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PROCEEDINGS OF
THE
LINGUISTIC
CIRCLE
OF MANITOBA
AND NORTH DAKOTA

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of the

LINGUISTIC CIRCLE

of

MANITOBA and NORTH DAKOTA

Volume IV   Number 1

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PROGRAMME

The Seventh Annual Conference of the Linguistic Circle of Manitoba and North Dakota was held at the University of North Dakota on Friday and Saturday, October 25 and 26, 1963. Following registration in the Oriental Room of the Chester Fritz Library, the members were welcomed by Professor W. E. Koenker, Vice-President for Academic Affairs, University of North Dakota, who officially opened the conference.

The afternoon was divided into two sessions, chaired by Professor Richard Beck of the University of North Dakota and Mr. Donald J. Pearce, Head Librarian of the University of North Dakota who made some interesting comments on the Oriental Room during the pause for coffee and refreshments. Four papers were presented during these two sessions: "Compiling a Modern-Greek -- American-English Dictionary" by Professor D. J. Georgacas of the University of North Dakota; "The Appellative 'holt' in Icelandic" by Professor Arne Brekke of the University of North Dakota; "Problems of Genre Definition in Sixteenth Century French Poetry" by Professor John E. Clark of the University of Manitoba; and "The Inconclusive Ghost Story in De La Mare" by Professor John H. Wills of the University of North Dakota.

At the Friday night dinner which was held at the Ryan Hotel Professor F. Y. St. Clair, President of the Circle , extended his welcome to the members of the Circle. After the pleasures of roast beef and pike, Professor Edmund G. Berry of the University of Manitoba introduced the membership to "The Pleasures of Plutarch" in the evening's key-note address.

Saturday morning the third and final session of the Conference took place in the Faculty Club Lounge, Twamley Hall, with Professor Edmund G. Berry in the chair. Two papers were read: "The Language of the Canadian Mennonites" by Professor Jack Thiessen of United College, Manitoba and "Wordsworth's Simon Lee" by Professor Geoffrey H. Durrant of the University of Manitoba. Refreshments and the Annual Business meeting concluded a most satisfying Conference, for which our host university received a hearty vote of thanks.

COMPILING A MODERN GREEK - AMERICAN ENGLISH DICTIONARY
Demetrius J. Georgacas, Professor, Director of the Greek-English
Dictionary Project, University of North Dakota

Dictionaries are indispensable reference tools very widely used in the process of education at all levels. A dictionary is, according to a fuller definition, 'a reference book containing words of a language, usually arranged alphabetically, with information about their forms, pronunciations, functions, etymologies, meanings, and syntactical and idiomatic uses'.[1] A bilingual dictionary is also a reference book of the same type with the difference that it gives for words and syntactical and idiomatic uses of one language equivalents in another.[2] The higher the educational level or the more specialized the field, the more subtle and concise must be the expression of one's thoughts, and the greater, therefore, the number of words used and the greater the need for larger dictionaries. A user can tell of the quality of the dictionary he has used, its faults, and so on; but many a user would certainly not be in a position really to distinguish a good from a bad product. Some dictionaries may be fine for the purpose for which they were made, but the user has to seek advice in selecting a larger and better dictionary for the specific purpose in mind. We are, indeed, fortunate in having a variety of good English dictionaries.

The subject of this paper is how a modern general-purpose bilingual dictionary is compiled and this in the specific case of a Modern Greek-American English dictionary. In discussing this matter, we have in mind a work to serve the needs of learners at a higher educational level, in other words, a good reference tool. If the work is to be simply a list of words of the target language, each of these words being given with the equivalent term in the other language, matters may be simple enough and the work may be an easy task; yet, even here, there are more problems than one may suspect.

Semantics is a problem the lexicographer has to struggle with for each entry and for both languages, the one reported and described and the second one, in whose terms the target language is defined. In the following, I shall use a few modern Greek words, phonetically transcribed, to illustrate a few semantic aspects, viz.
(a) Most words have more than one meaning. The task, therefore, of securing all possible American-English meanings for a given Greek entry-word, however it may be used in context, would certainly absorb the energies of those working on the project. Indeed, scrutinizing each slip

with a Greek quotation on it would result in the ascertaining of a second meaning of the word, or of a third, a fourth, and so on, or of sub- and sidemeanings.
(b) In many cases there are no exact one-word equivalents in both languages.
(c) In other cases, it so happens that either (1) one English word translates two or more different Greek words - and the user of the dictionary must be warned to make the distinction; or (2) one Greek word has two or more American-English counterparts.
   Examples:
(a) vunó (to, article preceding the noun) has the meaning 'mountain' and sub-meaning 'hill' and also the figurative meaning 'heap' (of things)
   báño (to) (1) bath, (2) bathing, (3) bathroom;
        its plural ta báña (1) baths, (2) bathing resort, (3) hot-springs;
        the phrase káno báño means (1) to take a bath, (2) to swim
(c1) three Greek words are rendered in English by one word
   Θranío (to) 'desk' with the distinction 'school desk'
   ɣrafío (to) 'desk' (including 'teacher's desk')
   trapézi (to) 'desk' (an ordinary writing desk)
        These various distinctions should be put in the dictionary with cross-references.
(c2) one Greek word is rendered in English by two or more words
   ðérno 'I remove the skin, I flay (as of an animal)';[3] the phrase ɣðérno to ɣónató mu, given under the same entry, means not ' I flay my knee' but 'I skin or scrape my knee ; in other words, this latter sub-meaning is a distinction that has to be made.

Background of the Greek Dictionary Project.

The contract between the University of North Dakota and the U.S. Office of Education, which, completed in April 1960, made possible the start of the work in June 1960, was entered into to produce a comprehensive Modern Greek - American English dictionary of both the spoken and the literary modern Greek language for university and college use, as well as for journalists, interpreters, translators, and government personnel in the United States and in Greece. The decision of the Office of Education to sponsor this project was based on the judgment of a conference of modern language specialists convened under the auspices of that Office in October 1959 and the project was financed under the National Defense Education Act. In a general framework, this project is within the

objective of creating heretofore nonexistent teaching materials for uncom-
mon or neglected languages in the United States.

My reason for accepting the invitation and the challenge
of the Office of Education and for starting this project , besides my train-
ing as lexicographer in a related project, [4] and the fact that it falls within
my own interests of study and research in the Greek language and lexi-
cography, was chiefly that the existing dictionaries of Modern Greek are
not scholarly products but mere patchworks. They are incomplete, out of
date and full of errors . Some were written from the Greek point of view,
and, if Greek-English, with British-English translations. All existing
dictionaries, both monolingual (i.e., Greek-Greek) and bilingual (i.e.,
from Greek to another language) are altogether inadequate and most of
them useless for university use. Some of them are mere bilingual word
lists, and incomplete at that, or teeming with words long gone out of use
but still copied and recopied from older dictionaries by their modern
counterparts. Others list only a few meanings and often leave out current
ones. And none of them has systematically considered literature and
scholarly work written in the Modern Greek language during the last
century. I myself have for many years sorely missed this scholarly type of
reference book for my own work.

Modern Greek and its Problems

An important point for the Greek dictionary is the matter
of the two modern Greek languages, a matter too complicated to be dis-
cussed here and yet it should be mentioned briefly:
Before and after the war of liberation (1821-1827) Greek
intellectuals and educators thought that ancient Hellenic glory could be
restored in Greece by restoring the ancient Greek language or an archaic
type of it. There came into use a puristic language called Katharevousa,
increasingly archaic in the 19th century, utterly foreign to everyday life,
a language with a different grammatical structure and with a largely
different vocabulary. This situation, which created a tremendous split
with the living language and the majority of the Greek people, could not
go on. Counter forces had started a struggle in the 18th century and en-
lightened creative writers appeared like sparks in the first part of the 19th
century. Finally, in 1880, some started a movement espousing the living
modern language and employing it in literature, so that today all creative
writing, poetry as well as prose, is in the modern language. However,

because there has been for many years no official educational policy on
the matter, the archaic language is the national language of the land
according to the Constitution of 1911, renewed in 1948, and so continues
as the tool of administration and bureaucracy, education, part of the press,
and so on. The modern language was not even taught in the public schools
before 1917. The result of the use of two languages has been that the
modern language has adopted a large number of words and expressions
from the puristic, and, in addition, all terminologies in the sciences.

Previous Modern Greek Dictionaries

What would one expect to find in a dictionary of Modern
Greek under these circumstances? Most dictionaries up to about 1930
reported the puristic language and its grammar and listed ancient, specif-
ically Koine, Greek words and few modern ones - in an archaic form at
that. This was their content. Then there began to appear in Greece
commercial dictionaries of Greek, with both languages appearing side by
side, but the archaic words still had the lead and took most of the space,
while the modern language was still treated like Cinderella.

Since no honest effort to excerpt in a systematic way
modern Greek literature for the specific purpose of describing the modern
language in a dictionary was ever made, the quality of Greek-Greek dic-
tionaries so far produced by commercial concerns has been consistently
too low to allow a good bilingual dictionary like the projected Greek-
English dictionary to be based on any of them. All of them were created
for profit by practical journalists or by amateurs.

The Greek-English Dictionary Project

As linguistic science teaches us, no people in the world
can afford two languages of its own and the resulting two grammatical
structures and two sets of vocabulary. Nor is it justified or desirable for
the same individual to speak and/or write in two different forms of the
same language, at the same time.

This project aims at producing a dictionary of the modern
Greek language only, a dictionary wherein the puristic grammatical
structure and all vocabulary which is not useful either in speaking or in
reading and writing, is abandoned. It is a well-defined project for a

dictionary of the new language, spoken and literary, yet, as we will now see, things are not really that simple.

In order to provide a tool (1) for learning and teaching how to speak and write the modern language, (2) for reading current and earlier modern literature and scholarly work, magazines and newspapers written in it, and (3) for offering a sound material basis for linguistic research on the international level, this project has to report and describe the language in a reliable and responsible way and with lexicographical method. The dictionary must be a store-house packed with useful but also scrutinized information and include a great deal of usage.

Vocabulary of earlier periods of the language is present in the modern language. The two languages, in close contact for so long in the speech of educated Greeks, have influenced each other and that influence is audible and visible in the cultivated modern language. Furthermore, the puristic language of church, school, military service, press, and bureaucracy has left a deep imprint on the modern language. Justice must be done to this situation by the lexicographer, notably in the vocabulary, but also in the phraseology and idiomatic usage. It is obviously necessary for the dictionary maker to have the following qualifications: to speak and write both languages, to possess the linguistic sensitivity of the average educated Greek, to have close contact with the linguistic history of Greek, and ability to make an objective selection among current vocabulary and idioms and forms. This is a serious task.

In the sphere of special fields and scientific terminology of philosophy, literature, religion, biology, chemistry, medicine, naval science, agriculture, etc., etc., we are confronted with a flood of vocabulary deriving from ancient Greek or the puristic language. This fact is analogous to the learned and scientific terminology of Greek and Latin origin in all modern languages. As French, Spanish, Italian and other Romance languages adopt scientific terms from their mother speech, Latin, so does Modern Greek borrow from earlier periods. That makes sense and constitutes no concession to the puristic language.

Furthermore, certain puristic grammatical forms have remained in the new language, e.g., relics of the 3rd declension and other grammatical forms. This is a concession to the puristic language but it is not very important; cf. Engl. focus, pl. foci, or criterion, pl.

criteria, etc.

Collection of Material for the Dictionary

The sources for the lexical material are (1) oral usage, (2) literature, (3) terminologies, and (4) lexicographical works. Let us examine these four headings.

1. Fresh recording of the speech of the average educated Greek.

The oral usage has to have its place in a general dictionary. With slips always on hand, one jots down phrases and words that appear interesting and yet are not dialectal. I also supplied the equivalent in English, or, in case I was in doubt, this part of the work was reserved for later. The principal assistant, Barbara Georgacas, supplied midwest American usage most of the time (by the way, we set about supplying Americanisms for all Anglicisms found in existing dictionaries and relegating the Anglicisms to a secondary place, when this was necessary). The work on oral usage is particularly important in compiling this new dictionary, because new words and phrases were not usually recorded in the past when everyone was supposed to be interested in, and learn, the puristic words and expressions. The work of collecting examples of oral usage was most fascinating and was always kept within the prescribed scope. The common everyday speech of the average educated Greek was recorded with an ear to the ideal of a standardized pronunciation and a standardized speech. The trouble is certainly that standardization is perhaps never achieved in any language except in the bureaucratic sector. In the case of Modern Greek, standardization is still in the making. Within these limitations and avoiding dialectal speech, the result has been satisfactory.

Concerning the recording of idioms, with the assistance of various individuals we have collected a few thousand idioms and have supplied their American-English equivalents.

2. Modern Greek folk and technical literature, prose and poetry, and scholarly work.

Regarding the excerpting of modern Greek literature, I put together, after consultation with a few literary critics, a list of good works. From a few thousand volumes, a list of five hundred literary titles was made up, from which I could then select. The start in excerpting was made with the best contemporary authors, since the dictionary should in the first place represent contemporary usage, and we were gradually going

back to the 19th century, decreasing the number of works to be excerpted by confining our selection to the very best. Several Greek authors and poets like Palamas, Sikelianos, and Kazandzakis, all dead now, could have been Nobel prize winners; but it was in the fall of 1963 that George Seferis, former ambassador of Greece in London, won the Nobel prize for literature. A few items of Seferis were excerpted for the dictionary.

How is the excerpting done? The reader-marker reads the text not for pleasure or in order to find the great thoughts of the selected piece but to find and mark the usage in the language, tracking down words and phrases as well as forms of the words. He reads with pencil in hand, while his mind is set to catch any new eligible word, any word with a new meaning, any idiomatic phrase, a new form of the noun or adjective or verb or adverb and so on. He underlines the interesting items and includes the relevant passage in parentheses for the benefit of the excerpting typist, who thus knows what to type on each slip. The marker also gives in brackets in the margin the entry-word for each word to be excerpted in the text, expecially if the entry-word should show a form different from that in the text. This reduced errors of typists in entrywording the slips.

Several collections of folk songs, fairy tales, and so on were also excerpted.

As the language of columnists in the American press represents the living usage of written American-English style, so the language of selected Greek writers in newspapers reflects the usage of living contemporary Modern Greek. I read newspapers for this purpose and we excerpted items from some 800 newspaper issues. These items include criticism of everyday happenings, analysis of political events, medical and beauty columns, travel descriptions, biography, concert and theater critiques, articles on education, books, theater, music, and other arts, philosophical and cultural subjects, etc.

During the years 1962-64 I have been recording cultivated modern Greek usage working also from contemporary American-English columns, articles, and other writings and securing the equivalent expressions in Modern Greek. This reverse way of working that sharpens one's knowledge has been at the same time a challenge in matching the content of expressions in the two languages and thus enriching the content of the dictionary.

3. Terminologies of various cycles of Greek life, culture and science made specially for this project by specialists and other interested individuals.

Terminologies of fields of specialization and cultural activity are needed. Examples: since there is no library science course in Greek institutions of higher learning and no glossary of library terms available, I had to enlist the help of two Greek librarians, one working in the Gennadeion library and the other at Athens College, both institutions run by Americans, as well as the help of the director of the United States Information Service Library and thus I secured the list of 350 terms with definitions. Though we are not certain about the validity of some as being of wider currency, we do have a good basis. With the cooperation of a friend, an active Greek journalist, some of the press officers at the U.S. Information Service in Athens, and an American glossary of journalistic terms, a list of journalism terms and typography terms with their definitions was made up. A professional photographer worked with me in making up a list of photography terms. A historian of the legitimate theater worked on the theater terminology and presented a glossary of over 800 terms. The music terminology was done by three individuals successively, each working on the contribution of his predecessor. So one contributor worked on automobile terms, others on those of flying, medicine, dentistry, chemistry, mathematics, and so forth. The compilation of terms of some 150 children's games was interesting.

A great deal of time was spent in giving instructions, not only in writing but also orally, to the special workers on terminologies, or going through the material when it was completed. In many cases the work had to be done again or supplemented. We still need the terminologies of a botanist and of a zoologist.

4. Material from lexicographical sources: dictionaries, word studies and the like.

Even in inadequate works such as earlier dictionaries and word studies there is stored some useful material which has to be exploited, even if not accepted in toto. One does justice to his project by going through such material and marking what should be excerpted from it and be considered in editing the new dictionary. It is thus made sure that valuable information will not be left out of consideration during editing. It is not only that having all possible material on file makes editing more efficient and accelerates it but - more important - quite often material on a specific word is hidden under a different entry alphabetically (e.g.,

when the word's initial sound places it in a different alphabetical order, or when it is hidden in a phrase recorded only once in the whole work or when it is mentioned in an entry as a synonym but is not listed in its proper place at all, etc.). Dictionaries cannot really be used exhaustively while editing. Bilingual dictionaries are useful for the equivalents in the second language. Material from word studies and a bulk of dictionaries have been placed in the files. The procedure in excerpting material from lexicographical works is different: selected items are cut out and scotch-taped on slips, and these are entryworded.

All the work of collecting has not been done yet. Man-uscript collections have to be excerpted and some more have to be made. More dictionaries, glossaries, and word studies have to be excerpted. A large number of literary texts are still waiting to be excerpted. And there are miscellaneous items such as studies, pamphlets, articles, notes, re-views, programs, menus, and so on. The work will go on.

Before editing starts, other problems have to be settled, such as the difficult matter of spelling, which I have studied carefully, and the matter of what dialectal words to include when they occur in authors. For the moment I have adopted the rule that a dialectal or new word may be included if it occurs in three authors.

Footnotes

1. Webster's Third International Dictionary, s.v.

2. I suggest that the entry dictionary in Webster's 3rd edition be supplem-ented this way with regard to its meaning 2b.

3. Modern Greek has no infinitive but for the sake of brevity γδεμo would be rendered with 'remove the skin, flay'.

4. See D.J. Georgacas, "The Historical Dictionary of the Greek Language," Classical Weekly 46 (1953) 206-8.

THE APPELLATIVE 'HOLT' IN ICELANDIC
Arne Brekke, Department of Modern Languages, University of North Dakota

There has been considerable uncertainty among scholars as to the early meaning of the appellative and place name element holt in Icelandic. The question has been whether it meant 'grove, small forest', as in most of the other Germanic languages, whether it referred to a cer-tain type of ground or topography, or whether it referred to both vegetation and topography by designating a wooded elevation.

The Icelandic holt occurs in that form in Norwegian, Danish, Frisian, Low German and English. In Swedish the form is hult, in Dutch hout, and in German it is holz. The word has not been found in Gothic. We can assume a common Germanic *holta-, and on the basis of the oldest recorded meanings in the various Germanic dialects, we can be fairly sure that the common Germanic *holta meant 'grove, small forest.'

In the Poetic Edda holt seems to occur in the common Germanic meaning in four instances. This evidence must be used with a certain caution as far as the early Icelandic period is concerned, however, since it has not been definitely determined to what extent other Scandin-avians may have had a part in the composition of these poems.

The most important source of our knowledge of the early meaning of holt in Icelandic is the place names. There are about 260 farm names--and a large number of field names--containing the element holt in Iceland, and many of these names date back to the period of settlement.

Most of the names are compounds with holt as the second element. The first element sometimes indicates the presence of trees, as for instance næfur, 'birch bark' in Næfurholt. In the name Raftholt the first element is ON raptr, 'rafter'. During the early period the Icelandic birch was used extensively for rafters, especially in animal sheds.

In a considerable number of cases we have direct know-ledge of earlier woods in places that have holt names. In Kjalnesinga saga, for instance, there is an interesting account of woods at Brautarholt. The farmstead was originally established in a swath (braut) that had been

cut through the woods. The farm houses of Hjarðarholt, according to Laxdæla saga, were put up in a forest clearing, where the herd (hjörð) had been accustomed to gather.

Of special interest are instances where forest properties have names containing holt. In a document drawn up for the church at Stafholt about 1140, we find the following statement: "Kirkia j staf(a)-hollti a ... skoga voll j skarþs tungu. þat er vaer kollum kirkiuhollt." This means that the writer could not have thought of holt as a wooded hill, since völlr refers to a flat piece of land! In a deed from 1257 the same wood is apparently referred to: The church at Havnneyri also owns land in Tunga, "xij hundrada land ... oc halft kirkio hollt. skog þann ..." 'The church owns half of 'Church Holt,' that forest, etc.' It is clear from this wording that people associated kirkio hollt with woods.

When the extensive Icelandic prose writings--family sagas, laws, and documents--begin to appear in the twelfth and thirteenth centuries, however, holt seems to have become predominantly a topo-graphical term, i.e. it has stronger reference to a type of ground or topo-graphy than to what is growing on that ground. This semantic transition is primarily owing to a widespread decline of the woods in Iceland during the first few centuries of settlement.

Iceland is believed to have been extensively wooded when it was first settled in the ninth and tenth centuries. Many scholars and scientists think that practically all the dry land between the mountains and the sea was covered by birch at that time. Extremely wet and swampy regions, on the other hand, are not believed to have been wooded. Where this type of land, however, alternated with dry elevations, we can assume that the elevations were wooded.

After the country was settled, the woods decreased rapidly as a result of heavy cutting and grazing, combined with the harmful ef-fects of volcanic ashes and an unfavorable climate. When the woods had disappeared from a sufficient number of elevations, the word holt grad-ually lost its association with trees, and came to designate the elevations themselves.

In areas where the woods disappeared early, holt seems soon to have acquired the meaning 'rocky, barren elevation'. This sem-

antic transition is closely connected with a widespread wind and water erosion which followed in the wake of the decline of the woods in Iceland. The Icelandic soil has a high mineral content, and is carried easily by wind and water when the protective cover of vegetation is removed. It is nat-ural that hills and elevations have been more susceptible to such erosion than flat land.

In Modern Icelandic holt is still most commonly thought of as a sandy, rocky elevation, predominantly without vegetation. In some areas, however, the semantic development has gone still a step fur-ther. The barrenness and infertility of the land designated by the word holt has, in some regions, become a more significant part of its meaning than the elevation of the land! The word has come to denote any rough, rocky piece of land, from which the topsoil has been removed by wind or water erosion.

PROBLEMS OF GENRE DEFINITION IN SIXTEENTH CENTURY FRENCH
POETRY
Professor J. E. Clark, Department of French, University of Manitoba

When one studies the theoretical works of the Renaissance
which concern the art of poetry, one notices immediately the importance
given to the definition of genres. Although this interest in form reveals
that it was considered to be a practical problem for the writer, there is
often considerable confusion when the reader looks at the poetry of the
period itself. I have chosen to look at two titles which have usually been
accepted as generic in meaning and which have caused, in different ways,
considerable difficulty in attempts made to define them.

The blason has excited interest mainly because of the
Blasons du corps féminin, an anthology of pieces written in the 1530's and
1540's by most of the leading poets of the day. Taking this collection as
a sort of ideal type of a genre, critics have usually created a not parti-
cularly apt definition of these poems and have then tried to apply it to all
blasons (1). A good many of the difficulties that this has caused could
have been avoided by a more interested look at Sebillet's comment in his
Art poétique of 1548: "Le Blason est une perpétuèle louenge ou continu
vitupére de ce qu'on s'est proposé blasonner" (2). Although people would
have us believe the contrary, the blason is not interested primarily in
describing something - not even the parts of the female body. Instead it
concentrates on an attitude, "louenge" or "vitupére". This simple defin-
ition not only relieves us of the embarrassment of those blasons which have
no description in them (e.g. Coquillart's Blason des Armes et des Dames)
but also gives us a good hint as to the origin of the blason, one which
would be quite obvious to a Renaissance reader. Indeed, the blason is only
a tiny part of the poetry of the Middle Ages and the Renaissance to have
come under the influence of epideictic rhetoric (3).

With regard to praising people, it might simply be recal-
led that considerable emphasis was placed on the physical beauty of the
subject. We might also recall to what extent French Renaissance love-
poetry indulges in the theme of the physical beauty of the beloved, with
a catalogue of each particular beauty. Poems of this type give us a sort
of synopsis of the whole volume of Blasons du corps féminin - or rather,
these troublesome blasons give us a weirdly expanded version of quite

typical themes of the love-poetry of the same period. These blasons are
not then the norm by which all others should be defined but add to the us-
ual praise of the blason the rhetorical technique of amplificatio.

Rhetoric is not so unchanging throughout the ages as people
often think, and certainly the word amplificatio underwent a significant
transformation in meaning. For the classical writers it was a matter of
emphasizing one's material; in the Middle Ages and still in the Renaissance
the word was applied to various techniques of lengthening one's material -
interpretatio, periphrasis, comparison, apostrophe, prosopopeia, digression,
description and affirmation after negation. Looked at in this light, the
Blasons du corps féminin are no longer surprising for their lack of concrete
description; description is only one part of the rhetorical process that they
go through, and the poem as a whole, like all blasons, is intent on praise
rather than on detailed description.

The problems involved in the élégie are quite different.
The theorists of the sixteenth century clearly show their knowledge of the
classical (Latin rather than Greek) origin of the elegy, and, equally
clearly, they recommend the imitation of classical writers. The poets
themselves often make passing references to Propertius, Tibullus and Ovid.
One is easily misled, then, into thinking that theory and practice coincide.

The trouble does not usually begin with the few poems en-
titled élégie by rhétoriqueur poets. Most readers are so astounded to find
the title at so early a date that they are relieved to see the poems them-
selves safe from any taint of humanistic erudition. The poems indeed all
resemble existing forms, and it is not long before one decides that the
word élégie did not have any generic significance for the rhétoriqueurs;
it is simply a noun forged from the earlier French adjective élégiaque,
which meant nothing more than sad. Readers have been less cautious,
however, with Marot's élégies, and one wonders why since in the first ed-
ition of these poems the relationship between the elegy and the épître is
made explicit in a number of the titles. Certainly a comparison of these
élégies with any of the épîtres amoureuses of the period reveals that the
only novelty initiated by Marot is his choice of title. If Marot differs
from the practices of the rhétoriqueurs in his use of the title élégie, it is
simply in his being less capricious: the rhétoriqueurs used the word for
many different types of poem, and Marot, with only three exceptions (all
of them dealing with death), reserved the title élégie for his épître amour-

euses.

This difference between Marot and his predecessors is finally a rather important one since his single-minded use of the word élégie gave it generic significance inasmuch as the épître amoureuse may safely be regarded as a genre. It is interesting to see that the Pléiade did not manage to achieve anything more significant than that. One would have expected Ronsard to indulge in the erotic fancies so typical of the classical poets, and instead he begins his career of elegy-writing by avoiding personal expressions of love. Until 1560, the elegy is any sort of épître; after 1560 it becomes more noticeably an épître amoureuse infinitely more attached to the Marot style than to the classical.

Towards the end of Ronsard's life the epistolary nature of his elegies becomes less pronounced, although it is almost never absent. This tendency in his poems becomes ever more apparent as the century comes to an end. Especially in the last decade of the sixteenth century, the élégie has freed itself almost entirely of its épître origin and is indeed almost the only free form that the poet had at his disposal. It retains the épître use of the couplet, but this is surely the least exigent scheme available to the poet of this period. The élégie became, then, a convenient form when the poet wished to express his usually Petrarchan themes freely and at length.

The numerous elegies written in France during the last part of the century prove that the genre was considered to be useful, although we might feel somewhat frustrated by the vagueness of the terms that we must apply in tying to define it. What is really of greater interest to us today is the fact that the elegy reveals a failure on the part of the humanistic poets in their program of reforming the literature in the vulgar tongue by the adoption of classical forms. While it is easy to be tempted into exagerating the continuity between pre-Pléiade and Pléiade poetry, it remains true that our poets had greater success when they found in the works of the classical writers and the Italians ideas and attitudes which already existed in some form in their own tradition. The eroticism of the classical elegy proved to be uncongenial, and so it was rarely imitated. This failure perhaps encourages a greater interest, or respect, for the endless volumes of verses often written about imaginary ladies. The conventions and commonplaces used appear at least to have had validity for the writer.

Notes:

(1) See particulary Robert E. Pike, "The "Blasons" in French Literature of the 16th Century", Romanic Review, 1936, pp.223-242, and V.-L. Saulnier, Maurice Scève, Paris, Kincksieck, 1948-9 (2 vols.), vol. 1 pp. 72-87.

(2) Thomas Sebillet, Art poétique françoys, edited by Félix Gaiffe, Paris, Comély, 1910, p. 169.

(3) Edmond Faral, Les Arts poétiques du XIIe et du XIIIe siècle, Paris, Champion, 1958; a very valuable work for the whole subject of rhetoric in the Middle Ages.

WALTER de la MARE AND THE INCONCLUSIVE GHOST STORY
John Howard Wills, Department of English, University of North Dakota

The famous British critic, F.R. Leavis, opens his famous book, The Great Tradition, in a characteristically controversial way. "The great English novelists," he boldly asserts, "are Jane Austen, George Eliot, Henry James, and Joseph Conrad." I am still not sure whether he gets away with his assertion; so I am probably being foolhardy in making the equally bold assertion that the great ghost story writers in English (and by ghost story I mean here any story treating of supernatural terrors) are Nathaniel Hawthorne, Henry James, and Walter de la Mare. But then I can console myself with the thought that most would-be objectors to my assertion will not have read de la Mare's short stories anyway, (if they had, they would not object) and will thus be compelled to register their protests silently. I cannot believe many will seriously object to the inclusion of Hawthorne and James.

It seems that only the British--and perhaps the Canadians --read the short stories of de la Mare. Americans apparently do not, for they don't write about them, or talk about them, or include them in anthologies of "serious fiction." To most American readers de la Mare is apparently a naif, a hopeless romancer, a cross between William Blake and Lewis Carroll with a bit of Miniver Cheevy thrown in for good measure --a man hardly to be considered beside realistic, grown-up fiction writers like Conrad, Joyce, Lawrence, Hemingway, or Faulkner. De la Mare is regarded, when at all, as an eccentric, though accomplished, writer of lyric poems, as a prolific creator of decorative books for children, and as the author of that famous book which no one has ever read or probably ever will about the diary of a notorious circus freak, Memoirs of a Midget.

In England, the attitude has been a bit different. Forrest Reid and R.L. Megroz discovered de la Mare's stories early and made much of them. Since then his stories have been championed by a number of big-name writers and critics. Lord David Cecil, for instance, has call-ed de la Mare the short-story writer "in the truest sense of a misused overworked word, a symbolist." And he has gone on to say of him,

No one has ever described certain aspects of the English landscape as well as he: character, especially child character,

is drawn with a wonderfully intimate insight, made warm by count-less strokes of tender and humorous observation. As for his command over the world of dream and spirit, it is unsurpassed in literature. He has a Coleridge-like faculty for giving a local habitation and a name to those basic nameless terrors and ecstacies and bewilder-ments which lurk far below the level of consciousness. It does not matter whether we do not accept his interpretation of these phe-nomena. The rationalist may admire these beautiful enigmatic disquieting stories simply for the true picture they give of the movements of the subconscious mind. Understood as Mr. de la Mare intends us to understand them, they reveal a penetration into the spiritual regions of man's experience deeper than is to be found in the work of any other contemporary author.

The novelist, Graham Greene, though stressing style more than content, is every bit as enthusiastic as Cecil. After listing some sixteen of de la Mare's stories "he could not, under any circumstances, spare, " Greene goes on to say

....In all these stories, it seems to this admirer that we have a prose unequalled in its richness since the death of James, or, dare one, at this date, say Robert Louis Stevenson. Stevenson comes particularly to mind because he played with so wide a vo-cabulary--the colloquial and the literary phrase, incorporating even the dialect word and naturalising it. So Mr. de la Mare will play consciously with cliches (hemmed like James's between inverted commas), turning them underside as it were to the reader, and showing what other meanings lie there hidden.

Such praise is the rule rather than the exception in the volume, A Tribute to Walter de la Mare on His Seventy-fifth Birthday, upon which a large group of important British writers collaborated to pro-duce for Faber and Faber in 1948. The publisher's note tells us that hardly any of those who were asked to contribute failed to do so. Aside from Cecil and Greene, the long list of contributors included J. Dover Wilson, John Middleton Murray, John Masefield, T.S. Eliot, C. Day Lewis, Siegfried Sassoon, Lord Dunsany, Richard Hughes, Frederic Prokosch, Wilfred Gibson, Ralph Hodgson, and Edmund Blunden.

So much for the critics, and back to my original statement:

the great ghost story writers in English are Hawthorne, James, and de la Mare. Now, I use the word "great" in a literary, or artistic, sense. Literarily, a ghost story must be judged by the same critical standards as a love story, or a hard luck story or an adventure story. It must say something worth saying. And it must say it well. Sexual ardor, grief, suspense, chills --these are important elements in stories, but secondary, after all. Of primary importance is the dissolution of theme in the fabric of the fiction: James's figure in the carpet, the intricately beautiful design.

Most of the British and American supernatural writers prior to Hawthorne were far less interested in appealing to our minds than in frightening us out of them. Certainly, the Gothic novelists used every device at their command to raise the hair of their voracious female readers, but were not much interested in raising the levels of their minds. Then, a few years later, the novel of terror became the tale of terror; and, as the nineteenth century plodded along the various anthologies, periodicals, and Christmas books were filled with new and dreadful stories by the latest masters of the macabre, each essaying to top his predecessor in chills, bloodshed, credibility, and sometimes even in subtlety. Washington Irving and Bullwer-Lytton were soon succeeded by Willkie Collins and Mrs. Oliphant, who in turn were succeeded by Marion Crawford and Ambrose Bierce. There were hosts of others with lesser names sandwiched between. And then, of course, there were the more important authors who occasionally tossed off ghost stories as a concession to the public appetite: Mrs. Gaskell with her "Nurse's Story," Charles Dickens with his "Trial for Murder"; Mark Twain with his "My Own Ghost Story"; Thomas Hardy with his "Withered Arm"; Joseph Conrad with his "Inn of the Two Witches." But even these were mere sensation pieces, unworthy of their authors, entertainments rather than serious short stories. The vogue of ghost story writing dwindled in 20th Century America in the face of the new naturalism, which brooked no spiritual nonsense; but in Britian--and especially in Edwardian Britain--it resulted in tales of greater superficial distinction than before. M. R. James may·not have been suggesting very much about the human condition, but he certainly constructed his plots like a master. Bram Stoker frequently wrote beautiful English Prose. W. W. Jacobs was an expert in his own way, like E. F. Benson, May Sinclair, Marjorie Bowen, and W. F. Harvey. And then, of course, there were Arthur Machen and Algernon Blackwood. But these two writers, undeservedly forgotten today, belong in other more serious traditions of the ghost story.

I say traditions, because there are several others worth any serious reader's attention. In addition to the tradition of Hawthorne, James, and de la Mare, which I shall take up in a moment, there are others, only slightly less impressive. These are traditions of the pure supernatural story-- the story in which the haunters and the haunting cannot be explained away-- the story for which we must willingly suspend our disbelief; but also the story in which the supernatural phenomenon (be it ghost, witch, demon, monster, decaying house, talisman, or whatever) thematically functions as metaphor or symbol. Both Hawthorne and James occasionally wrote in one or another of these traditions (as say, in "Feathertop" and "The Private Life".) Dickens' "Christmas Carol" belongs in one of them also. As do Poe's "Ligeia" and The Narrative of A. Gordon Pym. Other important writers in these traditions were Robert Lewis Stevenson with his Dr. Jekyll and Mr. Hyde, and "The Bottle Imp," Arthur Machen with his "Great God Pan" and "The White People," and Algernon Blackwood with his many fine ghostly nature stories.

But the great tradition of the ghost story in English has been, and should continue to be--as long as we practically-minded moderns are constitutionally incapable of suspending our disbelief--the inconclusive, or psychological, ghost story. Here the masters are indisputable: Hawthorne, James and de la Mare, with de la Mare the most important, and James the least important of the three. (James's major triumphs lay elsewhere.) Hawthorne with his "Young Goodman Brown," "My Kinsman, Major Molineux," "Ethan Brand," "The Bosom Serpent," "The Gray Champion," and "The Man of Adamant"; James with his "Jolly Corner," "The Turn of the Screw," "The Friend of the Friend," "The Real, Right Thing," and "Owen Wingrave"; and de la Mare with "Out of the Deep," "The Green Room," "All Hallows," "Mr. Kempe," "Crewe," "The Creatures," "The Nap," "Seaton's Aunt," "A Recluse," "Strangers and Pilgrims," "The House," and several others written ostensibly for children like "Broomsticks," "Miss Jemima," and "The Visitors." These are the works of the masters, but there are other works in the tradition worth our attention like Poe's "William Wilson," LeFanu's "Green Tea," Stevenson's "Markheim," Kiplings's "Phantom Rickshaw," Jacob's "Monkey's Paw," even Aiken's "Silent Snow, Secret Snow," and Conrad's "The Secret Sharer."

The inconclusive, or psychological, ghost story is the ghost story in which the supernatural phenomena can be explained away. When one does this, however, there remains the disquieting possibility that

one might after all have been mistaken. This type of story exhibits a marvelously controlled ambiguity, treading as it does the thin line between appearance and reality, wakefulness and dream. In the inconclusive ghost story the narrative focus is as much upon the haunted as the haunter, or the haunting. Is the apparition real, we ask ourselves, or merely an object of dream or hallucination? Is it physical, or only psychical? Repeatedly, as we read the twilight stories of Hawthorne, James and de la Mare, we ask ourselves these questions. (Thematically speaking, of course, the question of whether or not the apparition is real does not ultimately matter, for as in the pure supernatural story, the spiritual phenomena is symbolic.) Sometimes, in fact, our author will ask the question for us. Thus Hawthorne: "Had Goodman Brown Fallen asleep in the forest and only dreamed of a wild witch meeting?" And James's governess' echo, "And if they are innocent then, Lord God, what am I?" And de la Mare's re-echo, "Indeed, he himself might be the ghost and she the dominating pervasive actuality." Hawthorne's time-honored device of the alternative choice (as employed in "The Gray Champion," "The Bosom Serpent," and The Scarlet Letter, as well as in "Young Goodman Brown") exemplifies one strand of the inconclusive ghost story. The other strand is exemplified by de la Mare's "A Recluse," a story in which the alternative choice is never offered us, in which there exist a multiplicity of possible interpretations. Most of the better stories in the tradition are of this second more subtle type.

Of Hawthorne's and James's ghost stories much has been written--expecially during the past two decades. Of de la Mare's very much still needs to be said.

The best ghost stories of de la Mare can stand beside the best stories in the language--supernatural or realistic. These stories are not first-rate because they send chills coursing up our spines as we read them. Although perhaps they are better because they do this. Primarily, they are first-rate for a number of other reasons. For the dissolution of theme in the fabric of their fiction, the intricately beautiful design. This, first of all. For in thematically unified stories, imagery is necessarily symbolic, and action necessarily allegorical. They are first-rate also in the beauty and suggestibility of their prose; in the essential rightness of their characterization; in the profundity of their ideas; and of course, in their beautifully controlled ambiguity which frequently offers the interpreter a wide choice of intelligent possibilities. Beauty, power,

depth, and complexity. These are the qualities which will endear the stories of de la Mare to future generations.

(A detailed examination of de la Mare's "The Wharf" followed these remarks, in which the attempt was made to convince the audience of their several truths.)

THE PLEASURES OF PLUTARCH
Professor Edmund G. Berry, Department of Classics, University of Manitoba

Between 1500 and 1900 the classical writer best known and most read was Plutarch, and the title of this paper is the title of one of the many hundreds of extracts from Plutarch, in translation, which were put together in the nineteenth century. Plutarch was read everywhere and it is of interest to try to discover why this was so. Again, any second century writer, half of whose works are still extant, and that half totals 4000 pages, must be worth looking into if only to confirm the presupposition that such a prolific writer must be bad.

Plutarch nowadays is somewhat suspected by historians since his practice of forcing lives into "parallels" and of pairing a Greek life with a Roman life tends to make him subordinate historical truth to securing a parallel; his portrayal of character leads to speculation and hypothesis; over and over again - the best disclaimer is at the beginning of the life of Philip of Macedon - he states that his aim is not to write history but to portray character and write lives.

He is first and foremost a moralist and the Lives are as moral in purpose as the Moralia of "Moral Essays". The division of his work into lives and essays is misleading; both are moral, and at the beginning of the life of Timoleon he indicates that he writes of great men to provide a mirror for himself and his friends; his aim is self-improvement.

He does not always idealize his characters; in the life of Lucullus he shows that he is aware that a biography which is entirely laudatory will be unreliable; but still, he usually emphasizes his hero's strong points. Nor is he critical of his sources; his frequent use of encomium probably indicates that such were the sources which he followed. It is probably this moral tone which is largely responsible for the decline of interest in Plutarch in this century. The present age is suspicious of heroism and especially of military heroism, and Plutarch's heroes are usually either military or militant heroes.

The Lives are better known than the Moralia, but the latter deserve attention since, in my opinion, they play a very great part in the early development of the English essay, and before that, in the

French "essai", conspicuously that of Montaigne. But still both lives and essays are closely connected - the essays provide moral instruction and the lives reinforce the essays by example, according to the approved classical method of education which advocates combining instruction and example. The titles of the essays are practical, for example, "How to Tell a Flatterer from a Friend", "How to Be Aware of One's Progress in Virtue", etc. Much of the advice is as sensible as or more sensible than most modern popular books on self-development and self-improvement.

Not all the essays are moral essays. There are also essays on the vegetarianism of the Pythagoreans, on the religion of Isis, on the cosmology of Plato's Timaeus; there are two conventional consolatory epistles; the essay "Concerning the Daemon of Socrates" is a successful imitation of a Platonic dialogue; there are conventional essays - probably not all by Plutarch - of the type used in the rhetorical schools; the "Symposiacs" or "Banquet Topics" cover many fields - manners, ethics, philosophical, literary and mythological questions, questions on natural science. The two essays which deal with oracles contain stories of oracles, quotations from Greek poetry, discussions of religion, of metaphysics and give an outline of a NeoPlatonic interpretation of Plato's theology.

If Plutarch does not rank high as a historian nowadays, neither does he receive much credit as a philosopher; historians of philosophy, if they mention him at all usually use such terms as "a typical compromising theologian" or "naive and credulous"; C.N. Cochrane blames him as a forerunner of the NeoPlatonists, for the damage done to philosophy by his successors. Plutarch does not develop Plato's thought systematically; he is not a systematic philosopher at all. He would call himself a Platonist but his Platonism is not rigorous and, in some ways, he resembles the less strict Stoics such as Marcus Aurelius. If he has any philosophy at all it is eclectic and practical; much of it is pure Hellenism which must have been out of date and ultra-conservative for his own time. It is difficult to label Plutarch; he has affiliations with the Fifth Academy, an eclectic school; he venerates Plato; his scientific interest is Peripatetic; he quotes the Pythagoreans occasionally with approval; his advocacy of "withholding of assent" is Sceptical; his cosmopolitanism, his feeling for the rational combination of contemplation and action is Stoic. His aim is always practical - to teach others how to live in a difficult, transitional period of the world's history.

His ethical theory is Platonic and Aristotelian. Vice is ignorance and virtue can and ought to be taught. The spirit must be freed from matter so that it can rise to the world of ideas. This moralist, and he is always primarily a moralist, does not preach against evil; he teaches that wrongdoing is a bad habit which can be cured slowly by developing a tendency in the opposite direction, towards goodness. He has been called a "physician of the soul". He looks for an opportunity to take advantage of the fault which he wishes to correct; a single good action is the beginning of a good character; this small start is developed by exercises in character-building.

Plutarch's other task as a moralist is to develop certain rules for men to follow so that they may lead good, useful lives. He always thinks, too, of men in society and among their friends; he does not detach them from society as the Stoics tried to do; he thinks of men he knows in their own milieu, the cultured society which he himself lived in; he is writing for his friends.

For Montaigne and his age Plutarch was "our breviary" and Emerson is right when he says that Montaigne is "the best reader Plutarch ever found." In the Essays there are more than four hundred passages derived from Plutarch and of his library of more than one thousand volumes of classical and biblical writers Montaigne says that he consults Plutarch's works - and it is much more often in the Moralia than in the Lives - far more than any other. Montaigne specially admires Plutarch's casual, easy style and his moral judgment; "He is a philosopher that teaches us virtue", he writes.

But more important still, inspired by Plutarch, Montaigne invents or rediscovers a new literary form, the reflective essay dealing largely with human character. He took the essay of a previous generation which multiplied example on example of conduct and which was written with a strong Christian and authoritarian background. Using Plutarch as a model, Montaigne transformed the old form and tried his own hand at "essays" which were casual and eclectic, dealing with mores without preaching or castigating.

Bacon's essays are the most famous examples of the form in English and Bacon points to Montaigne as the inventor of the "essay". He entitled his own essays "opera moralia", that is, guides to living.

Bacon's debt to both Montaigne and Plutarch is enormous.

Plutarch and Seneca were largely responsible for the rise of the NeoStoic school of philosophy in the seventeenth century in England, and English preaching of this age, with its Christian Stoicism, owes much to Plutarch both in its anecdotal style and in its gentle Stoicism.

In the eighteenth century, when the demand for heroes and heroism is heard everywhere, Plutarch the moralist and teacher becomes Plutarch the portrayer of great men and is read with admiration by Frederick the Great and Napoleon. But this hero-worship as it developed tended to make heroism mystical and the hero almost divine and almost at the same time other readers, such as Voltaire, discovered in Plutarch the simple hero of liberty and republicanism. The names of Plutarchan heroes were well known in the French and American Revolutions but the heroes now prominent are the liberators Phocion and Timoleon, or Brutus, Demosthenes, the Gracchi, portrayed as simple men, men of the people.

References to these new Plutarchan heroes are still common in the early nineteenth century but in turn a reaction against this attiude to Plutarch arises, led in England by Macaulay. For the first time there is a realization that Plutarch is not synonymous with history; he portrays only the leader and tells us nothing of the people, the Volk behind him; he is little use to the growing nationalism of the time.

So, towards the end of the nineteenth century, Plutarch's popularity, so great for so long, fades. Emerson is the last great Plutarch enthusiast, and I have written about this elsewhere. Emerson rightly saw that Plutarch is first and foremost a moralist. When we ask, why was Plutarch popular for so long? the answer is: Simply because for five hundred years people took him for what he is, and what he professes to be, a practical moralist.

WORDSWORTH'S "SIMON LEE"
G. H. Durrant, Department of English, University of Manitoba

".... They laid hold upon one Simon, a Cyrenian, coming out of the country, and on him they laid the cross." (Luke XXIII, 26).

"Simon Lee", in common with other of the Lyrical Ballads, has generally been regarded with derision.[1] The poem seems to be merely anecdotal, and such details as the swollen ankles appear to be grotesque. The purpose of this paper is to suggest that, whatever the final value of the poem, Wordsworth's artistic intention was a serious one.

Wordsworth's many emendations to the poem over a period of forty-two years suggest that he himself attached some importance to it. Moreover, the poem itself invites the reader to think about its implications:

> O Reader! had you in your mind
> Such stories as silent thought can bring,
> O gentle Reader! you would find
> A tale in every thing.
> What more I have to say is short,
> And you must kindly take it:
> It is no tale, but if you think,
> Perhaps a tale you'll make it.   (1800)

Here Wordsworth seems to assert that the poem is a true story ("no tale") but that if the reader thinks, he will make it into a "tale" with a lesson to teach.

The key to this meaning lies, it seems, in the suggestion that since he gave up his life as a huntsman, Simon has lived like a tree, rooted to one spot. As his frame "dwindles," his ankles swell; though his "cheek is like a cherry" his body is "awry", and his legs are "thin and dry". In the version of 1837 his wife has become a "prop"; and their house is "a moss-grown hut of clay". The artistic intention of this is clearly to prepare us for the later identification of Simon with the "old tree", the "Stump of rotten wood", which at the end of the poem Simon is trying to uproot. In this identification the swollen ankles play an important part; and this explains the insistence on this puzzling and disconcerting detail. The swollen ankles correspond to the bole of the tree, which swells or

seems to swell as the trunk dwindles and dies. In the final incident of the poem Simon is engaged in trying feebly to cut through the "tangled root" of the old tree:

> One summer-day I chanced to see
> This Old Man doing all he could
> About the root of an old tree,
> A stump of rotten wood.
> The mattock tottered in his hand;
> So vain was his endeavour
> That at the root of the old tree
> He might have worked for ever.   (1800)

The poet takes the mattock and with one blow severs the "tangled root". The Old Man weeps with gratitude, and the poet comments:

> I've heard of hearts unkind, kind deeds,
> With coldness still returning,
> Alas! the gratitude of men
> Has oftener left me mourning.   (1800)

Why does the Old Man's gratitude leave the poet "mourning"? Is it not because Simon, as he himself declares, is about to die? The severing of the "tangled root" of the old tree seems to the poet to be a symbolic enactment of the coming death; the "tangled root" of the tree corresponds in his mind to the swollen ankles. The Old Man is seen as pathetically grateful for a blow which to the poet is a reminder that Simon will soon be cut down himself.

A very similar use of tree-imagery is to be found in Ovid, to whose poetry Wordsworth, as he tells us in a comment on "Lycoris", was passionately addicted as a schoolboy.[2] In the poem "Nux" (The Nut-Tree") Ovid makes a nut-tree complain that it grows in stony soil and produces in pain.[3] Whilst the unproductive trees are left in peace, the tree that bears fruit is stoned by passers-by and ill-treated. Finally the tree appeals to the traveller to spare it:

> If I have deserved it, cut me down with the steel,
> and let my wretchedness have an end. If ye have
> no cause for cutting down, spare me; so may ye

finish the journey ye have begun.   (180 -182)

Ovid's poem is clearly an appeal on behalf of the peasant for justice and sympathy; and I suggest that "Simon Lee" is similarly concerned, not merely with an anecdote about a particular person, but also with "what man has made of man".

And now he's forced to work though weak,
The weakest in the village.   (1800)

There is a further implication in the story. Simon begins his life as a huntsman; he is described, astonishingly enough, as capable of out-running "man and horse". But his Master is now dead, and he exists in "liveried poverty" on a "scrap of land" which he enclosed from the heath when he was stronger. The preternaturally powerful hunter has become a wretched land-serf, the livery the mark of his subjection.

The key to this is no doubt to be found in Vergil, who in Book I of the Georgics describes how, after Saturn has been dispatched to the underworld by Jupiter, the lot of man changes for the worse. [4] He becomes a hunter and fisher, and then a farmer, painfully struggling to maintain the fields. In Saturn's day men lived in a golden age, and the dividing of fields was unlawful. But now, in the age of iron, man must use the hoe, the plough and the roller to check the ravages of nature:

Thus by the law of fate all things speed
towards the worst, and slipping away fall back.

Georgics I, 118 -203

The dead Master, it seems, is Saturn, and Simon represents the race of men, who have fallen into increasing subjection. The loss of his right eye perhaps signifies the loss of true reason, by the aid of which man might have saved himself from this fate.

Why then did Wordsworth not explain this poem (and others) when he was so savagely attacked, and later when he led Isabella Fermor to believe that it was purely anecdotal? [5] The answer must be two-fold: it would not have helped Wordsworth with the critics to tell them that his bald ballad was a modernization of Vergil and Ovid; and it later became

impossible for a pillar of the Establishment to proclaim the subversive nature of Lyrical Ballads. For a perception of the pattern of allusion to Ovid and Vergil in Lyrical Ballads leads also to a perception of the revolutionary politics and pagan ethics of the young Wordsworth.

Since this paper was read, it has occurred to me that Wordsworth might have had in mind, as the personification of the Vergilian account of the transition from the age of gold, some particular person in mythology. I am grateful to Dr. B.L. Hijmans, of the Department of Classics in the University of Manitoba, for pointing out that Tiresias, in Callimachus, is a huntsman, that he comes upon Athene bathing, and is struck blind. [6] Athene bears the Gorgon head on her aegis, so that there is a special aptness in "He reeled, and was stone-blind". Like Tiresias, Simon loses in the end only half of his vision, lives to a very great age (He is the sole survivor") and has the gift of prophecy. (Simon foretells his own death.) If Tiresias is associated with Simon, a further poignancy is added to the final episode, as the Old Man would then be positively grateful for the enactment of his own release from the burden of a long and painful life.

Footnotes:

1. For the text, and its various emendations, see The Poetical Works of William Wordsworth, ed. E. de Selincourt and Helen Darbishire 5 volumes, Oxford, 1940-1949, Volume IV, pp 60-64. See also the notes on pp. 412-413.

2. Poetical Works, Vol. IV, pp 422-423.

3. Ovid, The Art of Love and other Poems, translated by J.H. Mosley, London, 1929, pp. 236-249.

4. Vergil: Eclogues, Georgics, Aeneid,
        Tr. H.R. Fairclough, 2 vols. London, 1940
                Vol. I, pp. 89-95.

5. Poetical Works, IV, pp. 412-3.

6. Emil Cahen, tr. Callimaque, Paris, 1948, Hymnes, V, 174 ff. See also H.E. Butler (tr.) Propertius, London, 1912, Elegies, IV, ix, 57 ff.

THE LANGUAGE OF THE CANADIAN MENNONITES
J. Thiessen, Department of German, United College, University of Manitoba

Mennonitism is an offshoot of the social and religious movement which, in the sixteenth century, revolutionized the social fabric of Western Civilization. The Mennonites, who represented the radical wing of Protestantism, protested against "incompleted" Protestantism and against all institutionalized religion. This religious community of the Protestant left wing became known as the Anabaptists.

The Anabaptists rejected tradition and a thousand years of church history, and insisted upon a revival of the Apostolic church as described in the New Testament. To them, the only true church was the community of those who had been regenerated by the Holy Spirit, a brotherhood of the saved and saints bound together by the precepts of the Sermon on the Mount. This concept of the Church is also responsible for their practice of adult baptism upon personal profession of faith and proof of consecration. Taking the Scriptures literally, the Mennonites also avoid taking of an oath, and they are conscientious objectors, i.e. they do not take up arms.

Their first leader - although not their founder - was Menno Simons, who like Luther, was a converted Catholic priest. The Netherlands was a refuge for the Mennonites and it was here that Simons became the leader of these Swiss and south German Anabaptists. When the counter-reformation under the Duke of Alba forced him and many of his followers to flee the country, they found a haven and new fields for their missionary zeal in several of the more tolerant principalities of Northwest Germany.

During the Reformation period, Mennonite communities made their appearance in the northern part of the Kingdom of Poland and in the Duchy of Prussia. From there more colonies branched off in the following two centuries.

The Mennonite church consolidated itself for the first time in Eastern Germany. Despite the variety of backgrounds and occupations, the Mennonite communities in different parts of the country kept in contact with each other and with the the mother churches in the Netherlands.

In 1762 and 1763 Catherine II issued two manifestos inviting foreigners from all over Europe, except Jews to settle in Russia. Free

land and many other inducements were offered, together with complete freedom of religion. The first settlement of West Prussian Mennonites was made in 1789 on the Chortiza River, a small creek flowing into the Dnjepr River. When some of the privileges originally granted to the Mennonites were curtailed the first group left for Canada from 1874-78. The second group came in the 1920's since the revolution in Russia made conditions for the economic and religious system unbearable. The third group emigrated to Canada after the second world war. On the advance of the German army deep into Russia in 1942 these thousands of Mennonites were evacuated from Russia to Germany and to Canada after the war.

After this brief historical survey of the Mennonite settlements, a similar survey of their language shall now be made. The linguistic pattern is similar in many ways to their geographical trek.

The language of the Mennonites then is a basically lower Saxon dialect; to be exact; lower Prussian with Dutch (niederlands) origin, including some Friesian words and loan words from the Polish, Russian, particularly Ukrainian, Yiddish, old Prussian (Lithuanian), one Swedish loan word, and finally English.

The loan words are insignificant in number as compared to the wealth of vocabulary of the basic Low German language. They are words that have entered the language as a result of their world wide trek and as a result of the technical progress. Generally the Mennonites adopted the term together with the heretofor unknown object.

The Mennonites are a group which is strongly inclined to tradition. For 200 years, after leaving their original home in the Netherlands, they maintained their Neederlands. And since changing to the Low Prussian dialect, they have maintained it to the present day, which accounts for another 200 years of their history.

The remnants of the Netherlands vocabulary are restricted mainly to the field of human activity as: drok (busy, much work) klossen (tread heavily, expecially with wooden shoes), pinich (to be working diligently), pulen (to remove, especially peas from the pod), shinderen (to nag persistently), shluren (to cause unnecessary delay) and tozen (to pull heavily).

Many of the words from the original Netherlands deal with the religious sphere: oumtyestov (room in church where the elders gathered before church service), oum (any older person, but particularly a minister), fegaderung (gathering of believers in church).

Another major part of this vocabulary covered their occupational activity which was almost exclusively restricted to the agricultural: komm (a small basin), tynipa (bug), tyresbay (gooseberry), moalinty (marling, rope), olebassem (currants), voat (male duck), springhone (grasshopper, lit. springing rooster!) It is interesting to note that three different measurements of time have been retained till today, shtout (a while) faryoa (spring) and fondoag (today). Since the vocabulary is predominantly lower Prussian it is impossible to start to list these words.

A Swedish loan word: The Swedes sold cutters to the Mennonites in Russia and up to today the word feybashtang (forked tree) which is the Swedish word for the forked tree of the cutter is in use in the Mennonite vocabulary.

In Russia the Mennonites adopted many words from the vocabulary dealing with foods, native fruits and plants: arbus (watermelon), borsch (borsch), bokleszchan (tomato), bultye (bread), halvah (halvah), ikra (pickles), kolodets (gelatine), moroszchna (ice-cream), poperos (cigarette), pereschtyie (filled pastry), semehonn (home-brew), schisnik (garlic) etc. These words, plus another 120 are all of the Slavic origin and can be Polish, Ukrainian or Russian.

The Mennonite farmers were extremely successful in Russia and in 1847 the Russian Government instituted a plan whereby they would serve as 'model farmers' to the Jews who were to take up planned agriculture. Some of the words which were adopted from the Yiddish are: bochat (a young fellow acting grown up), yankel (a 'bon vivant'), meschuge (crazy), tziga (watch).

All the loan words up to the time of immigration into Canada were few and restricted to the use of an article or commodity which had been unknown to the Mennonites until they were introduced to it as a result of their journeys from country to country. The adoptions from the English language, however, were made without plan or pattern and often without discrimination.

The fact that the new home, Canada, was technically more advanced together with a basic insecurity suffered by the defeat of

Germany in the last two world wars is probably the underlying motive for this rapid and radical change. Loan words from the English number many hundreds and the language is gradually becoming a heterogeneous mixture of Low German and English. The change from a strictly rural to an urban society is another reason for this great and sudden change. At the present time it seems that in only a few more years a command of this dialect will be terminated, certainly at least in the cities. What has been preserved for 400 years will be lost in less than 40. The High German language has been retained in church services, in radio broadcasts and in the Mennonite press. Since it is a written language – as opposed to the very limited usage of written Low German, its chances of survival among the Mennonites would appear greater.

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ation and application forms should be sent to Dean M.H. Scargill, Chair-
man, Committee on Awards and Grants, Canadian Linguistic Association,
University of Alberta, Calgary, Alberta, Canada. Applications must be
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A Bulletin giving full details concerning the Summer
School of Linguistics and the official Announcement of the Summer Session
are available on request to the Registrar's Office of the University; for ad-
ditional information please write to Dr. G.N. O'Grady, Associate Director,
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