and JOHN MORLEY, to comprehend the place of EMERSON in American letters. He is worth more to us as an educational force than any modern European writer. Every book and lecture that emanated from his tranquil Concord home was a rebuke to our selfish materialism, summoning us back to legitimate pieties and purity of thought. But the great service of EMERSON to the ethics and intellect of America will not be complete until the literature he loved, and of whose future he had such prophetic glimpses and such unshaken hope, will be a power for culture in our schools, our colleges, and our University Seminaries, and then, too, we may expect the coming of the ideal national literature which LONGFELLOW foreshadowed in *Kavanagh* forty years ago.

THE  
MODERN LANGUAGE ASSOCIATION  
OF AMERICA.

Proceedings at Philadelphia, Dec. 28, 29, 30,  
1887.

BALTIMORE:

1888.





P R O C E E D I N G S

O F T H E

Modern Language Association of America.

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The Fifth Annual Convention of THE MODERN LANGUAGE ASSOCIATION OF AMERICA was held at the University of Pennsylvania (Philadelphia) on December 28, 29 and 30, 1887. On Tuesday, December 27th, many of the delegates arrived in the City and met in the evening, in response to a cordial invitation noted on the programme, at the house of DR. WILLIAM PEPPER, Provost of the University, where they had the pleasure of making the acquaintance of a large number of invited guests representing both the professional and commercial interests of Philadelphia. Many of the officers, furthermore, of colleges in the immediate vicinity of the city, such as Haverford, Bryn Mawr and Swarthmore, were also present and extended a warm welcome to the strangers. Arrangements having been previously made by the Local Committee for visiting, on December 28th, the institutions just mentioned, a goodly number of the delegates embraced the opportunity to see Bryn Mawr and Haverford in the afternoon, the weather in the forenoon being so unfavorable as to preclude an excursion to Swarthmore, much to the regret of many members of the Association who had hoped to join in this pleasure. In the evening, at 8.20 o'clock, the first session of the Convention was called to order in the absence of the President, JAMES RUSSELL LOWELL, by Vice-President JAMES M. GARNETT (University of Virginia) who said: The Modern Language Association of America will now come to order and begin its Fifth Annual Convention. I have the honor of introducing DR. WILLIAM PEPPER, Provost of the University of Pennsylvania, who will give us an Address of Welcome.\*

After this Address was finished the Chairman made the following remarks: It is a matter of regret that the President of the Association, PROFESSOR JAMES RUSSELL LOWELL of Harvard University, is not here to respond in fitting terms to this kind welcome. The first Vice-president, PROFESSOR W. T. HEWETT of Cornell University, is absent in Europe, and therefore it devolves upon me to thank DR. PEPPER in the name of the Association for the words of welcome and the kind greeting which he has extended to us. I doubt not from the traditional reputation of this city, that each member of the Asso-

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\*See this Address in full, TRANSACTIONS, pp. 3-7.

ciation will receive a very warm reception, and will enjoy himself, in his brief stay here, to the fullest extent.

I have now the honor of introducing PROFESSOR JAMES MACALISTER, Superintendent of the Public Schools of Philadelphia, who will address the Association on "The Place of Modern Literature in the Education of Our Time."\*

When this paper was finished the Chairman remarked :

I thank PROFESSOR MACALISTER in the name of the Association for his eloquent and interesting address.—I understand that REV. JOHN S. MACINTOSH, Chairman of the Committee of Arrangements, desires to make an announcement.

DR. MACINTOSH, thereupon, made the following statement : "Some years ago I was called upon to preside at a meeting of a learned society on the other side of the water, where we had two such addresses as we have heard to-night—such an address as my friend PROVOST PEPPER always gives, kindly, generous and graceful, and a lecture such as my thoughtful and busy friend PROFESSOR MACALISTER is very able to make. After having had two such addresses, a true Hiberian got up and said : 'Now, Mr. Chairman, let us turn to the *sensible* and practical part of the matter.' It is my duty to make one or two practical statements about the arrangements which we have made with the view of carrying forward the interesting and instructive services of the Association proper, and of opening to the friends who have come to our city, the various places of interest which they may see and visit. In the name of our city and of the various institutions, associations and public buildings to which I shall presently refer and which are now thrown open to you, I have to say that you are assured a cordial welcome wherever you may go and that you will doubtless find features of variety that will form for you a relief and an invigorating distraction when you pass out from the more sober and solid discussions of the various sessions of your own proper body.

For the information of our friends who are not members of the Association, I will say that the morning sessions begin at 9-30 and the afternoon sessions at 2-30. I am desired to say that these meetings are open to the general public, and those who interest themselves in the literary and linguistic studies of the modern period are cordially invited to attend the sessions of the Association.

On the part of the local committee of arrangements, I have to state that the institutions mentioned in the programme are open to the members and friends of the Association.† The Pennsylvania Institution for the Deaf and Dumb should be added to that list. I have just received a communication from the Art Club of Philadelphia, stating that it will be happy to have a visit from the members of the Modern Language Association, resident and non-resident, at its new club house to view the paintings now on exhibition. You

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\*Cf. TRANSACTIONS, pp. 6-16, for this paper.

†See Programme in full, Appendix 1, at the end of this volume.

will find cards of admission at Parlor 104 of the Lafayette Hotel, tomorrow morning. I am however desirous to state that any member announcing himself as such, will be admitted without a ticket.

Now, Sir, this ordinary part of our proceedings may come to a close. I hope that I may be permitted to say that if there be anything in the power of the Local Committee or of its members which they can do to render the stay of the members in our city, agreeable, they will do it.

I have also to announce that after these proceedings come to a close, a reception to the members of the Association and their friends will be held and all are cordially invited to remain.

The Chairman then responded that he was sure we should all take great pleasure in accepting DR. MACINTOSH'S kind invitation and forthwith declared the Association adjourned to meet the next morning according to announcement on the Programme (9.30 A. M.). The remainder of the evening was spent in social intercourse in the University building where a delightful supper had been prepared for the refreshment of all those attending the meeting.

The Second Session, on December 29th, was called to order at 10 A. M. by VICE-PRESIDENT GARNETT and the reading of reports was immediately taken up. The Secretary, PROF. A. M. ELLIOTT (Johns Hopkins University), presented a brief statement of the proceedings of the Fourth Annual Convention, held in Baltimore on December 28, 29, and 30, 1886, and then made the following remarks: Our membership has been gradually increasing since the last Convention. The rules with reference to admission have been more strictly enforced during the past year than ever before. We find a large number of professors in different parts of the country desiring admission to the Association and we now number about two hundred and fifty members.—With reference to the publications of the Association, I would state that the members have received the TRANSACTIONS and the PROCEEDINGS of last year, which we concluded to print in one volume. Previously to this we had published separately the PROCEEDINGS which contained an outline of the papers with the discussions, etc., while the papers themselves were afterward printed in full in the TRANSACTIONS. By publishing the two together we could leave out the abstracts and thus the cost of the printing was reduced. Besides the TRANSACTIONS and the PROCEEDINGS, we have issued Number IV. of the *Modern Language Series*: "Position of Modern Languages in the Higher Education," by PROF. EDWARD S. JOYNES (South Carolina College). This paper was considered by the Editorial Committee to be one of great interest at our present stage of development. It was read in 1876 and the Committee thought it advisable to publish the essay under the auspices of the Association in order to show the striking difference between the position of Modern Languages in 1876 and in 1886 in our colleges. This is the only number that we have brought out in the *Series* this

year. As I stated at our last Convention, the necessity for this *Series* has been supplanted in a measure by private enterprise in the publication of MODERN LANGUAGE NOTES, which, when we entered on the publication of the *Modern Language Series*, did not exist.

At our last meeting I was instructed to communicate with the German Modern Language Association which was formed a little more than one year ago at Hanover. A committee was appointed by the Baltimore Convention to draw up a Resolution containing our greetings to the sister organization; this was adopted and I was requested to send it to the proper body in Germany. On the second day after the close of the meeting, this document was forwarded to PROFESSOR ADOLF EY, of Hanover, who was one of the most active workers in organizing the Hanover Convention. I was surprised to receive no direct answer to our communication, and when our TRANSACTIONS were printed I sent on a copy to the German Society. PROFESSOR EDWARD STENGEL (Marburg) then wrote to me that our Resolution had never been received and that nothing was known of it until the statement was seen in the TRANSACTIONS. I cannot say whether it went astray on this or on the other side of the Atlantic.

There is another point that I wish to mention, namely, with reference to the formation of the Modern Language Association of Ontario, which had just constituted itself into an organized body, at the University of Toronto, when our last Conference met. To the sister organization we sent a telegram of sympathy and congratulation and I received a telegram in reply immediately after the close of our Baltimore Convention. I have the gratifying privilege of further announcing that this Canadian Association is now holding its Second Convention at the same place as last year and I have had the programme of their meeting placed on the bulletin board so that you may see what they are doing to-day.

The next business was the reading of the Treasurer's Report; which was received and referred to an auditing committee consisting of PROFESSORS C. E. HART (Rutgers College) and H. A. RENNERT (University of Penn.).

#### TREASURER'S ACCOUNT.

Cash on hand January 1, 1887 .....	\$171.82
Receipts for 1887 .....	513.35
	<hr/>
Total .....	\$685.17
Expenditures .....	508.30
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Balance on hand Jan. 1, 1888 .....	\$176.87

On motion, the following committee was then appointed to suggest names of officers for the Association during the ensuing year: PROFESSORS H. C. G. VON JAGEMANN (Indiana University), EDWARD S.

JOYNES (South Carolina College), ALCÉE FORTIER (Tulane University), W. L. MONTAGUE (Amherst College), C. SPRAGUE SMITH (Columbia College), A. H. TOLMAN (Ripon College), O. SEIDENSTICKER (University of Pennsylvania), J. J. STÜRZINGER (Bryn Mawr College).

PROFESSOR J. M. HART (University of Cincinnati), then made the following remarks: I have been asked to introduce a motion for the appointment of a committee to advocate the repeal of the present duty on the importation of books. This is a matter in which I have long been interested and I should be glad to have the sanction of the Association given in favor of the repeal of the duty on all books. I believe that steps have been taken toward this end in at least one of our colleges,—Vanderbilt University, and I think that similar measures have been adopted in Yale University. I feel that the sanction of this Association would add a good deal of weight to the movement which, I apprehend, all of us have been carrying on individually to a greater or less extent; namely, trying to bring about a repeal of this tariff. I fancy that perhaps every member present has suffered directly, pecuniarily from this tariff and I believe that every one would be heartily rejoiced to see it effaced. We know how they regard it abroad; they look upon it as something cruel, a positive blot upon the civilization of America. We all ought to do everything in our power to remove this. I think that we import physical food free of duty, and I do not see why America cannot also import spiritual food free of duty.

THE CHAIRMAN: I am heartily in sympathy with the last speaker and I think that it would be well for the Association to take action on this matter. It seems to me that it is the duty and the privilege of this Association to cast its influence in favor of every good movement brought before it. I agree with the speaker that it is a shame that a duty should be levied upon the publications of foreign countries.

PROFESSOR O. SEIDENSTICKER (University of Pennsylvania): I should like to ask the gentleman who offers this motion, whether he proposes the abolition of the duty on all books or only on those books printed in languages other than the English? I suppose that all are well aware what tremendous opposition would be made by booksellers in this country if the duty on English books were abolished. If we should limit our objection to the duty on foreign books printed in foreign languages, it would not meet with the same degree of opposition on the part of an influential party.

PROFESSOR HART: I always go on the theory that 'half a loaf is better than no bread.' If I could not get all books free, I should be willing to compromise; I do not see, however, why this Association should draw a line in favor of French, German, Italian, Spanish Chinese and Japanese as against our mother tongue. I am not prepared to admit that English books should be discriminated against any more than German or French. I happen to get more books in

the German language than in any other, but I do not see why we should not import such works as SYMONDS on the 'Predecessors of Shakespeare in the English Drama,' English works of history, chemistry, mathematics and biology free of duty quite as much as the publications in any other language. Of course we are at the mercy of Congress and if the manufacturers will give us all books but those in the English language free of duty we had better take them. We should, however, try for all that is possible. I have heard some advocate the abolition of the duty on scientific books, but how are we to draw the line between what is scientific and what is not? Who is to judge whether a particular book, say on the history of literature, is popular or scientific? Why should a book on German literature published in the English language be taxed 25% while the same book published in another language is imported duty-free? Why should Americans tax their own language and not that of others?

Several years ago, I asked MR. ROBERT CLARKE, a large bookseller of Cincinnati, what he considered to be the chief cause of objection to the repeal of the duty on books. He thought that the opposition came chiefly from the manufacturers of illustrated children's books in this country. There is competition in this class of books. People buy these books by the looks of the cover rather than by the contents. In books there can be no direct competition. It does not follow because a French book is worth one dollar and an American book is worth one dollar and a quarter, that the French book will be bought in preference to the American. It seems to me that we can state this as a fact that there never can be any direct competition in books. Like other members of this Association, I have written books, and I can say that none of my books come into direct competition with any other book. The one may be better or worse than the other, but there is no direct competition. We should use all efforts to make books cheap. We have to pay out money for books, and the more we have to pay out, the harder it is for us to write our own books.

PROFESSOR PAUL F. ROHRBACHER (Western University of Penna.): I beg leave to differ from the assumption of the last speaker that English is the mother-tongue. It is not mine and we in Pennsylvania have as much right to claim German as our mother-tongue as English. It is spoken extensively in this state. I however heartily concur in the motion that works in all foreign languages, especially in German and French, should be admitted duty-free.—I do not believe that England is the mother-country; all Europe was the mother country and all the prominent languages, especially French and German, are mother-tongues. I hope that any movement made in this direction will include German and French.

THE CHAIRMAN: It has been moved and seconded that a committee be appointed to memorialize Congress to repeal the duty on books, and if we cannot get the duty off all books, at least off those published in languages other than the English. I think with respect

to this matter that it would be desirable if the committee, or as many of it as could do so, should go to Washington and lay the matter before the Committee of Ways and Means in the House of Representatives. I have had some experience in memorializing Congress. I have drawn up one myself and I have signed others, but I find that they do no good. If the Committee personally presents the views of this Association before the Committee of Ways and Means, it may have more effect.

The question being on the adoption of the above motion, it was adopted, and the following committee named by the Chair: PROFESSORS J. M. HART (University of Cincinnati), WM. H. PURNELL (Frederick, Md.), H. S. WHITE (Cornell University), TH. W. HUNT (Princeton College), and HENRY R. LANG (New Bedford, Mass.).

PROFESSOR HART: I should rather be allowed to serve on the Committee without being its Chairman, especially if part of the duty is to go to Washington. It would be impossible for me to do this as I shall have to be in Cincinnati on the second of January.

THE CHAIRMAN: That was simply a suggestion of my own; it is not incorporated in the original Resolution.

DR. JAMES W. BRIGHT (Johns Hopkins University): I have a resolution to offer which is not a repetition of anything that we have had. It is uniformly a mark of growth in an organization of this kind that certain phases of its activity organize within the organization at large. A number of members of this Association have been consulting with each other with regard to the possibility of organizing within this Association a branch, or a circle as it might be called, which shall represent the efforts especially directed to the study of phonetics. The study of phonetics is inseparable with the work of us all and yet it is a phase of the general subject of philology which, in its more exact details, is best relegated to specialists in the department of phonetics itself. Such branches, such wheels within wheels, are known to us in the Associations of other countries and I should like to test the feeling of the Association in this matter by offering as a motion that a committee be appointed by the Chair to consider the advisability of organizing a phonetic circle or section in this Association.—The question being on the above motion, it was adopted, and the following committee appointed: PROFESSOR EDWARD S. SHELDON (Harvard University), DR. JAMES W. BRIGHT (Johns Hopkins University), PROFESSORS HERMANN COLLITZ (Bryn Mawr College), SYLVESTER PRIMER (College of Charleston), GUSTAF KARSTEN (Indiana University), H. C. G. BRANDT (Hamilton College), H. C. G. VON JAGEMANN (Indiana University).

DR. JAMES W. BRIGHT (Johns Hopkins University): I recall the delay at the last meeting of this Association in the matter of the selection of a place for the future meeting, and I think that it would expedite matters if the following Resolution could be adopted. Resolved that a committee consisting of the persons hereafter named, be appointed

to recommend at the close of the sessions of the present Convention a choice of place at which the next annual meeting of this Association may be held.—I would suggest as the members of that committee the following: PROFESSORS J. M. HART (University of Cincinnati), A. MARSHALL ELLIOTT (Johns Hopkins University), ALCÉE FORTIER (Tulane University), H. C. G. VON JAGEMANN (Indiana University), J. M. GARNETT (University of Virginia), TH. W. HUNT (Princeton College), and A. H. TOLMAN (Ripon College).

The Resolution was adopted and the aforesaid gentlemen appointed accordingly.

PROFESSOR JNO. G. R. MCELROY (University of Penna.): I wish to state, Mr. President, on behalf of the University, that all the buildings of the University are open to the members of this Association during their stay in the city. Upon this piece of ground enclosed by the same fence, are the medical quarters immediately to the west of this building where we now are, the dental school to the south-west. To the south is the hospital which will well repay a visit. At the corner of Pine and Thirty-sixth streets is the veterinary school, something quite new in America, although not the only one. On Spruce street beyond thirty-seventh, is the biological school. All these buildings and any others belonging to the University will be open, and it is hoped that the members will find an opportunity to visit them.—Now, Mr. President, I wish to make a motion that the discussions upon the different papers read before this Convention, be limited, at any one time, to ten minutes for the member opening the debate and to five minutes each for the following speakers.—Adopted.

THE CHAIRMAN: I am requested to announce that when the Association adjourns at 1 o'clock, the members will find luncheon, in the hall which has been provided by our friends of the University.—We shall now proceed to the reading of papers, and, as the programme is a long one, I would remind the members that the part of each paper to be read is restricted to thirty minutes.

The first communication presented was by PROFESSOR A. H. TOLMAN (Ripon College):

1. *The Style of Anglo-Saxon Poetry.\**

*Discussion.* DR. JAMES W. BRIGHT (Johns Hopkins University): I am sorry that this important paper has necessarily been abridged in the reading. There are portions of the subject which have not been made as clear in the presentation as I know them to be in the paper itself. This is an eminently important paper. There is an advantage in considering a subject historically; as we go back we get conditions of civilization and society which are simpler than those which now exist. This is particularly true in art and in literary composition. In the Anglo-Saxon, we have the new rhetoric, or rather the germs of modern rhetoric. When the æsthetics and the

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\*Cf. TRANSACTIONS in present volume for the full paper.



art of Anglo-Saxon literature is made clear, then we shall possibly have a true and simple basis for the further development of what we usually sum up under the head of rhetoric. We there get a simple language, but there is sufficient elasticity in its art-forms to reward the closest study.

I quite agree with the writer in not committing himself to any necessary and fixed relation between meter and style. I think that PROFESSOR TOLMAN is quite right in thinking that the exact adjustment of the mutual influence of the one upon the other is not even a theoretic possibility.

In the first division of the paper I should like to have heard a reference to the later theories on the structure of Anglo-Saxon verse, particularly to the doctrine advanced by SIEVERS. In the latter, I think we have the beginning of what will ultimately prove to be the true solution of the English metric art. He turns away from the theories of earlier scholars, which were based on the hypothesis that the word in isolation, must be studied as the primary unit in verse. The new theory is that words owe their stress to the conditions of their use. We join hands with the theory of stress-groups. We speak not in words but in groups of words. This gives us the true metrical structure. I should like to have seen this theory incorporated for it is by making use of these results that we are coming to a proper understanding of modern versification.

There are some details to which I should like to refer if there were time. Classical and mediæval poetry has received no consideration from PROFESSOR TOLMAN. How much he has learned from a study of mediæval poetry is not stated.

Another topic which I think is omitted, although it is stated negatively, is in regard to the effect of Christianity on this early poetry. There should be a heading "The result of Christianity;" and a distinction made between the Pre-Germanic and what was afterwards the Anglo-Saxon condition of things. The Anglo-Saxon had undergone definite preparation, and perpetuated the *communitas* as modified by christian influences. When the mind and the heart became receptive to the Lord and his disciples a modified body of thought filled the new poetry.

The disciples are now war-like heroes fighting for their Lord. In 'Exodus,' where the children of Israel are looking forward to the promised land, they also look forward to the beer-halls of the new country. The christian lesson is accomodated to the old phrase. This point would be well worthy of discussion in this paper.

I am glad that emphasis has been given to the fact that pallelism is not a "principle", in Anglo-Saxon poetry."

PROFESSOR TH. W. HUNT (Princeton College): It is not necessary that we should define the term 'Style' any further than it has already been defined. I understand it to mean a literary form in which thought is expressed. PROFESSOR TOLMAN has furnished us with a synopsis of his paper which shows that the paper is divided

into two sections, each consisting of three main parts, A, B and C; and D, E and F. Beginning with the second section, I will say that I agree with the author. With reference to the 'idealization of the sensual and common,' I should prefer some other word to sensual which has come to mean immoral. Sensuous would be a better word.—With regard to the seriousness of Anglo-Saxon poetry, we should make a distinction. Before the implantation of German Christianity through Romanism, the seriousness was not the result of Christianity. After the beginning of the Reformation in the sixteenth century, the seriousness was the direct result of Christianity.

I cannot agree in any of the statements made with reference to the rhetorical structure. If we refer to the three great qualities of style: clearness, force and beauty, I hold that the Anglo-Saxon has but one, force. It is not direct, it is not concise, it is not clear. I do not see how directness and conciseness can be associated with disconnectedness.—What is said under the heading B in regard to repetition, is not in accord with what we understand as clearness of expression and directness of address.—I would confirm what PROFESSOR TOLMAN has said with reference to the tenderness of Anglo-Saxon poetry. This is somewhat remarkable when taken in connection with what is sometimes almost in the form of pagan vigor, anti-christian in one sense.

PROFESSOR J. M. HART (University of Cincinnati): There are one or two points brought out in the paper and in the discussion concerning which I may speak. I wonder very much how many those here present have gone over carefully from top to bottom every page of SIEVERS' work. For myself, I can say that I have read every line of SIEVERS. Possibly DR. BRIGHT has. I do say that until that is done, and until every one of us has read every line of Anglo-Saxon poetry according to SIEVERS' scale of *a, b, c, d, e*, we are not in a position to judge of the effect of Anglo-Saxon poetry on the mind through the ear. I was brought up on GRIMM himself, but I never succeeded in scanning fifty consecutive lines. It was all higgledy-piggledy. I think that now I can read any line and understand what its movement is. Until we have done this, to us Anglo-Saxon poetry, old German poetry and Icelandic poetry will be something that we shall have to go all over again.

With regard to style, I partly agree and partly disagree with what has been said. The only point that I have worked out is the 'Beowulf.' There the style is both simple and difficult. The trouble is in the meaning of the words. There are hundreds and hundreds of words used of which I do not know the meaning. Until we know the exact meaning of the words we should hold our opinions in abeyance. As regards the general style, I think that this is always simple. I do not think that it is always direct; I do not believe that the style of any poetry is direct. All poetry is more or less indirect and visionary. The trouble with Anglo-Saxon poetry, not knowing very much of the early language, is to recognize what is visionary and what is matter

of fact. The best plan is to get at the matter of fact, mainly on the laws in the church documents, in the glossaries, in the translations of the various Latin works rendered in the eighth, ninth and tenth centuries. After we learn this we shall be prepared to state rather more confidently than we can now what is visionary.

There are other points to which I should like to refer but I shall not detain the Association any longer. I only desire to bring out the necessity for finishing up our present studies first, and the necessity of reading every line of Anglo-Saxon poetry in accordance with SIEVERS' system.

The next Paper was by PROFESSOR HORATIO S. WHITE (Cornell University).

*2. The Teaching of a Foreign Literature in Connection with the Seminary System.\**

*Discussion.* DR. JULIUS GOEBEL (Johns Hopkins University). I should like to make a few remarks with reference to this excellent paper. I certainly think that some of the statements are not quite correct according to my own experience. I do not think that the study of Modern German literature is so much neglected as PROFESSOR WHITE would seem to imply. Take the University of Leipsic for instance, where PROFESSOR HILDEBRANDT occupies the chair of Modern German. Although his work is somewhat connected with the older dialects, his lectures are on Modern German, that is since the Reformation.

I think that PROFESSOR WHITE's recommendation of a seminary for work in the modern languages and modern literatures is very much in place and ought to be encouraged in our country. We should ask ourselves why it is that in Germany instruction in the University seminary is largely confined to the older dialects. I think that the reason is found in the fact that those who are members of the seminaries expect to be professors and teachers of Middle High German, and in order to become teachers it is necessary for them to show a knowledge of German with reference to the older dialects.

I would ask PROFESSOR WHITE if he thinks that any real work in Modern German literature is possible if the student has not an exact knowledge of grammar? The author referred to a comparison with Old High German documents. I would ask if it is possible for a student who does not wish to speak in commonplaces, to read these documents, unless he has a thorough knowledge not only of Modern German but also of Old High German and Middle High German.— I agree with PROFESSOR WHITE that Modern German literature and the literature of other modern languages should be studied, but I cannot agree with him in the disregard of the exact study of the philological problems of the language, which are represented by the documents of these modern languages. It is impossible for one to do

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\*Cf. TRANSACTIONS in present volume for the full paper.

good, thorough, scientific work unless he is able to read the documents in the older dialects, and to read them as the philologist reads them and not as a dilettante.

PROFESSOR HORATIO S. WHITE (Cornell University): I was only referring to the German system as a system. My object was to point out that it is practically impossible in this country to go to the extent that they do in Germany. The number of students who wish a knowledge of the older dialects probably does not exceed one per cent of the whole number studying German. My object was not to disparage a study of these dialects, but to point out that as a practical matter, we are unable to pay much attention to them and that the bulk of our work must be in connection with the modern literature. The necessary mental training should be acquired in the first two years. For an examination of the older dialects, a study of grammar is essential.

My object was not to criticise German teaching: but I think, as I have already said, that the preponderance of study and attention in the German Universities is given to the earlier dialects rather than to the later literature. I have made a careful study of the courses of studies in the German universities and have personally visited eight or ten of them for that purpose. My opinion is that in our own work for many years to come we must devote our attention to Modern German literature.

DR. JAMES W. BRIGHT (Johns Hopkins University): I think that PROFESSOR WHITE has struck the key-note in his remarks. We must remember that our institutions of higher education are not so clearly marked and separated as we hope them to be. Differences may arise in a discussion of this kind from some of the speakers having in mind university work, while others may have in mind college work. I think that literature of whatever period can be best studied by having all the conveniences of the seminary, that is to say a complete apparatus and all the appointments of easy access; the student being given a theme and allowed to work it out for himself. It will be a question what the seminary of the college shall be. It will be another question what the seminary of the university shall be. The seminary of the college will be limited in comparison with that of the university. Necessarily the scope of study in the college will be kept down to modern periods; in English, not going beyond Chaucer; and it will be engaged most effectively with the predecessors of Shakespeare and onwards, where there is no difficulty in getting at the sources without the requirements of a preliminary training. In the university all periods must receive equally thorough treatment; there complete and especial scholarship in philology will be indispensable.

We should keep clearly in mind that different kinds of work are being done in the colleges; first there is strictly college work; then there is a sort of over-lapping with what is in its essence university work. We see teachers in these colleges doing what they can in the

way of university work; others who are situated so as to do university work under still other conditions will have a different theory. Theories constructed on so complicated a basis may differ and be equally true.

PROFESSOR C. SPRAGUE SMITH (Columbia College): I am glad that this subject has been brought up. My general impression is that we are in danger of concentrating our attention more on philology and of neglecting literature to a certain extent. I think that both are equally deserving and that both are necessary. I agree with what PROFESSOR WHITE says and what others have said with reference to his views, that comparatively little can be done in the college work. So far as the college course is concerned very little philological work of a high order can be done. The student in the college will be drilled in the grammatical forms of the language which he will soon forget after he leaves the college.

I wish however to speak more with reference to the higher work. There is where the danger presents itself to my mind. It strikes me that the two subjects of study can be well cultivated side by side and that the higher study of literature, as a science, the investigation of its laws, the comparing of literature with literature and the presentation of the results as an inspiration to literary development in this country, can well be pursued in our higher institutions side by side with the philological study. The object of the higher study of literature should be the development of a higher conception of what is excellent in literature. I think, therefore, that there can be and that there should be in the higher lines of university study, parallel courses. I might refer to an attempt which has been made in Columbia but which has been only partially successful, and which owes its partial failure to the practical tendencies of the age. The plan consists of parallel courses within the college, confined almost wholly to the study of grammar and to becoming familiar with the languages themselves, but leading up to the special studies of language and literature, to the special studies of the philologist, and then a comparative study of philology and a comparative study of literature. We have not yet realized our hopes in this matter.

PROFESSOR H. C. G. BRANDT (Hamilton College): It seems to me that PROFESSOR WHITE, as well as those who have discussed this paper, have wandered from the subject. If PROFESSOR WHITE wanted to prove that the seminary system is a great agency in the study of modern literature, I think that his position is quite correct. I think that even in Germany the seminary is used for that purpose. I agree with DR. GOEBEL that it is used more than PROFESSOR WHITE would seem to admit. When I was on leave of absence for a year and a half, I saw three different universities. I know that when I was at Freiburg, PAUL lectured on Schiller five times a week. This was not merely for specialists, but also for the general students both in language and history.

I think that PROFESSOR WHITE did not emphasize this point: that

in the German university seminaries, work need not be done that we have to do,—I am now speaking only of modern literature. I think that we should not discuss which is the more important, philology or modern literature. If you are going to study certain subjects, you have to study Middle High German. I think too, that if we are going to study modern literature we should drop entirely the older literature, or also study the older forms of the language. I do not see how it is possible to do anything else.—PROFESSOR WHITE has stated that two years were sufficient for a preliminary training. I would ask the writer if he thinks two years sufficient in the case of a student who enters the college or university without any knowledge whatever of the language? I do not think that it is possible. I have not found it possible in my experience. I am connected with a classical college where all the students have studied Greek and Latin. Starting with that preparation, I can take a good deal of syntactical work for granted. In my course of three years when I come to read the harder German literature, as the second part of Faust, the harder parts of Schiller and Lessing, I find it easy. From my experience, I should say that two years of work are not sufficient to undertake such a course as PROFESSOR WHITE has outlined.

PROFESSOR HENRY WOOD (Johns Hopkins University): With regard to the number of students who are members of the German seminary in Johns Hopkins University, I would state that the average for the past three years has been twelve. It is not uncommon to have an under-graduate student clever in German, desire to take up one of the courses in Middle High German in place of some other branch.—There is another point and that is, it is my experience that when a student comes to the university with the object of studying literature rather than language, there comes about a change in his views, and in a period varying from a few weeks to a year, he would be the one to blame his instructor the hardest, if he had not been put upon a short allowance of literature and a long allowance of active work in language. In my opinion the seminary is nothing if not historical and accurate. If it can not be made historical and accurate, the question would possibly arise whether or not it should be called a seminary at all. I doubt whether an instructor would be justified in calling one or two hours general discussion, a seminary. It strikes me that the danger in America would be that the seminary might become too comparative. The writer mentioned among other things as possible subjects of comparison the Atala and Halacyn. I regard the Halacyn as largely an art production, only it is a question from what point of view it is an art production. We must be very cautious in comparisons of this sort, and how we put such material before our seminaries if we are going to expect the best results.

PROFESSOR HORATIO S. WHITE (Cornell University): I am glad to hear PROFESSOR BRANDT say that two years are not sufficient time for preliminary training. I said in my paper that it was the minimum time that would be needed. I am also glad to hear that there are

other courses in Modern German in the German universities, but I must maintain that the preponderance of attention is given to the older dialects.

DR. JULIUS GOEBEL (Johns Hopkins University): I am in favor of the study of Modern German. I believe that any work in the older dialects without a foundation of Modern German is absolutely worthless. I think that a student who is not equal to reading difficult Modern German is certainly not fit to study the older forms of dialect. It seems to me that this is frequently overlooked, and it is thought that a person who has a reading knowledge in Modern German can, as a matter of course, read the older documents and the older dialects. This is a great mistake and shows an utter lack of philological knowledge. A student who wants to read Middle and Old High German must have a perfect knowledge of Modern German. I therefore agree with PROF. WHITE when he recommends for the college seminary the study of Modern German literature.

PROFESSOR A. MARSHALL ELLIOTT (Johns Hopkins University): There are one or two points to which I should like to refer. PROFESSOR WHITE mentioned the material to which the student should be referred, and I think that he has made an admirable classification. There is one point, however, and that is before the young man gets his material, he knows nothing of what has been done. This presupposes that before the student is given his material, he should have a knowledge of what has been done in his subject. I think that if he has an intelligent acquaintance with the history and development of his department; if he has a knowledge of the sources to which he shall go, and correct method, he will be able to fight his own battles.

Another point which I desire to emphasize is with reference to the extended use of journals. PROFESSOR WHITE referred to this in a general way. These give great variety of thought and treatment on the subject taken up. Furthermore, in regard to the modern phase of linguistic research. I think that in America we have started somewhat on a wrong track just as the Germans did. We need to pay more attention to the correlatives of speech and to the correlatives of literature. We need to know more of the strictly historical processes of speech in order to draw our conclusions with reference to that which does not fall directly within the historical period.—A certain professor in Switzerland has brought forward a plan for the study of modern dialects. In this plan the student studies the dialects around him. In America, we have our dialect-phases in every town. We have a mixture of English with other languages. From a linguistic point of view, we have the opportunity of studying the correlatives of speech side by side. Speech was always produced as it is to-day, and we need to study what we find about us, to study the *spirit* of speech-making.

In connection with this interesting subject, I have great pleasure in calling your attention to a matter which has developed or, rather has started on a sudden development in Germany, where they have

taken up this subject not only for Western speech, but also for the Oriental languages. I know that one or two of our members are thoroughly informed with regard to this movement. I should like to have the Chairman call on DR. CYRUS ADLER who is conversant with this subject, and who can give us some valuable information touching it.

DR. ADLER (Johns Hopkins University), being called on by the President, made the following remarks on the study of Modern Oriental Languages: Modern Oriental languages have for some time been studied in Europe, especially in those countries which held close commercial and diplomatic relations with the East. England early provided for training in Modern Oriental languages to fit men for the India civil service; instruction was given at Oxford and Cambridge, and books were especially prepared for the officers and officials in India. Austria established the Imperial Oriental Academy in 1754, and France founded the *École spéciale des langues vivantes orientales* at the end of the last century. Germany made a new departure in the same line in October 1887 by opening an Imperial Oriental Academy in which Arabian, Persian, Turkish, Chinese and Japanese are taught. The plan followed in this school is to have two teachers for each language, a European for theoretical instruction, and a native for practical exercises in conversation. The German school has proved a marked success. Already one hundred and fifty students have enrolled themselves—chiefly army officers, business men and officers of the civil service. Germany was the last great European power to establish such a school probably because she had no very close connection with the East. German trade and diplomacy are both developing in that quarter, however, and the nation feels the need of having in its service men who are acquainted with the Eastern tongue. At the Johns Hopkins University the importance of Modern Oriental languages is fully recognized and efforts are being made to develop courses in Modern Arabic and Abyssinian dialects. From a purely philological point of view the study of Modern Oriental languages has much in its favor. Philologists are beginning to recognize the fact that sound change in ancient languages can best be studied by first becoming familiar with the phonetic processes of living languages.

The study of the living Oriental languages is of great importance both from a practical and scientific point of view.

PROFESSOR H. C. G. BRANDT (Hamilton College): With regard to the study of living dialects, I must say that in what I call my seminary, I have half a dozen poems in the three German dialects struck off, and have the students read them. I want them to see the difference between the spoken language and the written language as they have read it in Faust and Lessing.

PROFESSOR O. SEIDENSTICKER (University of Pennsylvania): With reference to what has been said in regard to some of the German universities paying too exclusive attention to the ancient dialects, I



think that if we should adopt a similar course, we should meet with great animadversion. A comparison of the ancient literature can only be useful after the student is thoroughly acquainted with Modern German. In Germany, the student of the University may be expected to have mastered in a great degree Modern German before he enters the university, while in our country the student of the university and college has to acquire this knowledge. It is therefore more incumbent upon us to see that, before the older dialects are laid before him, he is fully up in a knowledge of Modern German.

PROFESSOR HENRY R. LANG (New Bedford) next followed with a communication on

3. *The Face in the Spanish Metaphor and Proverb.\**

*Discussion.* DR. HENRY A. TODD (Johns Hopkins University): As the hour is late, I shall say only a word, but it seems hardly fitting to allow this paper to pass without some discussion. It comes from one who has gained authority by long experience and by the publication of many results in this special line of research. It illustrates the fact that a subject pursued in a scientific manner will also present attractions as a matter of entertainment. There are advantages in the special consideration of a subject of this kind in that we have the idioms of the language brought into comparison with similar idioms in the language itself and in other languages outside. It has a wide bearing on the subject of folk-lore in general. For example, 'To go with the face uncovered,' we find an evident indication of the Moorish influence in Spain. So, in a thousand ways these studies throw light upon the subject of folk-lore. I should have been glad to suggest other lines of thought, but I shall detain the Association no longer at this time.

At this point, the Convention adjourned to partake of the bountiful and delightful luncheon provided by the Local Committee in the Halls of the University building. A fine opportunity was thus offered, without loss of time, to renew the social intercourse of the previous evening and to make further acquaintance with the newly arrived members and with the visitors in attendance on the Convention.

The Third Session was called to order at 2.30 P. M., PROFESSOR GARNETT in the chair, when a paper was presented by PROFESSOR SYLVESTER PRIMER (College of Charleston) on

4. *Charleston's Provincialisms.\**

*Discussion.* PROFESSOR EDWARD S. JOYNES (South Carolina College): I am sorry, Mr. President, that I can contribute so little to this discussion. I am from South Carolina and Charleston is in South Carolina, but the language of Charleston is not the language of South Carolina, The provincialisms are as strange to us in Columbia as they would be to Philadelphia and almost any where else in the country.

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\*Cf. TRANSACTIONS in present volume for the full papers.

I say that the provincialisms belong to the dialect of the Charlestonese. In some of the examples cited in this paper, I think that the pronunciation attributed to the Charlestonese is the correct and general pronunciation of our country and is simply not the provincialism of New England. I may instance the word *d-e-m-a-n-d*, it is not a provincialism to pronounce that *demànd*.

The striking peculiarity of the provincialisms referred to, is that they are extremely limited in geographical area, and, as I have said, they are as strange to us in Columbia as they would be in Philadelphia or in New England. They are found only in the city of Charleston and in the exceedingly narrow limit of "low country" immediately surrounding the city. In our South Carolina University at Columbia, we mark a Charleston student by his pronunciation the first day of his arrival, just as we would mark one from Massachusetts or any other part of the country. This peculiarity is known to us as Charlestonese. Another peculiarity which is more marked here than any where else, and I doubt if it exists any where else, is that these are not confined to the uneducated, but reach up to the highest ranks of society. As PROFESSOR PRIMER has indicated, there is in Charleston a culture which has come down propagated through generations and it is precisely in these old families, in the proudest families of Charleston, that you hear, in the most striking manner, these provincialisms. I suppose that in most parts of the country, provincialisms are confined to the vulgar and uneducated. This is not so in Charleston. They are, however, exceedingly pleasant to listen to and with the help of a little mimicry and only a little exaggeration, they can be made intensely amusing and thoroughly characteristic.

I hope that PROFESSOR PRIMER will pursue this subject farther, for I think that he has not even glanced at all the elements which constitute this peculiar provincialism of which we are speaking. We of course know that provincialisms of this sort are necessary and important from a historical point of view. PROFESSOR PRIMER'S remarks have been limited mainly to English sources and English influences. There is another element not the least important and which is a peculiarity of Charleston, that is the French influence. It is to be remembered that Charleston is a Huguenot settlement and that the French influence was, for generations, the prevailing and controlling influence. The majority of the old families of Charleston have French names, French blood and the accent of their French ancestry is still lingering in the provincialisms which have been here indicated. I feel sure that investigation continued in this direction would be equally fruitful.

There is another influence to be considered which is felt to a degree experienced nowhere else in the South, that is the influence of the negro dialect. I feel satisfied that in the low country of South Carolina, so largely peopled by the colored race, there has been a marked reflex influence from the lowest strata of society upwards.— There is another point which I shall mention if PROFESSOR PRIMER

will promise not to tell. It is said that we claim the virtues that we do not possess, and are quite silent in regard to those that we do possess. Charleston is very proud of her climate, yet I am satisfied that many of the provincialisms of Charleston are due to the moist, warm, I may say tepid climate, a climate that makes rest of all kinds, including rest of the vocal organs, pleasant. PROFESSOR PRIMER has correctly analysed many of these peculiarities by the law of the least effort which we know to be the prevailing law in pronunciation everywhere. I believe that the element of the Charleston climate is one of the predisposing causes to that laxity of effort in connection with the vowel sounds.

I hope that PROFESSOR LANG, who has lived in Charleston for some time will contribute something in the discussion of this paper.—I shall close with only one word. It seems to me that such discussions and such papers are peculiarly the province of this Association to gather up and preserve. These vanishing sounds, these provincialisms all over our country are everywhere significant, and in many instances, indeed in all, if we could discover the hidden causes, profoundly instructive, carrying us back to the historical sources of language. As I have said, it seems to me peculiarly the province of this Association to collect such matters and preserve them as records, if nothing more, in order that future philologists may reduce them to historical analogies. We have in the South those who are devoting themselves to work of this kind. Among them may be mentioned PROFESSOR SMITH of Vanderbilt University, PROFESSOR HARRISON, PROFESSOR PRIMER and PROFESSOR FORTIER. It seems to me that this is valuable work and work which, if not done by the members of this Association, is not likely to be done at all. The importance of this work was touched upon by PROFESSOR PRIMER. Now, under the prevailing and pervading influence of commerce, our education is becoming all over the country more and more universal. It is also becoming more and more mechanical, more and more uniform. The tendency is for these peculiarities and characteristics which are so valuable, to be gradually wiped out and disappear before the advancing march of the universal common-school education, with its uniform measures, uniform standards and if some publishers could have their way, with uniform text-books. Under these influences, these peculiarities are vanishing.—I am pleased to have the opportunity of emphasizing the views expressed in the paper and of calling attention to the great importance of this line of work for an Association of this kind. Unless gathered up in the day in which we live, these characteristics of our common speech may in the next generation have ceased to live on the lips of men.

PROFESSOR HENRY R. LANG (Swain Free School, New Bedford): I was much pleased with PROF. PRIMER'S paper. I agree with PROFESSOR JOYNES that these provincialisms are not limited to the lower classes of society but belong to all classes. It has been my good fortune to come in contact with the better classes of Charleston

society, with people who certainly consider that they belonged to the best classes and I think that they have some right to so consider themselves. It was exactly among these people that I heard such words as "koind" and "moind;" "you are so koind;" "I can not make up my moind." This peculiarity you will notice among the people of Charleston who belong to the English. It will not be found among the Huguenot descendants.—There is one peculiarity which I think PROFESSOR PRIMER omitted. That is they speak of a tear [teer] as a tare. They would call a bier, a bear.

I think that another valuable study on the Charleston language would be the idiomatic phrases. As PROFESSOR JOYNES correctly remarked, the negro element has an influence on the speech even of the best society of Charleston. This is largely due to the fact that the child learns its language from the negro nurse all through the South. It will be found that the language of the best society is the product of the cultivated speech plus the peculiarities of the negro. In Charleston, they have an expression, "He died on Pinkney's step." That means that he died like a poor laborer. They have many such expressions derived from the negro.

PROFESSOR O. B. SUPER (Dickinson College): I wish to make a remark on one point in PROFESSOR PRIMER'S paper and that is with reference to the pronunciation of one word. I refer to the word chair. I live in central Pennsylvania and there are people there who call a chair, a cheer. I do not know that this peculiarity goes any farther. I know that ordinarily they do not call a bear, a beer. A beer is quite a different sort of an animal according to my observation. This peculiarity belongs to the language of the Scotch-Irish. As the members of the Association are well aware, the Irish dialect has preserved some of its archaic elements, so that at the present time by following the pronunciation of the Irishman we could get the pronunciation of the English two or three centuries ago. The pronunciation of this word is undoubtedly due to that influence. It is simply a survival of some of the old pronunciation. It may be accounted for in the same way in the case of Charleston, although I have not observed it in other words of the same character.

REV. JOHN S. MACINTOSH, D. D. (Philadelphia): Some years ago I was making a study of Chaucer and of the survival of Chaucerian English. I was down in the South of Scotland and having that prehensible turn of mind which one has when pursuing a particular line of investigation, my ear immediately caught actual words of strange sound and curious phrases. I said to myself these are survivals and having my clue, I worked it out in this way. Suppose we take a pure Chaucerian phrase and divide it say into eights, so that we may have three-fourths, one-half or one-fourth Chaucerian. Following this out, I found that in certain districts as in the Strathclyde, there are reproduced in a remarkable manner, the pronunciation, accents and idioms which are unquestionably a survival of Chaucerian English.

My friend has certainly struck one of the nails in this box on the

head, if in Western Pennsylvania, in the Scotch-Irish districts, you find these forms surviving. In certain of these districts in Pennsylvania old archaic forms survive that I have read in old documents in the North of Ireland.—We should catch these things for they are vanishing. We are coming into a terribly levelling period where we have got uniformity on the brain, on the tongue and everywhere. We must remember that there is a streak of Scotch-Irish in Charleston. I do not say how it got there. Many of the illustrations given can be paralleled by others from the North of Ireland, the South of Scotland and certain parts of England at the present time. These must be taken into consideration in discussing this subject.

REV. SAMUEL A. MARTIN (Lincoln University): I at one time spent a long period in the Scotch-Irish settlement in Washington county of this state. I was struck while listening to this paper with the remarkable parallelism which exists between the language of Charleston and that of Washington county. Three-fourths of the early settlers of Washington county are from the Strathclyde.

I have often amused myself when first meeting a person by trying to determine by his speech from what part of the country he came. I have more frequently made the mistake between Charleston and the western part of Pennsylvania, than between any other two parts of the country. These are simple facts which I give for what they are worth.

DR. HENRY A. TODD (Johns Hopkins University): It is very likely that every one could parallel the statements made in this paper; for many of these peculiarities are found in other parts of the country. It was, however, not the point of the paper to designate the peculiarities elsewhere.

The writer referred to a peculiar pronunciation of "very." As a matter of fact, GEO. AUGUSTUS SALA, who furnishes articles to the *Illustrated London News*, has called attention to the fact that it is almost an invariable peculiarity of Americans when abroad to call themselves "Amuricans." I think that the American, pure and undiluted, when left to his own devices is very apt to mispronounce certain of his vowels. This is the same peculiarity that has been referred to in connection with the word "very."

PROFESSOR A. MARSHALL ELLIOTT (Johns Hopkins University): There are a few points suggested to me by this paper. In the first place I desire to emphasize the great importance of such studies as this for our Association. I think that the object above all others of this Association should be to push forward into the work of our own country. I made this same remark last year and I think that it will bear repeating. The consideration of the influence of the different forms of foreign speech upon our English would be almost impossible to eliminate from this general subject. When PROFESSOR PRIMER states that he will take up the English only, I do not see how he can treat the English exclusively, because this is so thoroughly influenced by other languages. You have speech mixture from the very begin-

ning and in this connection we have to consider the French and the negro element. I know of no other country where the study of speech mixture could be so thoroughly carried out as in America. We have it on every hand. Around us in everything that we do pertaining to language we have this most important subject, psychological and linguistic, of speech mixture staring us in the face.

With reference to the Baltimore dialect, I remember shortly after my arrival in that city, a young lady said to me, "Pă" did so and so. I said "Is that the way you pronounce that word in Baltimore? I should say "Pä." "Oh! Pă is so vulgar!" she replied. There are certain peculiarities which belong to almost every town. I only mention certain ones that struck me forcibly in the city just mentioned. You never hear a Baltimorean say room; he says rōam (like *u* in pull) and not unfrequently gets down to rŭm. He never pronounces an *r* before an *s*; for example, he never says Charles Street, but "Chäs street." He does not pronounce it as do the colored people who say "Chaws street." Before certain nasals, you never hear anything but the nasal sound. You never hear gentleman, but "gŭntlm'n."—Some of these things are quite striking and remind me of peculiarities I have noticed in England. If one is walking down the Strand on Sunday morning when the omnibuses are going out to Wimbledon Camp, he will hear called out "Wimbleton Cămp" but the same individual will say: "Are you going to the dănce" (broad *a*) not the dănce? Again, another point is the pronunciation of "worn out," which is exactly like that of "war-n" with the exception of the length of the vowel sound: in the latter it is short; in the former, long. I am reminded of another interesting point in Baltimore's popular pronunciation: they say Lord and they say Gord, not God.

This subject it seems to me is an extremely interesting one for the members of this Association to turn their attention to at the present time.

PROFESSOR SAMUEL GARNER (Annapolis, Md.): I have one or two remarks to make. The first was suggested by my first visit to Louisville, Kentucky. You will find in various parts of the country a certain number of young ladies belonging to the most fashionable society who have a peculiar pronunciation, none of which I shall undertake to reproduce. I have no doubt that this affects fashionable circles and also the fashionable young men, generally such as are known as "dudes." This must have some weight in the general sum of influences which go to make up the dialect of any locality. I was especially struck with this in Kentucky. There was something so peculiar in the dialect of the best class of society in this city, that I determined to see whether or not it existed in other localities. I found that in Louisville this peculiarity was confined almost exclusively to the young ladies. I think that in all large cities you will find something of this sort. I merely throw out these remarks as a suggestion to those interested in the subject.

PROFESSOR C. SPRAGUE SMITH (Columbia College): This discussion suggests a new field and one which has been worked very little. I have an instructor in phonetics who has revealed certain secrets to me with reference to this subject. He produces forms of words without having heard them. This is a domain which may be worked with profit to determine whether everything is Germanic rather than English.

PROF. H. C. G. BRANDT (Hamilton College): It seems to me that here is a good field for the phonetic section of the Association. We should keep one point in mind throughout and that is when we study the dialect of any city, we should have a sound notation which will correctly represent the sounds. We should not do as SCHMELLER did when he wrote his 'Bayrische Mundarten.' In giving a certain word, he would state that the vowel has the same sound as is found in the Bavarian word, so-and-so, but he never told us what the sound was. No one knew the value of the sound in Bavarian. A sound notation is very important in order to make our work scientific and valuable.

THE CHAIRMAN, PROFESSOR GARNETT, (University of Virginia): I wish only to make one remark. I do not like PROFESSOR JOYNES to shift upon the inhabitants of Charleston what are in reality South Carolina provincialisms. "Pear" is pronounced "peer" and even "there" is pronounced "their" in other parts of South Carolina than in Charleston.

PROFESSOR HENRY WOOD (Johns Hopkins University) then followed with a communication on

5. *The Brief or Pregnant Metaphor in the Minor Elizabethan Dramatists.\**

JOHNS HOPKINS UNIVERSITY,

BALTIMORE, June 14th, 1888.

To the Secretary of the MODERN LANGUAGE ASSOCIATION:

DEAR PROFESSOR ELLIOTT,

The article on "Brief Metaphor in the Minor Elizabethan Dramatists" read by me at the last meeting of the MODERN LANGUAGE ASSOCIATION, will not be ready for printing in time for publication in the PROCEEDINGS of the Association. Owing to unforeseen circumstances, I have not yet been able to subject it to the revision I considered necessary. For the information of those who may wish to see the printed article, I may add that it is my intention to offer it shortly for publication in the *American Journal of Philology*.

Sincerely yours,

HENRY WOOD.

*Discussion.* PROFESSOR J. M. HART (University of Cincinnati): I feel unable to discuss this paper. The subject is one to me very difficult, and I think that really questions of comparative literature

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\*As this paper is not published in the TRANSACTIONS, the Secretary desires to call attention to the letter from the author, as given above, in explanation of the matter.

are harder to treat and harder to follow in a paper of this kind than are questions of comparative language. In a study of language we get certain primary principles from which all discussion necessarily proceeds and to which all discussion necessarily reverts, whereas in literature we have not such universal principles for its study as in the study of linguistics. Consequently when I attempt to follow such a paper as that of PROFESSOR WOOD, I find that I am continually slipping off. An example from one author suggests another example from another author and by the time I have finished the comparison, I find that the speaker has passed to something new. I infer that the paper is the result of careful study and wide reading; some of it is familiar and some of it is new. I cannot say that I have studied all of the plays cited with the minuteness necessary for the reading and hearing of such a paper. Some of the shades of difference in the use of the metaphor did not present themselves to my mind as they have done to the mind of the author. All that I can say is that I hope that the paper will be printed, so that I myself as well as others shall have the opportunity of going over the various positions one by one, carefully and critically, comparing them with the facts which we are able to collate for ourselves. Such a study I shall be glad to pursue, and I know that it will be profitable as well as interesting.

I am glad to have heard the paper and to have heard certain points put so positively as they have been done; for instance that euphuism has nothing to do with metaphoric language. I have tried to inculcate that to my pupils. When we pick up an English criticism, we find that everything is labeled euphuistic. I am therefore glad to see a distinction drawn between euphuism and gongoraism.—I hope that the time will come when in America there will be chairs of literature as distinct from language; chairs the occupants of which will make it their business to lay down for us laws for the critical study of literature which will do for us what the laws of GRIMM and others have done for language. Then when I come from Cincinnati, some one else from Boston and some one from Columbia, we shall know what to expect and shall know what is new. There is, Mr. Chairman, too much cream in this paper for one meal.

PROFESSOR A. H. SMYTH (Philadelphia): The Elizabethan period was the most assimilative in English literature. The learning of Spain, Italy and France was received. I believe that the explanation of the euphuism and the important classical metres is to be found in the conscious effort of the Elizabethan poets to exalt their vernacular and to the appreciation of the classical works which for the first time were exhibited to their view by the renaissance. The most important point of this paper is the notice taken of the persistence in the English language at its most assimilative time, of native style and native principles in the language of the English poets which had lain quiescent for a century and a half. We have on the one hand the appreciation of learning and the conscious imitation of contemporary



foreign poets, and on the other hand a persistence in English poetry of native original English phrases and of native English style.

DR. JULIUS GOEBEL (Johns Hopkins University): To those interested in this study, I would call attention to the book of HENCKELL, 'Das Goethesche Gleichniss,' which will be found of interest in connection with this subject.

PROFESSOR TH. W. HUNT (Princeton College): One of the pleasantest features in this Association is the tendency of men who devote themselves to the study of language to give attention to the study of literature. The study of PROFESSOR WOOD has been largely literary, it might be called a paper on English style. When I saw the notice of the paper on the programme, I made up my mind that I should not understand it. I did not understand the title, and I do not understand it at the present time. I do not exactly understand the meaning of "brief" in connection with the word metaphor. The rest of the paper I think that I do understand.—I was taught to believe that figurative language was simply an accomplishment, an ornate element of language, a kind of ornament to language; that it did not constitute an element of style. Here we come on the remarkable point that figurative language has all the elements of style including clearness. It is the clear expression of the thought that makes up the beauty of the style. Here we have the important principle that the use of figures is not simply an embellishment, but gives a clearer and more forcible expression to what we call style.

PROFESSOR O. SEIDENSTICKER (University of Penna.): I am so fully impressed with the correctness of what has been said that metaphoric language is not an embellishment but the very life and soul of thought, that the other day when in another society the subject of a universal language was discussed, I made the point that a universal language would be impossible, that while you might adopt words to express ordinary subjects, yet for all purposes of real life, it would be impossible to construct a language in which all nations or even a few nations would have an equal share, inasmuch as they differ so considerably in the use of metaphors. To some extent this rule applies to any two languages. You cannot translate from German into English or from English into German literally. What you have to do is to take the metaphorical system of one language and substitute it for that of another, but you cannot exchange one for another. You have to make a double substitution. I am convinced that any attempt to contrive a universal language will be a failure except for such purposes where metaphor has no place, and this is a very sparing use of language.

PROFESSOR HENRY WOOD (Johns Hopkins University): I should like to say a word in regard to the definition of 'brief,' which PROFESSOR HUNT says that he did not understand. I think that there is room for a new term which would include the four figures which I have mentioned. The Elizabethan play-wright has passages in which he is in a hurry, he has something to say which he must get off in a

brief speech and he does it. What the Anglo-Saxon poet did because he was excited, the Elizabethan poet does because he must. I think, therefore, there is a chance for the introduction of a new term which will express the quality of the language. It makes no difference whether the adjective or the verb is brief. "Poison speaks Italian" may be given as an example.

PROFESSOR A. MARSHALL ELLIOTT (Johns Hopkins University): I should like to make one or two remarks with reference to the Italian influence upon English at this period. Throughout all this period there must have been a strong influence of the Italian forms upon the English. I was much impressed with this while working in the British Museum last summer. I was making a study of the influence of the Italian language proper upon the English, and I was naturally brought into contact with the purely literary study. After having worked up a sufficient amount of material from which I thought I might make a paper, I sat down to note some of the books that had been translated into English and I came to the conclusion that the Italian works translated into our language, considering their number and importance, must have had a special influence upon it. I found the task of noting these translations so great that I had to give it up at the time with the hope, however, of continuing it on some future occasion. If we may judge by recent English and American writers who have been subject to Italian influence in a cursory way, we must admit a powerful influence from this systematic introduction of Italian thought and literary form at the time treated in this paper.

An Italian expression used by CRAWFORD, the novelist, just occurs to me, and of which very few, unfamiliar with Italian, know the meaning: "What a piece of a woman is that," a direct translation of *Che pezza di donna è quella!* I have asked many persons what this means. They have usually thought that it means: "what an insignificant, a miserable woman that is." The Italian however signifies, as we know, "what a strong, buxom woman is that!" The Italian influences must have done much for the coloring of the style of English speech during this period. We know that in the early part of the Elizabethan period, there was a perfect inundation of Italian literature into England. To my mind one of the most interesting problems in this connection would be to trace what the Italian had done to give coloring to the linguistic and literary products of this epoch. I can only work on the Italian side, but this certainly shows a powerful influence; the new dress was English but the thought in very many cases was wholly Italian.

PROFESSOR ALCÉE FORTIER (Tulane University) followed with a paper on

#### 6. *Bits of Louisiana Folk-lore.\**

*Discussion.* PROFESSOR C. SPRAGUE SMITH (Columbia College):

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\*Cf. TRANSACTIONS in present volume for the full paper.

With reference to this paper, I think that I can express in the name of the Association our delight with the charming subject which PROFESSOR FORTIER has presented. The remarks already made upon the value of linguistic studies, of local peculiarities of idiom which are now passing away, are applicable to this. This paper is valuable from a philological and also from a literary standpoint. There is very little original folk-lore in America and this is fast passing away. The charm of the tales is that they are presented to us in their original dialect.

DR. F. M. WARREN (Johns Hopkins University): The subject of Folk-lore has received a great deal of attention in France especially by COSQUIN, and in his book PROFESSOR FORTIER will find many references to the tales he has given. In reference to the first story, I would mention one or two points which I recall. In one tale dating back to the first part of the thirteenth century, Reynard the fox feigns death in order to get into a fisherman's wagon to eat his fish. In this case the fox is thrown into the wagon and eats the fish. We also have here one of the Pickard stories, where the goat who is represented by the sheep terrifies the tiger until the tiger's cub discovers that the sheep has no teeth, and the story ends as here by the tiger killing the sheep. Here the tiger beats the goat.

It occurs to me from these two references that if PROFESSOR FORTIER compares his work with what has been done, he will find that the Creole stories of Louisiana, are a mixture of the folk stories of other countries, especially of those bordering on the North of France. I would especially ask PROFESSOR FORTIER that, in his further study of this subject before he publishes his book, he should compare his stories as far as possible with those published by COSQUIN.

PROFESSOR A. MARSHALL ELLIOTT (Johns Hopkins University): I wish merely to allude to one point. PROFESSOR FORTIER says that some of these stories correspond to some which have already been published in France and DR. WARREN has alluded to the same point. Some years ago when in a boat on the St. Lawrence river, I was much impressed with a song, which I heard. I thought that I had heard the song before and on listening closely I found that it corresponded to a song which has been published frequently and one which exists in various dialects. Mistral, the celebrated modern provençal poet, has embodied it under the title "Magali," in his charming book 'Mireio'; the theme has been treated in different languages. Mr. Ulrich printed it some years ago. The song represents a lover talking to the girl he loves: She says that she will turn into a stag; he will turn himself into a hunter to hunt the stag. She will then become a fish, and he replies that he will then become a fisherman. She says, I shall become a beautiful flower; he will become a gardener and pluck that flower. She goes on and finally says that she will become an angel and go to inhabit one of the stars. He too will become an angel and will live forever on the star with her. I

was much impressed with the local coloring that it had assumed in Canada; the beaver here is an important animal, and the beaver as well as other characteristics of Canadian life are brought into the song thus adapted to the customs of this Northern Country.

PROFESSOR EDWARD S. JOYNES (South Carolina College): I would suggest, Mr. President, the advisability of now adjourning until to-morrow morning and postponing the paper of PROFESSOR KROEH until that time. A number of the members who desire to hear the paper have special engagements this evening. In making a motion to leave the paper over until to-morrow morning, I would state that I have spoken to PROFESSOR KROEH, and he is willing to defer the reading of his communication. At the same time, he is perfectly ready to go on now if the Association prefers.

The Association then adjourned till the following morning, at the hour (9.30 o'clock) named on the programme.

In the evening, a brilliant social reception was given to the members of the Convention by the Pennsylvania Historical Society, at their spacious and elegant rooms, 13th and Locust streets. Both the numerous members of this society and several hundred of their friends who had been especially invited to share in their signal liberality, extended to the strangers present that cordial and hearty welcome which has ever been an enviable characteristic of Philadelphia hospitality. On no other occasion of this kind, have the delegates to the annual Conventions of the MODERN LANGUAGE ASSOCIATION had better opportunity for becoming acquainted with a large proportion of the leading citizens of the community where the Conferences have been held. The energetic and efficient Local Committee had made, throughout, the most ample provision for the accommodation and entertainment of their guests and, aided by the generous co-operation of the Historical Society and the Penn Club, arranged for two social festivities that will be remembered as the happiest features of the Philadelphia Convention.

The fourth session of the Association, (Friday morning, December 30th,) was called to order at 10 o'clock, by the Secretary.

THE SECRETARY: I have been requested by our Vice-President to call PROFESSOR EDWARD S. JOYNES to the Chair, for our sitting this morning.

THE CHAIRMAN: I understand that DR. M. I. SWIFT (Hobart College) would like to bring up a little matter before we start on the regular business of the morning.

PROFESSOR M. I. SWIFT (Hobart College): I wish to call the attention of those gathered here to a subject which is certainly interesting educators more and more and one which is just being brought forward in this country. In England it has taken a prominent place in education under the name of "university extension." The idea of this movement of course is to bring before all classes of people the advantages and results of higher education. The plan is for young

men,—specialists,—to go out from the university, either those who have graduated or those who are pursuing advanced courses and to deliver lectures upon their specialities before the people. There are of course two ways in which this may be presented, either in the cities to those who are unable to enjoy the opportunities of higher education, or in the country towns where universities and colleges do not exist and where, therefore, the people are in like manner deprived of such opportunities. This is a subject which interests not only one class of lecturers, but one in which all lecturers should be equally interested when the importance of the matter is once recognized.

The advantages of such a system as I should like to present are one or two-fold. In the first place it is obvious that the bringing of the results of higher education before the people would be most stimulating, most instructive. What the people of the lower classes, especially of the cities, are calling for, is something of this sort. They want to feel that an interest is being taken in them. They want to feel that the results of the investigations which they help to support by their labors, and which they have not yet been able to enjoy, shall come to them and shall be directly helpful to them. These free lectures, as now carried on in England, accomplish this result. A large class of the people are ignorant of many of the principles of progress, of social advancement and of education. Now these principles, if our society is to progress and we are to have a well-rounded people, must be brought to the people themselves, and I know no better way of doing this than by university extension. Probably the greatest advantage which would arise from this is the advantage to the lecturer himself. We know that a young man who takes a college professorship, or a university chair or who teaches in any way, is subject to limitations which for several years often interfere with his efficiency. For example a young man wishes to accomplish vastly more in a short time than it is possible for human nature to get through. The result is that he often crowds his students far more than he ought to do, and the strain is carried to the highest possible point. Now if a young man has had no experience of the needs of education, if he does not understand the environment upon which he has to work, and how he is to modify his teaching, how is he to be a successful instructor? The demands upon the educated man are far greater than that of mere specialistic teaching. A year of direct intercourse with the people, of work in the laboratory,—for that is precisely what this would be,—would give to the man intending to teach that which, to-day, he does not receive.

We know that the college is more or less out of sympathy,—stands more or less apart from the needs of the people. If the college does not feel this, the people do feel it and the time will come, as a professor of this university remarked to me yesterday, when the college itself will begin to realize this more than it now does by the patronage withdrawn from it by the people. This is because the colleges do not sufficiently study the public needs. You will find in one

of the old Princeton Reviews, a paper on this subject by PROFESSOR SUMNER, of Yale College, in which he speaks of the lack of confidence, on the part of the people, in the college which has grown up in the middle of them. Now, in some way, this must be met. I believe that if those who are to take college and university chairs could study the people, could understand what they are thinking about, could get away from the scholastic walls, where, as college and university students, they have been isolated for many years, if they could set aside their scholastic training for a time and learn what men who are living and working are about and what they want, it would be of incalculable importance to them and to education.

What is the specific plan that is to accomplish this? In England it has taken two forms. The University has sent out men in this way and has supported them. They have delivered lectures, twelve in number, one each week and on the following day in each case, they have conferences with those especially interested in the subject. This course of lectures can be repeated three times a year in different cities, as the movement develops. What is needed is a hall and a little money, almost nothing else. For one course, I believe that in England the expense is about \$225.00. This course can be modified and four lectures or more if convenient can be given in the same hall in one week. This has been so developed in England that attendance upon these lectures for three years, entitles one to a year's standing in the University. If he desires to go to the University for a degree one year is taken off because of satisfactory examination upon these subjects.—Another method is the formation of different societies in various towns and cities. These societies require a membership fee of perhaps five dollars and then all who belong to the society have the privilege of hearing these lectures. This is of course self-supporting and does not fall back upon the university for aid.

Almost all that we need in this country to start the thing is to have in some cities a hall and small accommodations to enable the lecturer to do his work. Reflect upon another advantage of this plan. How many young men are there who to-day are occupying prominent positions as instructors who are limited in their means. Under such a system as this, young men of capacity can go out and lecture in this manner and prolong their period of study or investigation one or more years. This would give young men time to mature and it would give them such preparation that many of the failures that we have from young men undertaking to fill positions a little too early, would be avoided.—I wish to mention only one other method and one other result which would follow from this system. How is it to be organised in country towns? If the professors of each college, or one professor of each college, scattered as the colleges are here and there, were to undertake the organization of this through the public schools, it would be very easy to send lecturers to the smaller places. I see two results that would follow from this. In the first place, the

public schools would be stimulated. The teachers of the schools would have advantages which to-day they sadly lack, and that problem which is staring us in the face to-day and which has not yet been solved; namely, how are we to obtain a better class of primary teachers, would in great measure, I believe, be met. In the second place, that gulf which is now felt in education between the college and the public schools would be bridged, if not entirely, at least to some extent; the first steps would be taken. We know very well that any one expecting or hoping to teach in the college or university must be very careful that he does not allow himself to teach in the public school or get the name of having done so. On the other hand, a very small proportion of public school teachers have ever been inside of a college. If you talk with a public school superintendent, you will see that he is vastly more interested in the development of the normal school than of the college. They do not know much about the college and do not care to know much about it, possibly to their disadvantage. The college and school should be brought together. If our system of education is to succeed this must be brought about. In Germany the lower schools are connected with the higher schools much more closely than in America. If the college professor will work in connection with the superintendent of the public schools in the neighborhood where his college is to get the university extension movement started, I think that much will be done to remove this difficulty.

PROFESSOR A. MARSHALL ELLIOTT (Johns Hopkins University): I wish to state that DR. SWIFT wishes only to bring this matter before the Association this morning. We have no time to discuss it at present. In connection with the papers of this afternoon, there may be an opportunity to discuss it.

THE CHAIRMAN. We shall now resume the regular order of business, beginning with the reading of PROFESSOR KROEH'S paper.

PROFESSOR CHARLES F. KROEH (Stevens Institute of Technology, Hoboken, N. J.), then presented a communication on

*7. Methods of Teaching Modern Languages.\**

*Discussion.*—THE CHAIRMAN. It would be most impartial and impersonal on the part of the Chair to remind the Association, in advance of the discussion, of the flight of time. We have in addition to the discussion upon this paper, four papers to be read in two and one-half hours. I therefore take the liberty of reminding the Association that our discussions must necessarily be brief and the papers themselves must be abridged, so far as may be possible without doing grave injustice to the subject-matter. With these remarks, I take pleasure in inviting PROFESSOR VON JAGEMANN to open the discussion.

PROFESSOR H. C. G. VON JAGEMANN (Indiana University): It seems to me, Mr. President, that PROFESSOR KROEH has cut off discussion

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\*Cf. TRANSACTIONS in present volume for the full paper.

by the last sentence of his paper in which he advises us not to confine ourselves to any one system but to take the best found in the various systems of teaching which have been proposed. It seems to me that nearly all writers upon this subject make the mistake of over-estimating the importance of some one point in their teaching. I do not know that I have ever read a more interesting paper on the subject of methods than the paper of PROFESSOR HALE, of Cornell University, on the Art of Reading Latin. Yet it seems to me that PROFESSOR HALE made the same mistake of thinking that one little thing in the acquisition of a language was all that it was necessary to pay attention to, but I think that if we bear in mind that there are many different elements which enter into the acquisition of a language and that we must not over-estimate the value of any one, there is no doubt that each one would choose for himself that method which is best adapted to his students. No one student can learn a language by the same method as another, and no two teachers can teach a language by exactly the same methods. I think that for this reason a large amount of the writing and talk upon the subject of methods has been useless. Every one has to judge for himself and it is very difficult to advise anybody on the subject.

PROFESSOR L. A. STAEGER (Polytechnique Institute, Brooklyn, N. Y.): I want to say only one word with reference to the different methods. I had occasion not long ago to write to MR. CHRISTERN, bookseller of New York, for certain books. In answer, I received a printed slip on which he said that the ROSENTHAL system was used in Germany and that what was in this system had been stolen from other writers. I therefore think that the name of ROSENTHAL, as applied to a system, does not merit our respect. In all other points I agree with PROFESSOR KROEH, especially in regard to the natural method.

PROFESSOR O. SEIDENSTICKER (University of Pennsylvania): I was pleased to hear PROFESSOR KROEH mention for how many different purposes a language may be learned. I believe that the purposes for which German is learned may be classed under two heads: the commercial use of German and its scientific use. I think that according to the purpose for which German is learned and the time that may be devoted to it, the method should be adopted. In order to master the principles of German with the view of understanding it in a comparatively short time, so short a time as is generally meted out to us in colleges and universities, I think that the shortest possible way should be adopted to put the pupil in possession of those analytical processes that are necessary to understand German.

If the object be merely to impart so much knowledge as may be required for speaking on ordinary topics of life, as PROFESSOR KROEH points out, I think that perhaps the natural method is the one which will answer best, especially if plenty of time is given, but if we have to wait until the student can understand in the language some of the rules required for analysis, too much time will be lost. I can say



from my own experience that I have occasionally had pupils who understood German, that is to say, they had learned German at home in much the same way as it is imparted by the natural method, in other words their parents spoke German and they were able to converse on the ordinary events and occurrences of life with tolerable fluency and correctness. When, however, we came to the analysis of more difficult passages as found in GOETHE'S 'Ephigenie' and in scientific language, they were at a disadvantage. Young Americans who had adopted the proper method of overcoming these difficulties by the ordinary grammatical method, would soon get the start of those who thought that they knew enough of the language to understand an ordinary book. I have found by experience that young Japanese students who labored under the double disadvantage of acquiring German through a foreign medium, would learn to understand German writers of considerable difficulty within a shorter time than those who came already furnished with a tolerable knowledge of German, but who had not gone through those mental processes for entering into the meaning of the more difficult words.—I believe that we should adapt our method to the purposes for which we teach and to the circumstances in which we teach. If we are given only a few hours a week, say from one to four hours a week during part of the year, we cannot impart so much knowledge by the natural method as to teach grammar in the language which the pupil is about to acquire.

PROFESSOR PAUL F. ROHRBACHER (Western University of Penna.): I was particularly struck with the last remark of PROFESSOR KROEH. I think that every sincere and capable teacher will make his own method. I regard cleverness of even higher importance than genius or capacity. A clever teacher will adopt those methods which will bear the best fruits. We have too great a multiplicity of studies and I have had students who found it impossible to prepare their lessons because they had so many other studies to attend to.—In speaking about cleverness and clever teachers, there is one fact to which I desire to call the attention of the Association, and it is that the clever teachers are not all confined to our own sex, but we find clever teachers in the other sex and some of them are in the midst of us and are members of our Association. I was at the meeting of the Association last year and I am here this year, but I have never seen one of these ladies placed on a committee or give her opinion on any question that came up.

THE CHAIRMAN: I must call the gentleman to order. We must limit the discussion to the narrowest bounds. There will be a time later when I shall listen with pleasure and in entire sympathy with the speaker, but I must insist that the speaker confine himself to the subject under discussion.

PROFESSOR ROHRBACHER: I would therefore conclude by requesting the Chairman to call upon MISS CARLA WENCKEBACH to express her views upon this subject.

THE CHAIRMAN: I think that it would be improper and invidious for me to call upon any member who has not expressed a desire to take part in the discussion. I should, however, be glad to hear from any lady or any other member of the Association.

PROFESSOR C. SPRAGUE SMITH (Columbia College): I believe that we should first give the few principles necessary and apply them to the phenomena, and not give the student in any field of language any more than in anything else, the phenomena alone and let him discover the principles for himself. I think that there is a fallacy here, and I think that an error is made in the claims for the natural method based upon the assumption that the student must go into all the minutiae of grammar as was the rule in former times. I think that in the case of a bright student, the necessary grammar can be condensed into a few pages. In my own experience, I have found that all that I needed of the grammar could be condensed into two or three pages. These I could quickly grasp in a day and a half. Then starting out with the language, you bring the phenomena which are words back to the principles which you have already learned and this gives a rational basis on which to work. After you are familiar with ordinary words and expressions, you can go over the ground carefully and exhaustively and master the language.—Our object in studying languages in colleges is not to enable us to converse. That is impossible. What the student demands is the ability to read the language. That is the chief thing and it strikes me that by this method of giving them the main laws and then sending them out to collect the phenomena and compare them with the laws, we shall make true and rapid progress.

PROFESSOR CHARLES F. KROEH: My object in presenting a paper on elementary instruction in this way, was to enable the higher instruction of which we hear so much, to be carried out. This I consider the only philosophical way.

THE CHAIRMAN: I think that the author is to be congratulated upon the specific influence of his paper. We have two sorts of methods of teaching, the natural and the unnatural methods. PROFESSOR KROEH seems to have made for the present time, at least, a happy family of us all.

PROFESSOR GUŞTAF KARSTEN (Indiana University) next followed with a contribution on

8. *Speech Unities and their rôle in Sound Change and Phonetic Laws.\**

*Discussion.* PROFESSOR EDWARD S. SHELDON (Harvard University): One of course finds a certain amount of difficulty in discussing a paper like this which is somewhat technical, before so many members all of whom cannot be expected to be interested in phonetic study. For myself I do not hesitate to say that much expressed in this paper is so attractive to me that I can hardly resist the temptation to express a full agreement with some, at least, and indeed

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\*Cf. TRANSACTIONS in present volume for the full paper.

most of the views advanced in it. When I saw the announcement of the paper, I at first thought that the author meant by speech unities about the same as SWEET classes under the head of stress-groups. It appears that the idea is not exactly this, but something similar to it and in a certain sense, perhaps, identical with it. It seems to me that the distinction drawn between the new kind of speech unities and SWEET'S stress-groups is of great importance. As we study the operation of phonetic laws and the manner in which language is changing and the regularity of these changes so that we can see how the laws can be studied,—as we study these, we are more impressed with the complexity of the problem before us. If in any given language we have a given law of sound change, we can study up about it. There are perhaps no real exceptions. When we have fully studied these laws we shall see that every sound changes in such and such a way in the language. We are not able to predict what changes will be made in any language. The reason is that we do not understand the language fully. As a matter of scientific study, we know no language, not even our own for such purposes as this, because we have never realised what are the real unities in our speech or which we actually use as unities in our speech. We mean the unities which present themselves to our minds. These are not single sounds as PROFESSOR KARSTEN points out and not necessarily words. They may be groups of sounds, of syllables or of words. As far as one can understand from the simple hearing of a paper for the first time, the ideas advanced by PROFESSOR KARSTEN seem to be of great importance. We may fully accept them or we may not, but they will be of great use to us in our studies.—I think that the complexity of the subject, which, at first sight, may seem to be greatly increased in view of the statements made by PROFESSOR KARSTEN, will on the contrary be diminished when we come to go farther and see how such views will work when we attempt to explain the phenomena of linguistic change. We shall see phenomena which we should naturally call phenomena of analogy at work, although that word is somewhat misleading and we shall be able to realise that the phenomena of linguistic change can be grouped under certain heads. I shall not take time to mention one or two examples that I have observed which seem to point in the direction of some of the illustrations used by PROFESSOR KARSTEN.

DR. JAMES W. BRIGHT (Johns Hopkins University): I think that this paper is altogether helpful in emphasizing the importance of the essential principles as based upon linguistic observation. It is very curious to observe how gradually the results of special study have been incorporated into specific theories. It occurred to me while PROFESSOR KARSTEN was reading his paper that there is one result of special phonetic study which has not been incorporated in the principles which he has presented, which are based upon those of PROFESSOR PAUL, namely the importance of having regard to what the Germans call "Articulationsbasis." I fancy that many changes in the

language would be explained if we knew just what that Articulations-basis was. In a certain period of English we note a tendency to the palatalization of sounds. All sounds were spoken with that tendency and this occasioned many changes. In modern English in civilised countries we have something which is the direct counter-part of this, and that is the tendency to guttural sounds, so that we have "awns<sup>er</sup>" instead of answer. This is a factor which should be considered in a theoretical and philosophical basis for sound changes. In teaching one to speak German you must make it clear that he must not only learn isolated sounds, but also that in the main the organs must have a different position throughout.

There is also a common-place observation necessary in connection with this subject that pertains to "fashion." I do not doubt that some of us have been in sections where strange practices were the fashion. I should dislike to say that original depravity has a part in causing an individual to see any beauty in the nasal twang, so prevalent in many sections.

It may be stated that the term "voiceless vowels" is due to an American philologist, PROFESSOR WHITNEY.

As to the second chief division of the paper, the development of different forms under different stress, I think that each one may take a lesson home to himself. It is remarkable that the difference of accent in creating a difference in form in language has so long remained unobserved. We see this in such words as *of* and *off*, *to* and *too*, in which the only difference is a difference in stress. Differences in stress go hand in hand with differences in syntactic usage.

PROFESSOR A. MARSHALL ELLIOTT (Johns Hopkins University): I have only one or two observations to make. I am much gratified to see that PROFESSOR KARSTEN puts himself on record in so liberal a spirit as he has done in this paper. Some of us have been disposed to regard PROFESSOR KARSTEN as strictly a Jung Grammatiker, but when he announces such things as he has placed before us this morning, we may claim that he rests upon the fence between the two sides. I agree with him in the majority of points which he makes.—The idea that there are sound periods creating centres for other combinations is important and in accord with the general trend of science at the present day. I certainly am opposed to the theory that every language came from one language. I believe that the dialect investigations of to-day show that to infinite centres were due the origin of the various periods of speech. The best attempt which has been formulated with reference to speech periods and centres is that made by PROFESSOR GRÖBER, of Strasburg, a few months ago. PROFESSOR HORNING, in his recent dialect phonetic studies, shows that the theory is well substantiated with reference to the formation of popular speech. This goes with the idea so favorably insisted on by PROFESSOR NEUMANN in his Satzphonetik that the sentence should be regarded as the linguistic unit,—that it is not the word but the sentence which forms the linguistic unit.

THE CHAIRMAN: I am sorry that on account of the shortness of the time we shall be obliged to leave PROFESSOR KARSTEN on the fence, but we hope that in due time, he will get down on the right side which ever that may be.

PROFESSOR HERMANN COLLITZ, (Bryn Mawr College) then followed with a communication on

9. *Die Herkunft der sogenannten Schwachen Verba der germanischen Sprachen.\**

The reader was called to order before the reading of the paper was finished, as the allotted time had expired.

DR. JAMES W. BRIGHT (Johns Hopkins University): I move that PROFESSOR COLLITZ be permitted to read his whole paper.

PROFESSOR H. C. G. BRANDT (Hamilton College): I am opposed to that as we do not know how long this paper is going to be. Unless the writer can tell us that, I am opposed to the motion.

THE CHAIRMAN: The Chair must call attention to the fact that justice is due in equal measure to all who are on the programme. Our hour of adjournment is 1 o'clock. It is now past 12 o'clock and there are two more papers to follow this one. Of course it rests with the Association to extend the time or to allow any man the time on any one paper. Such time will, however, be at the sacrifice of the other papers upon the programme.

PROFESSOR SAMUEL GARNER (Annapolis, Md.): I object to the paper being continued any longer. This paper is of special interest and only half of us can understand it. I do not think that it is a good plan to encourage the custom of extending the time. In fact I think that half an hour is too long.

The motion was then put and lost.

THE CHAIRMAN: There are still five minutes due to this subject and it is for the Association to say whether it shall be devoted to the discussion or be allowed to PROFESSOR COLLITZ.

A Member: I move that the five minutes be given to PROFESSOR COLLITZ.

PROFESSOR BRANDT: We have heard only the introductory part of this paper and there is no use of discussion. The reader has just come to the paper proper.

THE CHAIRMAN: I will ask PROFESSOR COLLITZ to occupy the five minutes in such condensation as he may find possible.

PROFESSOR COLLITZ then continued the reading of his paper.

THE CHAIRMAN: I trust the Association will not think me unkind or deficient in interest in the subject-matter of the paper if I insist upon enforcing the rules as far as may be necessary.

I would now invite PROFESSOR HART, of Cincinnati, to occupy the Chair during the remainder of this session.

PROFESSOR J. M. HART (University of Cincinnati) then took the Chair.

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\*Cf. TRANSACTIONS in present volume for the full paper.

PROFESSOR EDWARD S. SHELDON (Harvard University) then presented a paper on

10. *Some Specimens of a Canadian French Dialect Spoken in Maine.\**

*Discussion.* PROFESSOR A. MARSHALL ELLIOTT (Johns Hopkins University): This paper strikes in the line which I have often emphasized in this Association; that is, the taking up, for investigation, of what we find about us. I was delighted when PROFESSOR SHELDON told me that he proposed to give us a communication on this subject.

The paper is to me a very interesting one. This is, in the first place, a very difficult subject to treat. No one who has not tried it knows the difficulties that are encountered in classifying and arranging material taken in this way. Of course with material drawn from a single person one cannot establish general laws; one can only place before us the characteristics of the dialect in a general way.—I think that we may proceed with this subject that the writer has brought before us this morning according to a process of elimination and first strike out certain things found in her speech and then place her somewhere in the North of France. The characteristics, as pointed out by PROFESSOR SHELDON, belonging to the dialect of the Saintonge are also characteristics of some of the North French dialects. The difficulty of determining these points in any one individual are sufficiently evident to all who appreciate the subject at all.

From what I have heard and from the examples that have been given, I would agree that the woman speaks a dialect mixture such as is frequently found in Canada. There are characteristics of both North and South French speech in her language, but the most prominent features, I should say, are those of the North of France. We find little oases of South French speech made in Canada after the scattering of the Arcadian settlements in Nova Scotia; they came from South France originally and worked up through the lower counties. We frequently find little villages in the Province of Quebec where nearly all the inhabitants belonged to these Arcadian settlements and where the old South French pronunciation is preserved. I think it very likely that this woman had the dialect of the North of France and lived in one of these border towns where she was accustomed to the South French dialect. One reason why I should not put her in the South of France, that is to say either in the Saintonge or Angoumois districts, is that we do not have the speech contractions there such as we find in her speech. There is also a sort of svarabhactic effect, if I may use the term, carried out here between the consonantal combinations. This is very common in North France. It would be interesting to take these examples and compare them with the phonetic representation of the Picard Dialect as presented by MR. EDWARD PARIS in his translation of St. Matthew into Picard, where there is a phonetic representation of the dialect.

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\*Cf. TRANSACTIONS in present volume for the full paper.

With reference to *ch*, where we have *chel*, for instance PROFESSOR SHELDON gave us *chel*. There is a curious mixture which would carry us to the South of France and the provincial dialect of the later stage of the North French dialect, particularly of Picardy. The *ch* sound has to-day gone almost into *sh*. I can speak from personal experience, having spent part of last summer in Picardy. Instead of saying *chel* they say *shel*. It is only the oldest people who use the palatalized form. Here is a characteristic which belongs both to the North and to the South. Taking the other characteristics, I should say that we must classify this dialect as belonging to the north, but to an older stage of the language than that which we now have in the present Picardy. The exception which PROFESSOR SHELDON mentions is quite characteristic. With reference to *chi*, it is a curious fact that while in Picardy they always say *shel* for *chel*, they say *ki* for *chi*.

There are other striking traits, such for instance as are sometimes found at the end of words; for example, in the case of *oredge*. There we have a direct characteristic of South France. I do not know how we should get at the separation exactly of South and North French characteristics except by taking out features like these and classifying together those that belong to the North of France. There is one characteristic of the North of France dialect which I did not hear mentioned, that is the transference of the vowel in the combination *re*, (*er*, *ar*), etc. In all compound forms of *re* you find in the North of France, particularly in Picardy, this change. There are other things which place the pronunciation decidedly in the North of France. PROFESSOR SHELDON pronounces *louè*, *rouè*. This is the sixteenth century pronunciation but it remains in Picardy to-day just as you find it in Canada. This may be reckoned as strictly a North French trait. In Picardy also the *oi*-sounds have a *wa* sound. I would say that possibly these forms came, in greater or less degree, from contact with the French of to-day.—There are still many other things that would place this dialect in the north but I will take the time to mention only one or two of them here.—With reference to the palatalization of the guttural sound *k*, this is found throughout Canada. They rarely say *curé*, but always *kyuré*. The common people often run this into *tchuré*. There is another characteristic which PROFESSOR SHELDON mentions and which would place the dialect in the north. In the east of Canada and in Nova Scotia I found a few years ago that the French *a* was preserved there as well as throughout a large portion of the St. Lawrence. I noticed there the form which PROFESSOR SHELDON speaks of as the broad *a*, such as is used on the St. Lawrence, in Picardy and in Normandy. In Nova Scotia, the inhabitants preserve the clear short *ă* found in modern French. I think, then, that the prominent characteristics of this woman's dialect would place it the North of France. The whole paper is extremely interesting and is precisely what we want in our Association; to collect what we find about us, is our great mission.

PROFESSOR EDWARD S. SHELDON; There is a little more to be said before assigning a North of France origin to this dialect. The sound *ch* is not peculiar to the north of France. There are other peculiarities to which I might refer, I think, to show that the type is of north or central France. The reason that I selected *h* is because there is no northern dialect which shows the sound of *h* similar to that of *j* except that of the Saintonge.

PROFESSOR A. MARSHALL ELLIOTT: They have the *h* strongly aspirated in Picardy. In the translation of *St. Matthew* by MR. PARIS, you will find that his transcription represents the *h* as strongly aspirated *h*. This corresponds with other French authors.

PROFESSOR GUSTAF KARSTEN (Indiana University): I would ask PROFESSOR SHELDON under what conditions the *ä* appears as *aw*?

PROFESSOR SHELDON; I omitted that. How closely the two sounds in the dialect correspond I am not able to say. The sounds *oi* might possibly be due not only to the influence of ordinary French, but also to the different pronunciations of *oi* itself in different words.

The next communication presented was by DR. JULIUS GOEBEL (Johns Hopkins University):

#### II. *On Paul's 'Principien der Sprachgeschichte.'*\*

*Discussion.* PROFESSOR GUSTAF KARSTEN (Indiana University): I am much gratified with the paper, and we are all much pleased that DR. GOEBEL has, at least, been paying attention to this subject. We all remember with some regret that two years ago he complained of the amount of publications of this kind occurring every year. It seems that he has paid more attention, in the meanwhile, to the subject and I am quite sure that we may expect good results from such conscientious earnestness; but, with reference to the present paper, I must say that I have some objections to make.

In the first place, I cannot agree with the style that the writer has been pleased to use. I hope he does not mean to deny that PAUL has made all honest efforts to throw light directly upon the point in question. It is difficult to say much about my colleague's ideas because I have not fully understood them. Most of the paper is filled up with reports of PAUL's ideas and philosophy accompanied by some supplementary remarks by the writer. This is more negative than positive. DR. GOEBEL appears not to have had time to give us his own ideas upon the subject. Whatever are his ideas on psychology and philosophy, I think that matters very little, and has little to do with linguistic investigation. Whether we accept an idealistic soul, or whether we consider it as a compound of notions and ideas, is a matter of little importance in a linguistic study. Whether or not the soul is able to control its own ideas, we cannot dispense with the consideration of words. Theologians agree that the universe has been created by a Supreme Being, but that does not prevent natural history from looking at the *ways* in which the universe developed. What-

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\*Cf. TRANSACTIONS in present volume for the full paper.



ever may be our ideas with reference to psychology and philosophy, we must stick closely to the real. I think it would be better to defer my own ideas until I have read the paper.

DR. JULIUS GOEBEL (Johns Hopkins University): I may state in reply to what has been said that my occupation with this study is as old in years as that of PROFESSOR KARSTEN, although I may not have progressed so far in the knowledge of it. The criticism which has been made seems a little sharp when we recall the criticism of those on the other side. They want their opponents to fall down in absolute subjection.—I should also like to remark, that in my humble way I tried to give my ideas with reference to PAUL'S views. I forgot to say at the conclusion of my paper, that it was not my intention to consider the whole of PAUL'S book. I confined myself to the first two chapters. I admire the latter part of PAUL'S work where he gives the real results of his labor. I do not think that PAUL is in perfect harmony with PROFESSOR KARSTEN. He seems to think that it is all philosophy and makes his entire book dependent upon these two chapters and it was on this account that I looked at these a little closer.

DR. JAMES W. BRIGHT (Johns Hopkins University): I should like in the first place to say that I am entirely opposed to talking about sides in the discussion of a scientific question. We are in a free country and let us keep free. There are schools and factions which have grown up in Germany, but I am emphatically opposed to the importation of anything of that sort. Science is universal. Let us keep nothing but simple principles before us. PAUL himself gives us the best view in this controversy. He emphasizes more than do any of his friends the fact that he never intended to form a new school, or to be a leader in a new movement. Some of those who had been attracted by what he had written, had denominated it as new and so the term grew up. We must all agree that from PAUL, we have learned some things with a new emphasis and from him we have acquired some new working ideas. I know from personal knowledge that the most ardent of the adherents of PAUL do not insist upon any such thing as a new school.

On motion, the Association then adjourned to meet at the hour indicated on the programme (2.30 p. m.) and partook of a second luncheon generously provided in the University Hall by the Local Committee. These luncheons in the university buildings were a great convenience to all those attending the Convention, in that they were thus enabled to save the time that otherwise would have been consumed in scattering about the city for the necessary refreshments, and the social features of the occasion were also, thereby, greatly promoted since the company was kept together and had an opportunity of renewing the pleasant relations begun in their former reunions.

For the Fifth Session (Friday Afternoon, December 30th), the Association was called to order at 2.30 o'clock, PROFESSOR JAMES M. GARNETT in the Chair.

Reports of committees were first called for.—The Committee appointed to audit the Treasurer accounts reported that they had found them correct.

Committee to Memorialize Congress to remove the Tariff on Books : PROFESSOR J. M. HART (University of Cincinnati) : I had hoped to see some of the members of the committee before coming here. I have had a good deal of talk on the subject with PROFESSOR PURNELL, and he and I have prepared a rough draught. I understand that the matter is left in our hands,—we are to act in the name of the Association and submit a paper to be presented to the Committee of Ways and Means at Washington. As I have stated, PROFESSOR PURNELL and I have made a rough outline of what we have to say, but I have not had an opportunity of presenting it to the other members of the committee. It might, however, be well to read what we have written to see if it meets the views of the members.\* The points to which we have referred are the unnecessariness of the tax, the fact that there is no competition in books, and the fact that the tax bears upon those members of the community who are least able to bear financial drain.

PROFESSOR EDWARD S. JOYNES (South Carolina College) : I move that this report as outlined be adopted and that its completion be referred with discretion to the special committee, subject to the approval of the Executive Committee of the Modern Language Association.—The motion was adopted.

DR. JAMES W. BRIGHT (Johns Hopkins University) : I think that this memorial should contain as many signatures of the members of the Association as it is possible to procure. While so many are in attendance, it might be desirable to provide the opportunity.

THE CHAIRMAN : I suppose that the signature of the committee will be sufficient.

PROFESSOR J. M. HART : It would not be possible to have this paper in such shape as to procure the signatures of those present at this meeting.

DR. H. A. TODD (Johns Hopkins University) : This difficulty could be met by saying that the report was unanimously adopted.

Report of Committee on Nominations, PROFESSOR H. C. G. VON JAGEMANN, Chairman : The committee would call attention to the fact that it has been customary to leave those elected to the position on the Executive Council for three years and to change only one-third of the officers each time. The committee would make the following nominations :

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\*The SECRETARY regrets that he is unable to give here the text in full of the Memorial to Congress. He had thought to take a copy of it after it had passed around for the signatures of the members of the Committee ; through a misunderstanding, however, it was not returned to him and hence its omission in these PROCEEDINGS.

OFFICERS.

*President*, JAS. RUSSELL LOWELL, Harvard,  
*Secretary*, A. MARSHALL ELLIOTT, Johns Hopkins University,  
*Treasurer*, H. A. TODD, Johns Hopkins University.

EXECUTIVE COUNCIL :

THE FOREGOING EX-OFFICIO.

FRANKLIN CARTER, *Williams*, SYLVESTER PRIMER, *Charleston*,  
J. M. HART, *Univ. of Cin.*,  
W. T. HEWETT, *Cornell*, J. M. GARNETT, *Univ. of Va.*,  
CALVIN THOMAS, *Univ. of Mich.*,  
CARLA WENCKEBACH, *Wellesley*, A. MELVILLE BELL, *Washington*,  
H. C. G. VON JAGEMANN, *Univ. of Ind.*

EXECUTIVE COMMITTEE :

J. M. HART, *First Vice-President*,  
SYLVESTER PRIMER, *Second Vice-President*,  
H. C. G. VON JAGEMANN, *Third Vice-President*.

EDITORIAL COMMITTEE :

H. C. G. BRANDT, *Hamilton*, H. E. SHEPHERD, *Charleston*.

The report was adopted.

Report of the Committee on the establishment of a Phonetic Section.

PROFESSOR EDWARD S. SHELDON (Harvard University) Chairman :  
The Committee recommends the establishment of such a section and also that the Committee be organized by the choice of a president and a secretary. The Committee suggests for *President*, PROFESSOR A. MELVILLE BELL, of Washington, and for *Secretary*, PROFESSOR GUSTAF KARSTEN, of Indiana University.—Adopted,

Report of Committee to choose a place for the next annual convention.

PROFESSOR J. M. HART (University of Cincinnati) Chairman : The Committee agreed unanimously, I believe, in spite of my individual protestations, to recommend Cincinnati as the place of the next meeting. I think that it was pre-arranged to select that place. I tried to convince the members of the Committee that in crossing the Alleghenies, they would take their lives in their hands, and that they must not expect such a reception as they have had in the East. Each member of the Committee,—and I, also, for I like to go with the majority,—voted for Cincinnati.

I hope that you will come prepared for plain living, a great deal of work and less of the pleasures of life. Perhaps things may turn out better than I anticipate. Perhaps the hearts of the college graduates will soften, take you up kindly and treat you more generously than I can promise. The University of Cincinnati will do what its limited means will permit it to do. We call ourselves a University, but in reality we are nothing more than a college, with a faculty of ten or twelve and one hundred and twenty students. Our faculty is very

select as you have doubtless observed. We shall try to treat you warmly; more than that I cannot promise.—The report of the Committee was adopted.

Unfinished Business was next taken up. The Report of the Committee, appointed last year, on the Grimm Memorial was called for. PROFESSOR HENRY WOOD (Johns Hopkins University), Chairman, stated: I made certain attempts to interest people in the subject, but was much disappointed. I understand that my colleagues on the committee so far as they made individual efforts met with little or no success. I was inclined to think and still think that there is more interest than appears, and that had I carried out the original idea of writing out a statement for the Executive Council to approve and which should appeal to our own members, something might have been accomplished. As far as I know, contributions would still be welcome for the purposes of a monument. I would therefore move that for the present, the committee be continued.—Adopted.

Report of the Committee on Publications. DR. JAMES W. BRIGHT (Johns Hopkins University): I offered at the last meeting an outline of what an annual report on publications might be, instancing the practice of other learned societies, chiefly that of the London Philological Society, and at the close of the meeting, a motion was passed without discussion, that some such report should be prepared by me and printed before the next meeting. It may seem strange that the printed report has not been produced. I at once proceeded to engage men in the various departments to make contributions and succeeded in obtaining a large quantity of MS. In further conferences with the members of the Association, however, the matter assumed a very serious look and I finally concluded that I was not justified in starting on my own responsibility what would have to be regarded as a new publication of the Association. I think that the starting of a new publication should be referred to a special committee and should be carefully considered. It is a question to which we must come, if not now, soon in the future, whether or not we should publish a yearly summary of publications. There are such publications in Germany. It is a question whether these serve our purpose or whether we should inaugurate something new.

I urge in extenuation of the charge that may seem to rest upon me of unwillingness to assume the responsibility of beginning something new which the Association might not have desired to carry out, that it would have involved a liberal use of money. I regret that my report has this unfavorable aspect. If the Association chooses to proceed in this matter, the MSS. which I have in my possession are at its disposal.

THE CHAIRMAN: Does the chairman of the Committee make any special recommendation?

DR. BRIGHT: No. I do not.

THE CHAIRMAN: The committee will consider itself discharged.

PROFESSOR EDWARD S. JONES (South Carolina College): I take

the liberty at this moment to offer a motion which I am sure will cause no division of opinion :

*Resolved* that the thanks of this Association are due and are hereby heartily tendered to the University of Pennsylvania for their generous provision for its convenience and comfort ; to the local committee for its happy and complete arrangements, to the public institutions and Associations which have extended their hospitalities and to other friends for their courtesies, too numerous to be mentioned ;—all of which entitle Philadelphia to be named and remembered as the City of Brotherly Love in every language known to this Association.

*Resolved* that the Rail-road companies which have allowed reduced rates to members of the Association receive our hearty thanks.

I find it impossible, Mr. President, in offering this motion to speak to it. I can compare the hospitalities of Philadelphia to nothing better than our own programme of proceedings and to the feelings of some, doubtless many, of us as we emerged from their electrical feasts,—too full for utterance.—I move the adoption of these resolutions.

THE CHAIRMAN: I would suggest that the names of the Pennsylvania Historical Society and of the Penn Club might properly appear in the resolutions.

PROFESSOR JOYNES: It was intended to include these and other organizations under the phrase “the public institutions and Associations which have extended their hospitalities.” To enumerate all would expand the resolution beyond its proper limits and to select any two would be perhaps invidious.—The Resolutions were adopted.

PROFESSOR EDWARD S. JOYNES (South Carolina College): I venture to trespass a moment longer upon the time of the Association and to offer another motion which I hope will receive unanimous concurrence.

*Resolved* that this Association recognises in the MODERN LANGUAGE NOTES under the management of PROFESSOR A. MARSHALL ELLIOTT, a useful auxiliary to its own work, and cordially commends the paper to the attention and support of the members of the Association.

*Resolved* that the Secretary be instructed to furnish MODERN LANGUAGE NOTES with a notice including the organization and the working of this Association and further, to publish therein all official announcements required from time to time by this Association, and that the Executive Committee consider with discretion the question of publishing the proceedings of this Association in the MODERN LANGUAGE NOTES on such terms as may be agreed upon between the Committee and the editors.

I have learned for the first time since I came here that there has been no official connection between the MODERN LANGUAGE NOTES and the MODERN LANGUAGE ASSOCIATION and that there has been no support of any kind tendered by the Association as an Association, to the paper which, besides the obligations under which it lays us as

individuals and scholars, we must see, is a powerful auxiliary to the general work of this Association as an Association.

I desire to offer these resolutions as an expression on our part of the sense of that obligation, and as an official recognition of that paper, so far as may be, as the proper organ of this Association in making such announcements and publications as are proper to be made by the Association itself.—The Resolutions were adopted.

PROFESSOR CHARLES F. KROEH (Stevens Institute of Technology): I wish to call attention to a matter which may be of interest to the Association. Two months ago, I received a letter from a dear friend in one of the colleges, stating that owing to a misunderstanding among the faculty his self-respect would not permit him to remain any longer in that body and asking my co-operation in finding him a position suitable to his attainments. The gentleman is an eminent mathematician, a man of family and in every way worthy of the consideration of his equals.

Now the fact that interests us in this connection is this, that on investigating the means for placing such a man who should be able immediately to step into a position where his usefulness could be increased, there was an almost entire absence of agencies through which such information could be obtained. It struck me that a similar state of affairs might happen to any member of this Association at some future time and such member would be glad to find some means of discovering where throughout this wide land such vacancies exist, and for that purpose I would offer the following resolution:

Resolved that a committee be appointed to devise means for obtaining information as regards vacancies that may occur in the chairs of languages in our higher institutions.

THE CHAIRMAN: It does not seem to me that this would properly come under the business of the Association. If the Society desires that the resolution should be adopted, it is for it to say so.

PROFESSOR JAMES M. HART (University of Cincinnati): I would suggest that the resolution be amended by the substitution of the words "modern languages" for "languages."

PROFESSOR KROEH: I accept the amendment.

PROFESSOR EDWARD S. JOYNES (South Carolina College): It is perfectly clear to my mind that this matter is not only not germane to the work of this Association, but might lead us far from all our purposes. This whole country is filled with teachers' agencies and we do not want to be intermediary between the vacancy on the one hand and the applicant on the other hand. I hope that the resolution will be withdrawn. If put into execution it will cause us a great deal of trouble.

PROFESSOR KROEH: I am aware of the existence of these agencies, but I hardly think that the self-respect of the gentleman in question would permit him to place himself in their hands. My purpose was simply to offer a suggestion. If the resolution is not deemed proper, I will withdraw it.—The resolution was withdrawn.

The next communication presented was by PRESIDENT HENRY E. SHEPHERD (College of Charleston) on

12. *A Study of Lord Macaulay's English.\**

[In the absence of the writer, the paper was read by PROFESSOR FELIX E. SCHELLING (University of Pennsylvania).]

*Discussion.*—PROFESSOR TH. W. HUNT (Princeton College): We have scarcely heard enough of this paper to give us a basis for discussion. Every one is familiar with the writing and the style of MACAULAY and each has his opinion, but enough of the paper has been read to give us its gist and to open the discussion. I do not know that there is any other prominent English prose author so difficult to fix in his proper position as MACAULAY. I do not know that there is one about whom there is so much difference of opinion among intelligent people. I have my own view. We must all admit that MACAULAY is a popular author; his books have been read to a large extent, but popularity is not the only mark of successful authorship. An author may be popular and not occupy a very high position. MACAULAY is a readable author but readableness is not a necessary mark of distinction.

There are two or three distinctive marks of excellence in MACAULAY. One is copiousness of diction. Another distinctive feature of MACAULAY'S style is its clearness. Few readers find difficulty in understanding it. This is one great reason that he has been read so much. It is difficult to find in MACAULAY an ambiguous sentence or an involved structure; he is remarkable for his narrative and descriptive style. Few have been so marked by a narrative and descriptive style in conjunction as has MACAULAY. These points must, I think, be conceded with reference to the excellence of MACAULAY.

I wish to emphasize some of the defects in the works of MACAULAY. I have referred to these in a treatise on the subject and have nothing new to offer. I will reiterate the statements there made. Speaking of the copiousness of MACAULAY, I think that he is too copious, he is repetitive. He is what I would call a verbose writer. He tells us too much. He passes beyond the proper point. He states a point more than once and the reader becomes wearied by the repetition of the statement. He lacks condensation. Another radical defect is what I would call excessive word painting, an excess of the graphic style, paying so much attention to portraiture. I think that he carries this to excess, especially in history, for the description of events.—If I were asked what I regarded as the distinctive defect in MACAULAY'S style, I should reach it best in this way by stating that I think he had a false theory of what style is. This may strike you as a strange remark. What I mean is this. He emphasizes what DE QUINCY calls the mechanology and does not sufficiently emphasize the organology. He emphasizes the form and does not sufficiently emphasize the thought behind the form. MACAULAY will do anything

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\*Cf. TRANSACTIONS in present volume for the full paper.

to obtain an antithesis. He is bound to secure the antithesis in spite of the thought behind it. What is style? My interpretation is that it is the formulation of, or expression of, a thought for the sake of the thought and not for the sake of the form. In the case of MACAULAY it is the expression not for the sake of the thought but for the sake of the form. I have never received any intellectual impulse from it at all. He is a readable author and in a sense instructive with reference to history. I enjoy reading him, but have never been stimulated mentally by it.

PROFESSOR J. M. HART (University of Cincinnati): In the main I agree with what PROFESSOR HUNT has said, in giving his estimate of MACAULAY. I cannot derive any pleasure, nor I think profit from MACAULAY. I should not assign the same reasons that PROFESSOR HUNT has done. For years I was in the habit of teaching MACAULAY in this way; it consisted in reading MACAULAY's celebrated review of CROFER's review of BOSWORTH, and then reading CARLYLE's review of the same book. Nothing will reveal the thinness of MACAULAY's style more than placing him alongside of CARLYLE. CARLYLE began writing as MACAULAY did. He began as an euphuist, that is he paid more attention to the structure of the sentence and the order of words than to the thoughts themselves. That is he paid attention to the mechanology rather than to the organology. In literature words are organisms. We want not a word, but precisely the word. As has been said there are many ways of doing a thing, but only one way of doing it well. So in a sentence there is only one word that expresses the exact sense. This is where CARLYLE is strong and where MACAULAY is weak.—Another fault with MACAULAY is that he is like super-heated steam. Everything is urged beyond the average. It is not enough for MACAULAY to say of a writer "he is good," "he is poor" or "he is weak," but "he is the best," "he is the worst" or "he is the weakest" writer that he has known. I went over the subject carefully when I was reading CARLYLE and MACAULAY.

I think that the secret lies in this. PROFESSOR HUNT states that MACAULAY had a false view of style. I agree with this, but I should put it differently. I would echo a remark of MATTHEW ARNOLD, who at present seems to be in disfavor. He says of EMERSON that he writes with his eye on the object, while others write with the eye not upon the object, but upon the reader. MACAULAY writes as it were with some one looking over his shoulder saying "How well you have done it."

PROFESSOR H. WOOD (Johns Hopkins University): When I read the title of this paper I expected that an attempt would be made to explain and illustrate MACAULAY by himself. He was evidently not at one with the style of his own age and that would seem to mark him out for special treatment from an analytical stand-point. I was disappointed at not hearing anything of that sort, but perhaps it would have been given in the illustrations. I also missed a reference to some valuable literature upon the subject, as for instance HUME on



MACAULAY. In regard to the explanation of MACAULAY from outside sources, the arguments were not fully stated. His relation to BURKE was not clearly stated. With reference to what has been said in regard to euphuism, no definition was given of that tendency or quality of style and I think that in the present state of knowledge it would be better to omit that term in considering either MACAULAY or CARLYLE. I beg leave to state that the choice of words was a distinctive feature in euphuism because parascenic antithesis was there the marked element. If you have an adjective in one half of the sentence beginning with *p*, you have another adjective or noun beginning with *p* in the other half of the sentence. That led to a most unfortunate choice of words. In this respect, I do not see that properly speaking there is any relation between euphuism and MACAULAY.

PROFESSOR J. M. HART (University of Cincinnati): When I spoke of euphuism and euphuistic, I did not apply the terms with a special significance with regard to the choice of words but I meant to imply that CARLYLE and any good writer uses his words carefully to describe the thought, or to express the object whereas euphuistic writing consists in the use of words and adjectives to jingle with something else. MACAULAY uses words and qualifying terms not because they convey the exact shades of meaning, but because they fit with other words.

PROFESSOR WILLIAM A. HOUGHTON (New York University): It strikes me that we are losing sight of what is due to MACAULAY. I agree with what PROFESSOR PORTER, of Yale College, says: MACAULAY is an excellent author to put into the hands of a young man just beginning the study. In the same line, it may be stated that MATTHEW ARNOLD in discussing MACAULAY says that when people first begin to lead an intellectual life and to feel that they should do something beyond attending to their ordinary every-day business, you will find them buying MACAULAY. In every house in Australia along with Pilgrim's Progress and the Bible, you will find MACAULAY. As to obtaining intellectual stimulus from him, I can say that when young, I found MACAULAY fascinating but I feel that I have out-grown this. I was surprised in listening to the paper not to hear some reference to MACAULAY's indebtedness to DR. JOHNSON. I think that a good deal of his antithetical tendencies is to be traced to that source.

PROFESSOR ALBERT H. SMYTH, of Philadelphia, next followed with a paper on

13. *American Literature in the Class-room.\**

*Discussion.* PROFESSOR A. H. TOLMAN (Ripon College): There is pleasure in listening to an author who makes himself so clear with reference to American literature in the high-school and academy class-room, to American literature in the College class-room and to

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\*Cf. TRANSACTIONS in present volume for the full paper.

American literature in the University class, lecture-room and in the seminary. In the academy class-room its importance cannot be overstated. In the high-school and in the academy American literature has an important place. We need to get scholars interested and this will interest them. In the university and the seminary, again, it seems to me that American literature will hold an important place. The advanced American scholar should study carefully, thoroughly and accurately the origin, development and growth and tendencies of American literature.

In the intermediate class-room, in the college class-room, which is where I teach,—into my class-room, American literature as American literature has not entered. There are two standards, which I try to accommodate: the historical and the æsthetic. PROFESSOR SMYTH states that these objects cannot be accomplished. It seems to me that they must be. The student will lose if they are not accomplished. It seems to me that the two can and should be accomplished. I do not like to add a third, that is a geographical. If we can satisfactorily teach the two standards that I have mentioned, the æsthetic and the historical standard, it seems to me that we have done all that we can, and that we shall not do well to add a third, the geographical, or to say that with a geographical standard the works of prominent importance are the American. American literature as PROFESSOR SMYTH has stated refers to only one period of the history of the English language and that the most recent. Our scholars will get that in magazines and other reading. We can tell them what is best and what should be read first.

DR. J. W. BRIGHT (Johns Hopkins University): I am glad that PROFESSOR SMYTH has so clearly marked the distinction between the various classes in which American literature could be studied, and the corresponding differences of aim and method in that instruction. I think that American literature does deserve a high place in our schools. There are problems there of development, as PROFESSOR SMYTH has so well shown. We have the beginning and the end, the origin and the gradual development of many an interesting problem. We have survived the speculations and misgivings of KAVANAGH, and are prepared to say with complacency, "Let us be natural, and we shall be *national* enough." We have a literature of our own: it is original enough, and that too without being all "spasms and convulsions." There are many problems that we can study with composure. How many understand the true significance of TRUMBULL'S 'M'Fingal'? And has not MR. PAGE revealed the singular truth that America in the nineteenth century has produced her own parallel to St. Francis of Assisi? I therefore insist upon the importance of American literature for the purposes of advanced work as well as for elementary training.

PROFESSOR HENRY WOOD (Johns Hopkins University): A few months ago, the editor of the Fortnightly Review sent out a request asking those who received it to state what they considered the finest

piece in the English language. I noticed among others that were given, that LINCOLN'S speech at Gettysburg was considered by some to be the finest piece of English literature. The thought struck me then that where Englishmen are found so generously recognizing the excellence of the productions of this country which they deserve, whether we should not lose more than we should gain by persisting in using the term "American literature" on all occasions. I might here allude to the literature of Holland which cut loose from the literature of Germany during the beginning of the new period, partly owing to political complications, partly owing to difference of language and considerably owing to national jealousy. The Swiss at the same time did not cut loose and we hear no considerable mention of Swiss literature.

No one thinks of comparing the political importance of Holland or Switzerland with America. We stand politically upon our feet and it has been shown that we can do so in literature and ask favors from no one. I call attention to this parallel because the Swiss have come in at the time of the revival of German literature, but the Dutch have never done it from that day. It would have been impossible for any influence to have spread from the Swiss colleges had they not preserved their literature the same as that of Germany.

PROFESSOR SMYTH'S paper was very interesting and in regard to the importance of American authors, I thoroughly agree with him.

DR. JULIUS GOEBEL (Johns Hopkins University): With reference to the parallel drawn between Switzerland and Holland, I would state that the reason that the Swiss literature has had more influence upon the German literature than has the English or Dutch is not to be found so much in literary as in linguistic reasons. The Swiss language belongs to the High-German dialect and the High-German dialect has been the language of modern German literature, while the Dutch literature has been condemned to the same destiny to which the older German literature has been subjected.

DR. JAMES W. BRIGHT (Johns Hopkins University) next followed with a paper on

14. *The University Idea, and English in the University.*

[Only the first half of this paper was presented, of which part the following is an abstract].

Wide-spread discussion of problems that are more or less involved in the theory of the entire system of our educational institutions has, within a limited number of years, produced all-important effects. The comprehensive doctrine that may now be presumed to be fairly established is one that is born of the historic sense. The legitimate teaching of history is by analogy. A statute, an institution, a formal or a personal agency is, at a given period and under given circumstances, effective by virtue of accomplishing the fitting thing at the fitting time. History teaches how emergencies have or have not been met, while there is also a recurring uniformity of relation between the members of what may be called the historic equation, the adjustment of varying means to varying ends. There is a growing disposition to apply these principles to our educational system. Our schools, colleges and universities must be released from anachro-

nism, and made to conform to the vital and forward-pointing needs of the present. Limiting our attention to one phase of this readjustment, the proposition may be stated that America is ripe for the University. America is not ripe for the English University, nor for the German University, and she has outgrown the Institution of her Colonial days; but America as she is to-day America is ripe for the American University.

England is to-day questioning the perfection of her old foundations Oxford and Cambridge. She is developing plans for reforming, transforming and extending these organizations, and going a step further, declares that additional Universities will be wanted which will vary from the old type. It is declared equally impossible and undesirable to reproduce the pattern of these old schools. Says MR. SEELEY: "Those old universities (Oxford and Cambridge) stand before us majestic as old trees, and they are trees, as I hold, still full of sap and vigor. But a tree is not a model; you cannot make a tree, however much you desire it. Nor can you reproduce the curious organization which through special circumstances in a long course of time has grown up in our old universities. The mere forms no doubt you might reproduce, but the fitness of them, their adaptation to the environment, you cannot reproduce. Another Cambridge planted in Birmingham would be, as it seems to me, not really a Cambridge at all. And even if it were a Cambridge, many defects, many abuses, excusable enough in an old institution, which like other old institutions has traversed bad times, would be inexcusable when transferred, when deliberately reproduced."\* The England of to-day is not the England of a century ago, much less of five centuries ago. When therefore she would erect a new university she dare not sacrifice present efficiency to a sentiment for historic tradition. But MR. SEELEY does more than merely declare that England does not need another Cambridge or Oxford. These represent, he says, "the best type known to Englishmen," but "not the normal type," and so he approaches the question, What are the essentials of the normal university type? But after two generations of educational reform, England is still so far from an approximation to this normal type, that MR. SEELEY finds it necessary to pave his way with prophecy: "I look forward," he says, "to two great changes. In the first place England, which till lately has had but two universities, in the proper sense of the word, will have a dozen, and perhaps the United Kingdom will have a score; secondly, the true essence or ideal of a university will become clear to us, and the English university of the future will no longer be either a mere public school for older boys, or a mere young men's club, or a mere racing ground where the favorites of the betting world run for plates, called in this case Senior Wranglerships, Craven or Ireland Scholarships, but it will be—well! for the present I will only say—it will be a true university." It were easy enough to parallel MR. SEELEY's prophecy with a like vision of our own future. We too have a note of negatation to sound. There are features of our system for higher education which must be lopped off; others in a rudimentary state will need to be developed. And it is to be observed that a purely theoretic investigation of our educational problem, in which no reference is made to English conditions, has lead MR. GEORGE T. LADD to a conclusion which is a parallel to the first clause of MR. SEELEY's prediction for England. "I venture to assert" says MR. LADD, "that not more than a half-dozen (?) universities should be developed in the entire country during the next generation."† When investigations pursued along independent lines arrive at such a striking coincidence of results, we surely have no slight grounds for trusting the validity of the main argument. The unknown but

\*The Fortnightly Review, Nov., 1887.

†Scribner's Magazine, Sept., 1887.

suspected ideal university is detected, simultaneously, from different points of observation by the unmistakable perturbations in the movements of the known systems.

Another important inference is to be drawn from the above coincidence, it is this, that the typical or ideal university of one country will differ little, and hardly at all in essentials, from the corresponding institution of an other country. In the crowning products of different educational systems there is necessarily a closer agreement than between any corresponding members lower down in these systems. The lower forms partake of natural and local conditions which give variety of texture and of color; the pinnacles must pierce the free region of universal science. This high degree of uniformity, moreover, implies a severe simplicity in the fundamental organization of the true university. MR. SEELEY offers the outline of a definition: "A university consists of class-rooms and professors. These are all the materials; to make a true university out of them it is only necessary that the professors should be truly competent, free, devoted to their subject, and original in the sense of studying at first hand, while the students must be single-minded, listening that they *may know*, not that they may pass an examination, or win a prize." "The idea," he goes on to say, "is simple; if it is difficult to realize, this is just because it is so simple. A pure love of science, such as the professors ought to have, is not easy to find; and in the overwhelming pressure of examinations it is difficult to find students who have leisure and freedom of mind for honest study." A further characterization of the university teacher is that he is not to be a "schoolmaster," but one who "has his knowledge at first hand, who speaks with authority in his own department, and speaks to men." And the scope of the university is just as easy of statement: "The new university, which exists for study and research, aims especially at comprehensiveness and universality. It neglects no subject, and tries to do justice to all."

Such are to be the essential features of the new university of England, and they are those of the coming American university as well. A collection of professors, representing in the strictest sense the purely scientific aspect of their respective subjects; men who for their day and generation are the embodiment of the progress of science and knowledge; who summing up in themselves the products of past endeavor, transmit the same with increment. They must be men through whom knowledge does not pass as a dead mass through a passive medium, but must rather be the soil in it. Knowledge is planted, that it may grow and flourish, bringing forth fruits and flowers in the sight of all men, and for the healing of the nations.

I hold that it were useless to pause at this point to consider at length the objection to the new university, on the ground that it is too ideal—not sufficiently practical. By the side of this objection I place the inflexible statement that the true university must have no direct relations to practical ends. If the "practical" objection be valid then the establishment of a university of this normal type would have to result in failure. And how, it may be asked, can it be shown *a priori*, that such would not be the inevitable issue. I answer, this is not a matter of mere theory. The ideal American University, is, potentially, in existence to-day. And this, too, is understating the matter. We must rather say, that the ideal American University exists to-day in disconnected though live parts and members, which need but the adventitious aid of local aggregation to become known in their true significance.

What are the university elements which are thus declared ready for organization? They are, first of all, represented in the graduate courses which some of our foremost colleges are with difficulty endeavoring to foster. The teachers of

these courses are those who though already charged with full service of secondary instruction in the College, are yet impelled by a devotion to science to bestow an imagined surplus of energy to the guidance and encouragement of the few eager students who, after their completion of the prescribed College course, are possessed of an indefinable, instinctive, feeling that there must be something more to be done, something more final and more satisfying, and who therefore continue to linger about the old halls, as if pleading that their echoes might tell of the mysteries that must surely be known to them. Elements of the new university are represented in the hundreds of American graduate students who yearly crowd the universities of Europe. There is a silent university at work represented in the many earnest private students of science and of literature that are debarred from the privileges of the two enumerated classes; men holding humble, useful positions in our schools, or higher positions in our colleges, with a devotion to truth, but without apparatus for research, who are with improvised keys fumbling at the wards of the locks that secure the treasures of true knowledge. Elements of the new university are represented in those of high and independent scholarship, whom the teacher's burden even cannot force into the common mould; men of large capacity and of elastic fibre, who are maintaining for us national claims in the republic of science.

The existence of these elements surely calls for the speedy realization of our typical university; a seat of learning, served in its chief features from the college on the one hand, and from the professional schools on the other; where men of liberal training may hear from the lips of a master authoritative utterances, the last word, as the phrase goes, on every branch of human knowledge. But 'every branch of human knowledge' is a large phrase, and, it may be asked, is not the university idea attainable within more modest limits? The answer to the question brings us to the next important detail in our discussion. The true university idea consists in the quality of presentation, and not in the quantity or number of subjects presented. An institution that offers true university advantages for a single branch of science, or for a single sub-division of any science is to that extent a true university. "The school of all schools in America which has had most influence on scientific teaching," says President JORDAN,\* "was held in an old barn on an uninhabited island some eighteen miles from the shore. It lasted barely three months, and in effect it had but one teacher. The school at Penikese existed in the personal presence of AGASSIZ. When he died it vanished." That was a true university. Herein lies the practical solution of the question of how we are to attain to the establishment of our half-dozen Universities within the next few decades. The closing words of MR. LADD are to the point. "Finally," he says, "it is plain that the development of the university in this country involves a marked and permanent differentiation into two classes of the higher educational institutions now in existence. The vast majority of the 'colleges' so-called, in this country should be content to remain *colleges*—that is, places which make no pretence to carry men beyond such secondary education as is preparatory to a genuine university education. To improve the secondary education which they impart, and to make it somewhat worthy of the idea connected in the minds of our people with the word 'collegiate,' may well satisfy their highest ambition. On the other hand, there can be no doubt that the great majority of the institutions now called 'universities' should renounce both the name and the pretence of the thing. Only those few institutions that have already acquired large resources and equipment for the highest instruction, and that can hope to draw from their own and from other colleges a sufficient constituency of pupils

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\* Science sketches, A. S. McCLURG & Co., Chicago, 1888.

already trained in a thorough secondary education, should strive to develop themselves into universities. Large means for scientific research—libraries, museums, observatories, etc.—are indispensable for this development. A complement of professional schools, with their faculties, is also, if not indispensable, at least highly important." This summary, though I should modify some details, is yet in the main in exact agreement with the principles here urged. Pure science must be promoted; our colleges are not, and should not be organized to this end. In the absence, however, of special foundations for the promotion and transmission of pure science, our colleges, in evidence of strong vitality, have more and more exceeded their proper function, and have developed so much of a double function that the time has come for the dichotomy that shall save both lives. The college will, in consequence of this division, become clearer and more efficient in its mission, and the rich fringes of its unduly extended borders will be woven into the strong texture of the true and independent university.

The practical necessity of the present is that a beginning be made by some of our leading institutions, in the establishment of true university courses. Several institutions have the resources to do this at once. Let a cluster of efficient scholars, according to the conditions already named, be set free from all college or strictly professional teaching, to devote themselves entirely to the more abstract and purely scientific interests of their respective subjects, and a university is called into existence that will re-act, with inestimable advantage, upon our whole national system of education.

*Discussion.*—PROFESSOR J. M. HART (University of Cincinnati): I am quite sorry that DR. BRIGHT has only given us the first half of his paper; I had hoped that the discussion would be on the instruction of English in the university rather than on the idea of the university in general, not at all that I differ from him in any of his positions. My own attitude toward the paper is a good deal like that of the farmer's wife toward sunset when she sees her chickens coming home to roost. I think that I recognize some of my own chickens, not that there has been any borrowing of eggs, but they are of the same brood.

What constitutes a university and wherein it differs from a college, were put in print by me many years ago; you will find something on the subject in my work on the 'German Universities,' and still more in the *Galaxy* for June 1872. I agree with everyone who lays down the general rule that the college is distinct from the university. I think that the college presupposes a different kind of teaching, a different plan of instruction and a different aim. What should be the aim? In the college it is simplicity, or non-variety of subjects and sharply drawn limitations as to what shall be taught and then great thoroughness of methods. Thoroughness, I mean in the sense of discipline. The university should be a place where every man can learn everything, and there of course is freedom and latitude in the topics to be taught, and the object of teaching is not to enforce strict mental discipline, but rather to take young men and start them on the path that they have chosen. In other words, it should be the object of the university to encourage the utmost freedom of opinion that shall not degenerate into down-right license. My idea of a university is where a professor says, I think so and so, there are the

books, think for yourselves. If you agree with me, well, if you do not agree with me, the world will decide between us. I am sorry that DR. BRIGHT has not told us how this can be done in English. I have gotten the horse without the cart, or the cart without the horse. I should like to have the complete vehicle.

PROFESSOR C. SPRAGUE SMITH (Columbia College): There is one practical point which I should like to have seen made a little plainer, that is the question where we should have the university. There are two methods, two main ones at least. One is to construct the university on the basis of the academy, another upon the basis of the college. I had reason to carefully study this subject and work it out historically and I came to the conclusion that the college was developing towards the university but had not reached the university. The line of division falls inside of the college. It should not be built upon the college or the academy, but upon the period of the college course, which should be reorganized. This is the result of historical studies.

DR. JAMES W. BRIGHT (Johns Hopkins University): I have observed throughout the discussions of this meeting that we need more and more to distinguish clearly and distinctly between college and university work. I consider this discrimination to be a proper subject for discussion. If the university idea is clearly comprehended, I think that it is easy to pass to the consideration of any course within the university. I intended to give an outline of what I conceived to represent a university course in English. I have tried to indicate how we are to begin. I believe that the confusion which is admitted on all hands as existing at present in our college system can only be removed by making the beginning which I have indicated. I have shown that it would be proper for a few of our older institutions to make this beginning. I have shown whence the students will be obtained; our young men will remain at home rather than go to Germany. I think that the time has come to make the beginning. To illustrate, not to leave these grounds, suppose that this institution at which we are assembled should establish a chair for the study of philology with a full equipment for teaching the best that can be taught in this department. The professor would have nothing to do but mind philological matters. His relations would not be merely local, but would associate him with all scholars everywhere working in this same department. He would be concerned in representing his subject theoretically and scientifically, and that would be a true university. So in chemistry or any other department. Necessarily such courses should be more and more concentrated at few favorable points. The university elements are in the country and we are ready for organization.

PROFESSOR J. M. HART: I should like to know what DR. BRIGHT considers a university course in English. There are hundreds of questions in my mind which I should like to have seen considered. I have myself a class four hours a week in which I endeavor to do advanced work.



DR. JAMES W. BRIGHT: PROFESSOR HART's remarks seem to call for an outline of the second part of my paper. I cannot, in a few words, say much to the point. The university teacher must be released from college work. We must not confound the two things; a course of English in a university would call for a man to represent a thorough philological knowledge of the language at all periods, and of the literature in its historic relations, but so long as the human mind remains constituted as it now is I do not think that a thorough philologist can at precisely the same time be equally effective as a teacher of literature. Why not have half a dozen men for a great subject like English. Have as many men as you can get to teach well defined divisions of the subject, but I should not advise PROFESSOR HART to represent all these departments at the same time. I have great faith in PROFESSOR HART's powers, but I have not seen the man who could do that. It does not matter what courses are offered, men will come and take what they want. Very little organization will be required and this is secondary in importance to the character of work done.

PROFESSOR J. M. HART: Why not have three or four men? The question resolves itself into one of dollars and cents. The question I should like answered is this, I have twelve hours to teach, four hours I can devote to English, I want to know in what way I can utilize that time, and whether or not it is advisable for me to take bright men and give them a chance to do something more than routine cramming? Whether I am not justified in giving them a chance to study? I do not think that the work will kill me, I do not believe that it will kill them.

THE CHAIRMAN: The subject is one that has interested me for a number of years. In July 1875 I published an article on University organization. I attempted to detail the organization of the German Universities. I also expressed the hope in view of the establishment of the universities of Johns Hopkins and Vanderbilt that the close of the century might see a real American University. We are all glad to know that one of these is in a fair way to become such. The question resolves itself into one of dollars and cents. As soon as we get sufficient endowment for the institutions to develop into universities we can get the men to put into the chairs.—There is a wide distinction between the college and the university course. The great difficulty in this country is that we have not the foundation which the Germans have, we have not the preliminary studies to prepare for the university. The leaven should work from above downwards. If we attempt to establish the university, the college will come up.

PROFESSOR A. MARSHALL ELLIOTT (Johns Hopkins University), should have followed with a contribution on

15. *The Earliest Works on Italian Grammar and Lexicography Published in England\**

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\*Cf. TRANSACTIONS in present volume for the full paper.

but, owing to lack of time, the reading of this communication was omitted, the writer outlining, in a few remarks, the general plan which he had pursued in gathering the material for his paper during several weeks' work in the British Museum library. The object here is to treat the linguistic side exclusively of the earliest contact of Italian and English, reserving the literary side as represented in translations, paraphrases, etc., for some future occasion.

THE SECRETARY: I want to make an apology for not presenting a list of names of those attending this convention. In Baltimore last year such a list was published within four hours after the 'copy' was in. The list for the present convention was sent out yesterday but it has not yet been received; I had hoped to have it ready for distribution at this morning's session; it will be sent to each member of the Association by mail.

A suggestion has come to me that a committee be appointed to consider seriously a change of the time of the year for holding our annual convention. This time of year has some advantages but it has many drawbacks. The members generally want to be with their families during this holiday season; the inclemency of the weather renders it impossible for some to attend our meetings. It has therefore been proposed that a committee take into consideration the advisability of suggesting a different time of the year for holding our annual conference. Some here present may not know how the Christmas holidays came to be selected. Some years ago a letter was sent out to a number of modern language professors asking those who received it if they would like to come together during the holidays and talk over matters with reference to modern language work. I found to my astonishment that thirty or forty professors were willing to meet in New York. We did come together and every man talked as long as he wanted to. We did not settle on anything very definite, but it was decided that when we adjourned, we should meet again during the coming holidays, and so we did, thus continuing our gatherings at this season. I would suggest, Mr. President, that a committee take this matter into consideration. If it does not think it advisable at present to change, let it say so and recommend its continuance as heretofore.

I should have mentioned at the opening of the convention with regard to PRESIDENT LOWELL, that he was unable to be with us. He has been much under the weather since his return from Europe. I have received three letters from him within the last few days, in the last one he expresses deep regrets that he cannot be with us and makes some remarks which I thought it might be interesting to read here.

I thought that these few sentences would be of interest as showing how deeply he is in sympathy with us.

I would move that a committee of five be appointed to take into consideration the advisability of changing the time of year at which the annual convention of the Modern Language Association be held.  
—Adopted.

The following committee was appointed : PROFESSORS EDWARD S. SHELDON, (Harvard University), C. SPRAGUE SMITH (Cornell University), A. MARSHALL ELLIOTT (Johns Hopkins University), H. C. G. VON JAGEMANN, (Indiana University), ALCÉE FORTIER (Tulane University).

The Association then adjourned to meet at Cincinnati during the holidays of 1888 on such dates as may be determined by the Executive Council.

A goodly number of the Association remained in Philadelphia over Friday night and attended the delightful Social Reception tendered to the Convention by the Penn Club, at their Club House on Locust Street. This opportunity was particularly interesting for the strangers in that they had the pleasure of greeting here many of the leading litterati and scientists of the city whom they had not before met and with whom, owing to the select number of invited guests, they were able to become more closely acquainted than if the company had been larger. The occasion was furthermore a fitting sequel to the intellectual and social pleasures of the conference and the members from a distance left the Club deeply impressed with the sentiment that no other city, perhaps, deserves more richly or is able to bear more appropriately the graceful epithet, City of Brotherly Love.

APPENDIX I.

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*FIFTH ANNUAL CONVENTION*

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—OF THE—

Modern Language Association of America

TO BE HELD AT THE

UNIVERSITY OF PENNA., PHILADELPHIA,

**December 28, 29 and 30, 1887.**

## ORDER OF EXERCISES.

On Tuesday evening, December 27, Dr. William Pepper, Provost of the University, will receive the Delegates to the Convention informally at his house, 1811 Spruce Street, at 8.30 p. m.

Provision will be made for visiting, on Wednesday, the places of interest mentioned below under "Local Arrangements." Excursions to Haverford and Bryn Mawr Colleges (30 minutes from the city) or to Swarthmore College (about the same distance), may be made on Wednesday afternoon.

### FIRST SESSION.

**December 28** (WEDNESDAY).

**8 p. m.**

1. Address of Welcome by Dr. WILLIAM PEPPER, PROVOST of the University of Pennsylvania.
2. Address by Professor JAMES MACALISTER, Superintendent of Public Schools of Philadelphia.

*Subject:* The Place of Modern Literature in the Education of Our Time.

At the close of these exercises a Reception by the University to the members of the Convention will be given in the University Buildings.

### SECOND SESSION.

**December 29** (THURSDAY).

**9.30 a. m.**

- a.* Reading of the Secretary's and Treasurer's Reports.
- b.* Appointment of Committees.
- c.* Reading of Papers:
  1. The Style of Anglo-Saxon Poetry.  
Professor A. H. TOLMAN, *Ripon College, Wisconsin.*
  2. The Modern Language Seminary System.  
Professor H. S. WHITE, *Cornell University, N. Y.*
  3. The Face in the Spanish Metaphor and Proverb.  
Professor HENRY R. LANG, *New Bedford, Mass.*

**1 p. m.**

Luncheon at the University to the members of the Association.

### THIRD SESSION.

**2.30 p. m.**

1. Charleston's Provincialisms.  
Professor SYLVESTER PRIMER, *College of Charleston, S. C.*

2. The Brief, or Pregnant, Metaphor in the minor Elizabethan Dramatists.  
Professor HENRY WOOD, *Johns Hopkins University, Md.*
3. Bits of Louisiana Folk-lore.  
Professor ALCÉE FORTIER, *Tulane University, La.*
4. Methods of Teaching Modern Languages.  
Professor CHARLES F. KROEH, *Stevens Institute of Technology, N. J.*

**8 p. m.**

A Social Reception given to the members of the Convention by the Pennsylvania Historical Society, at their Rooms, 13th and Locust Streets.

**FOURTH SESSION** (more technical papers).**December 30** (FRIDAY).**9.30 a. m.**

1. Speech Unities and their rôle in Sound Change and Phonetic Laws.  
Professor GUSTAF KARSTEN, *Indiana University, Ind.*
2. Die Herkunft der sogenannten Schwachen Verba der germanischen Sprachen.  
Professor HERMANN COLLITZ, *Bryn Mawr College, Pa.*
3. Some Specimens of a Canadian French Dialect spoken in Maine.  
Professor E. S. SHELDON, *Harvard University, Mass.*
4. On Paul's 'Principien der Sprachgeschichte.'  
Dr. JULIUS GOEBEL, *Johns Hopkins University, Mass.*

**1 p. m.**

Luncheon at the University.

**FIFTH SESSION.****2.30 p. m.**

- a.* Reports of Committees.
- b.* Reading of Papers :
  1. A Study of Lord Macaulay's English.  
President HENRY E. SHEPHERD, *College of Charleston, S. C.*
  2. American Literature in the Class-room.  
Professor ALBERT H. SMYTH, *Philadelphia,*
  3. The English Curriculum in the University.  
Dr. JAMES W. BRIGHT, *Johns Hopkins Univ., Md.*
  4. The Earliest Works on Italian Grammar and Lexicography published in England.  
Prof. A. MARSHALL ELLIOTT, *Johns Hopkins Univ.*

**8 p. m.**

A Social Reception to the Members of the Convention by the Penn Club, at their Club House, S. E. cor. 8th and Locust Sts.

## LOCAL ARRANGEMENTS.

The Local Committee have secured reduced rates at the Lafayette Hotel, (Broad St. below Chestnut, three blocks from the Broad St. Station of the Penna. Railway) where rooms can be had on the European or American plan, from \$1 per day for room alone and \$3 per day for room with board. This hotel is recommended as the place of general rendezvous for members of the Convention. Other first-class Hotels, conveniently situated, are the Colonnade (15th and Chestnut Sts.), the West End (Chestnut near 16th St.) and the Aldine (Chestnut above 19th St.).

The institutions and places of interest mentioned below will be open, by special invitation, to members of the Convention :

ACADEMY OF FINE ARTS ( <i>Portrait Exhibition</i> )	INDEPENDENCE HALL,
ACADEMY OF NAT. SCIENCES,	MASONIC TEMPLE,
AMERICAN PHILOSOPHICAL SO'TY,	MERCANTILE LIBRARY,
ATHENÆUM,	NEW CITY HALL,
CARPENTERS' HALL,	PA. MUSEUM OF INDUSTRIAL ART,
COLLEGE OF PHYSICIANS,	PHILA. LIBRARY (Distributing Branch)
GIRARD COLLEGE,	PHILA. LIBRARY (Ridgway Branch).
HISTORICAL SOCIETY OF PA.,	UNION LEAGUE,
	U. S. MINT.

Reduced rates have been obtained for the Railways belonging to the "Trunk Line Association," which makes a concession for persons going to the meeting from Trunk Line territory, that is, from Niagara Falls, N. Y., Buffalo, N. Y., Salamanca, N. Y., Pittsburgh, Pa., Bellaire, O., Wheeling, W. Va., Parkersburg, W. Va. and points east thereof. The concession is a fare and a third, on Committee's Certificate, and the following Railways are included in this arrangement :

BALTIMORE & OHIO (East of Parkersburg, Bellaire, and Wheeling), BALTIMORE & POTOMAC, BENNINGTON & RUTLAND, BOSTON & ALBANY (on business between points in New England and points west of, but not including, Albany), BUFFALO, NEW YORK & PHILADELPHIA, BUFFALO, ROCHESTER & PITTSBURGH, CAMDEN & ATLANTIC, CENTRAL VERMONT, DELAWARE & HUDSON CANAL CO., DELAWARE, LACKAWANNA & WESTERN, ELMIRA, CORTLAND & NORTHERN, FITCHBURG, GRAND TRUNK, LEHIGH VALLEY, NEW YORK CENTRAL & HUDSON RIVER, NEW YORK, LAKE ERIE & WESTERN, NEW YORK, ONTARIO & WESTERN, NORFOLK AND WESTERN, NORTHERN CENTRAL, PENNSYLVANIA (except locally between Philadelphia and New York), PHILADELPHIA & ERIE, PHILADELPHIA & READING (except locally between Philadelphia and New York), PHILADELPHIA, WILMINGTON & BALTIMORE, ROME, WATERTOWN & OGDENSBURG, SHENANDOAH VALLEY, WEST JERSEY, WEST SHORE.

For the Southern Passenger Association, the following Railways offer the reduction as noted for the Trunk lines :

ALABAMA GREAT SOUTHERN RAILROAD, ATLANTA & WEST POINT, BRUNSWICK & WESTERN, CENTRAL RAILROAD OF GEORGIA, CENTRAL RAILROAD OF SOUTH CAROLINA, CHARLESTON & SAVANNAH, CHERAW & DARLINGTON, CHERAW & SALISBURY, CINCINNATI, NEW ORLEANS & TEXAS PACIFIC, EAST TENNESSEE, VIRGINIA & GEORGIA, GEORGIA, GEORGIA PACIFIC, ILLINOIS CENTRAL (South of Ohio River), JACKSONVILLE, TAMPA & KEY WEST, LOUISVILLE & NASHVILLE (South of Ohio River), LOUISVILLE, NEW ORLEANS & TEXAS, MEMPHIS & CHARLESTON, MISSISSIPPI & TENNESSEE, MOBILE & OHIO (Lines South of Ohio River), NASHVILLE, CHATTANOOGA & ST. LOUIS, NEW ORLEANS & NORTHEASTERN, NORFOLK & WESTERN, NORTHEASTERN RAILROAD OF GEORGIA, NORTHEASTERN (of South Carolina), PENNSYLVANIA (South of Washington), PETERSBURG, PORT ROYAL & AUGUSTA, RALEIGH & GASTON, RICHMOND & ALLEGHANY, RICHMOND & DANVILLE, and leased Lines, RICHMOND, FREDERICKSBURG & POTOMAC, ROME, SAVANNAH, FLORIDA & WESTERN, SEABOARD & ROANOKE, SHENANDOAH VALLEY (South of Potomac River), SOUTH CAROLINA, VICKSBURG & MERIDIAN, WESTERN & ATLANTIC, WESTERN RAILWAY OF ALABAMA, WILMINGTON, COLUMBIA & AUGUSTA, WILMINGTON & WELDON.

There is every prospect that reduced rates will also be obtained for the Central Traffic Association, covering the railways throughout the Western States.

All persons desiring to attend the Convention are requested to make application immediately to the Secretary of the Association, Prof. A. M. Elliott, Johns Hopkins University, stating by what route they intend to come, so as to obtain from him necessary identification, or orders entitling them to excursion rates on the above named basis of one and one-third fares for the round trip.

#### *LOCAL COMMITTEE.*

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The following gentlemen have kindly consented to serve as a Local Committee, and will be glad to show the delegates any courtesies in their power :

- Rev. John S. MacIntosh, D. D., Chairman.
- Prof. Jno. G. R. McElroy, University of Pa., Secretary.
- Vice-President Wm. H. Appleton, Swarthmore College,
- James G. Barnwell, Librarian Philada. Library,
- Geo. H. Boker, President Fairmount Park Commission,
- Prof. Daniel G. Brinton, M. D., Univ. of Pa.,
- Rev. Jesse Y. Burk, Secretary University of Penna.,
- B. B. Comegys,
- John H. Converse,
- Brinton Coxe, President Penna. Historical Society,



L. Clarke Davis, *The Ledger*, Philada.,  
Hon. Robert P. Dechert, Controller City of Philada.,  
Samuel Dickson,  
Thomas Dolan,  
John Edmands, Librarian Mercantile Library,  
Prof. Geo. W. Fetter, Principal Girls' Normal School,  
President A. H. Fetterolf, LL. D., Girard College,  
John Field,  
Hon. Edwin H. Fidler, Mayor of Philada.,  
Frederick Fraley, LL. D., President American Philosophical Society,  
Dr. Persifor Frazer,  
Horace Howard Furness, LL. D., Girard College,  
J. Campbell Harris,  
Hon. Henry M. Hoyt, Ex-Gov. of Penna.,  
Prof. Edmund J. James, Ph. D., University of Pa.,  
Principal Richard M. Jones, Wm. Penn Charter School,  
Henry Charles Lea,  
Principal De Benneville K. Ludwig, Rittenhouse Academy,  
Prof. James MacAlister, Superintendent Public Schools,  
Rev. Wm. N. McVicar, D. D.,  
President E. H. Magill, Swarthmore College,  
Principal Geo. F. Martin, Martin's School, W. Philada.,  
Caleb J. Milne,  
David Milne,  
S. Weir Mitchell, M. D., President College Physicians and Surgeons,  
Provost William Pepper, M. D., LL. D., University of Penna.,  
Samuel C. Perkins, President University Club,  
Hon. Henry Reed, Judge Court Common Pleas,  
Hugo A. Rennert, Instructor in French and German, University of Pa.,  
President James E. Rhoads, Bryn Mawr College,  
Joseph G. Rosengarten,  
Felix E. Schelling, Instructor in English, University of Pa.,  
Prof. Oswald Seidensticker, Ph. D., University of Pa.,  
President Isaac Sharpless, Haverford College,  
John C. Sims, Jr., Secretary Pennsylvania R. R. Co.,  
Principal E. Clarence Smith, Rugby Academy,  
Prof. A. H. Smyth, Philada. High School,  
Edward T. Steel, President Board of Education, Philada.,  
Justus C. Strawbridge,  
Prof. J. J. Stürzinger, Bryn Mawr College,  
Prof. Allen C. Thomas, Haverford College,  
R't Rev. O. W. Whitaker, D. D., Bishop of Penna.,  
Jas. S. Whitney, Board of Public Education, Philada.,  
Talcott Williams, *The Press*, Philada.,  
Casper Wister, Chairman Ex. Com. Philada. Library.

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Delegates are requested immediately on reaching the city to register in Parlor C., Hotel Lafayette, where they will be furnished with a copy of a guide to Philadelphia.

## APPENDIX II.

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### OFFICERS OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA.

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#### PRESIDENT:

JAMES RUSSELL LOWELL,

*Harvard University, Cambridge, Mass.*

#### SECRETARY:

A. MARSHALL ELLIOTT,

*Johns Hopkins University, Baltimore, Md.*

#### TREASURER:

HENRY ALFRED TODD,

*Johns Hopkins Univ., Baltimore, Md.*

#### EXECUTIVE COUNCIL:

*(In addition to the above named officers)*

FRANKLIN CARTER,

*Williams College, Williamstown, Mass.*

A. MELVILLE BELL,

*Washington, D. C.*

W. T. HEWETT,

*Cornell University, Ithaca, N. Y.*

JAMES M. GARNETT,

*University of Virginia, Va.*

CARLA WENCKEBACH,

*Wellesley College, Wellesley, Mass.*

SYLVESTER PRIMER,

*College of Charleston, S. C.*

J. M. HART,

*University of Cincinnati, Cincinnati, O.*

CALVIN THOMAS,

*University of Michigan, Ann Arbor, Michigan.*

H. C. G. VON JAGEMANN,

*University of Indiana, Bloomington, Indiana.*

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#### EXECUTIVE COMMITTEE:

J. M. HART,

*First Vice-President.*

SYLVESTER PRIMER,

*Second Vice-President.*

H. C. G. VON JAGEMANN,

*Third Vice-President.*

#### EDITORIAL COMMITTEE:

H. C. G. BRANDT,

*Hamilton College, Clinton, N. Y.*

H. E. SHEPHERD,

*College of Charleston, S. C.*

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#### PHONETIC SECTION:

*President,*

A. MELVILLE BELL.

*1525, 35th St., Washington, D. C.*

*Secretary,*

GUSTAF KARSTEN,

*University of Indiana, Bloomington, Ind.*

#### PEDAGOGICAL SECTION:

*President,*

G. STANLEY HALL,

*Johns Hopkins Univ., Baltimore, Md.*

*Secretary,*

SAMUEL THURBER,

*13 Westminster Avenue, Roxbury, Mass.*

### APPENDIX III.

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#### *MEMBERS OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA.*

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Adler, Cyrus, Johns Hopkins University, Baltimore, Md.  
Akers, J. T., Central College, Richmond, Ky.  
Allen, Alfred, Johns Hopkins University, Baltimore, Md.  
Allen, E. A., University of Missouri, Columbia, Mo.  
Anderson, M. B., State University of Iowa, Iowa City, Ia.  
Andrews, G. L., U. S. Military Academy, West Point, N. Y.  
Appleton, W. H., Swarthmore College, Swarthmore, Pa.  
Armes, Wm. Dallam, 13th and Brush Sts., Oakland, Cal.  
Armstrong, J. L., Trinity College, Randolph Co., N. C.  
Atwood, G. S., Linden Str. 17, II, Berlin, S. W., Germany.  
Augustin, Miss Marie J., Sophie Newcombe Memorial College, New Orleans, La.

Babbitt, E. H., Mass. Institute of Technology, Boston, Mass.  
Bacon, G. A., High School, Syracuse, N. Y.  
Bartlett, G. A., Harvard Univ., Cambridge, Mass.  
Baskervill, W. M., Vanderbilt University, Nashville, Tenn.  
Bell, A. Melville, 1525, 35th St., Washington, D. C.  
Bendaleri, G., Harvard University, Cambridge, Mass.  
Benkert, E., New Windsor College, New Windsor, Md.  
Benton, C. W., University of Minnesota, Minneapolis, Minn.  
Bernhardt, Wilhelm, High School, Washington, D. C.  
Binion, Samuel A., 605 N. Eutaw St., Baltimore, Md.  
Blackwell, R. E., Randolph Macon College, Ashland, Va.  
Bloombergh, A. A., Lafayette College, Easton, Pa.  
Both-Hendriksen, Miss Louise, 459 Franklin Ave., Brooklyn, N. Y.  
Bothne, Gisle, Luther College, Decorah, Ia.  
Bourland, A. P., Southwestern Baptist University, Jackson, Tenn.  
Bowen, B. L., Bowdoin College, Brunswick, Maine.  
Bradley, C. B., University of California, Berkeley, Cal.  
Brandt, H. C. G., Hamilton College, Clinton, N. Y.  
Brédé, C. F., Friends School, Germantown, Pa.  
Bright, J. W., Johns Hopkins University, Baltimore, Md.  
Brinton, D. G., 115 S. 7th St., Philadelphia, Pa.  
Bronson, T. B., Military Academy, Orchard Lake, Mich.  
Brown, Arthur Newton, U. S. Naval Academy, Annapolis, Md.  
Buchanan, J. B., 28 Carondalet St., New Orleans, La.

Burnett, A. W., Ann Arbor, Mich.

Burnett, Percy B., Indiana University, Bloomington, Ind.

Calloway, Morgan, Jr., Oxford, Ga.

Canfield, Arthur G., University of Kansas, Lawrence, Kansas.

Carruth, W. H., University of Kansas, Lawrence, Kansas.

Carter, Franklin, Williams College, Williamstown, Mass.

Chase, G. C., Bates College, Lewiston, Maine.

Cheek, S. R., Centre College, Danville, Ky.

Clover, Bertrand, Columbia College, Madison Ave., New York City,  
N. Y.

Cobb, J. T., Richmond, Ky.

Cohn, Adolphe, Harvard University, Cambridge, Mass.

Collitz, Hermann, Bryn Mawr College, Bryn Mawr, Pa.

Colville, W. T., Kenyon College, Gambier, Ohio.

Comfort, G. F., University of Syracuse, Syracuse, N. Y.

Cook, A. S., University of California, Berkeley, Cal.

Cordemann, Miss Bertha, Wellesley College, Wellesley, Mass.

Cox, Wm. J., Lock Box 725, Hancock, Mich.

Crane, T. F., Cornell University, Ithaca, N. Y.

Curme, G. O., Cornell College, Mount Vernon, Iowa.

Currell, W. S., Davidson College, Mecklenburg Co., N. C.

Cyr, Narcisse, Europe.

van Daell, A. N., New Atherton St., Roxbury, Mass.

Davies, W. W., Ohio Wesleyan University, Delaware, Ohio.

Dawson, Arthur C., Lake Forest University, Lake Forest, Ill.

Deghuée, Charles, 247 Harrison St., Brooklyn, N. Y.

Denio, Miss E. H., Wellesley College, Wellesley, Mass.

Deutsch, Wm., 2707 Walnut St., St. Louis, Mo.

Dippold, G. T., Mass. Institute of Technology, Boston, Mass.

Dodge, D. K., Columbia College, Madison Ave., New York City, N. Y.

Dodge, P. D., Berea College, Berea, Ky.

Dubbs, J. H., Franklin and Marshall College, Lancaster, Pa.

Easton, M. W., University of Pennsylvania, Philadelphia, Pa.

Edgren, A. Hjalmar, University of Nebraska, Lincoln, Neb.

Edwards, Howard, Arkansas Industrial University, Fayetteville, Ark.

Eggers, E. A., State University of Ohio, Columbus, Ohio.

Eggert, C. A., University of Iowa, Iowa City, Ia.

Ehrenfeld, C. L., Wittenberg College, Springfield, Ohio.

Elliott, A. Marshall, Johns Hopkins University, Baltimore, Md.

Fairfield, F. W., Tabor College, Tabor, Iowa.

Faulhaber, Oscar, Phillips Exeter Academy, Exeter, New Hamp.

Fay, C. E., Tufts College, College Hill, Mass.

Fay, E. A., National Deaf-Mute College, Kendall Green, Washing-  
ton, D. C.

Fell, Thomas, St. John's College, Annapolis, Md.

Ficklen, Jno. R., Tulane University of Louisiana, New Orleans, La.  
Fontaine, J. A., University of Nebraska, Lincoln, Neb.  
Fortier, Alcée, Tulane University of Louisiana, New Orleans, La.  
Francke, Kuno, Harvard University, Cambridge, Mass.  
Fretwell, John, Europe.  
Fruit, John Phelps, Bethel College, Russellville, Ky.  
Fuller, Paul, P. O. Box 2559, New York City, N. Y.

Gaillard, J. D., 64 W. 56th St., New York City, N. Y.  
Garner, Samuel, Annapolis, Md.  
Garnett, J. M., University of Virginia, Albemarle Co., Va.  
Gaylord, F. A., 54 Garden Place, Brooklyn, N. Y.  
Geddes, Jas., Jr., Boston University, Boston, Mass.  
Gerber, A., Earlham College, Richmond, Ind.  
Gessner, Geo., P. O. Box 3349, New Orleans, La.  
Goebel, Julius, Hackensack, N. J.  
Gompertz, C. F., University of Texas, Austin, Texas.  
Goodrich, Frank, High School, North Adams, Mass.  
de Gournay, P. F., 55 W. Fayette St., Baltimore, Md.  
Grandgent, Charles H., 19 Wendell St., Cambridge, Mass.  
Greene, H. E., Garden City, Long Island, N. Y.  
Grossmann, Edw., 112 East 80th St., New York City, N. Y.  
Groth, P., Tomkinsville, Staten Island, N. Y.     •  
Grube, F. W., Central School, Court St., Brooklyn, N. Y.  
Gummere, F. B., Haverford College, Haverford, Pa.

Hall, G. Stanley, Europe.  
Halsey, J. J., Lake Forest University, Lake Forest, Ill.  
Harris, Charles, Southern Illinois Normal, Carbondale, Ill.  
Harrison, J. A., Washington and Lee University, Lexington, Va.  
Hart, C. E., Rutgers College, New Brunswick, N. J.  
Hart, J. M., University of Cincinnati, Cincinnati, Ohio.  
Harter, G. A., Delaware College, Newark, Del.  
Harvey, John J., West Virginia University, Morgantown, W. Va.  
Haupt, Paul, Johns Hopkins University, Baltimore, Md.  
Havemann, W., Presbyterian College of the Southwest, Del Norte,  
Colorado.

Hempl, George, Europe.  
Hench, G. A., Johns Hopkins University, Baltimore, Md.  
Hewett, W. T., Cornell University, Ithaca, N. Y.  
Hintermeister, Miss J. M. E., Wellesley College, Wellesley, Mass.  
Hitchcock, R. C., Straight University, New Orleans, La.  
Holden, C. C., Maupin's University School, Ellicott City, Md.  
Horning, L. E., Victoria University, Cobourg, Ontario.  
Howe, Miss Malvina A., Hartford High School, Hartford, Conn.  
Hubbard, F. G., 109 Elm St., Northampton, Mass.  
Hume, Thomas, University of North Carolina, Chapel Hill, N. C.  
Hunt, T. W., College of New Jersey, Princeton, N. J.

Huse, R. M., Highland Falls Academy, Highland Falls, N. Y.

Huss, H. C. O., College of New Jersey, Princeton, N. J.

Hyde, E. M., Ursinus College, Collegeville P. O., Pa.

von Jagemann, H. C. G., Indiana University, Bloomington, Ind.

Johnson, C. F., Trinity College, Hartford, Conn.

Johnson, H., Bowdoin College, Brunswick, Maine.

Johnston, S. Rutherford, Parsons College, Fairfield, Ia.

Joynes, Edward S., University of South Carolina, Columbia, S. C.

Kargé, J., College of New Jersey, Princeton, N. J.

Karsten, Gustaf, Indiana University, Bloomington, Ind.

Kendall, F. L., Williams College, Williamstown, Mass.

Kent, Charles W., University of Virginia, Albemarle Co., Va.

Kroeh, C. F., Stevens Institute of Technology, Hoboken, N. J.

Lang, H. R., The Swain Free School, New Bedford, Mass.

Leake, F., Williamstown, Mass.

Learned, M. D., Johns Hopkins University, Baltimore, Md.

Leavell, R. M., Mississippi College, Clinton, Miss.

Lefavour, H., Williams College, Williamstown, Mass.

Leroux, Jules, U. S. Naval Academy, Annapolis, Md.

Lévy, Jules, 132 Huntington Ave., Boston, Mass.

Lindsay, T. B., Boston University, Boston, Mass.

Little, C. J., Dickinson College, Carlisle, Pa.

Littleton, J. T., Danville College, Danville, Va.

Lodeman, A., Michigan State Normal School, Ypsilanti, Mich.

Loomis, Freeman, Bucknell University, Lewisburgh, Pa.

Lowell, James Russell, Deerfoot Farm, Southborough, Mass.

Luquens, Jules, Mass. Institute of Technology, Boston, Mass.

Lutz, F., Albion College, Albion, Mich.

Lynes, J. C., Box 487, Jacksonville, Florida.

McCabe, Thomas, Johns Hopkins University, Baltimore, Md.

McCabe, W. Gordon, University School, Petersburg, Va.

McClintock, W. D., Chautauqua University, Richmond, Ky.

McElroy, Jno. G. R., 115 S. 20th St., Philadelphia, Pa.

McKibben, G. F., Denison University, Granville, Licking Co., O.

Mammes, August, High School, Springfield, O.

Manning, E. W., Cornell University, Ithaca, N. Y.

Marcoe, P. B., 42 Garden St., Cambridge, Mass.

Martin, Samuel, Lincoln University, Oxford, Pa.

Massie, Rodes, Charlottesville, Va.

Matzke, J. E., Johns Hopkins University, Baltimore, Md.

Maxwell, W. H., Superintendent of Public Instruction, Brooklyn, N. Y.

Michaels, Miss R. A., Northwestern University, Evanston, Ill.

Montague, W. L., Amherst College, Amherst, Mass.

Müller, Samuel, Box 631, Springfield, O.

Murray, James O., College of New Jersey, Princeton, N. J.

- Nash, B., Harvard University, Cambridge, Mass.  
Nelson, C. K., Brookeville Academy, Brookeville, Md.  
Nevin, Wm. M., 446 W. James St., Lancaster, Pa.  
Newton, J. K., Oberlin College, Oberlin, O.
- O'Connor, B. F., Columbia College, Madison Ave., New York City, N. Y.  
Otis, C. P., Mass. Institute of Technology, Boston, Mass.  
Owen, E. T., University of Wisconsin, Madison, Wis.
- Page, F. M., University of the South, Sewanee, Tenn.  
Painter, F. V. N., Roanoke College, Salem, Va.  
Palmer, A. H., Adelbert College, Cleveland, Ohio.  
Patton, J. Mercer, Box 1133, Los Angeles, Cal.  
Penn, H. C., State University, Columbus, Mo.  
Perkinson, Wm. H., University of Virginia, Albermarle Co., Va.  
Pernet, Emile, 1108 Walnut St., Philadelphia, Pa.  
Pollard, John, Richmond College, Richmond, Va.  
dePont, P. R. B., University of Michigan, Ann Arbor, Mich.  
Porter, Samuel, National Deaf-Mute College, Kendall Green, Washington, D. C.  
Primer, Sylvester, College of Charleston, Charleston, S. C.  
Purnell, Wm. H., Frederick Female Seminary, Frederick, Md.  
Putzker, A., University of California, Berkeley, Cal.
- Raddatz, C. F., Baltimore City College, Baltimore, Md.  
Reeves, C. F., Pennsylvania State Coll., State College, Centre Co., Pa.  
Rennert, H. A., University of Pennsylvania, Philadelphia, Pa.  
Rice, J. C., Glenwood Collegiate Inst., Matawan, Monmouth Co., Pa.  
Rice, R. A., Williams College, Williamstown, Mass.  
Richardson, F., Collegiate School, Windsor, Nova Scotia.  
Richardson, H. B., Amherst College, Amherst, Mass.  
Ringer, S., Lehigh University, South Bethlehem, Pa.  
Ripley, A. L., Yale College, New Haven, Conn.  
Rohrbacher, Paul F., Western University of Pennsylvania, Allegheny City, Pa.  
Rose, C. J., Hobart College, Geneva, N. Y.  
Rougemont, A. de, 160 Washington Park, Brooklyn, N. Y.
- Scarborough, Mrs. S. C., Wilberforce University, Wilberforce, O.  
Scarborough, W. S., Wilberforce University, Wilberforce, O.  
Schele de Vere, M., University of Virginia, Albemarle Co., Va.  
Schelling, Felix E., University of Pennsylvania, Philadelphia, Pa.  
Schilling, Hugo, Wittenberg College, Springfield, O.  
Schmitz, H. J., Adelphi Academy, Brooklyn, N. Y.  
Schmidt, H. M., University of Deseret, Salt Lake City, Utah.  
Schrakamp, Miss Josepha, 715 Fifth Ave., New York City, N. Y.  
Scribner, G. A., Columbia Coll., Madison Ave., New York City, N. Y.  
Sée, Rosalie, Wellesley College, Wellesley, Mass.

- Seidensticker, O., University of Pennsylvania, Philadelphia, Pa.  
 Semmes, T. M., Virginia Military Institute, Lexington, Va.  
 Seybold, C. F., University of Cincinnati, Cincinnati, O.  
 Sewell, L. W., Louisiana State University, Baton Rouge, La.  
 Sharp, R., Tulane University of Louisiana, New Orleans, La.  
 Sheldon, Edw. S., Harvard University, Cambridge, Mass.  
 Shepherd, E. C., Frederick Female College, Frederick, Md.  
 Shepherd, H. E., College of Charleston, Charleston, S. C.  
 Shortlidge, S. C., Media, Pa.  
 Sicard, Ernest, Iowa College, Grinnell, Iowa.  
 Siedhof, Carl, 32 W. Cedar St., Boston, Mass.  
 Simonton, J. S., Washington and Jefferson College, Washington, Pa.  
 Smith, C. Sprague, Columbia College, Madison Ave., New York City, N. Y.  
 Smith, E. E., 4024 Cottage Grove Ave., Chicago, Ill.  
 Smyth, A. H., 118 N. 11th St., Philadelphia, Pa.  
 Snyder, E., Illinois University, Champaign, Ill.  
 Spanhoofd, E., St. Paul's School, Concord, New Hamp.  
 Spieker, E. H., Johns Hopkins University, Baltimore, Md.  
 Spiers, I. H. B., General Wayne P. O., Delaware Co., Pa.  
 Stäger, L. A., Polytechnique Institute, Brooklyn, N. Y.  
 Stengel, F. R., 443 E. 57th St., New York City, N. Y.  
 Stoddard, F. H., University of California, Berkeley, Cal.  
 Stürzinger, J. J., Bryn Mawr College, Bryn Mawr, Pa.  
 Super, O. B., Dickinson College, Carlisle, Pa.
- Tallichet, H., University of Texas, Austin, Texas.  
 Taylor, Julian, Department of State, Washington, D. C.  
 Thom, Wm. Taylor, Hollins Institute, Hollins P. O., Va.  
 Thomas, Calvin, University of Michigan, Ann Arbor, Mich.  
 Thomas, Miss M. Carey, Bryn Mawr College, Bryn Mawr, Pa.  
 Thurber, Samuel, 13 Westminster Ave., Roxbury, Mass.  
 Todd, Henry A., Johns Hopkins University, Baltimore, Md.  
 Tolman, A. H., Ripon College, Ripon, Wisconsin.  
 Toy, W. D., University of North Carolina, Chapel Hill, N. C.  
 Tufts, J. Arthur, Phillips Exeter Academy, Exeter, New Hamp.
- Vail, C. D., Hobart College, Geneva, N. Y.  
 Vermont, E. de Valcourt, 226 Fifth Ave., New York City, N. Y.
- Walter, E. L., University of Michigan, Ann Arbor, Mich.  
 Warren, F. M., Johns Hopkins University, Baltimore, Md.  
 Weaver, G. E. H., Swarthmore, Pa.  
 Weaver, J. R., De Pauw University, Greencastle, Ind.  
 Wells, B. W., Friends School, Providence, R. I.  
 Wenckebach, Carla, Wellesley College, Wellesley, Mass.  
 Werner, Adolph, College of the City of New York, N. Y.  
 Westcott, J. H., College of New Jersey, Princeton, N. J.  
 Wheeler, Miss Emily F., 108 Sixth St., Rochford, Ill.



- Whetham, Charles, Upper Toronto College, Toronto, Canada.  
White, H. S., Cornell University, Ithaca, N. Y.  
Whitelock, Geo., 10 East Lexington St., Baltimore, Md.  
Whittlesey, Mills, Lawrenceville School, Lawrenceville, N. J.  
Wightman, J. R., 403 St. Paul St., Montreal, Canada.  
Wilcox, C. P., University of Georgia, Athens, Ga.  
Wilson, Samuel T., Maryville College, Maryville, Tenn.  
Wipprecht, R., Agricul. and Mechan. College of Texas, College Station, Texas.  
Wood, Henry, Johns Hopkins University, Baltimore, Md.  
Woodward, F. C., University of South Carolina, Columbia, S. C.  
Worman, J. H., Troy, N. Y.  
Wright, C. B., Middlebury College, Middlebury, Vt.  
Zdanowicz, Casimir, Vanderbilt University, Nashville, Tenn.  
[Total, 269].

APPENDIX IV.

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LIST OF PERSONS PRESENT AT THE FIFTH ANNUAL  
CONVENTION OF THE

*MODERN LANGUAGE ASSOCIATION OF AMERICA.*

PHILADELPHIA, DECEMBER 29TH, 1887.

---

- Adler, Cyrus, Johns Hopkins University, Baltimore, Md.  
Appleton, W. Hyde, Swarthmore College, Swarthmore, Pa.
- Babbett, Eugene H., Mass. Institute of Technology, Boston, Mass.  
Bacon, George A., High School, Syracuse, N. Y.  
Bernhardt, Wilhelm, Washington City High School, Washington,  
D. C.
- Both-Hendriksen, Louise, St. Catherine's Hall, Brooklyn, N. Y. (for-  
merely of Smith College).
- Bowen, B. L., Johns Hopkins University, Baltimore.  
Brandt, H. C. G., Hamilton College, Clinton, N. Y.  
Brédé, Chas. F., Johns Hopkins University, Baltimore, Md.  
Bright, Dr. James W., Johns Hopkins University, Baltimore, Md.  
Brinton, Dr. D. G., University of Penna., Philadelphia.  
Bristol, E. N., 29 W. 23d St., New York.  
Brown, Arthur Newton, U. S. Naval Academy, Annapolis, Md.
- Chambers, S. P., 1435 Walnut St., Philadelphia, Pa.  
Collitz, H., Bryn Mawr College, Bryn Mawr, Pa.
- Denio, Elizabeth H., Wellesley College, Wellesley, Mass.  
DuFour, A., 1311 14th St., N. W., Washington, D. C. and Mills  
River, N. C.
- Elliott, A. Marshall, Johns Hopkins University, Baltimore.
- Fay, E. A., National Deaf Mute College, Washington, D. C.  
Fell, Thomas, St. John's College, Annapolis, Md.  
Fetter, George W., Girls' Normal School, Philadelphia.  
Fisher, H. W., 17th Ward, Pittsburgh, Pa., 903 Penn Ave.  
Fortier, Alcée, Tulane University of Louisiana, New Orleans, La.
- Garner, Samuel, Annapolis, Md.  
Garnett, James M., University of Virginia, Va.  
Goebel, Julius, Johns Hopkins University, Baltimore.

Greene, Herbert Eveleth, Cathedral School of St. Paul, Garden City, Long Island, N. Y.

Grossmann, Edw. A., Dr. John S. White's Berkeley School, N. Y.

Harris, Abram W., Wesleyan University, Middletown, Conn.

Hart, Rev. Charles E., Rutgers College, New Brunswick, N. J.

Hart, J. M., University of Cincinnati, Cincinnati.

Haupt, Paul, Johns Hopkins University, Baltimore, Md.

Heath, D. C., 5 Somerset St., Boston.

Hench, George A., Johns Hopkins University, Baltimore,

Himes, John A., Pennsylvania College, Gettysburg, Pa.

Holt, Jacob F., Central High School, 1935 Poplar St., Philadelphia.

Hunt, Theodore W., Princeton College, Princeton, N. J.

Huse, R. M., Highland Falls Academy, Highland Falls, N. Y.

Huss, H. C. O., Princeton College, Princeton, N. J.

Hyde, E. M., Ursinus College, Collegetown, Montgomery Co., Pa.

von Jagemann, Hans C. G., Indiana University, Bloomington, Ind.

James, Edmund J., University of Pennsylvania, Philadelphia.

Joynes, Edward S., South Carolina University, Columbia, S. C.

Karsten, Gustaf, Indiana University, Bloomington, Ind.

Kayser, C. F., Newark High School, 137 Washington St., Newark, N. J.

Kroeh, Charles F., Stevens Institute of Technology, Hoboken, N. J.

Lang, Henry R., Swain Free School, New Bedford, Mass.

Learned, M. D., Johns Hopkins University, Baltimore.

Leroux, Jules, U. S. Naval Academy, Annapolis, Md.

Loomis, Freeman, Bucknell University, Lewisburgh, Penna.

Manning, Eugene W., Johns Hopkins Prep. School, Baltimore.

Martin, S. A., Lincoln University, Oxford, Pa.

Matzke, J. E., Johns Hopkins University, Baltimore.

MacAlister, James, Superintendent of Public Schools, Philadelphia.

McCabe, Thomas, Johns Hopkins University, Baltimore.

McElroy, John G. R., University of Pennsylvania, Philadelphia.

Milne, Caleb J., Philadelphia, Pa.

Mitchell, Frances H., Bryn Mawr College, Bryn Mawr, Pa.

Montague, W. L., Amherst College, Amherst, Mass.

Montague, Mrs. W. L., Amherst, Mass.

Nelson, C. K., Brookeville Academy, Brookeville, Md.

Plumpton, Geo. A., New York.

Pollard, John, Richmond College, Richmond, Va.

Primer, Sylvester, College of Charleston, Charleston, S. C.

Purnell, William H., F. F. Seminary, Frederick, Md.

Rawlins, J. M., Martin's School, 3932 Pine St., Philadelphia.

Reeves, Chas. F., Penna. State College, State College, Centre Co., Pa.

Rennert, Hugo A., University of Pennsylvania, Philada.

Rohrbacher, Paul F., Western University of Penna., Allegheny City.

Schelling, Felix E., University of Pennsylvania, Philadelphia.

Schiedt, R. C., Franklin and Marshall College, Washington, Pa.

Schmidt, H., Cornell University, Ithaca, N. Y.

Schmitz, Herman J., Adelphi Academy, Brooklyn, N. Y., and Chautauqua College of Liberal Arts, Brooklyn, N. Y.

Sée, Rosalie, Wellesley College, Wellesley, Mass.

Seidensticker, Oswald, University of Pennsylvania, Philadelphia.

Smith, Charles Sprague, Columbia College, N. Y. City, New York.

Smyth, Albert H., Philadelphia High School, Philada., Pa.

Snyder, M. B., Central High School, Philadelphia, Pa.

Spanhoofd, E., St. Paul's School, Concord, N. H.

Spieker, Edw. H., Johns Hopkins University, Baltimore.

Spiers, I. H. B., Penn Charter School, Philadelphia.

Stäger, L. A., Polytechnic Institute, Brooklyn, N. Y.

Sterling, Wilson Miles, Kansas State University, Lawrence, Kan.

Stürzinger, J. J., Bryn Mawr College, Bryn Mawr, Pa.

Super, O. B., Dickinson College, Carlisle, Pa.

Thurber, Samuel, Girls' High School, Boston, Mass.

Todd, Henry A., Johns Hopkins University, Baltimore.

Tolman, Albert H., Ripon College, Ripon, Wis.

Walther, H. J., Barnard School, N. Y. City, N. Y.

Warren, F. M., Johns Hopkins University, Baltimore.

Wenckebach, Carla, Wellesley College, Wellesley, Mass.

White, Horatio S., Cornell University, Ithaca, N. Y.

Whittlesey, Mills, Lawrenceville School, John C. Green Foundation,  
N. J.

Wightman, John R., Johns Hopkins University, Baltimore.

Willis, H., Central High School, Philadelphia, Pa.

Winchester, C. T., Wesleyan University, Middletown, Conn.

Wood, Henry, Johns Hopkins University, Baltimore.

[Total 98].

## APPENDIX V.

### LIST OF COLLEGES AND OF THEIR MODERN LANGUAGE PROFESSORS.

The following catalogue comprising forty states, three hundred and fifty-seven institutions, one thousand and seventy-six College Professors, Instructors and Teachers of modern languages, has been prepared on the basis of the material published at the end of last year's Proceedings. In getting up this revised index, blanks were sent out to all the colleges of the United States and the results as here given, are the statements of individual Professors in the departments of Modern Languages. It is hoped that many of the inaccuracies of the third record may not be found in the new list and that it faithfully represents the *personnel* in each modern-language department for a large majority of our colleges.

The compiler takes pleasure in returning special thanks to those whose labors have made the present list possible.

#### ALABAMA.

- |   |   |   |
|---|---|---|
| 1. Howard College, (East Lake).                         | { | <i>English</i> —B. F. Giles, A. M.<br><i>German</i> —Geo. W. Macon, A. M.<br><i>French</i> —A. D. Smith, A. M.  |
| 2. State Agricultural and Mechanical College, (Auburn). | { | <i>English</i> —C. C. Thatch, B. E., Latin and English.<br><i>Modern Languages</i> —George Petrie, A. M.  |
| 3. University of Alabama, (Tuscaloosa).                 | { | <i>English</i> —Benj. F. Meek, LL. D., Prof. of Eng. Lang. and Literature.<br>R. M. Searcy, A. B., Instructor.<br><i>French</i> , } Wm. A. Parker, LL. D.,<br><i>German</i> , } Prof. of Mod. Langs.<br><i>Spanish</i> —J. C. Calhoun, A. M., Prof. of Spanish. |

#### ARKANSAS.

- |   |   |   |
|---|---|---|
| 1. Industrial University of Arkansas, (Fayetteville). | { | <i>English</i> —Howard Edwards, Prof. of English, French and German.<br>W. N. Crozier, Instructor in English.<br>Miss Ida Pace, Instructor in English.<br><i>French</i> —Howard Edwards, Professor.<br>Lieut. E. J. Fletcher, U. S. A., Instructor in French.<br><i>German</i> —Howard Edwards, Prof. |
|---|---|---|

## ARKANSAS.—(Continued).

- |  |   |  |
|--|---|--|
| 2. Little Rock University,<br>(Little Rock). | } | <p><i>English</i>—Miss M. J. Brewster, Reading, Grammar, Orthography, Chirography.</p> <p>Miss Ida J. Brooks, A. B., Rhetoric, English and American Literature.</p> <p>Rev. Alfred Noon, A. M., Preparatory Literature and Elocution.</p> <p><i>German</i>, } Francis H. Ellis, A. B.,<br/><i>French</i>. } Latin and Greek.</p> |
|--|---|--|

## CALIFORNIA.

- |   |   |   |
|---|---|---|
| 1. College of St. Augustine,<br>(Benicia).      | } | <p><i>English</i>—Everet M. Ball, A. B., Natural Science and English Studies.</p> <p><i>French</i>, } E. M. Wollank, A. M.,<br/><i>German</i>. } Latin, German, French and Music.</p>   |
| 2. Hesperian College,<br>(Woodland).            | } | <p><i>English</i>—Miss K. H. Elliott, M. S.</p> <p><i>French</i>, } W. E. Coons, A. B.<br/><i>German</i>. }</p> <p><i>Italian</i>—Mrs. H. W. Kennedy.</p>   |
| 3. Pacific Methodist College,<br>(Santa Rosa).  | } | <p><i>English</i>—J. S. Austin, A. M., Prof. of Mental and Moral Philosophy and English.</p> <p><i>Modern Languages</i>—George B. Winton, A. M., Prof. of Ancient and Modern Languages.</p>   |
| 4. Pierce Christian College,<br>(College City). | } | <p><i>English</i>—Prof. W. H. Baker, A. M., and P. T.</p> <p><i>German</i>—Prof. Chas. A. Young, B. A.</p> <p><i>French</i>—Prof. J. C. Keith, A. B.</p>  |
| 5. Santa Clara College,<br>(Santa Clara).       | } | <p><i>English</i>—R. Bell, S. J., Prof. of English Grammar.</p> <p>Rev. Jer. Collins, S. J., Prof. of English Grammar.</p> <p>P. Foote, S. J., Prof. of English Grammar and Orthography.</p> <p>John Ford, S. J., Prof. of English Poetry.</p> <p>Rev. E. J. Young, S. J., Prof. of English Literature and Rhet.</p> <p><i>German</i>—F. Laslow, S. J., Prof. of German.</p> <p><i>French</i>—H. Raiders, S. J., Prof. of French.</p> <p><i>Italian</i>—Alex. Mazzetti, S. J., Prof. of Italian.</p> <p><i>Spanish</i>—J. Volio, S. J., Prof. of English Grammar and Spanish.</p> |

CALIFORNIA.—(Continued).

- |  |   |   |
|--|---|---|
| 6. St. Ignatius College,<br>(San Francisco).             | } | <p><i>English</i>—W. Barry, S. J., Prof. of Classics, Eng. Gram., Arithmetic and Penmanship.<br/>         T. Boland, S. J., Prof. of Classics, Eng. Gram., Arithmetic and Penmanship.<br/>         H. Harty, S. J., Prof. of Eng. Gram. and Penmanship.<br/>         S. Haskins, A. M., Prof. of Book-keeping, Eng. Gram., Arithmetic and Commercial Course.<br/>         E. Luby, S. M., Prof. of Arithmetic, Eng. Gram. and Commercial Course.<br/>         P. Mans, S. J.<br/>         F. Weis, S. J., Prof. of Classics, Eng. Gram. and German.<br/> <i>German</i>—F. Weis, S. J.<br/> <i>French</i>—P. Mans, S. J., Prof. of Maths., Higher Course of Christian Doctrine, Rhetoric, Classics and French.<br/> <i>Spanish</i>—F. I. Prelato, S. J., Chaplain, Treasurer and Prof. of Spanish.</p> |
| 7. St. Mary's College,<br>(San Francisco).               | } | <p><i>English</i>—Rev. Brother Peter.<br/>         Rev. Brother Walter.<br/> <i>German</i>—Rev. Brother Alphanus.<br/> <i>French</i>—Rev. Brother Fredlimid.<br/> <i>Spanish</i>—Rev. Brother Alphanus.</p>   |
| 8. University of California,<br>(Berkeley),              | } | <p><i>English</i>—Cornelius B. Bradley, A. M., Asst. Prof. of the Eng. Lang. and Lit.<br/>         Albert S. Cook, Ph. D., Prof. of the Eng. Lang. and Lit.<br/>         Francis H. Stoddard, A. M., Instr. in the Eng. Lang. and Lit.<br/> <i>German</i>—Albin Putzker, Prof. of the German Lang. and Lit.<br/>         Henry Senger, A. M., Instr. in the German Lang. and Lit.<br/> <i>French</i>, } Felicien Victor Paget, Instr.<br/> <i>Spanish</i>. } in the French and Span-<br/>         Langs.</p>  |
| 9. University of the Pacific,<br>(San Jose).             | } | <p><i>English</i>—Monroe H. Alexander, Prof. of Eng. Lit.<br/>         Lucy A. Booth, A. M., Preceptress and Teacher of Eng. and Maths.<br/> <i>Modern Languages</i>—Sophie M. Jensen, Teacher of Modern Languages.</p>   |
| 10. University of Southern<br>California, (Los Angeles). | } | <p><i>English</i>—Ida B. Lindley, A. M., Prof. of Latin and Eng. Langs.<br/>         J. P. Widney, A. M., M. D., Prof. of Eng. Literature.<br/>         W. S. Bovard, Tutor in English Branches.<br/> <i>Modern Languages</i>—W. S. Hall, A. M., Asst. in Greek and Mod. Langs.</p>   |

COLORADO.

- |  |   |  |   |  |                            |   |  |
|--|---|--|---|--|----------------------------|---|--|
| 1. Colorado Coll., (Colorado Springs).   | <table border="0"> <tr> <td style="vertical-align: middle;"> <i>English (Literature),<br/>German.</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Eloise Wickard, Prof. of History, Eng. Lit. and Ger.</td> </tr> <tr> <td style="vertical-align: middle;"> <i>Modern Languages—</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Winthrop D. Sheldon, Prof. of Latin and Greek.</td> </tr> </table> | <i>English (Literature),<br/>German.</i>             | } | Eloise Wickard, Prof. of History, Eng. Lit. and Ger. | <i>Modern Languages—</i>   | } | Winthrop D. Sheldon, Prof. of Latin and Greek. |
| <i>English (Literature),<br/>German.</i> | }   | Eloise Wickard, Prof. of History, Eng. Lit. and Ger. |   |  |                            |   |  |
| <i>Modern Languages—</i>                 | }   | Winthrop D. Sheldon, Prof. of Latin and Greek.       |   |  |                            |   |  |
| 2. University of Colorado, (Boulder).    | <table border="0"> <tr> <td style="vertical-align: middle;"> <i>English—</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">J. Raymond Brackett, Ph. D., (Yale).</td> </tr> <tr> <td style="vertical-align: middle;"> <i>French,<br/>German.</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Mary Rippon.</td> </tr> </table>  | <i>English—</i>                                      | } | J. Raymond Brackett, Ph. D., (Yale).                 | <i>French,<br/>German.</i> | } | Mary Rippon.                                   |
| <i>English—</i>                          | }   | J. Raymond Brackett, Ph. D., (Yale).                 |   |  |                            |   |  |
| <i>French,<br/>German.</i>               | }   | Mary Rippon.   |   |  |                            |   |  |
| 3. University of Denver, (Denver).       | <table border="0"> <tr> <td style="vertical-align: middle;"> <i>French,<br/>German.</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Mattie M. Young.</td> </tr> </table>   | <i>French,<br/>German.</i>                           | } | Mattie M. Young.                                     |                            |   |  |
| <i>French,<br/>German.</i>               | }   | Mattie M. Young.                                     |   |  |                            |   |  |

CONNECTICUT.

- |  |  |  |   |  |  |   |  |  |   |                         |
|--|--|--|---|--|--|---|--|--|---|-------------------------|
| 1. Trinity College, (Hartford).                      | <table border="0"> <tr> <td style="vertical-align: middle;"> <i>English—</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Chas. F. Johnson, A. M., Prof. of Eng. Literature.<br/>Charles D. Warner, L. H. D., Lecturer on English Literature.</td> </tr> <tr> <td style="vertical-align: middle;"> <i>French,<br/>Italian,<br/>Spanish,<br/>German.</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Rev. John J. McCook, M. A., Prof. of Mod. Langs.</td> </tr> </table>  | <i>English—</i>  | } | Chas. F. Johnson, A. M., Prof. of Eng. Literature.<br>Charles D. Warner, L. H. D., Lecturer on English Literature. | <i>French,<br/>Italian,<br/>Spanish,<br/>German.</i> | } | Rev. John J. McCook, M. A., Prof. of Mod. Langs.   |  |   |                         |
| <i>English—</i>                                      | }  | Chas. F. Johnson, A. M., Prof. of Eng. Literature.<br>Charles D. Warner, L. H. D., Lecturer on English Literature.       |   |  |  |   |  |  |   |                         |
| <i>French,<br/>Italian,<br/>Spanish,<br/>German.</i> | }  | Rev. John J. McCook, M. A., Prof. of Mod. Langs.   |   |  |  |   |  |  |   |                         |
| 2. Wesleyan University, (Middletown).                | <table border="0"> <tr> <td style="vertical-align: middle;"> <i>English—</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Caleb Thomas Winchester, M. A., Olin Prof. of Rhet. and English Literature.</td> </tr> <tr> <td style="vertical-align: middle;"> <i>French,<br/>German.</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Rev. George Prentice, D. D., M. L. Taft Prof. of Modern Languages.</td> </tr> </table>  | <i>English—</i>  | } | Caleb Thomas Winchester, M. A., Olin Prof. of Rhet. and English Literature.  | <i>French,<br/>German.</i>                           | } | Rev. George Prentice, D. D., M. L. Taft Prof. of Modern Languages.   |  |   |                         |
| <i>English—</i>                                      | }  | Caleb Thomas Winchester, M. A., Olin Prof. of Rhet. and English Literature.  |   |  |  |   |  |  |   |                         |
| <i>French,<br/>German.</i>                           | }  | Rev. George Prentice, D. D., M. L. Taft Prof. of Modern Languages.   |   |  |  |   |  |  |   |                         |
| 3. Yale College, (New Haven).                        | <table border="0"> <tr> <td style="vertical-align: middle;"> <i>English—</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Henry A. Beers, Prof. Thomas R. Lounsbury, Prof. Edward T. McLaughlin, Tutor. J. Ernest Whitney, Instructor.</td> </tr> <tr> <td style="vertical-align: middle;"> <i>German—</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Frank Goodrich, Tutor. Albert S. Wheeler, Instructor.</td> </tr> <tr> <td style="vertical-align: middle;"> <i>French,<br/>Italian,<br/>Spanish.</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Wm. I Knapp, Professor.</td> </tr> </table> | <i>English—</i>  | } | Henry A. Beers, Prof. Thomas R. Lounsbury, Prof. Edward T. McLaughlin, Tutor. J. Ernest Whitney, Instructor.       | <i>German—</i>                                       | } | Frank Goodrich, Tutor. Albert S. Wheeler, Instructor.  | <i>French,<br/>Italian,<br/>Spanish.</i> | } | Wm. I Knapp, Professor. |
| <i>English—</i>                                      | }  | Henry A. Beers, Prof. Thomas R. Lounsbury, Prof. Edward T. McLaughlin, Tutor. J. Ernest Whitney, Instructor.             |   |  |  |   |  |  |   |                         |
| <i>German—</i>                                       | }  | Frank Goodrich, Tutor. Albert S. Wheeler, Instructor.  |   |  |  |   |  |  |   |                         |
| <i>French,<br/>Italian,<br/>Spanish.</i>             | }  | Wm. I Knapp, Professor.  |   |  |  |   |  |  |   |                         |
| 4. Sheffield Scientific Sc'h, (New Haven).           | <table border="0"> <tr> <td style="vertical-align: middle;"> <i>English—</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Thomas R. Lounsbury, Prof. German—Albert S. Wheeler, Instr.</td> </tr> <tr> <td style="vertical-align: middle;"> <i>French—</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">W. D. Whitney, Professor of French.<br/>William I. Knapp, Street Prof. of Modern Languages.<br/>William Price, Instructor.</td> </tr> </table>  | <i>English—</i>  | } | Thomas R. Lounsbury, Prof. German—Albert S. Wheeler, Instr.  | <i>French—</i>                                       | } | W. D. Whitney, Professor of French.<br>William I. Knapp, Street Prof. of Modern Languages.<br>William Price, Instructor. |  |   |                         |
| <i>English—</i>                                      | }  | Thomas R. Lounsbury, Prof. German—Albert S. Wheeler, Instr.  |   |  |  |   |  |  |   |                         |
| <i>French—</i>                                       | }  | W. D. Whitney, Professor of French.<br>William I. Knapp, Street Prof. of Modern Languages.<br>William Price, Instructor. |   |  |  |   |  |  |   |                         |

DAKOTA.

- |  |  |   |   |   |
|--|--|---|---|---|
| 1. Dakota Agricultural Coll., (Brookings). | <table border="0"> <tr> <td style="vertical-align: middle;"> <i>English—</i> </td> <td style="font-size: 3em; vertical-align: middle;">}</td> <td style="vertical-align: middle;">Miss Nellie E. Folsom, B. S., Prof. of Eng. Lit. and Lang.<br/>S. G. Updyke, A. M., Professor of History and Rhetoric.</td> </tr> </table> | <i>English—</i>   | } | Miss Nellie E. Folsom, B. S., Prof. of Eng. Lit. and Lang.<br>S. G. Updyke, A. M., Professor of History and Rhetoric. |
| <i>English—</i>                            | }  | Miss Nellie E. Folsom, B. S., Prof. of Eng. Lit. and Lang.<br>S. G. Updyke, A. M., Professor of History and Rhetoric. |   |   |



DAKOTA.—(Continued).

2. Pierre University, (Pierre). { *English*—Wm. M. Blackburn, D. D.,  
President and Tutor.  
*German*—George B. Safford, Tutor.  
*French*—(No teacher at present).
3. University of Dakota, (Vermillion). { *English*—William A. Scott.  
*German*, } S. W. Vance, Professor of  
*French*. } Modern Languages.
4. University of North Dakota, (Grand Forks). { *English*—Homer B. Sprague, M. A.,  
Ph. D.  
*German*, } John Macnie, Professor of  
*French*. } French and German.

DELAWARE.

1. Delaware College, (Newark). { *English*—Albert N. Raub, Ph. D.,  
President and Professor of the  
English Language and Literature.  
*Modern Languages*—G. A. Harter, A.  
M. Prof. of Math. and Mod. Langs.

DISTRICT OF COLUMBIA.

1. Columbian University, (Washington). { *English*—Rev. S. M. Shute, D. D.,  
Prof. of English.  
*French*—L. D. Lodge, A. M.  
*German*—J. H. Gore, B. S.
2. Howard University, (Washington). { *English*—Rev. Charles H. A. Bulkley,  
D. D., Librarian and Prof. of Eng.  
Lit., Rhetoric, Logic and Elocution.  
Rev. Jas. W. Craighead, D. D., Dean  
of Theological Department, Stone  
Prof. of Revealed Theology, and  
Instr. in New Testament Exegesis,  
Greek and English.  
*French*—Miss Martha B. Briggs, Prin-  
cipal of Normal Department and  
Teacher of French.
3. National Deaf-Mute College, (Washington). { *English*—J. B. Hotchkiss, M. A., Asst.  
Prof. of History and English.  
Samuel Porter, M. A., Emeritus  
Prof. of Mental Science and Eng.  
Philology.  
*Languages*—E. A. Fay, M. A., Ph. D.,  
Prof. of Languages.

GEORGIA.

- |   |   |  |
|---|---|--|
| 1. Atlanta University,<br>(Atlanta).                          | } | <p><i>English</i>—Mrs. Hattie W. Chase,<br/>Teacher of English Branches.<br/>Elma A. Stone, Teacher of English<br/>Branches.<br/>Eliza H. Merrill, Teacher of English<br/>Branches.<br/>Margaret Neel, Teacher of English<br/>Branches.<br/>Mary E. Sands, Teacher of English<br/>Branches.<br/>Julia E. Cole, Teacher of English<br/>Branches.<br/>Carrie E. Jones, Teacher of Latin<br/>and English.<br/>Edgar H. Webster, Principal of<br/>Normal Department.</p> |
| 2. Bowdon College, (Bow-<br>don).                             | } | <p><i>English</i>—Rev. F. H. M. Henderson,<br/>D. D., Prof. of English.<br/><i>French</i>—Miss Annie C. Mitchell, In-<br/>structor in French.</p>  |
| 3. Emory College, (Ox-<br>ford).                              | } | <p><i>English</i>—Rev. Morgan Callaway, D.<br/>D., Vice-Prest. and "Bishop G. F.<br/>Pierce" Prof. of Eng. Lang. and<br/>Literature.<br/><i>Modern Languages</i>—Rev. Julius Ma-<br/>gath, A. M., (Paris, Edinburgh),<br/>Prof. of Mod. Langs. and Hebrew.</p>   |
| 4. Mercer University,<br>(Macon).                             | } | <p><i>Modern Languages</i>—Rev. John J.<br/>Brantly, D. D., Prof. of Belles<br/>Lettres and Modern Languages.</p>  |
| 5. South-West Georgia<br>Agricultural College,<br>(Cuthbert). | } | <p><i>English</i>—Benj. T. Hunter, A. M.,<br/>Prest. and Prof. of English and<br/>Ancient Languages.</p>   |
| 6. University of Georgia,<br>(Athens).                        | } | <p><i>Modern Languages</i>—C. P. Willcox, A.<br/>M., Prof. of Modern Languages.</p>  |

ILLINOIS.

- |  |   |  |
|--|---|--|
| 1. Augustana College,<br>(Rock Island).    | } | <p><i>English</i>—G. W. Sandt, A. M., Prof. of<br/>the English Lang. and Lit.<br/><i>German</i>—Rev. A. R. Cervin, Ph. D.,<br/>Emeritus Prof. of Maths., Greek<br/>and German.<br/><i>Modern Languages</i>—C. L. E. Esbjörn,<br/>Prof. of Modern Languages.<br/><i>Swedish</i>—C. M. Esbjörn, A. M., Prof.<br/>of Swedish Lang., Lit. and Xianity.<br/>Rev. C. P. Rydholm, Asst. Prof. of<br/>Christianity and the Swedish Lang.<br/>and Literature.</p> |
| 2. Blackburn University,<br>(Carlinville). | } | <p><i>English</i>—M. E. Churchill. A. M., Instr.<br/>in Rhetoric and English Literature.<br/><i>French,</i> } Miss Carrie Nulling, Instr.<br/><i>German.</i> } in the Ger. and French<br/>Languages.</p>   |

ILLINOIS.—(Continued).

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|-----|---|--|-----------------------------|
| 3.  | Carthage College,<br>(Carthage).                  | {<br><i>English</i> —<br><i>French</i> ,<br><i>German</i> . }  | Rev. A. S. Fichthorn, A. M. |
| 4.  | Chaddock College,<br>(Quincy).                    | {<br><i>English</i> —J. H. Hill, A. B., Prof. of<br>Greek and Belles Lettres.<br><i>German</i> —Lydia K. Hornbeck, A. M.,<br>Professor of German and Latin.<br><i>French</i> --Madame DeCoster Glavin,<br>Instructor in French.  |                             |
| 5.  | Eureka College,<br>(Eureka).                      | {<br><i>English</i> —<br><i>Modern Languages</i> —Carl Johann, A.<br>M., Professor of Mod. Langs.  |                             |
| 6.  | Ewing Coll., (Ewing).                             | {<br><i>English</i> —John Richesor, A. M., Eng.<br>Literature.<br>John Washburn, D. D., English<br>Philology.<br>Miss S. A. Washburn, A. B. Rhet.<br>and English History.<br><i>German</i> —Mrs. Wilhemina A. M. Webb.   |                             |
| 7.  | German-English Col-<br>lege, (Galena).            | {<br><i>English</i> —Wm. F. Finke, A. M., Instr.<br>in English Lang. and Lit.<br><i>German</i> —Rev. F. E. Hirsch, A. B., In-<br>structor in the Ger. Lang. and Lit.   |                             |
| 8.  | Hartsville College,<br>(Hartsville).              | {<br><i>American Literature</i> —J. F. Funk-<br>houser, A. M.<br><i>English Literature</i> —C. H. Kiracofe,<br>A. M.<br><i>German</i> —C. E. Kriebel, Teacher of<br>Music and German.  |                             |
| 9.  | Hedding Coll., (Abing-<br>don).                   | {<br><i>Modern Languages</i> --M. F. Redington,<br>A. M., Prof. of History and Mod-<br>ern Languages.  |                             |
| 10. | Illinois Coll., (Jackson-<br>ville).              | {<br><i>English</i> —Harvey W. Milligan, Prof. of<br>History and English Literature and<br>Instructor in Political Economy.<br>Thos. W. Smith.<br><i>French</i> , } Thos. W. Smith, Instr. in<br><i>German</i> . } Rhet., Ger. and French.   |                             |
| 11. | Illinois Wesleyan Uni-<br>versity, (Bloomington). | {<br><i>English</i> —Sue M. D. Fry, Professor of<br>Belles Lettres.<br><i>German</i> —Wm. H. Waite, M. A., Prof.<br>of Latin and the German Langs.<br>and Literature.  |                             |
| 12. | Knox Coll., (Gales-<br>burg).                     | {<br><i>English</i> —Victor E. Buehler, Prof. of<br>Elocution and Oratory.<br>J. W. Jenks, A. M., Ph. D., Prof. of<br>Political Science, Eng. Lit. and<br>Rhetoric.<br>Mrs. Sarah M. McCall, Instructor in<br>Mathematics and Rhetoric.<br><i>German</i> —Thos. R. Willard, Prof. of<br>Greek and German.<br><i>French</i> —J. W. Jenks. |                             |

ILLINOIS.—(Continued).

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|-----|--|--|
| 13. | Lake Forest Univ'ty,<br>(Lake Forest). | {<br><i>English</i> —John J. Halsey, Prof. of Eng.<br>Lit., Rhetoric and History.<br><i>German</i> —A. C. Dawson, B. L.<br>Levi Seeley, Ph. D.<br><i>French</i> —A. C. Dawson, B. L.   |
| 14. | Lincoln University,<br>(Lincoln).      | { <i>German</i> —Albert McGinnis.  |
| 15. | McKendree College,<br>(Lebanon).       | { <i>German</i> —Rev. Edwin C. Ferguson,<br>A. M., Ph. D., Prof. of Greek, Ger-<br>man, and Hebrew.  |
| 16. | Monmouth College,<br>(Monmouth)        | { <i>English</i> —Miss J. C. Logue, A. M.,<br>Lady Principal and Harding Prof.<br>of the English Language.<br><i>German</i> —Miss Clementine Calvin, A.<br>M., Prof. of German and Elocution.  |
| 17. | Mt. Morris College,<br>(Mount Morris). | { <i>English</i> —J. G. Royer, A. M., Eng.<br>Lang., Mental and Moral Science.<br><i>French</i> , } E. J. Shan, B. A., Greek,<br><i>German</i> . } German and French.  |
| 18. | North-Western Coll.,<br>(Naperville).  | { <i>English</i> —Mrs. N. C. Knickerbacker,<br>A. M., Preceptress, Prof. of Hist.<br>and English Literature.<br><i>German</i> —Rev. F. Wm. Heidner, A.<br>M., B. D., Prof. of the German<br>Language and Literature.   |
| 19. | Northwestern Univ.,<br>(Evanston).     | { <i>English</i> —R. L. Cumnock, A. M., Prof.<br>of Rhet. and Elocution.<br>Harriet A. Kimball, Ph. M., In-<br>structor in English.<br>Chas. W. Pearson, A. M., Prof. of<br>English Literature and History.<br><i>German</i> —Geo. H. Horswell, Ph. D.,<br>Instructor in Latin and German.<br><i>French</i> —Rena A. Michaels, Ph. D.,<br>Dean of Woman's College, and<br>Prof. of French Lang. and Lit.<br><i>Italian</i> —James Gill, Instructor in Vo-<br>cal Culture, Singing and the Italian<br>Language. |
| 20. | Shurtleff Coll., (Upper<br>Alton).     | { <i>English</i> —Orlando L. Castle, LL. D.,<br>Prof. of Rhet. and Belles Lettres.<br><i>French</i> —Miss Ruth C. Mills, A. M.<br><i>German</i> —David G. Ray, A. M.   |
| 21. | St. Ignatius College,<br>(Chicago).    | { <i>English</i> —Rev. James A. Dowling, S.<br>J., Prof. of Rhetoric.<br><i>German</i> —Aloysius Rother, S. J.,<br>Second Academic Class—Prof. of<br>German.<br><i>French</i> —Rev. J. P. Leeson, S. J., Prof.<br>of French.   |

ILLINOIS.—(Continued).

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|---|--|
| 22. St. Joseph's Diocesan College, (Teutopolis).      | <p><i>English</i>—Rev. P. Maurus Brink, O.S.F.<br/>         Rev. P. Clement Moorman, O. S. F.<br/>         Rev. P. Cyriacus Stempel, O. S. F.<br/>         Rev. P. Hugolinus Storff, O. S. F.<br/> <i>German</i>—Rev. P. Floribert Jaspers, O. S. F.<br/>         Rev. Brother Leopold, O. S. F.<br/>         Rev. P. Clement Moormann, O.S.F.<br/>         Mr. Adam Mueller.<br/>         Rev. P. Ignatius Reinkemeier, O.S.F.<br/>         Rev. P. Stephen Scholz, O. S. F.<br/>         Rev. P. Cyriacus Stempel, O. S. F.<br/> <i>French</i>—Rev. P. Michael Reiardt, O. S. F.<br/>         Rev. P. Ignatius Reinkemeier, O. S. F.<br/>         Rev. P. Hugolinus Storff, O. S. F.</p> |
| 23. St. Viateur's College, (Bourbonnais Grove).       | <p><i>English</i>—Rev. J. Finn, C. S. V., Prof. of Rhetoric.<br/>         Rev. M. J. Marslie, C. S. V., Prest., Prof. of Belles Lettres and Church History.<br/>         Rev. E. Rivard, C. S. V., Prof. of Rhetoric and Philosophy.<br/>         Rev. Jas. F. Ryan, C. S. V., Prof. of English and Geography.<br/> <i>German</i>—Rev. L. Strauss, C. S. V., Prof. of German.<br/> <i>French</i>—Rev. A. Lussier, C. S. V., Prof. of French and Book-keeping.<br/>         Rev. C. Saulin, C. S. V., Prof. of French.<br/> <i>Languages</i>—Rev. C. Verry, C. S. V., Prof. of Languages.</p>   |
| 24. University of Chicago, (Chicago).                 | <p><i>English</i>—Nathaniel Butler, Jr., Prof. of English Literature and History.<br/> <i>French,</i> } Oscar Howes, Professor of<br/> <i>German.</i> } Modern Languages.</p>  |
| 25. University of Illinois, (Champaign).              | <p><i>English</i>—J. C. Pickard, A. M., Prof. of English Literature.<br/>         J. H. Brownlee, A. M., Prof. of Rhet. and Elocution.<br/> <i>German,</i> } Edward Snyder, A. M.,<br/> <i>French.</i> } Prof. of Mod. Langs.<br/>         Chas. E. Eggert, B.A., Asst.</p>  |
| 26. Wheaton College, (Wheaton).                       | <p><i>French,</i> } W. H. Fischer, Prof. of<br/> <i>German.</i> } History and Mod. Langs.</p>  |
| SCHOOLS.  |  |
| 1. Northern Illinois Normal School, (Dixon, Lee Co.). | <p><i>English</i>—J. B. Dille, A. M., Principal, Eng. Lang., Metaphysics, Theory and Training.<br/> <i>French</i>—Ferdinand Heft, Professor of French.<br/> <i>German</i>—Rev. E. C. Sickels, A. M., Prof. of Ger. Lang. and Lit.</p>  |

INDIANA.

- |   |   |   |
|---|---|---|
| 1. Butler University,<br>(Irvington).       | } | <p><i>English</i>—Harriet Noble, A. M., Demia Butler Prof. of English Language and Literature.</p> <p><i>Modern Languages</i>—Hugh C. Garvin, A. M., Prof. of Mod. Langs. and Literatures.</p>  |
| 2. De Pauw University,<br>(Greencastle).    | } | <p><i>English</i>—Joseph Carhart, A. M., Prof. of Rhetoric, Elocution and English Literature.</p> <p>Felix T. McWhirter, A. M., Ph. D., Asso. Prof. in Eng. Lit. and Rhet.</p> <p><i>Modern Languages</i>—Col. J. R. Weaver, A. M., Prof. of Political Philosophy and Modern Languages.</p> <p>Theodore L. Neff, A. M., Associate Prof. of Mod. Langs.</p>  |
| 3. Earlham College, (Richmond).             | } | <p><i>English</i>—Wm. N. Trueblood, A. B., Prof. of Eng. Lit. and Elocution.</p> <p><i>French,</i> } Adolph Gerber, Ph. D.,<br/><i>German.</i> } Prof. of French and Ger.</p> <p>Elma C. Watson, Asst. in French and German.</p>  |
| 4. Franklin Coll., (Franklin).              | } | <p><i>English</i>—(The work is divided, each professor having a share).</p> <p><i>German,</i> } J. D. Bruner, Instructor.<br/><i>French.</i> }</p>  |
| 5. Hanover College, (Hanover).              | } | <p><i>Modern Languages</i>—Rev. A. P. Keil, A. M., Mary Edward Hamilton Prof. of Latin and Modern Langs.</p>  |
| 6. Indiana University,<br>(Bloomington).    | } | <p><i>English</i>—Orrin B. Clark, A. M., Prof. of the English Language and Lit.</p> <p>Henry B. Meiter, A. M., Prof. of Rhetoric and Elocution.</p> <p>James A. Woodburn, A. M., Associate Prof. of Rhetoric.</p> <p><i>Germanic Languages</i>—Hans C. G. von Jagemann, Ph. D., Prof. of Germanic Languages.</p> <p>Carl. Osthaus, A. B., Instructor in German.</p> <p><i>Romance Languages</i>—Gustaf Karsten, Ph. D., Prof. of Romance Langs.</p> |
| 7. Moore's Hill College,<br>(Moore's Hill). | } | <p><i>English</i>—Rev. G. P. Jenkins, D. D., Pres. and Prof. of Mental and Moral Philosophy and Eng. Lit.</p> <p><i>German</i>—Monroe Vayhinger, A. M., Prof. of Maths. and German.</p> <p><i>French</i>—John H. T. Main, A. M., Prof. of Languages.</p>  |
| 8. Purdue University, (La Fayette).         | } | <p><i>English</i>—Mrs. Emma Mont. McRae, Prof. of Eng. Lit. and Lady Prin'l.</p> <p>Stanley Coulter, Prof. of Zoology and Asst. Principal of Preparatory class</p> <p><i>French,</i> } Augusta N. Jones, Instr. in<br/><i>German.</i> } French and German.</p>  |

INDIANA.—(Continued).

9. Ridgeville College, (Ridgeville). { *German*—E. O. Dickinson, Prof. of Greek, Latin and German.  
*French*—Not supplied at present.
10. St. Meinrad's College, (Spencer Co.). { *English*—D. Barthel, Professor.  
 B. Goebel, Professor.  
 Vincent Wagner, Professor.  
 Nazarius Werner, Professor.  
*German*—Simon Barber, Professor.  
 Gregory Bechtold, Professor.  
 L. Schwab, Professor.  
 N. Werner, Professor.  
 Thos. Ag. Weskert, Professor.  
*French*—B. Goebel, Professor.  
*Italian*—Bede Maler, Professor.  
 James Ziegenfuss, Professor.  
 B. Huber, Professor.  
*Spanish*—G. Wenzel, Professor.
11. University of Notre Dame, (Notre Dame). { *English*—Rev. J. Coleman, C. S. C., English and Penmanship.  
 John G. Ewing, A. M., M. S., Rhet. and Lecturer on Political Economy.  
 Rev. John F. Fearnley, English Lit.  
 Bro. Leo, C. S. C., English and Mathematics.  
*German*—Rev. J. Linneborn, C. S. C.  
 Bro. Philip Neri, C. S. C., Penmanship and German.  
 Rev. John Scheier, German Lang. and Literature.  
*French*—Rev. J. Thilman, C. S. C.  
*Spanish*—Rev. John M. Toohey, C. S. C., Spanish Lang. and Literature.
12. Wabash Coll., (Crawfordsville). { *English*, } Arthur B. Milford, A. M.  
*German*. }  
*French*—Edwin R. Lewis, A. M., M. D.

IOWA.

1. Agricultural College, (Ames, Story Co.). { *English*—A. C. Barrows, A. M., Prof. of Latin, Eng. Lit. and History.  
 Mrs. Ida M. Riley, Prof. of Elocution.  
 A. S. Welch, A. M., L.L. D., Prof. of English Lang., Composition and Rhetoric.  
*French*, } Miss Lily M. Gunn, Prof. of  
*German*. } German and French.
2. Amity College, (College Springs). { *English*—Rev. Henry Avery, A. M., Prof. of English Literature.  
*German*—L. A. Sahlstrom, Teacher of German.  
*Modern Languages*—Mrs. A. S. Taylor, A. B., Prof. of Greek and Modern Languages.

## IOWA.—(Continued).

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|---|---|
| 3. Central University of Iowa, (Pella).   | { <i>English</i> —Lois Martin, M. A., Prof. of Rhetoric and Eng. Literature.<br><i>German</i> —Kate Frances Keables, M. A., Prof. of German and Instr. in Academic Studies.<br><i>French</i> —John S. Nollen, A. B., French and Greek.  |
| 4. Cornell Coll., (Mount Vernon).         | { <i>English</i> —Henrietta A. Bancroft, Ph. B., Adjunct Prof. of Eng. Lit. and Rhetoric.<br><i>German,</i> } Geo. O. Curme, M. A.,<br><i>French.</i> } Prof. of French and Ger.  |
| 5. Drake University, (Des Moines).        | { <i>English</i> —L. S. Battenfield, A. M.<br>L. W. Cushman, A. B.<br><i>German,</i> } J. G. Zepter, A. M.<br><i>French.</i> }  |
| 6. Iowa College, (Grinnell)               | { <i>English</i> —Rev. Stephen G. Barnes, Ph. D., A. M., Ames Prof. of the Eng. Lang., Lit., and of Rhetoric.<br><i>German</i> —J. M. Crow, A. M., Ph. D., Carter Prof. of the Greek Lang. and Lit., and Instr. in German.<br><i>French</i> —Ernest Sicard, Ph. D., Benedict Prof. of the Latin Lang. and Lit., and Instr. in French.                           |
| 7. Iowa Wesleyan Univ., (Mount Pleasant). | { <i>English,</i> } Ella S. Nicholson, A. M.,<br><i>French.</i> } Prof. of Eng. Lit. and Hist.<br><i>German</i> —Rev. W. Balke, A. M., Instr. in German.<br>Rev. John Schlagenhauf, D. D., Instructor in German.  |
| 8. Luther Coll., (Decorah).               | { <i>English</i> —Rev. Chr. Naseth, A. M., Prof. of English and Augsburg Confession.<br>L. S. Reque, A. M., Prof. of Eng. and Latin.<br><i>German</i> —J. Holland, Instructor of German and Christianity.<br><i>Norwegian</i> —Gisle Bothne, A. M., Prof. of Norwegian and Greek.<br>A. Monrad, Cand. Mag. (Univ. of Christiania) Prof. of Norwegian and Latin. |
| 9. Oskaloosa College, (Oskaloosa).        | { <i>English</i> —J. A. Battie, M. S., Prof. of Philosophy and the Eng. Langs.<br><i>Modern Languages</i> —Eva Seevers, A. M., Prof. of Hist. and Mod. Langs.   |
| 10. Parsons College, (Fairfield).         | { <i>English</i> —Rev. T. D. Ewing, D. D., Pres., Armstrong Prof. of Mental and Moral Sciences.<br><i>French,</i> } S. Rutherford Johnston, Ph. D., (Tuebingen) Prof. of<br><i>German.</i> } Modern Languages.  |



IOWA.—(Continued).

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| 11. Penn College, (Oska-<br>loosa).      | { | <p><i>English</i>—Miss Rosa E. Lewis, A. M.,<br/>Professor.<br/><i>German.</i> } W. L. Pearson, Ph. D.,<br/><i>French.</i> } Prof. of French and Ger.</p>  |
| 12. State Univ. of Iowa,<br>(Iowa City). | { | <p><i>English</i>—Melville B. Anderson, A. M.,<br/>Prof. of English Literature.<br/>Marietta Lay, Instructor in Rhet.<br/>and Elocution.<br/><i>German</i>—Mrs. J. J. Dietz, Instr. in Ger.<br/><i>Modern Languages</i>—Chas. A. Eggert,<br/>Ph. D., Prof. of Mod. Langs. and<br/>Literatures.</p>   |
| 13. St. Joseph's College,<br>(Dubuque).  | { | <p><i>English</i>—Rev. J. J. Hanley, Master of<br/>Discipline, Prof. of Maths., Book-<br/>keeping and English Grammar.<br/>Rev. P. McMahon, Vice-Prest., Prof.<br/>of Philosophy, Latin and English<br/>Composition.<br/>Rev. T. J. Sullivan, Procurator, Prof.<br/>of Modern History, Physical Geo-<br/>graphy, English Grammar and<br/>Mathematics.<br/><i>German</i>—P. Hoffmann, Prof. of Ger.<br/>J. Tegeler, Prof. of German.<br/><i>French</i>—Rev. J. Mortel, Professor of<br/>French, Latin, Greek, Maths.,<br/>History, Geography, and Christian<br/>Doctrine.</p> |
| 14. Tabor College, (Tabor).              | { | <p><i>English</i>—Rev. Thomas McClelland,<br/>A. B., Prof. of Mental Philosophy,<br/>English Literature.<br/>Miss Edith M. Brooks, A. B., Instr.<br/>in English Literature.<br/>Miss Helen E. Martin, A. M., Prin-<br/>cipal of Ladies Department and<br/>Instr. in Higher Eng. and History.<br/><i>Modern Languages</i>—Rev. F. W. Fair-<br/>field, A. M., Prof. of Greek and<br/>Instructor in Modern Languages.</p>   |
| 15. Upper Iowa University,<br>(Fayette). | { | <p><i>English,</i> } Miss Adella G. Maltbie, A.<br/><i>German.</i> } M., Preceptress; Prof. of<br/>Rhet. and Mod. Langs.<br/><i>French</i>—Andrew Stephenson, A. M.,<br/>Secretary of the Faculty; Prof. of<br/>Latin and Greek.</p>   |
| 16. Western College,<br>(Toledo).        | { | <p><i>English</i>—J. S. Miller, A. M., Prof. of<br/>Eng. Literature and Rhetoric.<br/><i>German</i>—I. A. Loos, A. M., B. D.,<br/>Prof. of History and German.<br/><i>Modern Languages</i>—</p>  |

## KANSAS.

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|--|---|---|
| 1. Baker University, (Baldwin).              | } | <p><i>English</i>—Ida A. Ahlborn, M. L., Preceptress and Prof. of English and German.<br/>G. W. Hoss, LL. D., Prof. of English Classics and Oratory.<br/><i>German</i>—Ida A. Ahlborn.</p>  |
| 2. Bethany College, (Topeka).                | } | <p><i>English</i>—Miss Annie J. Hooley, Department of Eng. Lang. and Lit.<br/><i>French,</i> } Miss Adelle C. Coleman<br/><i>German.</i> } French and German.</p>   |
| 3. Campbell Normal University, (Holton).     | } | <p><i>English</i>—Mrs. Ella W. Brown.<br/>J. H. Miller.<br/><i>German</i>—A. L. Candy.</p>  |
| 4. Garfield University, (Wichita).           | } | <p><i>English</i>—B. J. Pinkerton, A. M., Prof. of English Literature.<br/><i>Modern Languages</i>—J. S. Griffin, A. M., Prof. of Modern Languages.</p>   |
| 5. Highland University, (Highland).          | } | <p><i>English</i>—Rev. Duncan Brown, D. D., Pres. and Prof. of Mental and Moral Science, and English.<br/>Mrs. E. E. Herrick, Instr. in Eng. and Principal of Preparatory Department.<br/><i>German,</i> } Rev. Daniel Kloss, D. D.,<br/><i>French.</i> } Prof. of Ger. and French.</p> |
| 6. Kansas Normal Coll., (Fort Scott).        | } | <p><i>English</i>—Charles Vickrey, A. B., Rhetoric, Elocution, Oratorical Course.</p>   |
| 7. Kansas State Agricul. Coll., (Manhattan). | } | <p><i>English</i>—O. E. Olin, Prof. of English and History.</p>   |
| 8. Lane University, (Le-compton).            | } | <p><i>English</i>—E. H. Weller.<br/>J. A. Weller, A. M., Instructor in Elocution and Eng. Literature.<br/><i>German</i>—E. H. Weller, A. B., Instr. in German and English Lang.</p>   |
| 9. Ottawa University, (Ottawa).              | } | <p><i>English</i>—Adelaide L. Dicklow, Preceptress, French, German, English Literature.<br/>A. S. Olin, English and Didactics.<br/><i>German,</i> } Adelaide L. Dicklow.<br/><i>French.</i> }</p>   |
| 10. St. Benedict's Coll., (Atchison).        | } | <p><i>English</i>—Bede Durham, O. S. B., Grammar and Reading.<br/>Boniface Verheyen, O. S. B., Rhet. and Poetry.<br/><i>German</i>—Stanislaus Altman, O. S. B.<br/>Alphonse Filian, O. S. B.<br/><i>French</i>—Herman Mengwasser, O. S. B.</p>  |

KANSAS.—(Continued).

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| 11. State University, (Law-<br>rence). | <p><i>English</i>—Arthur Richmond Marsh,<br/>Prof. of English Lang. and Lit.<br/>Chas. Graham Dunlap, Asst. in Eng.<br/><i>German</i>—Wm. Herbert Carruth, Prof.<br/>of German and French Langs. and<br/>Literature.<br/><i>French</i>—Arthur Graves Canfield, Prof.<br/>of French Lang. and Lit.<br/>W. H. Carruth.<br/><i>Spanish</i>—Alcinda L. Morrow, Prof. of<br/>Spanish.</p> |
| 12. Washburn College,<br>(Topeka).     | <p><i>English</i>—Miss Amelia Merriam, Pre-<br/>ceptress, and Instr. in History<br/>and Eng. Lit.<br/><i>German,</i> } Miss Lilly M. Storrs, Instr.<br/><i>French.</i> } in French and German.</p>   |
| SCHOOLS.                               |  |
| 1. Kansas Normal School,<br>(Paola).   | <p><i>French,</i> } Ella M. Kingsley.<br/><i>German.</i> }</p>   |
| 2. State Normal School,<br>(Emporia).  | <p><i>English</i>—Viola V. Price, M. Ph.<br/>Martha P. Spencer, Elocution and<br/>Literature.<br/><i>German</i>—Emilie Kuhlmann.</p>   |

KENTUCKY.

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|---|---|
| 1. Berea College, (Berea).                  | <p><i>French,</i> } Miss Kate Gilbert, Instr.<br/><i>German.</i> } in French and German.</p>  |
| 2. Bethel Coll., (Russell-<br>ville).       | <p><i>English,</i> } John Phelps Fruit, A. M.<br/><i>German.</i> }<br/><i>French</i>—James Henry Fuqua, A. M.</p>   |
| 3. Cecilian College, (Ce-<br>cilian P. O.). | <p><i>English</i>—H. A. Cecil, A. M., Pres. and<br/>Proprietor, Prof. of Maths., Book-<br/>keeping, English and the Sciences.<br/><i>German,</i> }<br/><i>French.</i> }</p>                 |
| 4. Central University,<br>(Richmond).       | <p><i>English,</i> } J. T. Akers, M. A., Ph.D.<br/><i>German,</i> }<br/><i>French.</i> }</p>  |
| 5. Centre College, (Dan-<br>ville).         | <p><i>English</i>—S. R. Cheek.<br/><i>German,</i> } John W. Redd.<br/><i>French.</i> }</p>  |
| 6. Eminence College,<br>(Eminence).         | <p><i>Belles Lettres</i>—W. P. McCorkle,<br/>Belles Lettres and Latin.<br/><i>French</i>—Miss Anabel Giltner,<br/>Teacher of Painting, Drawing,<br/>French and Calisthenics.</p>            |
| 7. Georgetown College,<br>(Georgetown).     | <p><i>French</i>—R. M. Moon, Ph. B., Latin and<br/>French, Pro-tem.<br/><i>German</i>—R. H. Garnett, M. A., Greek<br/>and German.</p>   |
| 8. Kentucky University,<br>(Lexington).     | <p><i>English</i>—Mark Collis, Prof. of the<br/>Eng. Lang. and Literature.<br/><i>German,</i> } Alfred C. Zembrod, Prof.<br/><i>French.</i> } of the French and Ger-<br/>man Languages.</p> |

## KENTUCKY.—(Continued).

9. Kentucky Wesleyan Coll., (Millersburg). { *English*—W. Y. Demaree, B. S., Asst. in Latin.  
*German*—B. T. Spencer, A. M., Prof. of Ancient Languages.  
*French*—W. H. Garnett, Ph. B., Prof. of Mathematics.
10. Ogden College, (Bowling Green). { *English*—W. F. Perry, A. M., Prof. of English Lang. and Lit., Elocution and History.  
*German*—Wm. A. Obenchain, A. M., Prof. of Mathematics.  
J. B. Preston, M. A., Prof. of Ancient Languages.  
*French*—Wm. A. Obenchain, A. M.  
J. B. Preston, M. A.
11. South Kentucky Coll., (Hopkinsville). { *English*—James E. Scobey, M. A.  
*German*—Miss Jennie Scobey, A. M.  
*French*—Miss Rosalie O. Lipscomb, B. S.
12. St. Joseph's College, (Bardstown). { *English*—Rev. J. W. T. Culleton, Prof. of Latin, Eng. Lit. and Elocution.  
*German*—Albert Schaedler, A. M., Prof. of Greek and German.  
*French*—Rev. W. P. Makin, Prest. and Prof. of French.

## INSTITUTES.

1. Kentucky Military Institute, (Farmdale). { *Modern Languages*—Col. B. W. Arnold, Prof. of Ancient and Modern Languages.

## LOUISIANA.

1. Centenary College of Louisiana, (Jackson). { *Modern Languages*—T. A. S. Adams, A. M., D. D., Prof. of Hebrew and Modern Languages.
2. H. Sophie Newcomb Memorial College, (New Orleans). { *English*—Mrs. J. C. Nixon, Prof. of English and Rhetoric.  
*French*—Miss Marie J. Augustin, Prof. of French.  
*German*—J. Hanno Deiler, Prof. of German.  
*Spanish*.—Mrs. S. J. Gomez, Prof. of Spanish.
3. Jefferson College, (St. Mary's) (St. James). { *English*—Rev. J. Joyce, S. M., Prof. of 4th English Class and Arithmetic.  
Rev. C. Maguire, S. M., Prof. of 5th Eng. Class, Latin and Arithmetic.  
Rev. G. S. Rapiet, S. M., Vice-Pres. and Spiritual Director, Prof. of 3rd English Class.  
*German*—Rev. A. Braxmeier, S. M.  
*French*—Rev. A. Braxmeier, S. M., Prof. of Classics, French, German and Drawing.  
Rev. A. Guillemin, S. M., Prefect of Senior Division, Prof. of Commercial Course and French.  
Rev. B. Mader, S. M., Prefect of Senior Division, Prof. of Classics and French.  
Rev. M. Thouvenin, S. M., Pref. of Junior Division, Prof. of Classics and French.

LOUISIANA.—(Continued).

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|----|---|---|
| 4. | Louisiana State Univ.,<br>Agricultural and Me-<br>chanical College, (Ba-<br>ton Rouge). | { <i>English</i> —Thos. D. Boyd, A. M., Prof.<br>of Hist. and English Literature.<br><i>French,</i> } L. W. Sewell, Prof. of<br><i>German.</i> } Modern Languages.  |
| 5. | New Orleans Univ.,<br>(New Orleans).  | { <i>Anglo Saxon,</i> }<br><i>German,</i> } Taught.<br><i>French.</i> }   |
| 6. | Soulas's Commercial,<br>Coll., (New Orleans).   | { <i>English (Literature)</i> —J. S. Kelso, Prof.<br>of Eng. Lit., Instr. in Higher Eng-<br>lish Department.<br><i>German</i> —C. Weiss, Prof. of Langs.,<br>Instructor of the German Lang.<br><i>French,</i> } A. Borin, Prof. of Classics,<br><i>Spanish.</i> } Instr. in the French and<br>Spanish Languages.  |
| 7. | St. Charles College,<br>(Grand Coteau).   | { <i>English</i> —H. Dijon.<br>Rev. J. Hogan, S. J., Prof. of Rhet.<br>and English Literature.<br>Rev. A. Blatter.<br>Rev. H. Riques.<br>Rev. P. Marnane, S. J.<br><i>German</i> —Rev. A. Blatter, S. J.<br><i>French</i> —Rev. G. Courtot, S. J.<br>Rev. S. Sebliene.  |
| 8. | Straight University,<br>(New Orleans).  | { <i>English</i> —R. C. Hitchcock, M. A.<br><i>French</i> —S. H. Bishop, M. A.  |
| 9. | Tulane University of<br>Louisiana, (New<br>Orleans).                                    | { <i>English</i> —John R. Ficklen, B. Lit.,<br>(Univ. of Va.) Prof. of Eng. History<br>and Rhetoric.<br>L. C. Reed, A. B., Prof. of English.<br>Robert Sharp, M. A., Ph. D. (Leipsic)<br>Prof. of Greek and English.<br>J. W. Pearce, A. M., Asst. Prof. of<br>English and Mathematics.<br>Launcelot M. Harris, A. B., Instr. in<br>Latin and English.<br><i>German</i> —J. Hanno Deiler, (Royal Nor-<br>mal College of Munich) Prof. of<br>German.<br><i>French</i> —Alcée Fortier, Prof. of French<br>Lang. and Literature.<br>Sidney P. Delaup, B. Sc., Asst. Prof.<br>of French.<br><i>Spanish</i> —James Rohde, Asst. Prof. of<br>Spanish. |

MAINE.

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|----|---------------------------------|--|
| 1. | Bates College, (Lewis-<br>ton). | { <i>English</i> —George C. Chase, A. M.,<br>Prof. of Rhetoric and English Lit.<br><i>Modern Languages</i> —Thomas L. An-<br>gell, A. M., Prof. of Modern Langs. |
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## MAINE.—Continued).

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| 2. | Bowdoin Coll., (Brunswick).                | { | <p><i>English</i>—Henry Leland Chapman, A. M., Edward Little Prof. of Rhet., Oratory, and English Literature.<br/>Geo. Thomas Little, A. M., Librarian and Asst. in Rhetoric.</p> <p><i>French</i>—B. L. Bowen, Ph. D., College Prof. of French.</p> <p><i>Modern Languages</i>—Henry Johnson, Ph. D., Longfellow Prof. of Modern Languages.</p> |
| 3. | Colby University, (Waterville).            | { | <p><i>English</i>—Rev. Samuel K. Smith, D.D., Prof. of Rhetoric.</p> <p><i>Modern Languages</i>—Edward W. Hall, A. M., Prof. of Modern Languages.</p>  |
| 4. | Maine State College of Agricult., (Orono). | { | <p><i>Modern Languages</i>—Allen E. Rogers, A. M., Prof. of Modern Languages, Logic, and Political Economy.</p>  |

## SCHOOLS.

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|----|---|---|---|
| 1. | Framingham Normal School, (Framingham). | { | <p><i>English</i>—Miss Margaret Montgomery.</p> <p><i>French</i>—Miss M. F. Bridgman.</p> |
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## MARYLAND.

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|----|--------------------------------------|---|---|
| 1. | Baltimore City College, (Baltimore). | { | <p><i>English</i>—Alexander Hamilton, Adjunct Prof. of English and Maths.<br/>Charles C. Wight, Prof. of History and English Literature.</p> <p><i>German</i>—Charles F. Raddatz, Prof. of the German Language.</p> <p><i>French</i>—A. L. Milles, B. A., Prof. of the French Lang. and Adjunct Prof. of Latin.</p>   |
| 2. | Frederick College, (Frederick).      | { | <p><i>English</i>—E. C. Shepherd, Prof. of Eng.<br/>Wm. H. Harry, Prof. of Maths. and Elementary English.</p>   |
| 3. | Johns Hopkins Univ., (Baltimore).    | { | <p><i>English</i>—James W. Bright, Ph. D., Associate in English.<br/>Wm. Hand Brown, M. D., Librarian, and Associate in English.</p> <p><i>German</i>—Henry Wood, Ph. D., Associate Prof. of German.<br/>Marion D. Learned, A. M., Ph. D., Associate in German.</p> <p><i>French</i>—Frederick M. Warren, A. B., Ph. D., Instr. in French and Ger.</p> <p><i>Romance Languages</i>—A. Marshall Elliott, A. M., Ph. D., Associate Prof. of Romance Languages.<br/>Henry A. Todd, Ph. D., Associate in Romance Languages.</p> |
| 4. | Loyola College, (Baltimore).         | { | <p><i>English</i>—Austin A. Malley.</p> <p><i>German</i>—Joseph H. Hann.</p> <p><i>French</i>—Henry I. Rache.</p>   |

MARYLAND.—(Continued).

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|-----|---|--|
| 5.  | Maryland Agricultural College, (College Station). | { <i>English</i> —J. A. Chamblise, A. M.<br><i>German</i> —Wilhelm Bernhardt, Ph. D.<br><i>French</i> —Camille Fontaine, B. es L.  |
| 6.  | Mt. St. Mary's College, (Emmettsburg).            | { <i>French</i> —E. Lagarde, A. M., Prof. of Modern Languages.<br><i>Spanish</i> —C. A. Leloup, A. M., Prof. of Spanish.   |
| 7.  | New Windsor College, (New Windsor).               | { <i>English</i> —"The Prest. and Faculty, Instructors in Rhet. and Elocution."<br><i>French,</i> } Professor Wyer, German<br><i>German.</i> } and French.                                     |
| 8.  | St. John's College, (Annapolis).                  | { <i>English</i> —J. M. Cain, A. B., Prof. of English.<br>Thomas Fell, President.<br><i>German</i> —Thomas Fell,<br>C. W. Reed, A. M., Ph. D., Prof. of German.<br><i>French</i> —Thomas Fell. |
| 9.  | Washington College, (Chestertown).                | { <i>Modern Languages</i> —James Roy Miçou   |
| 10. | Woman's College, (Baltimore).                     | { <i>English</i> —Frank R. Butler, Prof. of English.<br><i>Modern Languages</i> —Dr. H. Froelicher, Prof. of Mod. Langs.<br>Mrs. Froelicher, Prof. of Mod. Langs.                              |
| 11. | Western Maryland Coll., (Westminister),           | { <i>English</i> —Rev. T. H. Lewis, D. D.<br><i>German</i> —Prof. W. R. Daniels, A. M.<br><i>French</i> —Rev. S. Simson, A. M., Prof. of Natural Science and the French Language.              |

ACADEMIES.

- |    |   |  |
|----|---|--|
| I. | United States Naval Academy, (Annapolis). | { <i>English</i> —Commander J. Schouler,<br>Ensign C. N. Atwater,<br>Prof. W. W. Fay, A. M.,<br>Ensign J. Gibbons,<br>Lieut. C. R. Miles,<br>Lieut. J. M. Miller,<br>Lieut. R. Mitchell,<br>Lieut. G. W. Tyler,<br>Lieut. E. H. C. Leutzé,<br>Asst. Prof. H. Dalman,<br>Lieut. R. M. Doyle,<br>Prof. J. Leroux,<br>Lieut. D. H. Mahan,<br><i>German,</i> } Asst. Prof. H. Marion,<br><i>French,</i> } Lieut. J. O. Nicholson,<br><i>Spanish.</i> } Prof. L. F. Prud'homme,<br>U.S. N.<br>Lieut. J. T. Smith,<br>Lieut. F. M. Wise. |
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MASSACHUSETTS.

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|--|---|---|
| 1. Amherst College, (Amherst).             | } | <p><i>English</i>—Rev. H. H. Neill A. M., Williston Prof. of Rhetoric and English Literature.<br/>                 Rev. Henry A. Frink, Ph. D., Prof. of Logic and Oratory.<br/>                 Rev. John F. Genung, Ph. D., Associate Prof. of Rhet.<br/> <i>German</i>—Henry B. Richardson, A. M., Prof. of German.<br/> <i>French,</i> } Wm. L. Montague, A. M.,<br/> <i>Italian,</i> } Prof. of French, Italian,<br/> <i>Spanish.</i> } and Spanish.</p>   |
| 2. Boston University, (Boston).            | } | <p><i>Anglo-Saxon</i>—Lindsey Swift, A. M., Instr. in Anglo-Saxon.<br/> <i>English</i>—Daniel. Dorchester, Jr., Prof. of Rhetoric, English Lit. and Political Economy.<br/> <i>German</i>—Augustus H. Buck, Prof. of Greek and German.<br/>                 Thomas B. Lindsay, Ph. D., Prof. of Latin and Sanskrit.<br/> <i>Romance Languages</i>—James Geddes, Jr., Instr. in Romance Languages.</p>   |
| 3. College of the Holy Cross, (Worcester). | } | <p><i>French</i>—Rev. Henry Duranguet, S. J., Professor.<br/>                 Rev. Hugh D. Langlois, S. J., Prof.<br/>                 Rev. John F. Leahy, S. J., Prof.<br/>                 Albert A. Ulrich, S. J., Prof.</p>   |
| 4. Harvard College, (Cambridge).           | } | <p><i>English</i>—Le B. R. Briggs, A. M., Asst. Prof. of English.<br/>                 F. J. Child, Ph. D., LL. D., Prof. of English.<br/>                 W. B. S. Clymer, A. B., Inst. in English.<br/>                 Edward Cummings, A. M., Instr. in English.<br/>                 A. S. Hill, A. B., LL. B., Boylston Professorship of Rhet. and Oratory.<br/>                 George Read Nutter, A. B., Asst. in English.<br/>                 Barrett Wendell, A. B., Instr. in Eng.<br/> <i>German</i>—G. A. Bartlett, Assistant Prof. of German.<br/>                 C. F. R. Hochdörfer, Instr. in Ger.<br/>                 K. Francke, Ph. D., Asst. Prof. of German.<br/> <i>French</i>—Ferdinand Bôcher, A. M., Prof. of Modern Languages.<br/>                 Adolphe Cohn, LL. B., A. M., Asst. Prof. of French.<br/>                 C. H. Grandgent, A. B., Tutor in Modern Languages.<br/>                 James Russell Lowell, D. C. L., LL. D., Smith Prof. of the French and Spanish Langs. and Lits., and Prof. of Belles Lettres, Emeritus.<br/>                 Robert Sanderson, Instructor in French.<br/> <i>Italian</i>—B. H. Nash, A. M., Prof. of Italian and Spanish.<br/>                 Edw. S. Sheldon, A. B.<br/> <i>Spanish</i>—B. H. Nash, A. M., Prof. of Italian and Spanish.<br/> <i>Romance Philology</i>—E. S. Sheldon, A. B., Asst. Prof. of Romance Philology.<br/>                 C. H. Grandgent, A. B.</p> |



MASSACHUSETTS.—(Continued).

5. Smith College, (Northhampton). { *English*—Miss Mary A. Jordan, A. M.  
F. G. Hubbard, Ph. D., Eng. Lit.  
*German*—Frau Marie F. Kapp.  
*Anglo-Saxon*—Miss M. A. Jordan.  
*French*—Mlle. Delphine Duval.  
Mlle. Louise Radzinaki.
6. Tufts College, (College Hill). { *English*—Wm. R. Shipman, Prof. of  
Rhet., Logic and Eng. Lit.  
*French*, } C. E. Fay, Wade Prof. of  
*German*. } Modern Langs.
7. Wellesley College, (Wellesley). { *English*—Louise M. Hodgkins, M. A.,  
Prof. of English Literature.  
Katherine Lee Bates, B. A., Instr. in  
English Literature.  
Myra Y. Howes, B. A., Instr. in Eng-  
lish and Rhetoric.  
Ralza M. Manly, M. A., Instr. in  
Logic and Rhetoric.  
Mary C. Monroe, Instr. in Rhetoric  
and Anglo-Saxon.  
Vida D. Scudder, B. A., Instr. in  
English Literature.  
Margaret E. Stratton, M. A., Prof. of  
the Eng. Lang. and Rhetoric.  
*German* (*Gothic, Old, High, Middle H.*  
*German*)—Elizabeth H. Denio,  
Prof. of German and the History  
of Art.  
*German*—Carla Wenckebach, Prof. of  
German Lang. and Literature.  
Alsora Aldrich, Tutor in German.  
Bertha Cordemann, Instr. in Ger.  
Bertha Mühry, Instr. in German.  
*French (Old and Modern)*—Rosalie  
Sée, B. S., Prof. of the French  
Language and Literature.  
*French*—Adèle Constans, Instructor in  
French.  
Adeline Pelissier, Instr. in French.
8. Williams College, (Williamstown). { *English*—Rev. Leverett Wilson  
Spring, D. D., Morris Prof. of Rhet.  
Bliss Perry, M. A., Prof. of Elocution  
and English.  
*German*—Richard Austin Rice, M. A.,  
(Head of Department of Modern  
Langs.) Prof. of Modern Langs.  
and Lits.  
Edward P. Morris, M. A., Instructor.  
*French*—F. L. Kendall, Asst. Prof. of  
Modern Languages.  
Henry Lefavour, B. A., Instructor.

## MASSACHUSETTS.—(Continued).

## INSTITUTES.

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|----|---|---|
| 1. | Mass. Institute of Technology, (Boston).      | { <i>English</i> —Willam P. Atkinson, A. M.,<br>Prof. of Eng. and History.<br>Fred. P. Emery, A. B., Asst. in Eng.<br>and History.<br>Arthur H. Wheelock, A. M., Instr.<br>in English.<br><i>Modern Languages</i> —Charles. P. Otis,<br>A. M., Ph. D., Prof. of Mod. Langs.<br>Jules Luquiens, Ph. D., Associate<br>Prof. of Mod. Langs.<br>Eugene H. Babbit, Instr. in Modern<br>Languages.<br>George T. Dippold, Ph. D., Instr. in<br>Modern Languages.<br><i>Spanish</i> —John F. Machado, Instr. in<br>Spanish. |
| 2. | Worcester Polytechnic Institute, (Worcester). | { <i>English,</i><br><i>French,</i><br><i>German.</i> } Edward P. Smith, Prof. of<br>Modern Languages.<br>U. Waldo Cutler, Asst.<br>Prof. of Mod. Langs.  |

## SCHOOLS.

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|----|---------------------------------------|---|
| 1. | State Normal School, (Framington).    | { <i>English</i> —Ella J. Gibbs, Eng. Lang.,<br>Literature and History<br><i>French</i> —Mary L. Bridgman, Latin and<br>French. |
| 2. | The Swain Free School, (New Bedford). | { <i>English</i> —Andrew Ingraham.<br><i>French,</i><br><i>German,</i> } Henry R. Lang.<br><i>Italian.</i>                      |

## MICHIGAN.

- |    |                                       |   |
|----|---------------------------------------|---|
| 1. | Adrian Coll., (Adrian).               | { <i>English</i> —Charles E. Wilbur, A. M.,<br>B. D., Prof. of Eng. Lang. and Lit.<br><i>German</i> —Barnard H. Rupp, Prof. of<br>German.<br><i>French</i> —W. H. Howard, B. S., B. Ph.,<br>Instructor in French.   |
| 2. | Albion Coll., (Albion).               | { <i>English</i> —E. Josephine Clark, A. M.,<br>Eng. Lang. and Lit.<br>F. M. Taylor, A. M., Prof. of History<br>and Belles Lettres.<br><i>Modern Languages</i> —Fred. Lutz, A. M.,<br>Prof. of Mod. Lang.   |
| 3. | Battle Creek College, (Battle Creek). | { <i>English</i> —C. C. Lewis, M. S.<br><i>German</i> —Mrs. W. W. Prescott.<br><i>Danish</i> —Fred. Jensen.<br><i>Swedish</i> —August Swedborg.   |
| 4. | Hillsdale Coll., (Hillsdale).         | { <i>English</i> —Rev. John S. Copp, A. M.,<br>Prof. of Eng. and German.<br>H. A. Deering, Instr. in Eng.<br><i>German</i> —Rev. J. S. Copp, A. M., Prof.<br>of Eng. and German.<br>W. A. Warren, M. S., Asst Instr. in<br>German.<br><i>French</i> —Mrs. Francis B. Mosher, A.<br>M., Teacher of French. |

MICHIGAN.—(Continued).

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|----|---|---|
| 5. | Hope College, (Holland).                      | { <i>English</i> —Henry Boers, A. M., Prof. of the Eng. Lang. and Lit.<br><i>German,</i> }<br><i>French,</i> } Cornelius Doesburg, A. M.,<br><i>Dutch.</i> } Prof. of Modern Langs.,<br>Lits., and Art.   |
| 6. | Kalamazoo College, (Kalamazoo).               | { <i>German</i> —Rev. Ignatz Mueller, Ph. D., Prof. of German and Hebrew.<br><i>French</i> —Miss Mary A. Sawtelle, Instr. in French.  |
| 7. | Michigan State Agricultural Coll., (Lansing). | { <i>English</i> —Elias J. MacEwan, A. M., Prof. of Eng. Lang. and Lit.<br>H. R. Pattengill, B. A., Asst. Prof. of Eng. Lang. and Lit.  |
| 8. | Olivet College, (Olivet).                     | { <i>English</i> —Rev. Joseph Estabrook, A. M., Prof. Eng. Lit.<br><i>Modern Languages</i> —Rev. Jean Frederick Loba, A. M., Prof. of Rhet. and Modern Languages.   |
| 9. | University of Michigan, (Ann Arbor).          | { <i>English</i> —Charles M. Gayley, A. B., Asst. Prof. of Eng. and Rhet.<br>A. W. Burnett, A. M., Instr. in Eng.<br>Isaac N. Demmon, A. M., Prof. of Eng. and Rhetoric.<br><i>German</i> —Calvin Tohmas, A.M., Prof. of the Germanic Langs. and Lits.<br>Alfred Hennequin, Ph. D., Instr. in French and German.<br><i>French</i> —Edw. L. Walter, Ph. D., Prof. of Mod. Langs. and Lits.<br>Alfred Hennequin, Instr. in French and German.<br>Paul R. DePont, A. B., B. S., Instr. in French.<br>Thomas McCabe, A. B., Ph. D., Instructor in French. |

SCHOOLS.

- |    |  |  |
|----|--|--|
| 1. | Michigan State Normal School, (Ypsilanti). | { <i>English</i> —F. A. Barbour, B. A., Prof. of Eng. Lang. and Lit.<br>Lois A. McMahon, Instr. in Eng. Lit.<br>H. W. Miller, Instr. in English.<br>Fanny H. Wood, Instr. in English.<br><i>German</i> —Aug. Lodeman, M. A.<br>Anna A. Paton, Instr. in German.<br><i>French</i> —August Lodeman, M. A., Prof. of Ger. and French Langs.<br>Ernest G. Lodeman, Instr. in French.<br>Helen M. Post, Instr. in English and French. |
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MINNESOTA.

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|----|-----------------------------------|---|
| 1. | Augsburg Seminary, (Minneapolis). | { <i>English</i> —S. Oftedal, Prof.<br>W. Peterson, Prof.<br>T. S. Reimestad, Prof.<br><i>German</i> —Prof. John Blegen.<br><i>Norwegian</i> —John Bugge, Prof.<br>Geo. Soerdrup, Prof. |
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## MINNESOTA.—(Continued).

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|----|---|---|--|
| 2. | Carlton Coll., (Northfield).            | } | <p><i>English</i>—Miss Margaret J. Evans, A. M., Preceptress and Prof. of Eng. Lit. and Mod. Langs.</p> <p>Rev. Geo. Huntingdon, A. M., Prof. of Logic and Rhetoric, and Instr. in Elocution.</p> <p><i>French</i>—Miss Isabella Watson, A. B., Assistant Teacher of French and English.</p> |
| 3. | Hamlin University, (Minneapolis).       | } | <p><i>English</i>—Prof. A. L. Drew, A. B.,</p> <p><i>German</i>—Prof. M. J. Griffin, A. M.</p> <p><i>French</i>—Hannah J. Shoemaker, A. M.</p>   |
| 4. | University of Minnesota, (Minneapolis). | } | <p><i>English</i>—Prof. Geo. E. MacLean, Ph. D.</p> <p>Maria L. Sanford, Asst. in Rhet.</p> <p><i>German</i>—Prof. John G. Moore, A. B.</p> <p>Matilda J. Wilkins, Asst. in Ger.</p> <p><i>French</i>—Prof. Chas. W. Benton, A. B.</p> <p><i>Scandinavian</i>—Prof. O. J. Breda.</p>         |

## MISSISSIPPI.

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|----|---|---|--|
| 1. | Alcorn Agricul. and Mechan. College, (Rodney).      | } | <p><i>English</i>—Rev. Newell H. Ensley, M. A., Prof. of Natural Sciences, Rhet. and Evidences of Christianity.</p> <p>John A. Martin, B. S., Instr. in Eng. Branches.</p>   |
| 2. | Agricultural and Mechanical College, (Starksville). | } | <p><i>English</i>—W. H. Magruder, Prof.</p>  |
| 3. | East Mississippi Female College, (Meridian).        | } | <p><i>English</i>—Miss Alice C. Lusk, M. I.</p> <p>Miss Zell McLaurin.</p> <p>Rev. A. D. McAvoy, President.</p> <p>Miss Jennie Moffatt, M. E.</p> <p><i>French</i>—Miss Alice C. Lusk, M. I.</p> <p>Miss Jennie Moffatt, M. E.</p> |
| 4. | Mississippi College, (Clinton).                     | } | <p><i>English,</i> } Richard M. Leavell, Prof.</p> <p><i>French.</i> } </p> <p><i>German</i>—John G. Deupree, Professor.</p>   |
| 5. | Okolona Female Coll., (Okolona).                    | } | <p><i>English</i>—J. A. Krimbrough, Prof.</p>  |
| 6. | Shuqualak Female Coll., (Shuqualak).                | } | <p><i>English</i>—L. M. Stone, President.</p> <p>Miss Minerva Farmer, Asst. in Eng.</p> <p><i>French</i>—Miss Sue Talley.</p>  |
| 7. | Toccopola Coll., (near Pontotoc).                   | } | <p><i>English,</i> } Wynn David Heldeston,</p> <p><i>French,</i> } Professor.</p> <p><i>German</i> } </p>  |
| 8. | Tougaloo University, (Colored) Tougaloo).           | } | <p><i>English</i>—Rev. Frank G. Woodworth, President and Principal.</p> <p>A. S. Hill, Asst. Principal.</p> <p>Miss Julia Sauntry.</p>   |

MISSISSIPPI—(Continued).

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|-----|---|---|
| 9.  | Union Female College,<br>(Oxford).        | { <i>English</i> —Mrs. J. C. Gates.<br><i>French</i> —Miss Ella Pegues.   |
| 10. | University of Missis-<br>sippi, (Oxford). | { <i>English</i> —John L. Johnson, D. D., I. L.<br>D., Prof. of Eng. Lang. and Lit.<br><i>Modern Languages</i> —Charles Wood-<br>ward Hutson, Prof. of Modern<br>Languages. |
| 11. | Whitworth Female<br>Coll., (Brookhaven)   | { <i>English</i> —L. T. Fitzhugh, President<br>and Prof.<br><i>French,</i> } Mrs. S. R. Ritchie, Teacher.<br><i>German.</i> }   |

MISSOURI.

- |    |  |   |
|----|--|---|
| 1. | Central College, (Fay-<br>ette).         | { <i>English,</i><br><i>Modern Languages.</i> } W. A. Frantz, A.<br>M., Mary Ev-<br>ans Barnes,<br>Prof. of Eng.<br>and Modern<br>Languages.  |
| 2. | Central Wesleyan Coll.,<br>(Warrenton).  | { <i>English</i> —Henry Vosholl, A. M.<br><i>German</i> —J. M. Rinkell, A. M.<br><i>French</i> —E. F. Stroeter.   |
| 3. | Christian University,<br>(Canton).       | { <i>English</i> —Oval Pirkey, A. M., Prof. of<br>English.<br><i>Modern Languages</i> —J. H. Carter, A.<br>B., Instr. in Modern Langs.  |
| 4. | Drury Coll., (Spring-<br>field).         | { <i>German</i> —George B. Adams.<br><i>French</i> —Miss H. E. Clapp.   |
| 5. | Grand River College,<br>(Edinburgh).     | { <i>English</i> —Miss Mary Peery, Prof. of<br>English.<br>Rev. J. T. Williams, A. M., D. D.,<br>Prof. of Rhet., Eng. Lit., and Eng-<br>lish Analysis.<br><i>French</i> —Mrs. M. L. Williams, French<br>Language. |
| 6. | Lewis College, (Glas-<br>gow).           | { <i>English</i> —Miss Mary L. H. Carlton, A.<br>M., History, German and English<br>Literature.<br><i>French</i> —<br><i>German</i> —Miss Mary L. H. Carlton,<br>A. M.  |
| 7. | Morrisville College,<br>(Morrisville).   | { <i>English</i> —Rev. J. B. Ellis, Prest. and<br>Prof. of English, Mental and Moral<br>Science.<br><i>Modern Languages</i> —James C. Shel-<br>ton, A. M., Prof. of Greek, Modern<br>Langs. and Physical Science. |
| 8. | Southwest Baptist<br>College, (Bolivar). | { <i>English</i> —J. M. Leavitt, Ph. D., Rhet.<br>J. C. Pike, B. S., Asst. in English.<br><i>French,</i> } Wilmot J. Hunter, A. M.,<br><i>German.</i> } German and French.  |

## MISSOURI.—(Continued).

9. St. Louis University, (St. Louis). { *English*—Rev. Jas. J. Conway, S. J.  
Rev. Eug. A. Magevney, S. J.  
J. J. Melvy, S. J.  
*German*—M. Leuersman, S. J.  
Rev. M. Speith, S. J.  
Rev. H. Votel, S. J.  
*French*—Rev. J. Mathery, S. J.
10. St. Vincent's College, (Cape Girardeau). { *English*—Rev. Peter Cuddy, C. M.  
Rev. H. G. Dockery, C. M.  
Rev. E. M. Hopkins, C. M.  
Rev. Thos. Kearney, C. M.  
Rev. J. T. McDermott, C. M.  
*German*—Mr. August Drexler.  
Rev. Wm. Nolan, C. M.  
Mr. Simon Orf.  
*French*—Rev. M. J. O'Brien, C. M.  
J. T. McDermott, C. M.  
*Spanish*—Rev. H. G. Dockery, C. M.
11. University of Missouri, (Columbia). { *English*—E. A. Allen, A. M.  
H. C. Penn, A. B., Asst. in English.  
*German,* } B. T. Hoffman, L. B., Asst.  
*French,* } Professor.  
J. S. Blackwell, Ph. D.,  
Professor.  
*Italian,* } J. S. Blackwell, Ph. D.  
*Spanish,* }
12. Washington University, (St. Louis). { *English,* } J. K. Hosmer, Prof. of Eng.  
*German,* } and German Lit.  
*French*—J. K. Hosmer.  
M. S. Snow, Prof. of History and  
French Literature.
13. Westminster College, (Fulton). { *German*—C. C. Hersman, D. D.
14. Wm. Jewell College, (Liberty). { *French*—J. G. Clark, LL. D.  
*German*—R. P. Rider
15. Washington Univ., (Manual Training School), (St. Louis). { *French,* } Carrie C. Bumäun, B. L.  
*German.* }

## MONTANA.

1. The College of Montana, (Deer Lodge). { *English*—Laura I. Vaughn, A. B.  
*German*—E. J. Groeneveld, A. M.  
*French*—J. C. Robinson, A. B.

## NEBRASKA.

1. Creighton College, (Omaha). { *English*—Prof. John J. Donohoe, S. J.  
Rev. Jas. J. O'Meara, S. J.  
*German*—Rev. Joseph F. Rigge, S. J.
2. Doane College, (Crete). { *English*—Margaret E. Thompson, A. B.  
Instr. in English.  
*French,* } Miss Martha M. Rebendorf,  
*German.* } Instr. in Ger. and Fr.

NEBRASKA.—(Continued).

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|-------------------------------------|---|--|
| 3. Univ. of Nebraska,<br>(Lincoln). | { | <p><i>English</i>—Lucius A. Sherman, Ph. D.,<br/>Prof. of English.</p> <p><i>Romance Languages</i>—Joseph A. Fontaine,<br/>Ph. D., Instructor in Romance Languages.</p> <p><i>Modern Languages</i>—Hjalmar Edgren,<br/>Ph. D., Prof. of Modern Languages<br/>and Sanskrit.</p> |
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NEW HAMPSHIRE.

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|--|---|--|
| 1. Dartmouth College,<br>(Hanover).  | { | <p><i>English</i>—Chas. F. Richardson, A. M.,<br/>Winkley Prof. of Anglo-Saxon<br/>and Eng. Lang. and Lit.</p> <p><i>German,</i> } Louis Pollens, A. M.,<br/><i>French.</i> } Prof. of Mod. Langs.</p> |
| 2. Dartmouth College,<br>Chandler Scientific<br>Dept., (Hanover).                | { | <p><i>English (Lit.)—Modern Languages</i>—<br/>Edward R. Ruggles, A. M., Ph. D.,<br/>Prof. of Mod. Langs. and Eng. Lit.</p>  |
| 3. New Hampshire Coll.<br>of Agriculture and<br>the Mechanic Arts,<br>(Hanover). | { | <p><i>English</i>—Clarence W. Scott, A. M.,<br/>Prof. of the Eng. Lang. and Lit.</p>   |

NEW JERSEY.

- |   |   |   |
|---|---|---|
| 1. College of New Jersey,<br>(Princeton). | { | <p><i>English</i>—Rev. Th. W. Hunt, Ph. D.,<br/>Prof. of Rhet. and of the English<br/>Language.</p> <p>J. O. Murray, D. D., Dean of the<br/>Faculty, Prof. Belles Lettres, and<br/>Eng. Language and Literature.</p> <p>H. Huss, Ph. D., Prof. of<br/>Modern Languages and<br/>Literatures.</p> <p><i>French,</i> } J. Kargé, Ph. D., Prof. of<br/><i>German.</i> } Continental Langs. and<br/>Literatures.</p> <p><i>French</i>—John Howell Westcott, Tutor<br/>in French.</p> |
| 2. Rutgers College, (New<br>Brunswick).   | { | <p><i>English</i>—Rev. Chas. E. Hart, D. D.,<br/>Prof. of Eng. Lang. and Lit.</p> <p><i>Modern Langs.</i>—L. Bevier, Ph. D.,<br/>Adj. Prof. of Mod. Langs.</p> <p>Rev. Carl. Meyer, D. D., Prof. of<br/>Modern Languages.</p>   |
| 3. St. Benedict's College,<br>(Newark).   | { | <p><i>English</i>—Aloysius Gorman, Prof. of<br/>English.</p> <p><i>German</i>—Richard Aust, Prof. of Ger-<br/>man.</p>  |

INSTITUTES.

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|---|---|--|
| 1. Stevens Institute of<br>Technology, (Hoboken). | { | <p><i>Belles Lettres</i>—Rev. Edw. Wall, A.<br/>M., Prof. of Belles Lettres.</p> <p><i>Languages</i>—Ch. F. Kroeh, A. M.,<br/>Prof. of Modern Languages.</p> |
|---|---|--|

## NEW YORK.

1. Alfred University, { *French*, } Mrs. Ida F. Kenyon, A. M.  
 (Alfred Centre). { *German*. }
2. College of the City of New York, (New York).
3. Columbia Coll., (New York).
- English*—Bashford Dean, B. S., Tutor,  
 Forbes B. McCreery, B. S., Tutor.  
 Luis F. Mott, M. S., Tutor  
 Harold Nathan, B. S., Tutor.  
 David B. Scott, Ph. D., Prof. of Eng.  
 Language and Literature.  
*German*—John Baumeister, M. S.,  
 Tutor.  
 H. G. Kost, B. S., Tutor.  
 Adolph Werner, Ph. D., Prof of the  
 German Lang. and Literature.  
*French*—David Cherbuliez, Tutor.  
 Casimir Fabregou, A. M., Tutor.  
 Ernest Fiston, A. M., Tutor.  
 Jean Roemer, LL. D. Prof of the  
 French Lang. and Lit., and Vice  
 President.  
*Spanish*—Luis A. Baralt, A. B., Instr.  
 in the Spanish Lang.
- English*—Daniel K. Dodge, A. M., Ph.  
 D., Fellow, Asst. in English.  
 A. V. Williams Jackson, A. M., L.  
 H. D., Ph. D., Asst. in Eng. and  
 Instr. in Zend.  
 Edmund A. Masson, A. M., Asst. in  
 English.  
 Thomas R. Price, A. M., LL. D.,  
 Eng. Lang. and Literature.  
 John D. Quackenbos, A. M., M. D.,  
 English Language and Literature.  
 (Adjunct).  
*German*—H. H. Boyesen, Ph. D., Ger-  
 man Lang. and Lit. (Gebhard).  
 W. H. Carpenter, Ph. D., Instr. in  
 German and the Scandinavian  
 Languages.  
 H. I. Schmidt, S. T. D., German  
 Lang. and Lit. (Emeritus).  
*French*—B. F. O'Conner, B. ès L, Ph.  
 D., Instructor in French  
 Guillaume A. Scribner, B. ès L., L.  
 ès D., Instr. in French.  
*Italian*—Bertrand Clover, A. M., Instr.  
 in Spanish and Italian.  
 C. L. Speranza, LL. D., Instr. in  
 Italian.  
*Spanish*—C. Deghuée, A. B., A. M.,  
 Instructor in Spanish.  
 B. Clover, A. M., Instructor in Italian  
 and Spanish.  
*Modern Langs.*—C. Sprague Smith,  
 A. M., Prof. of Modern Languages  
 and Foreign Literatures.  
 Charles C. Deguée, A. M., Ph. D.,  
 Hon. Fellow, Asst. in Mod Langs.



NEW YORK.—(Continued).

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|-------------------------------------|---|
| 4. Cornell University,<br>(Ithaca). | <p><i>Anglo Saxon—</i><br/> <i>English</i>—Hiram Corson, A. M., LL. D., Prof of Rhet. and Eng. Lit.<br/>         O. L. Elliott, Ph. B., Instr. in Rhet.<br/>         Edward Everett Hale, Jr., A. B., Instructor in English.<br/>         E. W. Huffcut, B. S., Instr. in Rhet.<br/>         B. G. Smith, A. M., Associate Prof. of Rhet. and Oratory.<br/> <i>German</i>—H. S. White, A. B., Prof. of the German Lang. and Literature.<br/>         James Owen Griffith, Instructor in French.<br/>         W. T. Hewett, A. M., Ph. D., Prof. of the German Lang.<br/>         T. H. Henkels, B. S., Instructor in German.<br/> <i>French</i>—P. D. Brun, Instr. in French.<br/>         C. Langdon, Instr. in French.<br/>         L. E. Lapham, A. B., Instr. in French.<br/> <i>Italian</i>—C. Langdon, Instr. in French.<br/> <i>Romance Langs.</i>—T. F. Crane, A. M., Prof. of the Romance Langs. and Lits.; gives instruction in Modern French, Old French, Italian and Spanish.</p> |
| 5. Elmira College, (Elmira).        | <p><i>English</i>—Miss Sarah Louise Tracy, A. M., Rhet. and Elocution.<br/> <i>German</i>—Miss Europa D. Gifford, German Lang. and Literature.<br/> <i>French</i>—Mlle. Paola Landerer, French Lang. and Literature.</p>  |
| 6. Hamilton College, (Clinton).     | <p><i>English (Philology)</i>—G. P. Bristol, A. M.<br/> <i>English (Literature)</i>—A. S. Hoyt, A. M.<br/> <i>French,</i> } H. C. G. Brandt, A. M.<br/> <i>German.</i> }</p>  |
| 7. Hobart Coll., (Geneva).          | <p><i>English</i>—C. D. Vail, A. M., Horace White Prof. of Rhet., Elocution, and of the Eng. Language and Literature.<br/> <i>French,</i> } Chas. J. Rose, A. M., Prof. of the German and French Langs., and Adj. Prof. of History.<br/> <i>German.</i> }</p>   |
| 8. Ingham University, (Leroy).      | <p><i>English</i>—Miss Jennie Dauman, Instr. in Eng. Lang. and Lit.<br/>         Miss R. N. Webster, Instr. in Eng. Lang. and Lit.<br/> <i>German,</i> } Carrie Hanson.<br/> <i>French.</i> }</p>   |
| 9. Madison University, (Hamilton).  | <p><i>English</i>—Benjamin S. Terry, A. M., Prof. of Civil Hist. and Eng.<br/> <i>Modern Langs.</i>—Albert G. Harkness, A. M., Prof. of Latin and the Mod. Languages.</p>   |



NEW YORK.—(Continued).

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| 18. | Syracuse University,<br>Syracuse).              | } | <p><i>English</i>—J. Scott Clark, A. M., Prof of Rhetoric, English Criticism, and Elocution.<br/>Rev. Chas. N. Sims, D. D., LL. D., Chancellor of the University, Prof. of English Literature.<br/><i>Modern Languages</i>—G. F. Comfort, A. M., Dean of the Coll. of Fine Arts, Prof. of Modern Langs. and Esthetics.<br/>Joseph T. Fischer, B. Ph., Instr. in Modern Langs., Chemistry, and Physics.</p>                              |
| 19. | University of the City<br>of New York, (N. Y.). | } | <p><i>English</i>—Wilhelm A. Houghton, A. B., Prof. of Rhetoric, Eng. Lit., and History.<br/>Francis H. Stoddard, A. M., Prof. of the English Language and Lit.<br/><i>French,</i> } Chas. Carroll, Ph. D., Prof.<br/><i>German.</i> } of the French and<br/>German Language<br/>and Literatures.<br/><i>Italian</i>—Vincenzo Botta, Ph. D., Prof. of the Italian Lang. and Lit.</p>  |
| 20. | Union College, (Sche-<br>nectady).              | } | <p><i>English</i>—James R. Truax, A. M., Prof. of Rhet., English Language and Literature.<br/><i>Modern Languages</i>—Wm. Wells, LL. D., Prof. of Modern Languages and Literature.<br/>Arthur S. Wright, A. M., Adjunct Prof. of Mod. Langs. and Hist.</p>  |
| 21. | Univ. of Rochester,<br>(Rochester).             | } | <p><i>English</i>—Jos. H. Gilmore. A. M., Deane Prof. of Logic, Rhet., and English Literature.<br/><i>French,</i> } A. H. Mixer, A. M., Prof.<br/><i>German,</i> } of Mod. Languages.<br/><i>Italian.</i> }</p>   |
| 22. | Vassar Coll., (Pough-<br>keepsie).              | } | <p><i>English</i>—M. J. Drennen, Professor.<br/><i>German</i>—Fraulein Minna Hinkel, Associate Professor.<br/><i>French</i>—Mlle. E. Achert.</p>  |
| 23. | Wells Coll., (Aurora).                          | } | <p><i>English</i>—Prof. Hiram Corson, LL. D., (Cornell Univ.) Lecturer on Eng. Literature.<br/>Prof. Winchester, (Wesleyan Univ.) Lecturer on Eng. Literature.<br/>Chas. K. Hoyt, A. B., Rhet. and English Language.<br/>Miss Helen F. Smith, A. M., Lady Principle, Eng. Literature.<br/><i>German</i>—Miss Elise Piutti, German Language and Literature.<br/><i>French</i>—Mlle. Maria Jeanneret, French Language and Literature.</p> |

## NEW YORK.—(Continued).

## ACADEMIES, INSTITUTES,

## ACADEMIES.

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|---|---|---|
| 1. Adelphi Academy,<br>(Brooklyn).          | { | <i>French</i> —A. DeRougemont, A. M.<br><i>German</i> .—H. J. Schmidt, A. M.  |
| 2. U. S. Military Academy,<br>(West Point). | { | <i>English</i> —Geo. L. Andrews, Prof. of<br>Modern Languages.<br><i>French</i> —G. L. Andrews, Prof.<br>First Lt. E. A. Ellis, Assistant Prof.<br>of French.<br><i>Spanish</i> —G. L. Andrews, Prof.<br>First Lt. J. R. Totten, Asst. Prof.<br>of Spanish. |

## INSTITUTES.

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|--|---|--|
| 1. Brooklyn College and<br>Polytechnic Institute,<br>(Brooklyn). | { | <i>English</i> —B. Kellogg, A. M., Prof. of<br>English Lang. and Literature.<br><i>German</i> —C. H. Pluggé A. M.<br>L. A. Stäger, Adjunct Prof. of Ger.<br><i>French</i> —Charles A. Lador, A. M.<br>Gustave Carteaux, A. M., Adj. Prof.<br>of French Language and Lit. |
| 2. Clinton Liberal Insti-<br>tute, (Clinton).                    | { | <i>German</i> , } William Gunn.<br><i>French</i> . }   |
| 3. Rensselaer Polytechnic<br>Institute, (Troy).                  | { | <i>English</i> —N. L. Nason, A. B., Instr. in<br>the Eng. Lang. and Asst. in Maths.<br><i>French</i> —Jules Godeby, A. B., Instr. in<br>the French Language and Lit.   |

## NORTH CAROLINA.

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|---|---|---|
| 1. Biddle Univ., (Char-<br>lotte).                    | { | <i>English</i> —E. P. Semple, A. M.   |
| 2. Davidson College,<br>(Mecklenburg Co.).            | { | <i>English</i> —W. S. Currell, M. A., Ph. D.,<br>Prof. of English Lang., Lit., and<br>Rhetoric.<br><i>German</i> —Gonzales Lodge, Ph. D.<br><i>French</i> —W. S. Graves, M. A., Prof.   |
| 3. Rutherford College,<br>(Happy Home).               | { | <i>French</i> , } Rev. Robert L. Abernethy,<br><i>German</i> . } A. M., D. D., Pres. and<br>Instructor in Natural,<br>Mental and Moral Sci-<br>ence.  |
| 4. Trinity College, (Ran-<br>dolf County).            | { | <i>English</i> , } J. L. Armstrong, Prof. of<br><i>German</i> . } English and German.<br><i>French</i> —Wm. T. Gannaway, A. M.,<br>Prof. of Latin and French.<br>Wm. Price.<br><i>German</i> —Wm. Price, Prof. of French<br>and German. |
| 5. University of North<br>Carolina, (Chapel<br>Hill). | { | <i>English</i> —Thos. Hume, Jr., A. M., D.<br>D., Prof. of the Eng. Lang. and<br>Literature.<br><i>French</i> , } Walter D. Toy, M. A., Prof.<br><i>German</i> . } of Mod. Langs.   |

NORTH CAROLINA.—(Continued).

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| 6. | Wake Forest College,<br>(Wake Forest Coll.). | { <i>English</i> —W. Royal, A. M., D. D.,<br>Prof. of Modern Languages.<br>W. H. Michael, Asst. Prof. of Lan-<br>guages.<br><i>German,</i> } B. F. Slead, A. M., Prof. of<br><i>French.</i> } French and German. |
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OHIO.

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|----|---|--|
| 1. | Adelbert College of<br>Western Reserve<br>Univ., (Cleveland). | { <i>English</i> —Rev. Lemuel S. Potwin, D.<br>D., Prof. of Latin and Instr. in<br>English Philology.<br><i>German</i> —Arthur H. Palmer, A. M.,<br>Prof. of German Lang. and Lit.<br><i>French</i> —Samuel B. Platner, Ph. D.,<br>Instr. in Sanskrit, Latin and Fr. |
| 2. | Antioch College, Yel-<br>low Springs).                        | { <i>English</i> —Evelyn Darling, A. M.<br>Mrs. J. D. Chambers, A. M., Instr.<br>in English.<br>J. Peery Miller, Instr. in History and<br>English.<br><i>French,</i> } Evelyn Darling, A. M.,<br><i>German.</i> } Prof. of French, German,<br>and Eng. Literature.   |
| 3. | Baldwin University,<br>(Berea).                               | { <i>English</i> —M. F. Warner, A. M., Prof.<br>of English and Rhetoric.<br><i>French,</i> } Victor Wilker, A. M.<br><i>German.</i> }  |
| 4. | Belmont College, (Coll.<br>Hill).                             | { <i>English</i> —Mrs. Ida C. Myers, Teacher<br>of Rhet. and Ancient and Modern<br>History.<br>P. V. N. Myers, A. M., Pres. and<br>Prof. of Philosophy and Eng. Lit.<br><i>French,</i> } Miss Anna Langenbeck,<br><i>German.</i> } Teacher of French and<br>German.  |
| 5. | Buchtel Coll., (Akron).                                       | { <i>English</i> —Miss Mary B. Jewett, A. B.,<br>Prof. of Rhet. and English Lit.<br><i>German,</i> } Carl. F. Kolbe, A. M.<br><i>French.</i> }   |
| 6. | Capital University,<br>(Columbia).                            | { <i>German</i> —Rev. A. Pflueger, Asst. Prof.<br>of German.<br>Rev. F. W. Stellhorn, Prof. of Ger.  |
| 7. | Denison University,<br>(Granville).                           | { <i>English</i> —A. U. Thresher, A. M., Prof.<br>of Rhet. and Eng. Lit.<br><i>French,</i> } George F. McKibben, A.<br><i>German.</i> } M., Prof. of Fr. and Ger.  |
| 8. | Franklin College, (New<br>Athens).                            | { <i>German</i> —Robt. Gowan Campbell, D.<br>D., Prof. of Latin and Instr. in Ger.   |
| 9. | German Wallace Coll.,<br>(Berea).                             | { <i>Modern Languages</i> —Victor Wilker,<br>A. M.   |

OHIO.—(Continued).

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| 10. Heidelberg College,<br>(Tiffin).       | <i>English</i> —C. O. Knepper, A. M., Prof.<br>of Belles Lettres and Hist.<br><i>German,</i><br><i>French.</i>  | Rev. A. S. Zerbe, A. M.,<br>Ph. D., Prof. of the Greek<br>Lang. and Lit., and acting<br>Prof. of German and Fr. |
| 11. Hiram Coll., (Hiram).                  | <i>English,</i><br><i>Modern Langs.</i>   | Arthur C. Pierson,<br>Ph. M., Professor<br>of English Lit. and<br>Mod. Languages.                               |
| 12. Kenyon Coll., (Gambier).               | <i>French,</i><br><i>German.</i>  | William T. Colville, M. A.  |
| 13. Marietta College,<br>(Marietta).       | <i>English</i> —David E. Beach, D. D., Prof.<br>of Philosophy, Rhet. and English<br>Literature.<br><i>German</i> —E. E. Phillips, Ph. D., Prof.<br>of the Greek Lang. and Lit., and<br>Instructor in German.<br><i>French,</i><br><i>German.</i>                                  | Joseph H. Chamberlin, M.<br>A., Prof. of the Latin<br>Lang. and Lit., and Instr.<br>in Modern Languages.        |
| 14. Mount Union College,<br>(Mount Union). | <i>English Literature</i> —Mrs. Amelia M.<br>Brush, Ph. M., Prof. of Rhet., Eng-<br>lish, History, and Preceptress of<br>Ladies' Department.<br><i>French,</i><br><i>German.</i>  | Charles Schmitt, Prof. of<br>the German and French<br>Languages.  |
| 15. Muskingum College,<br>(New Concord).   | <i>French,</i><br><i>German.</i>  | Mary Miller, A. M., Teach-<br>er.   |
| 16. Oberlin Coll., (Oberlin).              | <i>English</i> —Rev. Wm. B. Chamberlain,<br>Prof. of Elocution, and Associate<br>Prof. of Rhetoric.<br><i>French</i> —Wm. E. Chamberlain, Tutor<br>in French.<br><i>German</i> —Chas. Harris, Ph. D., Prof.<br>of German Language and Lit.<br>Percy B. Burnett, Instr. in German. |   |
| 17. Ohio State University,<br>(Columbus).  | <i>English</i> —A. H. Welsh, A. M., Associate<br>Prof. of the Eng. Lang. and<br>Lit.<br><i>German</i> —E. A. Eggers, Associate<br>Prof. of the German Language and<br>Lit.<br><i>French</i> —Alice K. Williams, Associate<br>Prof. of the French Lang. and Lit.                   |   |
| 18. Ohio University, (Athens).             | <i>English</i> —H. T. Sudduth, A. M., Prof.<br>of Rhet. and Eng. Lit.<br><i>French,</i><br><i>German.</i>   | Mary F. Townsend.   |

OHIO.—(Continued).

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| 19. | Ohio Wesleyan Univ.,<br>(Delaware).                      | { <i>English</i> —Clara Conklin, M. A.<br><i>French</i> , } William W. Davies, M. A.,<br><i>German</i> . } Ph. D.<br><i>Spanish</i> —Galdino T. Gutierrez.  |
| 20. | Otterbein University,<br>(Westerville).                  | { <i>English</i> —Rev. W. J. Zuch, A. M., Prof.<br>of English Lang. and Literature.<br><i>French</i> , } Josephine Johnson, M. A.,<br><i>German</i> . } Prof. of Modern Langs.<br>and Lits.   |
| 21. | Rio Grand College,<br>(Rio Grand).                       | { <i>French</i> —Rev. John M. Davis, A. M.,<br>Ph. D., Prof. of Latin, Instructor<br>in Natural Science, Teacher of<br>French.<br><i>German</i> —Miss Ruth E. Brockett, A.<br>M., Preceptress and Teacher of<br>German.   |
| 22. | St. Joseph's College,<br>(Cincinnati).                   | { <i>German</i> —F. Boeres, C. S. C.  |
| 23. | St. Xavier's College,<br>(Cincinnati).                   | { <i>German</i> —F. A. Boyer, M. A.<br>J. T. Ottke, A. M.<br>Jos. Reilag, S. J., Instructor.<br><i>French</i> —P. J. Boyle, S. J.<br>Wm. B. Rogers, S. J., Instructor.  |
| 24. | University of Cincin-<br>nati, (Cincinnati).             | { <i>Modern Languages</i> —James Morgan<br>Hart, A. M., J. U. D., Prof. of<br>Mod. Langs. and Lits.<br>Charles Frederick Seybold, A. B.,<br>LL. B., Asst. Prof. of Mod. Langs.  |
| 25. | University of Wooster,<br>(Wooster).                     | { <i>English</i> —Rev. Jas. Black, D. D., LL.<br>D., Vice-Prest., and Quinby Prof.<br>of the Greek Lang. and Lit., and<br>Prof. of English.<br>Elias L. Compton, Prof. of Mental<br>Science and Adjunct Prof. of Eng.<br>Mrs. Walter F. Mills, Instructor in<br>English.<br><i>German</i> —Miss Eva A. Corell, Prof. of<br>the German Lang. and Literature.<br><i>French</i> —Morris F. Lamoureux, Prof.<br>of the French Lang. and Literature. |
| 26. | Urbana University,<br>(Urbana).                          | { <i>English</i> —Miss Clara Amos, Teacher of<br>Grammar School.<br>Miss Delia B. Burt, Lady Principal,<br>Instr. in History, Eng. Literature<br>and French.<br><i>German</i> —Lewis F. Hite, A. B., Instr.<br>in Greek, Latin and German.<br><i>French</i> —Miss Delia B. Burt.  |
| 27. | Wilberforce University,<br>(Colored) (Wilber-<br>force). | { <i>English</i> —Anna H. Jones, Lady Prinl.<br>and Instr. in English and History.<br><i>Modern Languages</i> —Frederica F.<br>Jones, B. A., Instr. in Modern<br>Langs., and Sec'y of Faculty.  |





PENNSYLVANIA.—(Continued).

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| 4.  | Bucknell University,<br>(Lewisburg).         | {<br><i>English</i> —Enoch Perrine, A. M., Crozer<br>Prof. of Rhetoric.<br><i>French,</i> } Cornelia C. Bronson,<br><i>German.</i> } French and German.<br><i>Modern Languages</i> —Freeman Loomis,<br>A. M., Prof. of Modern Langs.  |
| 5.  | Dickinson College,<br>(Carlisle).            | {<br><i>English</i> —Rev. Aaron Rittenhouse, D.<br>D., Prof. of Eng. Lang. and Lit.<br><i>German</i> —O. B. Super, Ph. D., Prof.<br>of French and German.   |
| 6.  | Franklin and Marshall<br>Coll., (Lancaster). | {<br><i>Anglo-Saxon</i> —Prof. Wm. M. Nevin,<br>LL. D.<br><i>English</i> —Rev. Geo. F. Mull, A. M.,<br>Associate Prof. of English.<br><i>French</i> —<br><i>German</i> —Rev. Prof. J. H. Dubbs, D.D.<br>R. C. Schiedt, A. M.  |
| 7.  | Haverford College,<br>(Haverford Coll.).     | {<br><i>English</i> —Francis B. Gummere, Ph.<br>D., Professor.<br><i>German</i> —To be appointed.<br><i>French</i> —Wm. C. Ladd, A. M., Prof.   |
| 8.  | Lafayette College,<br>(Easton).              | {<br><i>English</i> —F. A. March, LL. D., Prof.<br>of English Comparative Philology.<br><i>Modern Languages</i> —Rev. A. A.<br>Bloombergh, Ph. D., Prof. of Mod-<br>ern Languages.<br>Francis A. March, Jr., A. M., Ad-<br>junct Prof. of Mod. Langs.   |
| 9.  | La Salle College, (Phila-<br>delphia).       | {<br><i>Modern Languages</i> —"Brother Bland-<br>in," Professor of Mod. Langs.  |
| 10. | Lebanon Valley Coll.,<br>(Annville).         | {<br><i>English</i> —Prof. W. S. Ebersole.<br><i>French</i> —Miss Alice M. Evers.<br><i>German</i> —E. S. Lorenz.   |
| 11. | Lehigh University,<br>(South Bethlehem).     | {<br><i>English (Literature)</i> —Henry Coppée,<br>LL. D., Prof. Eng. Lit., Interna-<br>tional and Constitutional Law, and<br>the Philosophy of History.<br><i>Modern Languages</i> —S. Ringer, U. J.<br>D., Prof. of Modern Languages<br>and Lits., and of History.<br>Wm. R. Gillett, M. A., Instructor in<br>Mod. Langs.<br>Fonger de Haan, C. N. L., Instr. in<br>Modern Languages. |
| 12. | Monongahela College,<br>(Jefferson).         | {<br><i>English</i> —Wm. P. Kendall, Prof.<br><i>German</i> —E. B. Enoch, Prof.<br><i>French</i> —A. M. Denney, Prof.   |
| 13. | Muhlenberg College,<br>(Allentown).          | {<br><i>English</i> —Rev. M. H. Richards, A. M.,<br>Prof. of Eng. Lang. and Literature.<br><i>French,</i> } Rev. Wm. Wackernagel,<br><i>German.</i> } D. D., Prof. of German<br>Lang. and Literature.   |

PENNSYLVANIA.—(Continued).

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| 14. | Pennsylvania College,<br>(Gettysburg).                 | { | <p><i>English</i>—John A. Himes, A. M., Prof. of Eng. Lang. and Lit.</p> <p><i>French,</i><br/><i>German.</i> } Rev. Adam Martin, A. M., Prof. of German, and Instructor in French.</p>   |
| 15. | Pennsylvania State College, (State Coll., Centre Co.). | { | <p><i>English</i>—Jas. Y. McKee, M. A., Prof. of Eng. Lit., Latin, &amp;c.</p> <p><i>French,</i><br/><i>German.</i> } Chas. F. Reeves, M. S., Prof. Mod. Langs.</p>   |
| 16. | St. Francis College, (Loretto).                        | { | <p><i>Modern Languages</i>—The Franciscan Brothers.</p>   |
| 17. | St. Vincent's College, (Beatty's).                     | { | <p><i>English</i>—Edward Andelfinger, O. S. B., Prof. of Eng., Penmanship and Elocution.</p> <p>Walter Leahy, O. S. B., Prof. of Eng., Rhet, Composition, and of First Commerical Course.</p> <p><i>German</i>—Rev. Gallus Hock, O. S. B. Prof. of Introduction to Holy Scripture, Greek, German, Rhet. Prosody and Literature.</p> <p>George Lester, O. S. B., Prof. of French, German and Penmanship.</p> <p>Rev. Rudesind Schrembs, O. S. B., Prof. of German.</p> <p><i>French</i>—George Lester, O. S. B., Prof.</p> |
| 18. | Swarthmore College, (Swarthmore).                      | { | <p><i>English</i>—Benj. Smith, A. M., Prof. of Rhetoric and English.</p> <p><i>German</i>—Wm. Hyde Appleton, Prof. of Greek and German.</p> <p>Genitt E. H. Meaner, A. M., Asst. Prof. of German and French.</p> <p><i>French</i>—Eugène Paulin, A.M., Prof. of French, Spanish and Philosophy.</p> <p>Genitt E. H. Meaner, Asst. Prof. of French.</p> <p><i>Italian,</i><br/><i>Spanish.</i> } Eugène Paulin, A. M., Prof. of French, etc.</p>   |
| 19. | Thiel College, (Greenville).                           | { | <p><i>German</i>—Rev. Herman Gilbert, Ph. D., Thiel Prof. of the German Lang. and Lit., and Instr. in Hebrew.</p>   |
| 20. | University of Pennsylvania, (Philadelphia).            | { | <p><i>English</i>—John G. R. McElroy, A. M., Prof. of Rhetoric and the English Language.</p> <p>Felix E. Schelling, A. M., Instructor in English.</p> <p><i>German</i>—Oswald Seidensticker, Ph. D., Prof. of German Language and Literature.</p> <p>Hugo A. Rennert, B. S., Instructor in French and German.</p> <p><i>French</i>—Morton W. Easton, Ph. D., Prof. of Comparative Philology and Instructor in French.</p> <p>Hugo A. Rennert, B. S.</p>   |

PENNSYLVANIA.—(Continued).

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| 21. | Ursinus College, (Collegeville).                | } | <i>English</i> —Alcide Reichenbach, A. M., Professor.<br>Samuel V. Ruby, A. M., Prof.<br>Rev. Henry W. Supper, D. D., Prof.<br>A. Lincoln Landis, M. S. Instructor.<br><i>German</i> —Rev. J. B. Kniest D. D., Professor.<br><i>French</i> —Edmund Hyde, A. M., Ph. D., Professor. |
| 22. | Washington and Jefferson College, (Washington). | } | <i>French</i> —Prof. J. S. Simonton, A. M. Prof. of Modern Langs.<br><i>German</i> —Adolf Schmitz.   |
| 23. | Western University of Pa., (Alleghany).         | } | <i>English Literature</i> —Theodore M. Barber, A. M., Instructor in English Literature.<br><i>German</i> —Paul F. Rohrbacher, Prof. of German.<br><i>French</i> —Alphonse M. Danse, Teacher of French.   |
| 24. | Westminster College, (New Wilmington).          | } | <i>English</i> —Miss Maggie McLaughlin, A. M., Prof. of Eng. Lang. and Lit.  |

ACADEMIES.

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|----|---|---|---|---|
| 1. | Pennsylvania Military Academy, (Chester). | } | <i>French,</i><br><i>Spanish,</i><br><i>German.</i> | } Lieut. Emile L. Feffer, A. M., Prof. of Fr., Ger. Spanish, and Latin. |
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RHODE ISLAND.

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|----|---------------------------------|---|--|--|
| 1. | Brown University, (Providence). | } | <i>English</i> —T. Whiting Bancroft, A. M., Prof. of Rhet. and English Lit.<br>William S. Liscomb, A. M., Instr. in Rhetoric and Mod. Languages.<br><i>German,</i><br><i>French.</i> | } W. S. Liscomb, A. M., Instructor in Mod. Langs.<br>Alonzo Williams, A. M., Prof. of Modern Langs.<br>Guglielmo D'Arcais, Instr. in Modern Languages. |
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SOUTH CAROLINA.

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|----|---|---|---|----------------------------------|
| 1. | Adgar College, (Walhalla).                              | } | <i>English Lit.,</i><br><i>German.</i>  | } Rev. J. C. Brodführer, A. M.   |
| 2. | Claffin Univ., Agricul. Coll., and Mechanics Institute. | } | <i>English</i> —Mrs. M. L. Dunton, Prof. of Literature, Rhet. and French.<br><i>German</i> —Wm. L. Bulkley, A. B., Prof. of Greek and German.<br><i>French</i> —Mrs. M. L. Dunton, Preceptress. |                                  |
| 3. | College of Charleston, (Charleston).                    | } | <i>English</i> —Pres. H. E. Shepherd, A. M.<br><i>French,</i><br><i>German.</i>   | } Prof. Sylvester Primer, Ph. D. |

SOUTH CAROLINA.—(Continued).

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| 4. | University of South Carolina, (Columbia). | } | <p><i>English</i>—W. J. Alexander, Prof. of Logic, Rhetoric and Belles Lettres.<br/>F. C. Woodward, A. M., Prof. of English Lang. and Literature.<br/>J. J. McMahon, A. B., Tutor.<br/>J. L. Withers, A. B., Tutor.</p> <p><i>German,</i> }<br/><i>French.</i> } Edw. S. Joynes, M. A., LL. D., Prof. of Mod. Langs.<br/>J. J. McMahon, A. B., Instr. in Modern Languages.</p> |
| 5. | Erskine College, (Due West).              | } | <p><i>English,</i> } J. I. McCain, A. M., Prof. of Greek.<br/><i>German.</i> }<br/><i>French</i>—J. M. Todd, A. M., Prof. of Latin.</p>  |
| 6. | Furman University, (Greenville).          | } | <p><i>English</i>—Charles Manly, D. B., Prof. of English Language and Lit.<br/><i>German</i>—Prof. H. T. Cook, A. M.<br/><i>French</i>—Charles Manly, D. D.</p>  |
| 7. | Newberry College, (Newberry).             | } | <p><i>English</i>—Prof. G. W. Holland, Ph. D.<br/><i>French,</i> }<br/><i>German.</i> } Rev. A. G. Voigt, A. M.</p>  |
| 8. | Walhalla Female Coll., (Walhalla).        | } | <p><i>English Literature</i>—H. G. Reed.<br/><i>German</i>—Rev. J. C. Brodführer.</p>  |
| 9. | Wofford College, (Spartanburg).           | } | <p><i>English</i>—A. W. Long, Prof. of English Language and Literature.<br/><i>French,</i> } J. H. Marshall, Assistant<br/><i>German,</i> } Professor.</p>   |

TENNESSEE.

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|----|---|---|--|
| 1. | Bethel College, (McKenzie).               | } | <p><i>English,</i> }<br/><i>French.</i> } Rev. J. L. Dickens, Ph. D.</p>   |
| 2. | Carson College, (Mossy Creek).            | } | <p><i>English</i>—R. A. Henderson.<br/><i>French</i>—J. G. McMurry.<br/><i>Italian</i>—<br/><i>Spanish</i>—<br/><i>German</i>—J. G. McMurry.</p> |
| 3. | Central Tenn. College, (Nashville).       | } | <p><i>English (Rhetoric)</i>—Miss N. G. Barclay, M. E. L.<br/><i>German</i>—</p>   |
| 4. | Cumberland University, (Lebanon).         | } | <p><i>English</i>—Edward E. Weir, A. M.<br/><i>French</i>—W. D. McLaughlin, A. M.<br/><i>German</i>—John J. D. Hinds, A. M.</p>                  |
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| 6. | Grant Memorial Univ., (Athens).           | } | <p><i>English (Lit.),</i> }<br/><i>Modern Langs.</i> } Almira Caroline Knight, A.M., English Lit. and Mod. Languages.</p>                        |

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TEXAS.

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*Spanish,* }  
*German.* }
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*French.* }
4. Baylor University, (Independence). { *German*—Geo. Hamman, Instr.  
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*Spanish*—B. Mueller, Instructor.
5. Buffalo Gap College, (Buffalo Gap, Taylor Co.). { *English*—Miss E. Wagstaff.  
*Modern Languages*—John M. Wagstaff, A. B., Prest. and Prof. of Ancient and Modern Languages.
6. Chappel Hill Female College, (Chappel Hill). { *English*—Miss M. E. Traynham, M. A.  
*German*—M. A. Tarrant, M. A.  
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*French,* }  
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*Modern Languages*—R. F. Young, A. M., Prof. Modern. Languages and Book-Keeper.
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G. W. Garrison, Instructor.  
*French,* } H. Tallichet, Professor.  
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*German.* }
13. Waco Female College, (Waco). { *English*—R. O. Rounsavall, A. M., Instructor in History and English.  
*French,* } John C. Wiley, A. M., In-  
*Spanish,* } structor in Ancient and  
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| 2. Norwich University,<br>formerly Lewis Coll.,<br>(Northfield). | } | <p><i>English</i>—Luther B. Johnson, Instructor in English.<br/> <i>French</i>—John B. Johnson, A. M., Prof. of Mathematics and French.</p>   |
| 3. University of Vermont,<br>(Burlington).                       | } | <p><i>English</i>—Rev. Lorenzo Sears, A. M., Prof. of Rhetoric and English Lit.<br/> <i>Modern Languages</i>—Samuel Franklin Emerson, Ph. D., Prof. of Greek and Modern Languages.<br/>                     Lewis Jurey Huff, Instructor in Modern Languages.</p> |

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| 2. Emory and Henry Coll.,<br>(Emory).               | } | <p><i>English,</i><br/> <i>French.</i></p> <p>E. Longly, Prof. of French and English.<br/> <i>German</i>—Geo. W. Miles, Jr., Prof. of Greek and German.</p>   |
| 3. Hamden Sidney, Coll.,<br>(Prince Edward County). | } | <p><i>English</i>—Henry C. Brock, B. L., Prof. of English.<br/> <i>German</i>—Walter Blair, A. M., B. L., Prof. of German.<br/> <i>French</i>—Willis H. Bockock, A. B., B. L., Prof. of French.</p>   |
| 4. Randolph Macon Coll.,<br>(Ashland)               | } | <p><i>English,</i><br/> <i>French.</i></p> <p>R. E. Blackwell, A. M., Prof. of English and Fr.<br/>                     J. B. Crenshaw, A. M., Asst. in Latin and Modern Languages.<br/> <i>German</i>—R. M. Smith, M. A., Ph. D., Prof. of Greek, Oriental Languages and German.</p> |
| 5. Richmond College,<br>(Richmond).                 | } | <p><i>English</i>—John Pollard, A. M., D. D., Prof. of English.<br/> <i>Modern Languages</i>—L. N. Hasseleff, Prof. of Modern Languages.</p>  |
| 6. Roanoke College,<br>(Salem).                     | } | <p><i>English</i>—Wythe F. Morehead, A. B., Instructor in English and Latin.<br/> <i>Modern Languages</i>—Rev. F. V. N. Painter, A. M., Prof. of Modern Languages and Literatures.</p>  |

VIRGINIA.—(Continued).

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| 7.  | University of Virginia,<br>(Albermarle Co).                  | } | <p><i>English</i>—James M. Garnett, M. A.,<br/>LL. D., Prof. of the English Language and Literature.</p> <p><i>Modern Languages</i>—M. Schele De Vere, Ph. D., J. U. D., Prof. of Modern Languages.</p> <p>Wm. Howard Perkinson, Instructor in Modern Languages.</p>  |
| 8.  | Virginia Agricultural and Mechanical Coll.,<br>(Blacksburg). | } | <p><i>English</i>—</p> <p><i>Modern Languages</i>—</p>  |
| 9.  | Washington and Lee Univ.,<br>(Lexington).                    | } | <p><i>English</i>—James A. Harrison, LL. D.,<br/>Prof. of Mod. Langs. and English.</p> <p><i>Belles Lettres</i>—Dr. J. A. Quarles.</p> <p><i>Modern Languages</i>—James A. Harrison, Prof. of Modern Languages, and English.</p> <p>G. A. Wancope, M. A., Prof. of Mod. Langs., and Instr. in Mod. History.</p> |
| 10. | William and Mary College,<br>(Williamsburg).                 | } | <p><i>English</i>—John L. Hall, Prof. of Eng. Language and Lit., and History.</p> <p><i>French,</i> } Lyman B. Wharton, Prof. of<br/><i>German.</i> } French and German.</p>  |

INSTITUTES.

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| 2. | Virginia Military Institute,<br>(Lexington).            | } | <p><i>English</i>—Col. J. T. L. Preston, A. M.,<br/>Emeritus Prof. of Latin and English Literature.</p> <p><i>French</i>—Capt. T. S. Huland, Asst. Prof. of French and Tactics.</p> <p><i>Modern Langs.</i>—Col. T. M. Semmes, Prof. of Mod. Langs. and Rhetoric.</p> |

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| 2. | West Virginia Univ.,<br>(Morgantown). | } | <p><i>English</i>—Rev. P. B. Reynolds, A. M.,<br/>Prof. of English.</p> <p><i>Modern Languages</i>—John I. Harvey, A. M., Prof. of Modern Languages and Literature, and Librarian.</p> |

WISCONSIN.

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| 3. | Milton College, (Milton,<br>Rock County). | { <i>English</i> —Mrs. Ruth H. Whitford,<br>A. M.<br>{ <i>German</i> —Mrs. Chloe C. Whitford,<br>A. M.   |
| 4. | Northwestern Univ.,<br>(Watertown).       | { <i>English</i> —J. Henry Ott, Prof. of the<br>English Language and Literature.<br>{ <i>German</i> —Wm. F. Weiner, Prof. of<br>Latin and German.<br>{ <i>French</i> —Wm. Notz, Ph. D., Prof. of<br>Greek and French.  |
| 5. | Racine Coll., (Racine).                   | { <i>English</i> —Rev. John J. Elemendorf, S.<br>T. D., Prof. of Intellectual Phi-<br>losophy and Eng. Literature.<br>{ <i>Modern Languages</i> —Rev. Alex. Falk,<br>Ph. D., D. D., Prof. of Modern<br>Languages.  |
| 6. | Ripon Coll., (Ripon).                     | { <i>English</i> —Albert H. Tolman, A. B.,<br>Prof. of Eng. Lang. and Literature.<br>{ <i>Modern Languages</i> —Thekla Joanna<br>Eversz, Instr. in Modern Langs.   |
| 7. | University of Wisconsin,<br>(Madison).    | { <i>English</i> —David B. Frankenburger, A.<br>M., Prof. of Rhet. and Oratory<br>John Charles Freeman, LL. D., Prof.<br>of English Literature.<br>Fred. Jackson, Turner, Instr. in<br>Rhetoric and Oratory.<br>{ <i>German</i> —Wm. H. Rosenstengel, A.<br>M., Prof. of the German Language<br>and Literature.<br>Susan Adelaide Sterling, B. L., In-<br>structor in German.<br>{ <i>French</i> —E. T. Owen, A. B., Prof. of<br>French Language and Literature.<br>Grace Clarke, B. L. Instructor.<br>Lucy Maria Gay, B. L., Instructor.<br>{ <i>German,</i> } J. E. Olson, B. L., Instr.<br>{ <i>Scandinavian.</i> } in Scandinavian<br>Langs. and German.<br>{ <i>Italian,</i> }<br>{ <i>Spanish.</i> } E. L. Owen. |



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