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TWELFTH ANNUAL CONFERENCE, 1969

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PROGRAMME

The following papers, printed here in abstract form only, were delivered and discussed at the Twelfth Annual Conference of the Linguistic Circle of Manitoba and North Dakota, held in the Lecture Bowl and Nakota Room of the University of North Dakota on November 7 - 8, 1969. The usual cycle of meetings was interrupted in order to allow the 1970 meetings to be held in Winnipeg during Manitoba's Centennial Celebration year, 1870 - 1970.

The annual dinner was held at the Westward Ho Motel, at which the banquet address was given by Professor Ben L. Collins, University of North Dakota.

The present volume of Proceedings was compiled and edited by H.D. Wiebe, University of Manitoba.

NONLINGUISTIC FACTORS IN THE DEFINITION OF LANGUAGE AND DIALECT

John C. Crawford, University of North Dakota.

In the Republic of Mexico a large number of indigenous languages are spoken in addition to the national language which is Spanish. Their actual number is open to question. Most evaluations list from fifty to sixty, based largely on the number of different names that are applied to the ethnic groups involved, like Aztec, Mixtec, Mazatec, Zoque. Such groupings of course take into consideration the fact that to some groups more than one name is applied: the Aztecs, for instance, are also known as Nahuatl, Mexicano, or Mexica, but they constitute only one entry in the lists of language groups.

A major shortcoming of this classification into fifty or sixty groups is that under one label, as for example Mixtec, are included what must be considered as more than one language, since linguistic differences are great, and intercommunication almost does not exist. Also there are some (infrequent) instances in which different labels are

applied to groups whose language is so similar and so well understood that they are best considered to be dialects of the same language. The problem is to decide how many different languages and dialects are to be included under the title Mixtec, for example, and to develop methods for making such decisions. By extension we re-evaluate the number of Indian languages in the country.

The present re-evaluation is related to rather specific goals. The Summer Institute of Linguistics is involved in educational programs using the indigenous languages. It therefore becomes important to be able to estimate the potential range of usefulness of any given set of materials, using any one given dialectical or geographic center, and also the number of such sets needed. This gives a specific frame of reference for the applications of the terms language and dialect: relating the area of one language in some way to that area which can be reached by one set of materials.

An evaluation of the problem brings out two important factors:

1) There are no existing methodologies in scientific linguistics which provide a tool for evaluating the overall similarity or difference between two languages or dialects. Certain operations are helpful. The procedures of comparative linguistics can demonstrate that of three language groups two may be more closely related to each other in terms of origin and development than either is to the third. Also the method called glottochronology compares two languages or dialects by applying a coefficient whose purpose is to reflect the period of time that the two have been diverging from a common parent. In both these cases the emphasis is on the route of change, not on the overall similarity or difference existing at the present.

2) Linguistic difference *per se* is not the only factor to be considered. Other things, like the relative prestige of the areas considered, are also involved. It is to be expected that of two villages, the one with larger prestige would also have greater potential outreach for materials produced there. Other related factors are political structure, economic dominance, bilingualism, the attitude of the people towards their language.

The problem was approached through mutual intelligibility testing. First proposed by Carl Voegelin and Zellig Harris and subsequently applied by a number of investigators, this method was originally intended to show intrinsic language relatedness, and was compared with glottochronology. In practice, however, there was serious criticism because many non-linguistic factors were reflected in the results, factors like those listed above: prestige, political structure, economic dominance, bilingualism.

Precisely because these other factors are important in dividing the areas concerned into smaller parts, each of which is to have a particular indigenous language variant as a center, the mutual intelligibility testing method was employed, modified to reflect rather than to cover the effects of non-linguistic factors, and also to indicate characteristics of the populations speaking the language forms, rather than characteristics of the languages *per se*.

In so doing, we adopt an approach to that definition of language which accepts non-linguistic factors, i.e. social and cultural ones, as important in the definition of what a language is. From the results of intelligibility tests we determine in a linguistically diverse area how many different sets of educational materials are needed, and what the optimum location for preparation of such materials is. Each area thus defined has a center. It may show considerable linguistic diversity within itself. Each such area, marked off from all others by linguistic limits of intelligibility, constitutes a separate language. To the variations within such an area is applied the term 'dialect.'

The results of such testing indicate that the earlier estimates of the number of languages must be raised considerably. In the case of the former unit 'Mixtec' we must now consider a number of upwards of ten different Mixtec languages. Increases are similar in a number of different language areas in Mexico.

A second important observation resulting from these tests is that intelligibility is not typically mutual. There is almost always a significant bias in intelligibility in one direction or the other. If we test two points, usually villages, on their understanding of each other's language form, residents of point A are likely to understand point B

better than B understands A. This can in some cases perhaps be explained by strictly linguistic factors. In the preponderance of cases in Mexico, however, the difference points to the fact that there has been a process of learning going on, so that people in non-prestige areas learn the dialect form of a prestige center, but the opposite learning does not occur. This can be seen in a quite pronounced form in Mazatec. Here is an area of considerable linguistic divergence, there are two population centers whose language is understood at a high level all through the entire area. The reverse is not true. Speakers from the cultural centers do not understand the speech of the people from the outlying areas. It is obvious that the language has been learned as a special sort of second dialect or prestige form.

The process that goes on here is similar to that which goes on in the development of standard or national languages. A particular dialect, for causes which are predominately political, economic, cultural, achieves increasing usefulness, extends itself over an increasingly large area. From the results of the study in Mexico this process seems to be going on to some degree in all areas, in some of course much more significantly than in others. Under the approach taken to language differentiation, the degree of this sort of extension would be reflected in the setting up of language boundaries. One center thus might include in its area of prominence two sub-areas, two dialects, which are not intelligible to each other but both of which are included in the major area because the speakers of both have learned the prestige form of speech.

In the working out of the educational programs implied in such measurements, attention must be paid to the linguistic differences within a language area thus defined. Sometimes they are considerable, and at times a two-stage process may be employed: first, the use of a strictly local form, later the use of the prestige language center forms. By doing this the processes of standardization will be reinforced and promoted.

INDIVIDUAL AND SOCIETY IN THE EARLY PLAYS OF JOHN ARDEN

Paul W. Day, University of Manitoba

Very few critics have been willing to scrutinize John Arden's plays with a view to finding out the individual principles of organization which they embody. One who has attempted this is John Russell Taylor in *Anger and After*,¹ and in his introduction to the Penguin John Arden, *Three Plays*.² Taylor reports the unfavourable reviews which the early plays received, the 'confusion and irritation of his audiences', and comments that Arden is 'uncommitted', that 'he does not defend the amorality' of one group of characters. Taylor's clearing of the ground will perhaps permit a closer and more searching analysis of the plays.

Arden himself encourages the reader in the direction of social interpretation of his work. In an article in 1960 he wrote:

'Social criticism tends in the theater to be dangerously ephemeral and therefore disappointing after the fall of the curtain. But if it is expressed within the framework of the traditional poetic truths, it can have a weight and an impact derived from something more than contemporary documentary facility.'³

Here is a possible starting point for the critic: social criticism as poetry. An examination of *Waters of Babylon*, *Live Like Pigs*, and *Serjeant Musgrave's Dance* will, I suggest, reveal not only a highly original dramatic form which Arden has worked out for himself, but also a content which invites us to question our assumptions about individual man and the social roles he is called upon to play.

It is easy to see why most writers on Arden have been halted by the external form of his plays. His theatrical style breaks completely with the twentieth-century norm of plotted realism. Every play is unique in tone, atmosphere, setting and characters. What they share is an apparent fragmentation of narrative fabric, coupled with a predilection for song, dance and recitation that has caused puzzled

commentators to mutter 'Brecht'. But it has been pointed out⁴ that Arden's model here is the music-hall stage (which lies behind Brecht's method also) and the sub-title of *Live Like Pigs* ('Seventeen Scenes') bears this out.

Yet the music-hall surface is not all. If we examine the narrative designs of each play we become aware that inside each is to be found the ghost of a well-made play. In *Waters of Babylon* it is a comedy of intrigue; in *Live Like Pigs* a soap opera; in *Serjeant Musgrave's Dance* a thriller. The fragmented surface conceals an unlooked-for inner coherence.

One other point: each play employs very little in the way of scenery, and what there is is theatrically stylised. Yet Arden is cunning in suggesting atmosphere and period, through a device that approximates to Shakespeare's 'localising convention'. Inextricably woven into the script are potent markers of time and place, like Col's description of the housing estate, or the soldiers' report on the shuttered town, or Krank's references to his breakfast.

These details gain their authority from the firmly based sense of social structure which every one of these plays contains. From the polyglot drifting world of the London borough in *Waters* to the suburban cosiness of *Pigs* to the harsh Victorian bleakness of *Musgrave*: we are aware in each case of an exactly-suggested system of social norms and assumptions.

Deftest and most striking is *Musgrave's* picture of a society controlled by money (The Mayor) assisted by traditional rank and culture (The Parson). This coalition defines itself to the spectator by its members' several attitudes to the soldiers. Then there is 'the poorer sort of people' (the words are the Parson's) in which an equally clear picture is gained through the interplay of individual behaviour.

The other two plays are in their way just as deft. Why is Arden so intent on furnishing an authentic social background?

The answer seems to be that the individual characters define themselves in terms of their response to this background. If one may

roughly categorise, one might say that Arden depicts individual personages in terms of their relative capture by, or freedom from the social imperatives of their time and place.

For instance in *Live Like Pigs* the Sawneys and Jacksons seem to be opposed. But Arden himself directs us away from such a simplistic reading. He reminds us (in his Introductory Note) of the Blackmouth group. As we read we become aware of a spectrum of social organisation that begins with Blackmouth (and has as its auditory symbol the howling in the dark that persists for the whole of two scenes); goes on to the Sawneys - in the sixteenth century patriarchal family unit that reaches back to the heroic world; and ends up with the Jacksons - normal twentieth-century family organization, apparently docile and manageable, until pushed beyond endurance in the climax of the play.

The definition of the individual in terms of his subservience to or freedom from the decrees of society allows Arden to discuss questions which are basic in our time. He has said directly: 'I don't think it's possible not to be a political or sociological playwright. Living together in society is a technical problem about which everybody should be concerned. Therefore any play that deals with people in a society is a political play'.⁵

Yet critics, when they have conceded this orientation of vision, have sought a narrowly contemporary explication that, I believe, does scant justice to the universality of Arden.⁶ *Musgrave* is much more than an 'anti-war' or 'pacifist' play. Its theme is the responsibility of the individual for force exerted by the society to which he belongs - a theme which brings us directly to the edge of the abyss which yawns between citizen and government in twentieth century life. The point is subtly made in the apple and the rose imagery at the end of *Musgrave*: the apple representing the free and unconstrained spirit of man; the rose, 'withered and gone', has been identified with the force exerted by society on individuals. Attercliffe's question 'D'you reckon we can start an orchard?' looks forward to a day when government and individual sensibility will be harmonised; when vital impulses will be mobilised, not stamped out.

Arden's position resembles Niebuhr's in this statement:

'Man stands perpetually outside and beyond every social, natural, communal and rational cohesion. He is not bound by any of them, which makes for his creativity; he is tempted to make use of all of them for his own ends. That is the basis of his destructiveness'.

But the passion with which his plays are informed may stem from the spirit of these words of Artaud, which Arden has himself quoted:

'What is most important is not so much to defend a culture whose existence has never kept a man from going hungry, as to extract from what is called culture ideas whose compelling force is identical with that of hunger'.⁷

NOTES

1. London, 1962, 72-86.
2. Harmondsworth, 1964, 7-15.
3. *Encore*, May, 1960.
4. By Albert Hunt, *Encore* XII, 5, 1965, 9012.
5. *Tulane Drama Review*, XI, 2, 1966, 45.
6. For example, Malcolm Page in his article 'The Motives of Pacifists: John Arden's *Serjeant Musgrave's Dance*', *Drama Survey*, VI, 1, 1967, 66-73.
7. Quoted by Arden on the front page of a portfolio of broadside sheets which he issued in connection with an Arts Festival he organised in Dublin, in 1964.

A TRANSFORMATIONAL ANALYSIS OF THE SYNTACTIC STRUCTURES OF CHILDREN REPRESENTING THREE VARYING ETHNO-LINGUISTIC COMMUNITIES IN MANITOBA

Bernard Klassen, University of Manitoba

The major purpose of this study was to examine the syntactic structures in the speech of children of varying ethno-linguistic communities in Manitoba in order to discover relative linguistic maturity and dialectal variations. It examines some of the variables which have been found by recent researchers to influence language development, e.g., ethno-linguistic background, grade level, sex, and ability, in the hope that it would supply information relevant to Language Arts instruction.

Recent trends in education emphasize the importance of individualized instruction. The diagnosing of individual differences in learners and of the characteristic differences and similarities of homogeneous groups of learners therefore becomes essential to effective instruction.

It is especially urgent for teachers of language to be aware of the varying language patterns that may be peculiar to various segments of society. In the cultural mosaic of Manitoban society many ethnic groups still maintain their distinct identity both culturally and regionally. Often this means that the primacy of their non-English language is perpetuated. If the language patterns exhibited by these groups are markedly different from those of the average monolingual middle-class North American group, empirical knowledge of dialectal variations could help the educator to utilize more fully the transfer potential in language skills. It is to be noted, however, that this study does not suggest that significant findings about "ethnic language patterns" should be used to expedite the melting-in process or modification of the cultural mosaic of the society. It was not designed to examine language deficit as a result of bilingual or monolingual background. The scope of the exploration lay more in linguistic similarity and difference than in deficit as measured against a presupposed standard.

PROCEDURES

The 144 pupils in this study were drawn from nine rural Manitoba schools. Each of three distinctly different ethnic communities was represented by three schools. These were matched across communities for size and proximity to a large city. The communities chosen were parallel in linguistic-ethnic background: monolingual Anglo-Saxon Protestant; bilingual German Mennonite (B-G); bilingual French Roman Catholic (B-F). Although the religious concomitant was not a variable selected for study, it served to delineate and identify distinct communities. Religious affiliation and language background constitute, perhaps, the most cohesive factors underlying ethnic communities in Manitoba.

The sample was selected randomly in equal frequencies from two grades in each of the nine schools. Thus, with four boys and four girls from both grades four and six in each school, each community was represented by 48 subjects.

Administration of the Pintner General Ability Tests provided deviation I.Q. scores for all subjects. To facilitate further comparisons among the ethno-linguistic communities, the subjects of each community were divided into three ability-level groups: low, middle, and high.

The film media were used as the evocative technique to elicit written language samples.

SEGMENTATION AND ANALYSIS OF LANGUAGE SAMPLES

All the language samples were segmented into minimal terminable units (T-units). The T-unit, as devised by Kellogg Hunt (1965), is a single independent predication together with any subordinate clauses that may be grammatically related to it.

Since this study was concerned with measuring syntactic-linguistic development, it was necessary to adopt certain valid indices of language maturity. Within the last decade much research in children's language development has been carried out by American researchers with American samples. Especially significant to this study were the new indices of language development developed by Strickland

(1962), Loban (1963), Hunt (1965), Bateman and Zidonis (1966) and O'Donnell, Griffin, and Norris (1967).

The four major positive indices used were:

- (a) length of T-units;
- (b) subordinate clause index, i.e., the ratio of main clauses to the sum of all the clauses;
- (c) mean clause length;
- (d) number of sentence-combining transformations.

This last index, the major instrument employed in this study, is based on transformational analysis (Harris, 1965). The method consists essentially in reversing the normal generation of a sentence in order to identify the steps through which it has passed in its formation. The assumption is that a small set of basic sentences forms the backbone of the language, and that all other sentences are derived from basic sentence types that underlie all kernel sentences. In analyzing or "decomposing" a derived sentence the identification of the frequency and complexity of transformations employed in producing a sentence, provides a scale for measuring linguistic maturity.

The negative indices employed in this study included a count of:

- (a) the number of language mazes or garbles (Loban);
- (b) the number of T-units beginning with co-ordinating conjunctions, i.e., (indicating a run-on-sentence in the original sentence); and
- (c) the number of errors occurring in the use of transformations. This category followed closely the scale used by Bateman and Zidonis and included a count of errors resulting from misapplication and omission of transformational operations.

To supply the data pertinent to all the indices employed required extensive analysis of the language samples. As in O'Donnell's study, the sentence-combining transformations identified were those producing nominal constructions, those producing adverbial constructions, and those producing co-ordinate constructions within T-units. Tabulation of the 46 categories subsumed under these three broad classifications, as well as identification of 14 varying clausal patterns, provided a basis for further comparison of syntactic structures and dialectal variations among the ethno-linguistic communities.

After the total language samples - 4340 T-units - had been analyzed, a frequency count for each variable was made for each subject. All the data were punched on to IBM cards, and analyzed by analysis of variance procedures employing a 3x2x2 factorial design. The independent variables - ethno-linguistic community, grade, and sex - were tested for significance for each of the grammatical variables. Further analysis of variance tests were run, blocking on ability levels (high, middle, low) for each of the major indices of language development.

FINDINGS AND CONCLUSIONS.

The Monolingual community showed marked superiority in all major indices of language development; it therefore seems reasonable to conclude that of the three communities studied, the Monolingual community possesses the greatest facility in written English and the greatest control of syntactic complexity.

The relative linguistic control of syntax indicated on the positive indices of language development is partially corroborated by the measures obtained on the negative indices. In the number of T-units introduced by co-ordinating conjunctions, the B-F community exceeded the others, but the Monolingual community followed and the B-G community had the fewest occurrences. This same pattern applied in the number of errors and in the number of mazes.

Therefore, it appears from looking at the positive and negative indices of written linguistic development, that the Monolingual community demonstrated considerably greater syntactic maturity than the B-F community and somewhat greater than the B-G community.

The B-G community demonstrated the greatest syntactic maturity in all the classifications considered on the negative index.

This suggests that, although the Monolingual community showed greater competence in use of English syntactic structures, it nevertheless, made more errors than the B-G subjects. On the other hand, the B-F subjects showed the least syntactic control and also made the most errors.

There was a high degree of similarity among the communities in writing main-clause patterns; however, they demonstrated a much greater syntactic diversity in the sub-classifications of sentence-combining transformations.

In all the recognized major indices of language development, the monolinguals surpassed the bilinguals.

Grade level and ability appear to be variables which influence language development. Grade sixes and high ability levels, in this study, wrote significantly longer T-units and significantly more sentence-combining transformations than the grade fours and the low ability levels.

Considering the disparity between the two bilingual communities of this study, it appears that bilingualism *per se* does not account for the more limited linguistic functioning of bilinguals. Other factors closely associated with ethno-linguistic background may, however, contribute to the disparity not only between the monolingual and bilingual communities but also between the bilingual communities.

Researchers have shown that exposure to adult communication is a salient feature of language development. If the language spoken in the home is non-English, as is the case for the subjects of the bilingual communities in this study, then syntactic control may well be related to linguistic background. The quality and quantity of adult communication in English is an important variable which may influence the differential linguistic development among the communities of this study.

IMPLICATIONS FOR THE CURRICULUM

This study demonstrated a method of analyzing children's language for relative maturity and for diagnosing what weaknesses and deficiencies occur in their writing. Teachers who use it can determine the specific language needs of groups of individuals. They can determine to what extent the child has learned to manipulate syntax, what sentence patterns predominate in his writing, what transformations are missing and perhaps not within the range of his competence, and what errors are evident in his arrangement of syntactic elements.

The study indicated that the ability to write sentence-combining transformations increases with increase in grade level. Through careful guidance from a teacher, a child could be introduced early to the art of building and compacting sentences by transforming syntactic structures.

Children, like those in the B-G community who stay within a careful, "safe" framework in their writing, will make few errors but they will also be restricted in their syntactical range. Monolingual children already have reasonable control of syntax when they first come to school. Both of these groups could benefit from a program of instruction which is less concerned with a prescriptive emphasis on "correct" writing and more geared to encourage children to explore the interesting possibilities of manipulating syntax to achieve new and more flexible syntactical effectiveness.

More studies, of course, are needed to determine the hierarchy of difficulty involved in the production of various grammatical structures. Instructional materials could thus be designed to develop systematically the child's ability to achieve control and flexibility in syntactic expression.

It is hoped that as an outgrowth of this exploratory study, further research will be carried out with both the oral and written language of children from many more dialect regions. The differential language development found among the ethno-linguistic communities in this study predicated a more intensive search for the variables that affect linguistic development. A clearer delineation of these variables

could provide the guidelines for a more suitable and effective program of English language learning in a bilingual or even multilingual society.

THE UKRAINIAN REACTION TO THE DISESTABLISHMENT OF BILINGUAL SCHOOLS IN MANITOBA IN 1916.

Borislav N. Bilash, Winnipeg School Board

For a short while, after the province of Manitoba was officially incorporated in 1870, both the English and French languages were used in the Legislature. The school system was dual - English Protestant and French Catholic. In 1890 the right to use French in the Legislature was abolished and a single public school system was established.¹ In 1897, to appease the French voter, the Laurier-Greenway agreement was passed, providing for bilingual teaching as follows:

When ten of the pupils in any school speak the French, or any language other than English, as their native language, the teaching of such pupils shall be conducted in French, or such other language, and English upon the bilingual system.

This provision was taken advantage of not only by the French, but also by the German Mennonites, the Poles, and Ukrainians.

Although Ukrainians were to be found in Manitoba before this, it was at this time that the mass immigration of Ukrainians began, encouraged by Clifford Sifton and the Liberal government.² The Conservatives, who took office in 1900, were faced with the task of providing education for the newcomers. The Ukrainians had settled in remote areas and unilingual teachers were not eager to live under frontier conditions, nor could they teach in bilingual Ukrainian-English schools. As a solution the government appointed school organizers for the Ukrainian colonies and in 1905 established in Winnipeg a Ukrainian teacher-training school, which was later moved to Brandon. In the Reports of the Department of Education for the years 1900-1915 the Departmental school inspectors reported very favourably on the attitude of the Ukrainian immigrants. J.T. Cressy, principal of the Ruthenian Training School, always spoke well of the young men in his

care, who went out to provide not only education but leadership in the colonies.³ They held annual conventions to resolve problems pertaining to their schools.⁴ For their self-improvement they organized summer courses. They gave their support to the establishment of a weekly newspaper, the *Ukrainian Voice*.

In 1911, the *Free Press*, in a campaign to return the Liberal party to power, began a systematic attack against bilingual schools. Although perhaps the greatest criticism was levied against the bilingual schools of the French Catholics, the campaign also included attacks on all bilingual schools and on individuals connected with them. In one short period the *Free Press* published a series of sixty-five articles against the bilingual system.⁵ Among the Ukrainians the defence of the system was led by the bilingual teachers.

At the same time as it was calling for the disestablishment of bilingual schools, the Liberal party stated to the supporters of the bilingual system that it favoured the preservation of bilingualism in the schools. Yet a motion was passed in the Legislature to deprive Ukrainian student-teachers of their instructor in Ukrainian.⁶

When World War I began, the Liberal party sought to turn public opinion against bilingual schools by attacking the Mennonites and Ukrainians – the Mennonites because they spoke German and the Ukrainians because their homeland was under Austrian rule.

This type of exaggerated patriotism caused many Ukrainians to be interned in concentration camps. The action was resented since the Ukrainians were being interned because their homeland had been taken over by the Austrians many years before, and a "shoot to kill" order had actually been executed on those attempting to escape.⁷

Accused of graft, the Conservative government was forced to resign. The resulting election was won by the Liberals with a large majority. The new government set out to find a basis for abolishing bilingual schools. It submitted its "proofs" in a special report, and, in spite of petitions and delegations from the French, German, Polish, and Ukrainian citizens, the bilingual system was abolished on March 8, 1916. T.D. Ferley, MLA from Gimli, attempted a compromise but was unsuccessful.⁸

Since the real cause of difficulty in the educational system of Manitoba was irregular attendance, the government passed a Compulsory Attendance Act.

The Ukrainians reacted to the abolition of bilingual schools in many different ways. They conducted classes in Ukrainian after regular school hours. They established institutes of higher learning. They established a network of private classes that is still operating today. They continued to demand an opportunity to learn Ukrainian in formal school classes until, in 1949, Ukrainian was introduced into the University of Manitoba; in 1961, into the Manitoba high schools, and, in 1968, into the junior high schools.

The Special Report on Bilingual Schools is believed to be a biased report, since it was based on only 122 of 398 schools of that nature.⁹ All other studies to date have been based on the *Special Report* and on the files of the *Free Press*. The files of the Department of Education dealing with the bilingual schools were destroyed. The writer of this paper, therefore, sought out materials hitherto unresearched in order to approach the subject from a new direction.

FOOTNOTES

1. A.G. Morice, *Histoire Abrégée de L'Ouest Canadien*, Lille, Desclée, de Brouwer, 1914, p. 122.
2. John W. Dafoe, *Clifford Sifton in Relation to His Times*, Toronto, Macmillan, 1931, p. 142.
3. See *Reports of the Department of Education* for the years 1908 to 1915.
4. Refer, for example, to *Ukrainian Voice*, Winnipeg, July 7, 1915.
5. C.B. Sissons, *Bi-lingual Schools in Canada*, Toronto, Dent, 1917, p. 140.

6. *Novyny*, Edmonton, Feb. 17, 1914.
7. *Canadian Farmer*, June 11, 1915; also: *Canadian Ruthenian*, June 9, 1915 and June 23, 1915.
8. "Ferley Suggests Compromise," *Winnipeg Evening Tribune*, February 29, 1916.
9. "Promova posla T.D. Ferleya," *Canadian Farmer*, Winnipeg, May 19, 1916.

"THE MEN THAT GOD MADE MAD."

Ben L. Collins, University of North Dakota

For the great Gaels of Ireland
 Are the men that God made mad,
 For all their wars are merry,
 And all their songs are sad.

G.K. Chesterton
The Ballad of the White Horse, II

It is a commonplace in the criticism of literature that the parts of a piece must work together; that the diction, the rhythm, as well as all of the other techniques at the artist's disposal must combine to contribute to the total effect of a work. Often, however, in literature, in music, and in a combination of the two, the parts do not appear to fit, yet somehow their disparity has a logic of its own. It is as if the incongruities of theme, form, meter, etc., adumbrate a new construct which will create a framework of irony for the work. This suggests a phenomenon which I term *Prosodic Irony*.

By prosodic irony I do not mean a careless failure to relate the parts to the whole, but rather a *purposeful* contrasting of the parts to effect an ironic portrayal of the whole. In "Is My Team Plowing," A.E. Housman uses this device to good purpose by employing the conventional quatrain to record an "innocent" colloquy between a dead man and his live friend which lulls us into the serious, ironic

ending that is in sharp and direct contrast to the style. Housman thereby gains the desired effect and power. Again in "Terence, This Is Stupid Stuff," he writes in a style so light and airy that we may be initially coerced into believing the poem both lyric and positive.

In song, metrics are replaced by melody and tempo and coupled with "lyrics" (a non-generic term used here to represent *any* words). Two songs from the musical comedy *Pal Joey*, "Bewitched" and "In Our Little Den of Iniquity," create humor by the disparity between the ultrasophisticated lyrics and the conventional, overly-sentimental melody and tempo, that is, the risqué coupled with the pristine and saccharine. One might say, then, that any "poem" is comprised of words and "music" which have some bearing on one another. In Milton, the so-called organ voice conforms to the lofty subject matter of *Paradise Lost*, and in Milton the parts of the poem may be said to be congruous, to fit with exactitude. When in Housman they *appear* at first to be incongruous, but later prove a *purposeful* inexactitude, we have what I have called prosodic irony.

But prosodic irony might also be called *Congruous Incongruity*, a subject perhaps taking the *form* of a seemingly incongruous "generic" type and perhaps becoming something midway between prosodic irony and incongruous congruity: prosodic irony without the prosody. For example, we do not generally think of the Limerick as an appropriate vehicle for serious poetry. Yet Conrad Aiken in *A Seizure of Limericks* seems to make it work in several of his attempts. For example:

Great archers and hitters of bull's eyes,
 you wingers of men's eyes and gull's eyes,
 Ulysses and Tell
 and Achilles as well,
 where walk you now baring your skulls' eyes?

But it is to the pun we must turn for the epitome of congruous incongruity. Though the pun is reputed to be the lowest form of humor, its practitioners have been men of no less stature than Christ and Shakespeare, and the term itself gains in respectability when referred to as *antanaclasis*, *equivoque*, *homonym*, *paranomasia*, *syllipsis*, and

zeugma. Though most agree that the moderate use of the pun can be delightful, not many would agree that the pun in its larger and more general semantic sense is the "soul" of poetry, for its making necessitates mental "movement," requires certain juxtapositions of words, ideas, connotations, and denotations. Even at its lowest level, it resolves incongruities, reconciles opposites, acts as Fancy to the Imagination, and seasons a work with the necessary "impurities."

In Donne's "The Ecstasy," the double meaning implicit in the titleword alerts us to the tension the poet introduces by means of the *physical-metaphysical* (*sex-spirit*) meanings of the word. As a result, we must look on all words with suspicion and seek out the puns and implied puns. The word *allay* is important in that it continues this idea of *sex-spirit* by its double (and perhaps triple) connotation: its sense implies *alloy* and *assuage*, and suggests also the substantive form of the verb *to lay*. An implied pun becomes apparent in the souls of the lovers hovering above them in a position of "ecstasis" like two equal armies, negotiating. The "negotiation" between two *equal* armies would seem to concern the terms of a *peace*. Here the homonym continues the word-play set up by *physical-metaphysical*, *sex-spirit* with another possibility: *piece-peace*. By reconciling the seeming incongruities, the opposing connotations of words are proved congruous. The poet earns his poem.

In *Incongruous Congruity* the emphasis is placed on the incongruities—that is, contrary to congruous incongruity, the humor and/or effect is gained when the apparent congruence is proved incongruous. Both, of course, are *artistically* congruent, in that each serves the need of the artist, but incongruous congruity is in charge of things like the "moan-eliciting" pun, the "shaggy-dog" story, the non sequitur, and the "sick" story; that is to say, it controls fictions in which the auditor must fill in the missing parts or information or must reconcile the incongruities. It also controls verbal and dramatic irony.

It would seem that in incongruous congruity there is an overlap between the relevant and discrepant parts of a speech, word, or action which relates them but denies ultimate congruence, except artistically. When two speeches or two actions in a fiction appear to be congruous but are later (or even immediately) shown to be otherwise,

we have verbal and dramatic irony respectively. They are like two "congruent" triangles that are turned to form a six-pointed star. In verbal irony, one triangle can represent the tragic hero (the *alazon*) and the other his present agonist (the *eiron*). The two distinct triangles indicate that they are in "opposition," but when they clash in the agon, the central portion of the merged but opposed triangles show a common "purpose," but the independent "points" show how the words mean different things to each character.

In dramatic irony, the triangles may represent the hero and his "goal." Though the goal may seem one thing to him, the *eirones* know that as he moves toward "congruence," he will undergo *peripety* (represented by the reversed triangles) which will prove the error of his vision. Perhaps *anagnorisis* corrects the vision and causes the triangles to become congruent.

THE STUDY OF CREE IN THE CONTEXT OF ALGONQUIAN LINGUISTICS

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1. Descriptions of Algonquian languages are many and varied.¹ Algonquian languages of the Atlantic seaboard appear in the earliest accounts of the native languages of America.

The *Jesuit Relations*, for example, contain extensive information on the languages of New France, such as LeJeune's report on Montagnais (1634). A somewhat different approach is seen in the *Key into the language of America* (1643) of Roger Williams of Rhode Island (otherwise mainly of political fame) or in the *Indian grammar begun* (1666) of John Eliot. It is an outstanding feature of this work that Eliot bases his analysis on the inherent categories of the Massachuset (Natick) language: "...such nouns do always make their plural in *og*; as, *mittamwossis*, a woman, *mittamwossisog*, The inanimate form or declension make the plural in *ash*; as *hussun*, a stone, *hussunash*."

Such were the beginnings, and although many treatises still lie buried in the various archives, subsequent centuries have produced a considerable number of descriptive studies.

2. If Algonquian studies have played a special role in the development of modern linguistics, this is due to the work of two eminent linguists of our century, Edward Sapir and Leonard Bloomfield. Algonquian evidence figures prominently in their efforts to show that languages without a written tradition (1) have the same kind of structure as any other language, and (2) are just as amenable to the methods of comparative linguistics.

In reconstructing the phonological system of Proto Algonquian, Bloomfield had in 1925 posited five sets of medial consonant clusters whose second member was *k*:

Fox	Cree	Menomini	Ojibwa	Proto Algonquian
k	hk	hk	nk	nk
hk	hk	hk	hk	hk
hk	sk	hk	hk	xk / Øk
hk	sk	ck	šk	ck
šk	sk	sk	šk	šk

Table 1. Based on Bloomfield 1925 (Northern Ojibwa replaced by Eastern Ojibwa in 1946).

While these five sets were based on ample evidence, there remained one stem which fitted none of them, even though the cluster in question recurred elsewhere within each of the languages. Thus the difference was not of the sounds themselves (substance) but of their correspondential arrangement (form).

To Bloomfield, the regularity of sound change was "either a universal trait ... or nothing at all, an error." Thus, since the one discrepant stem could not plausibly be accounted for by any other argument, Bloomfield postulated yet another cluster for Proto Algonquian, *çk*:

Fox	Cree	Menomini	Ojibwa	Proto Algonquian
šk	hk	hk	šk	çk

Table 2. Based on Bloomfield 1925, 1928.

The comparative method was amply vindicated when soon afterwards a newly recorded Cree dialect, namely the Swampy Cree of The Pas, Manitoba, was found to have a distinct sound sequence in just this stem, namely *htk*. In Bloomfield's words, then, the postulate of sound change without exceptions had yielded, "as a matter of mere routine, predictions which otherwise would be impossible."

In assessing this case and its implications, not for the specific field of comparative linguistics alone, but for all of social science, Edward Sapir has emphasized the "extraordinary persistence (in certain cases) of complex *patterns* of cultural behavior regardless of the extreme variability of the content of such patterns."

3. In its wide sense, the term 'Cree' is used for the entire Cree-Montagnais-Naskapi language complex, a chain of mutually intelligible dialects extending from Labrador to the Rocky Mountains. However, since the integrity of that chain is not beyond doubt, it seems advisable to restrict the term to its narrow sense.

In that sense, 'Cree' refers to the language spoken by about 40,000 people from the southern tip of James Bay to the foot of the Rocky Mountains. But even the dialects of Cree proper are yet to be described adequately. In the words of the brilliant Algonquianist Michelson who published a tentative classification in 1939, "a single person cannot even accumulate the necessary materials, to say nothing of interpreting them."

A convenient working classification of Cree dialects is provided by the different reflexes of Proto Algonquian¹:



Cree dialects (according to reflex of Proto Algonquian¹).
Based on Michelson 1939.

Y: Plains Cree and the dialect of northern Alberta. The dialects of Montreal Lake, and Stanley and Pelican Narrows, in northern Saskatchewan also show *y*.

N: Swampy Cree.

Ø: Woods Cree at Lac La Ronge, Saskatchewan and between the lower courses of the Nelson and Churchill Rivers.

R: Isle à la Crosse, Saskatchewan and areas to the north; Tête-de-Boule Cree in western Quebec.

L: Lower Moose River drainage, Ontario.

4. That the Algonquian languages are generally held to belong to the 'polysynthetic' type of languages relates to the fact that the *word* as a morphological unit is highly elaborated. The word may not only include inflectional reference to both subject and object but may also contain elements denoting various attributes of either subject or object, or of the action itself, etc. Obviously, in such a language a dominant role is played by word formation.

However, the grammatical study of word formation is inherently different from that of inflection. While inflection involves fairly well-defined paradigms, derivational patterns "are typically sporadic and only quasi-productive" (Chomsky).

Two of the most general, and most productive, patterns of Cree word formation are those of secondary stem formation and of deverbial alternants.

4.1. The simplest kind of stem consists of an *initial* and a *final* constituent.² Consider the initial *paw-*, a root meaning 'to brush' and the final *-ahw-* 'by tool' which yield a stem *pawahw-* 'to brush him by tool'.

A *medial* constituent is optional. For example, with *-āpisk-* 'metal or solid of similar consistency' we get a stem *pawāpiskahw-* 'to brush him with or as metal (etc.)'.

Where the initial constituent is a root, as in the above examples, we speak of *primary* stem formation. The initial constituent of *secondary* stems is not a root, but another stem. Example: root *nito-* 'seek', verb final *-payi-* 'move': verb stem *nitopayi-* 'go on the war-path'. Stem *nitopayi-*, noun final *-win-*: noun stem *nitopayiwin-* 'raid'. Stem *nitopayiwin-*, verb final *-ihkē-*: verb stem *nitopayiwinihkē-* 'lead or organize a raid'. To such a stem, finally, are added the various inflectional pre- and suffixes.

4.2. More characteristically Algonquian is the formation of *deverbial* medials and finals. Deverbial medials and finals are paralleled by independent stems with which they alternate.³ (Note that 'deverbial' does not imply the form class of the base as do the terms 'deverbative' and 'denominative'.)

Examples: Stem *atimw-* 'dog, horse', deverbial alternant *-astimw-*: *miskastimwē-* 'find oneself a horse'. Stem *masin-ah-* 'mark it by tool, write', deverbial alternant *-asinah-*: *kīśasinah-* 'complete writing it'.

No matter what the derivational history of a deverbial alternant may be, in its bound (deverbial) function it is treated as a unit.

4.3. Secondary stem formation and deverbial alternants are freely combinable. A secondary stem may include a deverbial medial: primary stem *wan-ih-* 'lose him', medial *-astimw-* 'dog, horse', verb final *-ē-*: *wanihastimwē-* 'lose one's horse'.

A complex derived stem may give rise to a deverbial alternant: *āc-im-ō-win-* 'story'; with the root *man-* 'get' and the final *-ē-*: *manācimōwinē-* 'get, solicit a story'.

Finally, an example of a secondary stem including a deverbial alternant of complex derivation: primary stem *kisī-pēk-in-* 'wash it by hand', *ayo-win-is-* 'clothes', final *-ē-*: *kisīpēkinayowinisē-* 'wash clothes (by hand)'.

These examples should indicate the attested productivity as well as the productive potential which arises from the combination of secondary stem formation and deverbial alternation.

FOOTNOTES

1. For bibliographical references see Leonard Bloomfield, 'Algonquian', in Harry Hoijer *et al.*, *Linguistic Structures of Native America*, 85-129, Viking Fund Publications in Anthropology 6, New York 1946.
2. The final constituent determines the form class (noun, verb, particle) and the type of verb (intransitive verb with animate or inanimate subject, transitive verb with animate or inanimate object) to which the stem belongs.

3. In a different theoretical framework, they are said to be *derived from* independent stems. Note also that besides deverbial medials and finals we find *simple* suffixes which are isolated and usually show no internal structure, e.g. *-āpisk-* 'metal'.

THE EVOLUTION OF ROMANCE IN MALORY'S *MORTE D'ARTHUR* Elizabeth Hampsten, University of North Dakota

The contemporaneous, emblematic quality of Malory's work makes it an appropriate example of what Sidney means by the work of the poet, whose "final end is, to lead and draw us to as high a perfection, as our degenerate soules, made worse by theyr clayey lodgings, can be capable of." Poetry, says Sidney, leads us to virtue better than does history or philosophy, because only poetry is able to "strike, pierce, and possesse the sight of the soule." Other kinds of literature may explain, persuade, narrate, dramatize; the special form which Sidney calls a "golden world" created alone by the poet, takes possession—one perceives it totally and all at once. I do not think that what Sidney calls poetry fits all forms of even imaginative literature as we now think of them, because most works of fiction allow some distance between the reader and the characters. But Sidney's description does fit romance—his own, Malory's, Spenser's Book VI, Shakespeare's last plays, the fictions of Joyce, Melville, Hawthorne. Such works as these plunge us into a world that is complete in itself, and we do not ask, as characters appear and disappear, what is happening to them elsewhere. A clear antithesis to such writers of romance is Ibsen, who keeps us always aware of the rooms beyond the drawing room, the street and town beyond the house, and all of the houses and cities his characters have been in when they are not before our eyes. The degree of immersion which romance commands may be the cause of both the ridicule and the fear it sometimes conjures in the popular mind. It is bad enough for a seventeenth-century servant girl to be caught reading the *Arcadia*; it is almost a sin for her betters. And now we probably disapprove less of the shoddiness of movie magazines, soap-operas or Mary Worth comic strips than we dread their addictive powers. For the writer of romance, the whole world is what he says it is, and he

allows no escape from it in irony or comparison to another world; we are possessed.

Sidney's phrase, that poetry can "strike, pierce, and possess the sight of the soul," takes its words from the vocabulary of erotic love poetry; the writer of romance, like a lover, leads us. Romance is heuristic, it teaches a lesson which we learn by going along with the protagonist. In *Le Morte Darthur* we follow Lancelot and through his eyes learn what we must. *Le Morte Darthur* dramatizes Lancelot's education, and hence our own. Malory's romance is an exploratory work, whose unity lies in its evolutionary, experimental unfolding. No one knows how long it took Malory, to write *Le Morte Darthur*; some scholars guess not more than two years, perhaps less than one. Whether a calendar year or a lifetime, I think there is much time passing in the writer's imaginative development, for the emphasis of the tales keeps shifting and changing. At the end of all the tales, Lancelot sees the idea of personal values and an accompanying system of social organization corrupted; he learns that the original idea which prompted these values and this social system is itself a good one, and he keeps the idea. But he confirms its worth all the while he watches it fail. Lancelot, perhaps more than anyone else, perfectly understands and sympathizes with this idea, so much so that he does not pay enough attention to its formalities, which, for the less initiated, are the idea. I think he really is baffled not by the charges against him of adultery, but by those of lacking faith toward Arthur; I find no evidence in *Le Morte Darthur* that Lancelot does not feel and display entire devotion to both Arthur and Guinevere. Malory has us follow Lancelot and what he learns about corruption, about the forms of ceremony which betray the idea yet protect the system, we learn too, and what he sees still holds of the idea: we see it too, for it sustains him.

In *Epic and Romance* W.P. Ker says that romance differs from epic in that no one believes the story any more; romance follows epic, it is what epic degenerates into. Malory takes advantage of literary history and, I think, reverses the process. When Malory depends chiefly upon a literary tradition, his tale makes an extravagant joke of chivalric romance. But when he uses the same motifs and, instead of juxtaposing them to an epic sense whose social and cultural meaning has long been lost to his readers, he sets them beside present events, then his romance

becomes immediate history. He uses seriously both methods. To see the full power of Malory's fiction, we must look at the tale twice—once backward through popular romance to dwindling epic, and a second time forward to present history and the making of a new epic.

Malory's serious preoccupation with genre may be very instructive in the history of English literature, for no other writer has come as close to writing epic of the English scene. Sidney tries, but the *Arcadia* ends in mid-sentence, with that appalling sword fight on the back stairs between seconds, the heroes and villains on both sides being dead. Milton gives up on Arthur and turns to the Bible. Spenser's Arthur is a minor character of *The Faerie Queene*, whose landscape is more visionary than epic (as well as unfinished). Malory may well be the only writer who has succeeded in placing Arthur in England and in showing his career as a viable emblem of English cultural history. His romance succeeds as art partly in the themes and structure of the tale, and partly because Malory solves the difficult problem of genre.

LINGUA SONO MOBILIS ULTIMO! - (PRUDENTIUS)

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Most of what little information we have of Prudentius' life is found in his *praefatio*. Much of the evidence is vague and inconclusive — and possibly for that reason has been the subject of various fanciful interpretations. One point stands out in its simplicity: in v. 24 Prudentius tells us that he was born during the consulate of a certain Salia. The records tell us that this man held office in 348 A.D. Since he also asserts in the first lines of the preface that he is now in his 57th year, we may conclude that the preface was written in 404. All other information must be the product of surmise. From his *Liber Peristephanon*, in which he describes the glorious deaths of a number of martyrs, it has generally been assumed that his birthplace was somewhere in Spain, if only because the Spanish cities he mentions (Calahorra, Saragossa and Tarragona) are called 'nostra'. Which of these (if any) is his native city seems fated to remain a mystery¹.

It seems clear that he had the liberal education that was given in his day to the sons of well-situated citizens – the kind of education that prepared one for civil service. He practised at the bar and rose to an administrative position. Twice, he says, he handled the affairs of important cities, administering the laws and upholding justice (*Pr.* 8-18). In due time the emperor – and we may certainly infer this to be Theodosius the Great – elevated him to a high post in the immediate entourage of the imperial court. But there came a time for Prudentius to retire. This ‘*honorata quies*’, official retirement, was normally granted to a man after twenty years of active civil service. There seems no reason to assume that Prudentius was an exception. In fact, his whole career was a typical one for the times. It is, therefore, with some incipient surprise that we listen to the strong note of self-condemnation that runs through most of the preface.

Immediately in v. 6 the poet asks: ‘*quid nos utile tanti spatio temporis egimus?*’² (what useful thing have I done in such a span of time?) The gloss of Iso of St. Gallen gives the terse interpretation: ‘*nihil*’. This is certainly the sentiment Prudentius expresses in the following lines as he says: ‘Soon the toga corrupted me and taught me to speak cleverly rather than truthfully. Next unbridled passion and wanton luxury – filling me now with shame and remorse – soiled my youth with the coarse filth of license. Followed disputes at the bar that made my turbulent mind aggressive and my foolhardy ambition to win lay at the root of many a tricky case’. (*Pr.* 8-15).

St. Augustine (*Conf.* II,2) is, of course, only one of several early Christian writers one can quote, who feel compelled to express their remorse over youthful follies when they reach an age or stage in life for contemplation. It is incorrect to assume that Prudentius is trying to convey that he was a pagan in his youth and later turned to Christianity. Surely an *argumentum ex silentio* here is as forceful as any: when Prudentius condemns youthful levity and dwells, however briefly, on his career, would he have omitted so important an event in his life, had it taken place? No, we may safely say that Prudentius was born a Christian. Perhaps he did not give much thought to his faith, till

he reached a ripe age. ‘As I was leading my flighty life’, he says, ‘age crept upon me, as my snowy head proves.’ Then he reiterates his original question (*‘quid nos utile’* etc.) as he asks (v. 28 sq.): ‘Are such activities, good or bad, worth anything after my flesh is dead, when death has destroyed whatever it is that I became?’ The interpretation of this question and of the subsequent verses brings us into a tangle where we must unravel several strands of thought before we can attempt to understand them.

Most critics³, with a greater or lesser degree of indulgence, make of the preface an exercise in rhetoric. The poet has finished writing his works, they tell us, and wishes to publish them. Therefore he needs a preface. What, after all, is more normal than writing a preface last. In this preface, however, he makes it appear as if he has just come to the conclusion that he is old, has done nothing of lasting value in life and must make amends before it is too late. So, these critics tell us, he represents himself in the preface as planning to sit down to write poetry to the greater glory of God – poetry which, of course, had already been written when he composed the preface.

Having thus established the artificiality of the preface, the critics nonetheless proceed to glean all kinds of information from it. It is greatly stressed that Prudentius implies the year in which he writes to be the year of his withdrawal from secular life (404) – and this assumption has served as basis for many a chronology – even though it is admitted that he could not possibly have written all his works in the one year. Klaus Thraede has been the first critic to clearly state (in his 1965 publication *Studien zu Sprache und Stil des Prudentius*) that one must accept the consequences of defining something as a piece of rhetoric; i.e., he says, one must realise that a rhetorical commonplace is just that. It is handled with lesser or greater efficiency or originality and the poet’s ingenuity can be judged accordingly, but it may not be considered a personal expression of the poet. At this point, of course, we hear echoes of such literary theorists as Wellek and Warren, or such German critics as Enzensberger and Kayser.

Prudentius uses a rather involved way of expressing his age. In v. 1 sq. he says (I translate as literally as I can); ‘For ten units of five years, I assure you, I have lived; besides, for the seventh time the wheel

of years rolls round as I enjoy the light of the wending sun.' If we may accept this and the information about his birthdate as statements of fact, why then must we become sceptical when he tells us of his state of mind?

Actually, if one reads the text carefully and interprets only what it says, it is possible to come to a coherent and acceptable train of thought that is still quite personal. None of the arguments I have come across has convinced me that Prudentius is in fact making it appear as if the time of his writing were also the time of his withdrawal. Let us, briefly, attempt some chronology of our own. Prudentius was 30 years old when his compatriot Theodosius left his private affairs in Spain to return to public service. This would be a very normal age for Prudentius to embark on his administrative career. Twenty years later would see him end his service in 398 or 399, just a few years after the death of Theodosius (395).

In v. 22 sqq. Prudentius says: 'As my life thus (in administrative duties) flew by, the hoar of old age suddenly stole upon me.' Note how he uses a perfect tense here, 'inrepsit'. He continues: '(old age) accusing me of forgetting the consul Salia of old in whose time I was born. How many winters time has since brought along, how often lent to the meadows the roses when frost is gone, my snowy locks prove.' Here he uses a present tense! I.Lana, rightly stresses the significance of these tenses, though other details of his discussion are somewhat fanciful (p. 37 sqq.)

We might summarize as follows: Prudentius knows as he writes that old age is upon him (v. 4/5); in fact, he first realised it when he was still leading his public life (398; v. 22/23); he is more than ever aware of it now (404; v. 26/27). This gives us a lapse of six years, a period of contemplation when Prudentius decided to devote his 'honorata quietes' to poetry in honour of God.

Now let us return to vv. 28 sqq. 'Are my activities', he asks, 'worth anything?' The answer to this question seems contained in the following lines. The traditional rendering of the vv. 31 - 33 runs as follows: 'It must be said to me: "Whosoever you are, your soul has lost the world it cherished; not to God, who will claim you as his, belong

the things for which it was zealous."⁴ Apparently this will be said to Prudentius after his death by a person or persons unknown. Possibly it is meant as an extension of the former lines, though this is not made clear by the interpreters.

Actually a far more meaningful interpretation is possible. Having established a lapse of time between the content of vv. 22/23 and 26/27 we can easily infer that the 'mundum' of v. 32 is the secular life that Prudentius led previous to his retirement. This 'mundum' stands for the 'vel bona vel mala' (v. 29), his activities during his civil career. His soul, his mind, has said farewell to this type of world. The 'mihi', when taken as the normal dative of agent, allows for the translation 'I must say'. In other words, no person or persons unknown answer his question after his death — giving a rather vague and unsatisfactory answer at that. No indeed. He answers himself, now, after several years of contemplation, of living his life, or trying to do so, as he feels a true Christian ought. And so he can say to himself: 'You have let go the world you cherished; you have realised that the former objects of your enthusiasm do not pertain to God — to God, 'cuius habebis'. Any translation, introduction or other source I have been able to consult on this passage has, without blush or even apparent discomfort, translated: 'God who will claim you'; 'Dieu que (*sic*) tu vas appartenir'; 'Gott dem du in die Hände fallen wirst'. Yet a classic example of the passive of *habere* with the gen. of possession is to be found e.g. in Cic. *Leg.* 1,7: 'quibus autem haec sunt inter eos communia et civitatis eiusdem habendi sunt.'

It seems quite probable that Prudentius is, in fact, saying here: '— that the former objects of your enthusiasm do not pertain to God whose you will be considered to be.' In other words he very clearly expresses his hope, yes, his intention to be recognized for what he now is: one devoted to God.

This, then, finally gives us a solid base for a meaningful interpretation of his last lines. The vv. 34-42, often called the catalogue of his works, are an exhortation to the poet's soul to glorify God, to make of the days a round of hymns, to sing of God through the night; to oppose heresy; to spread the Catholic faith; to trample on heathen rites; to cause the idols of Rome to tumble; to devote song to the

martyrs and to praise the apostles. Whether he really intended each of these expressions to represent a specific work of his is an interesting problem in itself, but not one we can deal with in detail at this time. It is, however, as he writes of such things (*haec*) that he hopes to be freed of the bonds of the body.

To assume that he has already finished writing his whole *oeuvre*, that he is writing a preface to his completed works as we know them and that therefore these final lines are again only a rhetorical artifice, is utterly arbitrary. Yet one critic after another has used this assumption to interpret the vv. 37 - 42 as a listing of all his works — no matter how hard it has proven to make the facts fit the theory. In so doing they have left the last three lines bereft of all meaning.

We are in no way authorised to assume that Prudentius is indeed cataloguing all his works as we know them. Nor have we any evidence that he wrote nothing after 405; we do not even know how much longer he lived. Neither can we be sure that Prudentius did not write more than tradition has seen fit to hand down. Indeed, there are one or two indications to the contrary. So all we can say is that there is a strong indication in these last lines that Prudentius intends to go on writing and hopes to do so till he may struggle free of the bonds of the body, free there where his numble tongue has brought him with its dying sound!

FOOTNOTES

1. Vid. I. Lana, *Due Capitoli Prudenziani*, Roma, 1962; p 3 sqq. for a recent discussion.
2. The text used is that of H.J. Thomson in the Loeb Class. Libr., 1949; the translations are my own.
3. A. Kurfesz in his Prudentius article, P.R.E. XXIII, 1957, 1039 sqq., gives a bibliography.
4. Vid. e.g. Kurfesz, Thomson, etc. Though no one refers to him, the original perpetrator of this interpretation is Faustinus Arevalus in his 1788 ed. (P.L. 59 and 60).