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le dictionnaire, mais chaque éditeur a sans doute le droit de décider lui-même de son système d'annotation.—Un point de différence cependant. A la page 38 M. Castegnier traduit le mot *ordinaire* par 'inferior claret.' M. Castegnier conviendra que "deux de pain" "six de vin" le tout poussé d'un "petit noir" constituent un dîner par trop "à la rigueur." "Un bouillon légumes" et "un bœuf nature," voilà ce qui composait, même chez la princesse Choccolawska, un "ordinaire à trente centimes."

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#### GERMAN FOLK-SONGS.

*Deutsche Volkslieder.* A Selection from German Folk-songs. Edited with introduction and notes by HORATIO STEVENS WHITE, Professor of the German Language and Literature in Cornell University. New York and London: G. P. Putnam's Sons, 1892. 16 mo, pp. x, 324. [Illustrated.]

APPEARING as volume 38 in the series of *Knickerbocker Nuggets*, this book perhaps more than any of its predecessors therein, has a right to its place under the definition of nugget as "a diminutive mass of precious metal." Yet one is tempted to criticise the application of this word and definition to this collection. Diminutive it is indeed in proportion to the great total of treasure of this sort, in which Germany is so rich; but the word "mass" does not fit a selection so carefully made and arranged; precious certainly, but then how hard is here the word metal! Voices, flowers, seeds—these seem much more apt; voices, whose melody delights, and which put the true poetic spirit into sympathetic vibrations; flowers, in which the life of the people has expanded into beauty, but which have also developed into fruits and seeds, to nourish, impregnate and quicken countless poetic souls. How un-nuggetlike, finally, the artistic, finished exterior and the daintiness of appearance without and within.

As the series, so also this volume is intended for the general reader. This aim has, of course, determined primarily the character of the selection and the mode of treatment in the

introduction and notes. Yet the more special student of German literature or of popular poetry, finds his needs also considered in no small measure. Both the general reader and the special student are well served by Professor White's broad and sound scholarship, his wise judgment, his sane and delicate literary taste.

The keynote of the quality last-mentioned is struck at once in the brief Preface where the *Volkslied* is characterized succinctly, yet vividly:

"Without recognized authorship, with no effort to be preserved, it wells spontaneously from the heart of the people, echoing with utter and artless simplicity their loves and fears and superstitions, the joys and woes of their pastimes and occupations, and the fervor of their devotions." "The *Volkslied* is without a definite drift," . . . it "is commonly free from finish and often without conscious point, yet frequently full of a rustic melody which haunts the memory like strains of weird witch music." "The *Volkslied* is neither moral nor immoral; unless perchance any faithful chronicle may be so designated."

"To us in America the *Volkslied* seems almost an alien or unnatural growth; . . . save by legacy from across the water we have no fireside heritage of humble or fantastic lore that links us to a vanishing past of homely thought, and of unfailling faith in myth and marvel." "A difference indeed exists [that is between the *Volkslied* and the perfected *Lieder* of Goethe, Bürger, Heine and numberless others]. It is the contrast between the luxuriant disorder of nature intentionally and joyously careless, and the studied elegance of a cultivated landscape." The collection is "presented on the whole as not an unfair illustration of the untrammelled, although crude, poetic utterances of the German folk."

With all of which we heartily agree, excepting the use of the word "crude" in the last sentence.

After the Preface follow, pages 1-271, the selected *Lieder* in a text normalized and modernized as far as possible in orthography. Seven groups are made: *Liebeslieder*, *Legenden und Erzählungen*, *Geistliche Lieder*, *Berufslieder*, *Soldaten und Kriegslieder*, *Studentenlieder*, *Kinderlieder*. The *Lieder* are numbered consecutively up to one hundred and thirteen, although the total number of individual poems must be about one hundred and twenty, since in a few instances several similar songs are put under one number. The

fullest groups are, as might be expected, those of love, legend and narrative, of war. The representative nature of the selection is evident from these titles of "Legenden" inserted: Lied vom alten Hildebrand, Tannhäuser, Lohengrin, Tell und sein Kind, Doktor Faust, Der Rattenfänger von Hameln, St. Katharina, Die schöne Agnese, Der Herr von Falkenstein.

The Introduction, on pages 275-290, treats practically and suggestively of the limits and nature of the Volkslied,—of the appearance of Volkslieder in German literature,—of collections of Volkslieder; it ends with a short list of the principal published collections and of the notable treatises on the subject. The editor here states that

"In the present collection no lyrics by known authors have been consciously included, if an occasional historical ballad or student song be excepted, the retention of which seemed justified by the characteristics of the division to which it belongs. This principle of selection has, therefore, excluded many songs which have won their way to the popular heart and have there permanently established their sway."

There is a note of caution in the sentence:

"The decay of the Volkslied apparently sets in with the universal decay of so much that was promising in German social and intellectual life with the close of the great international struggle of the seventeenth century."

Must we not go back earlier than this and perhaps into the sixteenth century for the beginnings of this decline?

The Notes, pages 293-319 "are designed merely to elucidate certain difficulties in understanding the text, and to afford an occasional clue for further inquiry or investigation." This statement rests more on the editor's modesty than on the facts of the case. The notes are indeed in refreshing contrast with the prolixity and aimlessness in which some editors indulge, but they are to the point, pithy, judicious. The characterizations of the songs, often in single epithets or in phrases of but three or four words, now original and again quoted, are peculiarly apt, while the references to the literature of the subject are very frequent and helpful.

An Index of First Lines concludes the volume. It would doubtless be of interest to many also to have mentioned the source or sources of the numerous illustrations. The

plan of the series seems not to admit the introduction of music.

All who have the honor of German literature at heart must be grateful to the editor and the publishers for this excellent and beautiful illustration of that form of literature in which the Germans have no peers, if account be taken of both quality and quantity. What other literature has such a multitude of Volkslieder of the highest excellence and variety? What other literature has such a multitude of short lyric poems of the highest excellence and variety, springing from the conscious production of individual poets? In the place of other argument let this notice end with a few quotations bearing on the influence of the Volkslied and on these two questions.

Max von Waldberg 'Goethe und das Volkslied,' p. 3:

"Mehr als einmal ist auch die dahinsterbende und abgestorbene Kunstpoesie durch das Versenken in den lauteren Quell der Volksdichtung zu erneutem Leben erwacht, und wie in der nordischen Ballade so ist auch in der Dichtung den erstarrenden Resten ehemaligen Lebens durch die Berührung mit dem frischen Gewässer der Volksdichtung Jugendkraft und Lebensfähigkeit zugeführt worden."

Max Koch, 'Arnim, Klemens und Bettina Brentano, J. Görres,' i, p. lxiix:

"Die deutsche Lyrik des 19. Jahrhunderts, aber nicht die deutsche allein, steht in ihrem grössten und besten Teile unter dem bestimmenden Einflusse des "Wunderhorns."

Karl Hillebrand, 'German Thought from the Seven Years War to Goethe's Death,' pp. 126-7:

"Germany owes the revival of the *lied* or song entirely to Herder and to his "Stimmen der Völker." When we read the verses which Goethe wrote at Leipzig before meeting with Herder, we may well be permitted to doubt whether Germany would have ever possessed those unrivalled pearls, his little songs of love, addressed to Friederike and Lili if he had not known him."

Wilhelm Scherer, 'Geschichte der dt. Litt.' pp. 642-3:

"Indessen offenbarte sich zunächst in den ersten Decennien unseres Jahrhunderts mindestens auf dem Gebiete der Lyrik ein Reichtum der Individualitäten und der Stile, der Stoffe und der Formen, eine Tiefe und Macht der Wirkungen, von der packenden Rede, welche die Massen aufwühlte, bis zu den zar-

testen Lauten einsamer Klage, bei denen sympathische Seelen erbeben, eine wunder-volle Fähigkeit des mannigfaltigsten Aus-druckes in den verschiedensten Sphären, hinter welcher die Leistungen des Minnesanges weit zurückstehen und womit sich keine Epoche in der Geschichte der Poesie irgend eines anderen Volkes entfernt vergleichen lässt: die Lyrik Goethes und seiner Nachfolger ist die höchste Stufe, welche die Lyrik über-haupt bis jetzt erstiegen hat."

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### RHETORIC.

*The Outlines of Rhetoric for Schools and Colleges*, by J. H. GILMORE, A. M., Professor of Logic, Rhetoric and English in the University of Rochester. Boston and New York: Leach, Shewell & Sanborn, 1891.

*Macaulay's Essay on Warren Hastings*: Edited to illustrate the laws of Rhetoric and Composition, by ALEXANDER MACKIE, M.A. London: Longmans, Green & Company, 1892.

In these two books, the study of Rhetoric is approached from entirely different points of view.

"To the study of Rhetorical precepts", says Prof. Gilmore (p. 12), "in their abstract form, attention is especially directed by Rhetorical text-books; and it is this object that our present course of study has immediately in view. The study of Rhetorical precepts in their concrete embodiment,—that is, the study of literary models,—will, if one is wise, be kept up throughout life."

Prof. Gilmore's book is intended only as a brief outline to be amplified and illustrated by the teacher. The principles are very succinctly stated and the definitions are clear and ample. As a syllabus for an extended series of lectures on the different divisions of Rhetoric, this book would be more suitable than as a text-book proper. Had part of the space given to the Figures of Speech been devoted to the principles of the Paragraph—a subject not even alluded to—the author's work would have been more in line with the recent advances in Rhetorical study.

Of Mr. Mackie's edition one can hardly speak too highly, in point of plan or detail. The Foot-notes give all necessary explanations of

Macaulay's frequent allusions, while the Critical Notes proper are reserved for the end of the essay. Every teacher of Rhetoric will appreciate this arrangement.

The Critical Notes, occupying a hundred pages, are designed to illustrate the principles of Rhetoric in general, and to emphasize the peculiarities of Macaulay's style.

"The secret of Macaulay's charm," says Prof. Earle ('English Prose', p. 91), "lies, not, as has been imagined, in his pointed antithesis, or in his balanced periods (for these, if they have their attraction, have also undoubtedly their elements of repulsion), but in his masterly command of the Paragraph."

Whether this is an extreme view or not, it is undoubtedly true that the most suggestive and satisfactory method of approaching the study of Macaulay's style and thought is through the study of his Paragraph structure. This, by implication at least, is Mr. Mackie's view; and, while many of his tentative improvements in Macaulay's style seem far from felicitous, the student will be all the more benefited by weighing the alternative modes of expression and deciding for himself.

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### CORRESPONDENCE.

#### GOTHIC EMENDATION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Professor Hart's emendation of Mark iv, 5, offered in the last issue of the NOTES, is untenable, as far as I can see. The reading he proposes does not only require us to admit a rather improbable \**diufa*, but it also involves the impossibility of accepting the personal pronoun *izos* in the function of a definite article. *pizos* would, of course, be the required form.

Moreover, it seems to me that the passage in question scarcely stands in need of any emendation. Professor Hart says that he fails to see "why *haban* should govern the accusative in vv. 4 and 6 and the genitive in v. 5." An indisputable reason for this difference I do not see either. But the difference in the construction of the three passages in Greek is to