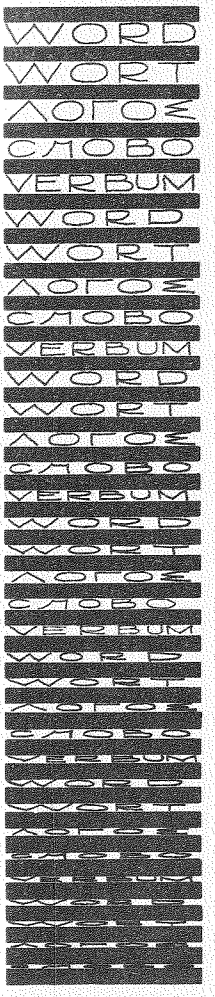

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President: G. P. Goold, University of Manitoba.
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Editor of Bulletin: Enid G. Goldstine, University of Manitoba.

WINNIPEG, NOVEMBER, 1960

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PROGRAMME

The Fourth Annual Conference of the Linguistics Circle of Manitoba and North Dakota was held at the Faculty Club of the University of Manitoba on November 18th and 19th, 1960. Following registration, the members were welcomed by the President of the University, President Hugh H. Saunderson, who officially opened the Conference.

The first Session of the afternoon meetings was chaired by Professor Morgan of North Dakota and the following papers were presented: "Brandt's Narrenschiffe: a comparison of Middle High German and Modern German" by Professor A. L. Walters of North Dakota State University, and "Some Oxymorons in the Work of Marcel Proust" by Professor C. Clark of the University of Manitoba. After a coffee break, the second part of the afternoon session got under way with Professor Goldstine of Manitoba in the chair and Professor P. Thorsen of the University of North Dakota reading a paper on "Geopolitik -- a failure in terminology".

The membership then adjourned to Le Voyageur for dinner and the witty after-dinner remarks of Professor A. S. Tweedie of the University of Manitoba who chose as his topic "The Prostitution of the English Language", after the chairman, Professor Goold, had set the mood in his introductory remarks.

Following dinner, the Second Session, in the form of a Public Meeting, began at the Faculty Club with Professor St. Clair of North Dakota presiding. The President, Professor G. Goold of the University of Manitoba and presently on leave of absence at the University of Toronto, delivered a thought-provoking address on "The Alphabet in History". Coffee and conversation closed the evening session after which out-of-town guests were invited to the home of Professor and Mrs. M. Richard for a most enjoyable reception.

The Third and Final Session of the Conference opened Saturday morning with Professor Wheeler of the University of Manitoba in the chair. Two papers were read: "The Shift from (š) to (h) in Canadian French: a study in Diachronic Phonemics" by Professor A. Hull of St. John's College, Winnipeg and "The teaching of English as a second language: a study in the method of I. A. Richards" by Professor J. Nicol of the University of Manitoba. Following coffee Professor N. Levin of the University of North Dakota presided and Professor Evelyn Uhrhan of South Dakota State College presented a paper on "A linguistic analysis of Spanish Baroque style."

A Business meeting was then held and the following members were elected unanimously to the Executive for 1961: President, Prof. N. Levin, North Dakota; Vice-President, Prof. C. Clark, Manitoba; Secretary, Prof. St. Clair, North Dakota; Treasurer, Prof. Morgan, North Dakota; Editor, Prof. E. Goldstine, Manitoba.

SEBASTIAN BRANDT, A BIOGRAPHICAL SKETCH AND DISCUSSION OF HIS WORK, DAS NARRENSCHIFF

A. L. Walters, Professor of German, North Dakota State University

Sebastian Brandt (now generally spelled Brant by both Germans and others) was born in the city of Strassburg in the year 1458, the eldest son of Diebold Brandt, the Younger. To aid in the realization of just when that was, let us look upon it in the light of familiar historical events. It was just the year before, that Martin Meyer, chancellor of Mainz, had written his famous letter to Aeneas Sylvius. The first important books were just beginning to come from the printing press. He was thirty-four when Columbus crossed the Atlantic and discovered the New World, and thirty-nine when Martin Waldseemüller suggested the name "America." Ten years later Luther posted his ninety-five theses. In the municipal library of his native Strassburg is preserved his gravestone, which records his death, in his sixty-fourth year, on May 10, 1521, just six days after Luther sought refuge in die Wartburg.

At the age of ten he was left fatherless, and it was not too easy for his mother to maintain her home and educate the children; yet young Sebastian had private tutors because the public schools of Strassburg in that day were not sufficient for his keen, eager mind. When seventeen he matriculated at the University of Basel, then a young university that had grown rapidly in reputation, partly because of the Alsacian members of its faculty.

Even at this early age two characteristics dominated his intellectual behaviour, a deep, inner religiousness and a love of poetic creativity. These remained to the very end. He began his study of the classical languages at a time when Basel was the center of the humanist movement. His friend Reuchlin received his master's degree the same year that Brant received his baccalaureate. (That was in 1477.)

Having a profound interest in canon law, he turned to jurisprudence. Basel was unique at this time, for it numbered among its faculty professors from Italy who taught both canon law and civil law. In 1484 Brandt secured his license to practice and teach canon law. He remained at the university and taught both law and the humanities. In the year 1489 he became Doctor Utriusque Juris. It was perhaps at this time that he assumed his "gelehrter Name" TITIO.

By this time Brandt had become quite skillful at turning out Latin verse and had been hired by publishers as a expert adviser. Most of what was printed in Basel before 1490 shows signs of his collaboration, even if his name is not mentioned. One of his friends and fellow students, Johann Bergmann,

had become an archdeacon in Switzerland and took up the art of printing as a avocation in the early 1490's. His own printing press having been established, his first product was Brandt's masterpiece, DAS NARRENSCHIFF, in the year 1494.

It was a magnificant piece of bookmaking, provided with some of the finest woodcuts of the fifteenth century. The book itself was truly remarkable for that age. The contents itself bespeak of the author, a man of stern morality and religious convictions that prompted him to want to elevate his generation. He was a typical fifteenth-century savant of the upper middle class, proud of his civic rights. As a friend of the Emperor Maximilian, he dreamed of strengthening the empire through moral regeneration. Yet he was not a man of action. He saw with sad heart the approach of the Reformation yet saw no way of averting it nor the break-up of the Holy Roman Empire. He revered and defended the accepted traditions of the "old authorities", the Bible, canonical writers, and the ancients. This, of course, was quite in contrast to both Luther and Erasmus. Even his interest in literature and the classics was conditioned by his concern for morality or Church dogma. He kept aloof from most of the controversies of his day and probably did not realize the great progress of civilization during his day. His philosophy can be summed up in this thought, that it is foolish to sacrifice eternal salvation for the sake of passing pleasures. All sins, whether adultery, drinking, or being a slave to fashion, were on the same level. In this we see, then, the origin of the title: The ship of fools.

Brandt's NARRENSCHIFF was Germany's first contribution to world literature. It was soon translated into several foreign languages, including Latin, and from this Latin translation, Alexander Barclay put it into English in the year 1509.

DAS NARRENSCHIFF was the first printed book that treated of contemporary events and living persons, instead of tales of German battles and French knights. However, scholars of today sometimes wish that he had dwelt less on the classical fools and left more of the scandalous gossip of his own time. We cannot expect that of Brandt, for he was too good a man to do this, too sincere and serious a moralist, and his contemporaries were no doubt grateful to him for his consideration. His readers saw in his lines and woodcuts, images of themselves as they were in their weaknesses, yet they took pleasure in the reading of them. There was delightful humor in the woodcuts, morality, according to the fashion of his own time, in his verses.

Sebastian Brandt was an esteemed middle-class citizen, yet DAS NARRENSCHIFF contains the type of satire which can be read with pleasure

by the ordinary people. It was written for them about themselves.

It has been supposed that Brandt received somewhat of the idea for his Narrenschiff from an old chronicle which tells of a ship associated with a band of irreverent men and women, but Brandt's moralizing is his own. Human follies had been pointed out long before his time in story form, too, and some of the woodcuts bear resemblance to earlier or contemporary illustrations, but the book as a whole can be considered an original.

Now for a glimpse into the book which has earned for its author a renowned place in the field of literature. Some say it was written in the Swabian dialect, but I think we can just as safely say in the dialect of Strassburg, with a strong influence of allemanian (or Swiss). It has been pointed out by scholars that he softened many of the Swiss words so as not to make his verse sound so harsh. The chapters are not written in any grand literary style, nor does he have great depth of thought. This has probably been its saving characteristic that has aided it to stand the test of time.

To read the titles of the individual chapters is almost sufficient to obtaining a resume of their contents:

Of Useless Books	Of True Friendship
Of Greed	Contempt Of Holy Writ
Of Not Following Good Advice	Of Gluttony and Feasting
Of The Teaching Of Children	Who Judges Others
Of Bad Manners	Bad Example of Parents
Of Amours	Of Experience Of All Lands

In this last mentioned chapter is to be found a reference to the recent discoveries of Columbus, of which Brandt knew, having collaborated with the publisher Bergmann in editing the famous Columbus letter.

Throughout the chapters, which are only loosely joined by a periodic reminder of the ship, Brandt shows his vast knowledge of the historical content of both Testaments and of the classics. Here and there throughout the lines will be found a personal touch, such as a reference, by indirection, that he contemplated the monastic life. We are given, also, a general picture of the times: The wealthy with their fine furs and homes, the staunch burgesses who came forward after the Crusades to become the backbone of German society.

Within a period of about one hundred twenty-five years, twenty-nine more or less faithful editions or reprints of the original text of this famous book had appeared. Sometimes the prints were lacking. A more recent edition of Franx Schultz appeared in 1913, and the most recent edition out of Germany is that of Eddelbüttel Marissal of Hamburg and Berlin, 1958, including ninety

woodcuts of the original.

Let us now look at a few samples of comparison of the German of Brandt and that of modern High German.

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Einige Eigenheiten des strassburgischen Volksdialekts

A few lines of comparison between Brant's original and our modern German:

Vor hab ichs narren schiff gadicht
(als ich das Narrenschiff gedichtet)

In masz, das ich ser wunder hab Das nyemant bessert sich dar ab
(In grosser Zahl, dass es mich wundert, dass kein Mensch dadurch bessert sich)

Eyn böttlin erst vor vns hyn lyeff,
Das froget noch dem narren schyff
(Ein Botenjung kam jüngst gelaufen,
Der fragte nach dem Narrenschiff)

Nit Fursehen Den Dot
(Nicht auf den Tod sorgen)
(Not Providing for Death - one of the titles -)

Vom Endkrist (Vom Antichrist) - another title

Wir werden btrogen, lieben fründt,
All die vff erden leben syndt
(Wir werden betrogen, lieben Freunde,
Alle, die auf Erde lebendig sind)

1. Sprachgesang - The higher and lower tones change quickly, and the higher tones begin and end the sentence.

   - The long and short syllables are more definitely marked than in high German.

2. Verschiedenheiten der Laute – e in words of two or more syllables is frequently replaced by ä (dänä instead of denen; härtzä instead of hartzen)

   - The long e is sharper still than in such High German words as: Seele, mehr, gehn; so much so that words such as méine, déine, Fréunde sound like: me-ine, de-ine, Freinde

   - The broad a of High German becomes o, thus wor instead of wahr; hor instead of of Haar. Even with such words that end in en, so that a double change is noticed: blosä instead of blassen; schlofä instead of schlafen (In this instance the change is the same as in noted in the Obersächsischen)

   - Long u and long i (represented by ie) are lengthened, as it were, and are followed by a sound approximating ä - ruäfä instead of rufen; Briäff instead of Brief (This is similar to the Swäbischen)

   - The diphthong ei sounds like äi; yet where the High German uses this and the e is long, the e then disappears, thus: Seite becomes Sitt; vielleicht becomes villicht (Allamannischen)

   - The diphthong au loses the a and becomes either long or short u (unless in a word where au and ao can be interchanged, then there is no change in the diphthong) Tub instead of Taube; schum instead of Schaum -- and in general, all long vowels are quite drawn-out.

   - ü before h splits into two vowel sounds, thus: früh becomes fri-yi; glühen becomes gli-yä (this produces a musical sound)

   - b and p are often interchanged, as: Belz for Pelz; Bubb for Puppe -- medial b becomes w, as: läwä for leben; owä for Abend; glauwä for glauben

   - Like the Allemannischen: ge - becomes k, thus: kaltä for gehalten; kört for gehört; kaufft for gekauft

Bishop Wilhslm von Honstein became insulted when, during the parade of his installation, he was completely surrounded by the Emperor's bodyguards. Brandt noticed this and wrote:

-- aber der Bischoff liesz des Stoupfell durch demut willen underwegen, und that Ime basz das er mitten under den Kieriszer reit -- Aber der Bischoff liess den Stolper (?) um Demut willen unterwegs, und tat Ihm (in caps out of respect) böse, dass er mitten unter den Kaiserleuten(?)
-- out of humility, the bishop overlooked the blunder --

SOME OXYMORONS IN A LA RECHERCHE DU TEMPS PERDU

C. N. Clark, Asst. Prof., Dept. of French, University of Manitoba

A close reading of the text of A la Recherche appears to indicate that the oxymoron is one of the more important rhetorical devices favored by Proust, for two reasons. First, he has included a textbook definition of this figure, contained in a long and pompous discourse of Legrandin addressed to Mme de Villeparisis and concluding " . . . quelque chose que j' appellerai de deux termes contradictoires, la rapidité lapidaire et l' instantanée immortel . . ." (II, 201) It is worthy to note that this definition is immediately followed by two of the most obvious type of oxymoron, the noun-adjective combination. This passage seems to indicate that Proust, by the very blatancy of the presentation, wishes our attention to be brought to this most striking type of rhetorical figure. The precise nature of the definition as well as the examples given seem to justify the use of the precise term oxymoron rather than the more general alliance de mots, which often includes verbal paradox, but other word-combinations besides.

The second cause of our interest in this figure is due to the fact that its use throughout the novel often relates to many of the central themes, as recognized by standard Proustian criticism. Examples have been chosen for the present study which relate to the most divergent aspects of the novel. In context, many of these oxymorons are in a salient position, often coming at or near the end of a paragraph.

The oxymoron is often utilized to summarize a psychological observation. There is a recurrent type which succinctly illustrates the opposition between the superficial friendliness of the snob and his inner disdain. Thus Proust refers to un bonjour dédaigneusement amical (II, 700) and elsewhere to an amabilité condescendente (III, 1014). On another occasion, this paradoxical observation is elevated to the level of a general principle, resulting in the phrase les préceptes orgueilleusement humbles d'un snobisme évangélique; (II, 427).

Epistemologically, the oxymoron is clearly used here summarily to differentiate between a superficial visual impression, of humility or friendship, and an analytical evaluation of the real character, upbringing and motives of the person observed: disdain, superiority, exclusivity. This double observation is not, however, at all times destructive. One of the most moving passages in A la Recherche describes the faces and actions of nuns, as nurses; their expression gives no key to their compassion, and it is only through a full realization of their self-sacrifice that we may appreciate their inner

beauty. This passage concludes with an oxymoron (specifically syneciosis) depicting leurs visages antipathiques et sublimes (I, 82). Of the same nature is an expression accurately describing the feeding habits of very small babies, and Proust speaks of the tranquille avidité of a nursing child (I, 668).

An even more obvious type of oxymoron is often used for varying effects. For example, the naive optimism of the young, inevitably disappointed by experience, is summarized by the expression optimisme pessimiste (III, 542). In like manner, the superior courage of the soldier who fights in spite of his fear, suggests the epithet ces héroïques poltrons (I, 923), and the pose of the typical mondain earns for this group the expression ces infatigables épuisés (II, 704). An even more succinct example is the recurrent hommes-femmes appelation used for the homosexual race; this is of course a simple translation of the etymological oxymoron of Androgyne, which Proust also uses.

Many other examples of the use of the oxymoron in character analysis might be given: the fixité inattentive (II, 606) with which Charlus and Jupien watch each other, and the vertueuse perversité of Charlus' morals are striking cases. A delightful scene is once created when M. Verdurin's afternoon guests are caught in a downpour, and are greeted by their host with joyeuses doléances (II, 401). This type of oxymoron is particularly frequent in Proust; no exhaustive listing is attempted in the present study.

Finally, the most interesting type of all is perhaps that one which refers to larger aesthetic considerations, and seems to suggest some of the basic principles on which the novel is based. As we might expect, syneciosis is employed to express the simultaneous presence of unity and variety, admired in the music of Vinteuil and everywhere operative in A la Recherche, in the phrase une figure particulière, à la fois compliquée et simpliste (III, 159). Legrandin's own expression, l'instantané immortel might well be applied to the final teaching of Elstir to the narrator, that traces of the ancient are to be found in the most fleeting gestures of our contemporaries. As a last example, a lovely passage in which the oxymoron is combined with a space-time metaphor to suggest one of the major themes of the novel, that of involuntary memory: un voyage immobile et varié à travers les plus beaux sites du paysage accidenté des heures. (I, 673)

GEOPOLITIK - A FAILURE IN TERMINOLOGY

Playford Thorsen, Instructor, Department of History, University of North Dakota

Geopolitics is a nebulous term. The Encyclopedia Britannica has a lengthy article on the subject; however, the editors of the Encyclopedia of the Social Sciences did not see fit to include it. The Germans made the term famous between the Wars, using it as both explanation and justification for their political ambitions. Geopolitics is almost immediately associated with the rise and fall of Hitler's Germany -- and this has been enough to discredit the term as either a theory or discipline.

The purpose of this paper is to explore the origin of the term geopolitik, how it was first used and developed, and finally to suggest other reasons, beyond its association with the Third Reich, for the failure of geopolitics to become a respectable discipline or political theory. I will comment on the German use of geopolitics only as that school was influenced by the Swedish founder.

First a word on the relationship between geopolitics and political geography might be helpful. The two developed as disciplines, almost simultaneously. Texts or monographs on political science generally begin with an assertion that the two are not to be confused. Professor Hans W. Weigert writes that a political geographer is concerned with "the relationship between geographical factors and political entities" but geopolitics "goes beyond the objective study of politico-geographical factors and is an applied pseudo-science with very questionable objectives. As such, it has an axe to grind." We might draw an analogy between political geographers and geopoliticians on the one hand and astronomers and astrologers on the other. In the latter case both study the stars. In the former both study and try to relate geography and politics. Suffice it to say then, political geographers do not want to be confused, or associated with geopoliticians.

The term geopolitik was coined at the turn of the century by Rudolf Kjellen, a Swedish political scientist. I do not think he is sufficiently appreciated as the founder of geopolitics - nor that he developed a whole new terminology. Kjellen lived from 1864 to 1922. He received a doctorate in political science from Uppsala in 1890 and then taught geography and political science at Gothenburg University until 1916, when he was appointed to a chair of political science at Uppsala. From 1905 to 1917 he was a member of the Swedish Parliament and was also founder and chief spokesman of a new political party, the Young Conservatives. It was ultranationalistic and had

definite leanings toward state socialism.

The term geopolitik first appeared in Kjellen's book, Inledning till Sveriges geografi (Introduction to Sweden's Geography) published in 1900. He writes that in Frederich Ratzel's theory of political geography the question is "mankind's importance for the earth", while he, that is Kjellen, would say that the question is "the earth's importance for mankind." This, together with other sciences which concern man, such as psychology, ethnography, or the political and social disciplines, Kjellen chooses to call geopolitik. During the next twenty years Kjellen used the term numerous times and in different ways. The simplest and most popular definition appears in his book Staten som livsform (The State as a Form of Life), published in 1916. He writes here that "geopolitics is the theory of the state as a geographic organism or phenomenon in space; therefore the state as land, territory, domain, or most pregnant, Kingdom". Here then, geopolitik is a theory of the nature of the state -- a geographic organism in space.

Three years later Kjellen attempted to clarify and sum up his political theories in an essay entitled Undersökningar till politikens system. (Inquiries Concerning the System of Politics) Here geopolitik is a method for understanding the state instead of a theory about its nature. It is a discipline. But geopolitik is only the first out of five disciplines in his system. Each of these is to be used to explain the five different aspects of the state. Thus (1) geopolitik investigates "the kingdom"; (2) Ekopolitik is the discipline to understand the state as "household"; (3) Demopolitik is the discipline to understand the Volk, or people living in the Kingdom; (4) Sociopolitik is the discipline used to understand the state viewed as society. Finally (5) Kratopolitik is the method for analyzing the state as government.

This however was only the beginning for Professor Kjellen. Each of the five aspects of the state listed above, with one exception, has three subdivisions. In turn, each subdivision has its corresponding sub-discipline. Kjellen had to develop his own terminology for this elaborate breakdown and he concluded his Inquires Concerning the System of Politics with the following plan.

I Riket: Geopolitik
1. Rikslaget: topopolitik
2. Riksgestalten: morfopolitik
3. Riksgebit: fysipolitik

II Rikshushållet: Ekopolitik
1. Hushållssfären: emporopolitik
2. Självhushållet: autarkipolitik
3. Hushållslivet: ekonomipolitik

III Statsfolket: Demopolitik
1. Folkslaget: etnopolitik
2. Folkstocken: plethopolitik
3. Folksjälen: psykopolitik

IV Folksamhället: Sociopolitik
1. Samhällsformen: fylopolitik
2. Samhällslivet: biopolitik

V Statsregementet: Kratopolitik
1. Statsformen: nomopolitik
2. Statslivet: Praxipolitik
3. Statsmakten: Arkopolitik

Not even the Germans could assimilate this new terminology. With one or two exceptions the above terms have not found their way into professional, much less lay vocabulary.

So far I have tried to show how Kjellen used the term geopolitik in two conflicting contexts. In one instance as a theory, in the other instance as a discipline. But the confusion goes deeper than this. For twenty years he published practical experiments and theoretical problems, both involving geopolitik. Unfortunately the practical experiments frequently depart from the theoretical formulations. For example in two works, one on Sverige (Sweden) published in 1917 and the other on Den Stora Makterna (The Great Powers, 1917), history is an important part of his method while it does not appear in his theoretical system. Perhaps a more important reason for confusion over Kjellen's use of geopolitik was his newspaper campaign to sell his ideas. In a series of articles entitled Svensk Geopolitik we find essays on Swedish history as well as economic, ethnic, and social problems. So at times Kjellen's geopolitik included ekopolitik and demopolitik.

There were three factors which influenced Kjellen to attempt a new approach to the study of the state. Underlying these was a reaction against the highly legalistic approach to the study of political science in a milieu characterized by international rivalry. These three factors were (1) his own work in and emphasis on geography at Gothenburg University beginning in 1892; (2) the publication of Frederich Ratzel's Politische Geografi in 1897, which lent support to the organic theory of the state; and finally (3) the position of Sweden in international affairs during the late 19th and early 20th centuries. He was a bitter opponent of the dissolution of the union with Norway in 1905 and was highly suspicious of Russia's Baltic policy. Kjellen's avowed purpose was to awaken the "national instinct". Whether conscious of it or not, this zeal also permeated his scientific work.

How does Kjellen relate to Karl Haushofer, the leading figure in the development of geopolitics in Germany? Kjellen's books were widely circulated in Germany. Haushofer refers to Kjellen as his "reverend teacher" and to his work The Great Powers as the "bible of geopolitics". While Kjellen was fantastically pro-German, he was not a biological racist, anti-Semitic, nor did he subscribe to the Fuhrer principle. If the Germans used geopolitics in a much broader sense than prescribed by Kjellen's "system", we find that in practice so did Kjellen.

To conclude, why is geopolitik a failure in terminology? I have already suggested that simply guilt by association with the Third Reich is one explanation. But there are more basic reasons. In the first place, the founder of geopolitik as a discipline used the term inconsistently, quite aside from the merits of the system. In the second place geopolitik cannot, at the same time, be a theory as to the nature of a state and also a discipline, or method, for understanding its nature. In the third place, and perhaps most important, was Kjellen's definition of geopolitik as "the theory of the state as a geographic organism in space". Merely comparing a state with an organism has its dangers. However a flat assertion that the state is an organism is manifestly absurd. It has appeal however to those who believe the state should act like an organism.

THE ALPHABET IN HISTORY

G. P. Goold, Associate Professor, Dept. of Classics, University of Manitoba

The standard of living in every part of the world bears a direct relationship not only to the degree of literacy attained but also to the type of script employed. The present dominance of western civilization seems largely attributable to the alphabet; it is interesting to reflect what will happen if (or when) the Chinese and the Japanese and the Indians and the Africans adopt the alphabet and attain a high level of literacy: this, rather than space-flights to the moon, will be the next great adventure of homo sapiens.

In studying the history of writing we should be careful not to despise illiterate societies. The marvel of writing is more readily appreciated if we try to erase from our minds all knowledge of writing and to put ourselves in the position of early man: we should probably have never felt a desire to write, much less devised a system of recording speech phonetically. According to the best authorities an original impulse to write has occurred but once in the history of mankind. Many kinds of script have been independently created, but all except one of these were inspired by some other person's or people's example.

Man first attempted to write by means of picture messages. Sumerian cuneiform was the first major script to be evolved, about 4000 B. C. Knowledge of writing reached Egypt very shortly afterwards where it was independently elaborated. Both the Sumerian and Egyptian systems entered upon a long and gradual development which was ultimately to lead to phonetic writing.

Chinese writing is much younger than the Middle East scripts and is generally held to have been invented by someone who knew already of the existence of writing. The nature of the Chinese language has had a curious retarding influence upon Chinese writing: inflection has been completely eliminated, and all words are monosyllables. Not unnaturally their writing experts laid down the principle "one word, one sign," that is to say, each of the many thousands of words in the language has a different sign or character, and the script lacks a phonetic basis.

In the early centuries of the Christian era the illiterate Japanese migrated from the South Seas to their present homeland; they envied the Chinese their script and set about adapting it to their own language. Great as is the gulf between English and Chinese, the gulf between Chinese and Japanese is greater: Japanese is polysyllabic and highly inflected. For their roots the Japanese took over the appropriate Chinese characters; for their inflections some genius hit upon the brilliant idea of expressing them phonetically. The obvious phonetic unit of Japanese is the open syllable (consonant plus vowel), and a set of seventy-five symbols was constructed. Such is the power of conservatism and so unobvious the advantages of phonetic writing that, although the syllabic symbols could express all Japanese speech, the Chinese characters were retained, and the final system - still in force today - is even more complicated than the Chinese one.

Nevertheless, the Japanese were simply following a pattern which was typical of several Middle East scripts as the principle of phonetic writing emerged. Egyptian hieroglyphics, Babylonian cuneiform, and the Hittite adaptations of the latter, all contain - even in their most developed forms - so many ideograms that it is only partially true to describe these systems as phonetic. In a complete history of writing one would have to chronicle again and again a situation in which an obsolete system was too widespread and too deeply embedded in a people's thought to be changed. It is much the same with our feet and inches, our pounds and ounces: the metric system is clearly superior, but only the scientists have adopted it.

One of the most interesting scripts, seemingly the most efficient then in existence, makes its appearance in Crete about 1600 B. C. From this script, a syllabary called Linear A, were derived the Linear B script (deciphered in 1952 by the late Michael Ventris) and the Cypro-Minoan script. It may be that Linear A, through Cypro-Minoan, exerted some influence on the formation of the Ugaritic alphabet. Following the Chicago orientalist Gelb, I call this a consonantal alphabet: not an ABC, but a BCD. The dating of the various BCD's is exceedingly difficult, but most scholars now hold that the last stage ancestral to the ABC is the Phoenician BCD of about 1000 B. C. A defect of the BCD is its failure to denote vowel sounds; whilst this defect is not felt to be a handicap in recording Semitic languages, nevertheless the BCD is not an adequate refutation of the fallacy that the syllable is the unit of speech. It was left for the Greeks to split this atom. A consideration of Semitic scripts suggests that it is best for all alphabetic symbols to be identically aligned (no diacritical signs or vowel pointing) and that it is best for right-handed people to write from left to right.

About 750 B. C. the commercial intercourse of cultured Phoenicians with comparatively unrefined Greeks led to the adoption by the illiterate Greeks of the Phoenician BCD. Although the history of the early Greek alphabet is full of controversy, it seems that it was invented not in Greece, but in Phoenicia; the chief novelty was the adoption of five Phoenician symbols to denote vowels - even today they are unchanged in our alphabet. However, the initial adaptation spread to various parts of Greece before the

task of accommodating the signs to the Greek language had been completed. For the next three hundred years a variety of local Greek alphabets completed with each other for supremacy.

Of the two main types, the West Greek type, though doomed to extinction in Greece itself, spread to Greek colonies in the Western Mediterranean, thence to the Etruscans, and thence to the Romans: it is the direct ancestor of our alphabet. A curiosity is its preservation of Q, a letter as redundant at its very inception into the Greek alphabet as it has been ever since; it was subsequently dropped from the East Greek alphabet. The principal innovation of the latter, the Ionic, is the use of two letters to denote long e and long o. Which is inherently the superior system, a five-symbol vocalic system or a seven-symbol one? The symbols can of course be used in combination and can be thus by convention made to express more than one sound (English has over twenty distinct vowel sounds and manages with five symbols). I incline to the view that the simpler system is the better. The Ionic alphabet was used in the first recording of the Homeric poems and, having established itself as the script of literature, succeeded - after a close struggle lasting three centuries - in displacing the official Athenian alphabet in 403 B. C.

The simpler five-vowel system of the West Greeks and the Romans - slight as this advantage may seem - probably had some influence in the ultimate victory in Europe of the Roman alphabet over the Greek. The Roman alphabet spread throughout Europe with astonishing rapidity: it was swiftly and easily adapted to their languages by tribes as much inferior to the great Hamitic and Semitic civilizations as the superstitious Druids were inferior to the prophets of Israel and the legislators of Babylon. In time no doubt the alphabet will spread over Africa and Asia as well.

What of the alphabet as it is employed in the spelling of English today? It is possible to exaggerate the defects of modern English spelling, but these are sufficiently numerous to render some reform an urgent necessity. If English is to become the world language of tomorrow (there seems no rival to English to secure the emancipation of mankind from Babel), its spelling must be simplified; not till then will it be accepted by Africa and Asia and the rest of the world. The reform of English spelling is no new idea; it has been mooted for centuries. But the true principle of reform has mostly eluded "nu speling" evangelists: simplicity and not phonetic exactitude must be the criterion. Visual considerations cannot be ignored, since we read more than we hear, and read too fast to frame the sounds of what we read; occasionally the eye is compelled to memorize what the ear has no time to determine. It is better to write cats and dogs than cats and dogz, which would obscure the simplicity

of the plural inflection; it is better to write photograph and photographer (perhaps with f's) than to attempt to represent the vowels phonetically, for this would disguise the simple relationship of the two words. To increase the number of letters to forty or more as Bernard Shaw and others have advocated means abandoning the essential simplicity of the alphabet. What cried out for reform is the multitude of common words like of, daughter, wrong, half, money, could, live (verb) and so on. The most difficult problem is to manipulate the five vowel signs in such a way as to remove what is chaotic and secure greater simplicity. The spelling of English offers to all who aspire to intellectual distinction not merely a promising field for philological research but an opportunity for practical service to mankind.

Writing was to a large extent evolved by civilizations which flowered and faded before the birth of our own European civilization; and the eclipse of first one, then another civilization was significantly reflected in the progressive evolution of writing. When such a civilization fell, it fell through no deficiency of culture and technology, but rather through a failure to discard the obsolete and adopt the progressive. It is improbable that methods of writing by themselves determine the rise and fall of civilizations. But they provide a reliable index of the obsolescence or progressiveness of the societies of those who use them. Has our system of writing reached the final stage of evolution? Is our spelling the best which can be devised? From a study of the alphabet in history it seems that, if the Western world ignores these questions, it does so at its peril.

THE SHIFT FROM (š) to (h) IN CANADIAN FRENCH: A STUDY IN DIACHRONIC PHONEMICS

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The problem of phonetic change in languages is an old one, still quite controversial. We are far from understanding the causes of sound change in their entirety. Preference for one sound over another often seems to be in the realm of irrational human variables such as fashions, and thus to escape any rigid definition or explanation - other than the need of each generation or each in-group to have certain distinctive characteristics to its speech. Data concerning the changes themselves have been difficult to acquire. The necessity for interpretation of written documents or reconstruction from present speech forms, whenever we are concerned with an earlier stage of a language, inevitably leaves us with a large margin of error. Remarkable results have been obtained by the comparative method, but we cannot generally reconstruct accurately the entire circumstances nor even the exact form of a change.

In spite of these difficulties, however, it has been possible to come to a fairly general agreement about certain causes of sound change, for example dialect borrowing (or inter-linguistic borrowing in some cases), and ease of articulation (in such cases as the simplification of consonant clusters or epenthesis). But even these must be used with caution. Modern phonemics suggests that what is easy to articulate in one language may well be extremely difficult in another, and vice versa. Only metathesis and dissimilation, related to tongue-twisting, seem world-wide.

None of the above processes, however, explain those great interconnected sound movements called "laws" by a positivistic nineteenth century -- Grimm's Law or the Great Vowel Shift in English. These have either been explained by a quasi-mystical concept of "drift" or, by more sober linguists, simply described without attempt at explanation. The most successful theory to explain these changes in recent years has been proposed by the linguists who follow the new discipline of "diachronic phonemics," notably André Martinet and his disciples. [1]

These scholars are applying some of the principles of contemporary phonemics, as used by descriptive linguists, to the study of historical (hence, "diachronic" as opposed to "synchronic") linguistics. The basis of their work is the type of phonemics practiced by the Prague school of linguists between the wars, notably Troubetzkoy and Roman Jakobson, which places the emphasis primarily on distinctive traits and oppositions between phonemes, rather than on the discrete units which American linguists tend to prefer. So, a vowel or a consonant system is viewed as a series of dimensions (voice,

position of articulation, frontness, lip-rounding and the like), which intersect at certain points. These points represent the phonemes of the language. So, for example, the French vowel system has one more dimension than the English (lip-rounding, not distinctive in English). This is the real reason why the front-rounded vowels in French are so difficult for the English speaker to learn. Similarly, a Spanish speaker, who has a triangular consonant system in which there is no distinction between stops and spirants when voiced, finds it difficult to learn a quadrangular system in which stops and spirants both occur voiced and voiceless.

In the application of this theory to diachronic problems, the axiom is posed that where possible both the vowel and the consonant systems of a language tend to be or to become symmetrical. The reason for this is basically that in this way the smallest number of distinctive traits need to be utilized. This represents a real economy of mental effort (as opposed to physical). So, for example, Castilian Spanish /y/ is tending to be pronounced as (dž) in initial position and as (ž) elsewhere, in order to fill a "hole in the pattern," forming a single order of alveopalatal consonants (/č/, /y/, /s/, the latter tending also toward an alveopalatal pronunciation), parallel to the other orders (labial, dental, and velar). This is true in spite of the fact that (dž) may be physically more difficult to pronounce than (y), and gives the lie to any theory that the Spanish pronounce their voiced stops as fricatives because "the hot climate (or other reasons) makes them too lazy to articulate properly."

This might seem to lead to a static condition in which, once set, a pattern would remain indefinitely. This does not happen, normally. To be sure, a portion of a phonemic system may remain completely stable, or nearly so, over a period of many centuries. (The Spanish vowel system, a strongly integrated and simple five-vowel system, is an example.) But other factors are always at work. Like a chemical molecule which may assume a number of different crystalline shapes, the vowel or consonant system may be symmetrical in a number of different ways. A comparatively minor change, coming from outside, may be all that is needed to completely overturn the system, and start it moving in a new direction. External pressures (dialect borrowings and the like) are always at work to keep the equilibrium precarious. As an example, we might cite the Spanish consonant system in the seventeenth century, overturned when the northern mode of speech became the prestige dialect -- itself the product of Basque-Spanish bilingualism in earlier periods. Also, the modern French vowel system is becoming simplified. [2]

The chief difficulty with this theory is the inadequacy of the data usually available. Therefore it is of particular interest to catch this process

at work in a living dialect. The specific change to be discussed here is the tendency in Canadian French for the phonemes /ž/ and /š/ to be pronounced with an h-like sound. It has most recently been studied by Father René Charbonneau[3], who analyzed in detail certain variants of the /ž/ phoneme which occur in the speech of his students in a school in L'Assomption, north of Montreal. Similar variants have been found in large areas of Quebec, particularly in the north and east, and in Acadian speech. Certain regions in western France show the same phenomenon. It is tempting to think that the Canadian sound may have its origin in France, but the sporadic nature of the change in Canada suggests rather a parallel tendency.

Briefly, the facts are these. The normal pronunciation of the phoneme /ž/ (or /š/) in Canadian French is identical to the standard, but in certain individuals a whole gamut of variants may be noted. The most common is a type of voiced laryngeal fricative (h) for /ž/, a voiceless laryngeal or velar fricative (h) or (x) for /š/. These sounds are most common in initial or intervocalic position, rare in final position. They are most often used in words of country origin, and generally when words are used in a sentence, rather than in isolation. These variants definitely do not now have phonemic status.

We must note that this type of change is necessarily an abrupt one. It is a change which is known to have happened in other languages, such as seventeenth-century Spanish. We can imagine a situation similar to that in French Canada today prevailing in Spain just preceding the change, which has often bewildered students of historical phonetics by its seeming abruptness. Here we have the advantage of catching the change in action.

To explain the change, we must look at the entire structure of the French consonant system. (Canadian French is similar in phonemic structure to the standard language, though showing certain differing allophonic variants.) The system would appear as follows[4]:

p	f	t	s	š	k
b	v	d	z	ž	g
m		n		ñ	
		l			
		r			

This structure, consisting of six orders and three series, plus several phonemes not really integrated with the system[5], is not really economical. It would be natural for it to structure itself into a tighter crystal, so to speak, in which /f/ and /v/ would become the fricative correlates of /p/ and /b/, /s/ and /z/ those of /t/ and /d/. But /s/ and /z/ cannot be considered

to be members of the same order as /k/ and /g/[6], and therefore, for the system to restructure itself, it is necessary for /s/ and /z/ to become velars (or laryngeals). This, then, is what is happening in Canadian French. The resulting system, if this process were carried through, would be:

p	t	k
b	d	g
f	s	h
v	z	H
m	n	(ñ)
	l	
	r	

The same change might also be expected to take place in standard French. If it has not done so, it is partly, no doubt, because of the conservatism of the standard language, and parly because the "hole in the pattern" is being filled from another source. The French /r/ is often rendered as a laryngeal fricative, voiced or unvoiced according to position. It is not at all unlikely that this will inhibit the change from /s/ to /h/ from taking place in the standard language. Note that Canadian French generally uses an apical /r/.

This change will probably not become established in Canadian French either, since the country dialect to which it belongs is being replaced by a different mode of speech. But, in the meantime, it has added one more link in the chain of evidence needed to support the structural theory of phonetic change.

NOTES

[1]The following books are essential references:

Martinet, André, Économie des Changements Phonétiques, Berne, 1955.

Hoenigswald, Henry, Language Change and Linguistic Reconstruction, Chicago, 1960.

Troubetzkoy, Nikolai, Principes de Phonologie, Paris, 1949.

See also "A Bibliography of Diachronic Phonemics" by Alphonse Juilland (Word 9 (1953), p. 199 ff.)

[2]For this process, cf. Martinet, La prononciation du français contemporain, Paris, 1945.

[3]Journal of the Canadian Linguistic Association III, 14-19 and 71-77.

[4]I omit the h in words like haut, which may be considered to be merely an alternative form of vocalic onset. Witness its use in an expression like c'est à elle (set a hel), when under stress.

[5]For the terminology, cf. Martinet, Économie, p. 69 ff.

[6]Ibid., p. 76.

TEACHING ENGLISH AS A SECOND LANGUAGE: THE METHOD OF I.A. RICHARDS

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Dr. I. A. Richards of Harvard University is usually associated with the field of literary criticism, but his achievement in the area of teaching English as a second language is substantial too. Since his English Through Pictures was first published by Pocket Books, Inc., in 1945, it has gone through 16 printings and is now selling well into its second million copies. It is a text which has been eminently successful in solving the primary problem in second language teaching - how to establish the meanings of words and structures clearly. Richards has done this, I think, through a life-long interest in the functioning of language; that is, in how many jobs a phrase, a sentence, or a passage may be doing at once, and how these jobs may be distinguished to avoid confusion.

For Richards the source of most intellectual frustration is an unordered presentation of subjects; a circumstance which presents the learner with too many confusable problems at once. Therefore the great question is, "What should come before what?"; and seeking the answer to this over the past 30 years has moved Richards to examine first the teaching of English literature, then the teaching of elementary English language, and most recently the teaching of the English alphabet to children and adult illiterates.

It was C. K. Ogden who invented some of the techniques employed by Richards in elementary English language teaching. The heart of Ogden's discoveries was that English may be used with a very small number of verbs - 18 altogether - and that these 18 verbs enter into an extraordinary number of combinations with 20 prepositions. Virtually every verb in the language can be restated by means of a verb from Ogden's list, plus one of his prepositions, and possibly a noun. In addition to this system of verbs, Ogden provided 600 nouns, 150 quality words, and a number of structural words, all of which were chosen to provide the most covering power.

Ogden was interested in establishing an all-purpose World Auxiliary Language based on this selection of less than a thousand English words. He designed his system for those who need only enough English to cover all general contacts with people and things, with events and ideas; but who do not need, or are not able to acquire, or keep up, more English than will do that job.

Richards has always credited Ogden with being the inventor and only discoverer of the Basic English system; but he has not been interested in

an all-purpose World Auxiliary Language. Instead, Richards has been interested in producing a smaller, more flexible, and graded version of Ogden's proposals, on the assumption that most learners do go on into wider English, and that they need initially a well-organized core of language.

Therefore Richards has selected 500 of Ogden's 850 words; and he has not been backward about introducing words outside of Ogden's list, if it suited his purpose and the new words could be readily defined by words already on the list. He also has abandoned even the few rules of grammar that Ogden thought were necessary , and instead has substituted practice in actual structures, all of them graded in terms of increasing difficulty. Finally, he has developed a wide variety of teaching aids in this field.

Richards' aim has been to exercise the student in the basic structures of English to such a degree that they become habitual. In effect he has provided a set of slots into which new vocabulary can be fitted and manipulated as required.

Richards does this by assuming that the student learns a sentence or a sentence element by seeing how it applies to a particular situation. He has called this unit made up of a sentence and the situation which gives it meaning a SEN-SIT, and sees his own role as one of inventing, arranging, and presenting such SEN-SITS.

There must be no ambiguity in the demonstration of the situation which gives the sentence meaning; and the structure of the sentence must correspond clearly with a structure easily perceived in the demonstration. When this is accomplished, the structure of a sentence appears to a learner through his perceiving how its elements vary with the corresponding elements in the situation. For structure is the form which persists although the values of the variables change, as in this Subject-Verb-Adverb pattern: It is here, It is there, He is there, He was there. The changes of single words in a simple construction such as this demonstrate the function of the words as units for sentence building.

As the learner advances through such a series of sentences and the situations which give them meaning, he is exercised in their elements and structures. This exercising is not done simply through repetition, but through experience of new SEN-SITS using the earlier elements in varying structures, and the same structures with changed elements.

Such a sequence of steps into the English language - with each step supporting and supported by others, and all being based upon demonstrable objects, actions, and situations - such a sequence makes any recourse to the native language unnecessary. The proper presentation of SEN-SITS can entirely

replace native language quivalents and make it possible to think in English from the first. It also means that instruction may be given to students of different language backgrounds at the same time.

The English Through Pictures books developed by Richards have been an effective means of presenting SEN-SIT sequences. The stick-figure drawings, which accompany the sentences and elucidate the situations described by the sentences, are functional rather than ornamental. They achieve maximum clarity through the elimination of possibly ambiguous detail. The structure of the picture therefore parallels the structure of the sentence and makes the meaning directly accessible to the learner. The text is also supported by film strips and by sound films.

To teach pronunciation Richards relies upon systematic imitation of the teacher and/or recordings. The texts are accompanied by records which are spaced for sentence-by-sentence imitation by the learner; and also, if required, by an ingenious, light-weight, inexpensive, hand-would turntable. Other teaching machines, designed to provide controlled exercise with a minimum load on the teacher, are presently under study.

All the phonemes of English are introduced in the first hundred pages of English Through Pictures and the accompanying records; but no instruction is provided in sound production, and no devices such as model dialogues are available to the teacher for use in encouraging oral composition. This seems to many observers to be a defect in an otherwise superior method of elementary English language learning.

I suggest that in Dr. Richards we have not only a great innovator of method in the field of second language teaching, but also a practising humanist. His system provides the learner not only with a tool but with a point of view. For example, the first complete sentence in Book 1 is "I am here"; but this is developed until at the end of Book 2 we find:

> "To have been wise is to have known, thought, felt, desired and done as was best. But there are many different ways of knowing, thinking, feeling, desiring and doing. Which are the best? That is the question. Our lives are our attempts to find an answer, and language is the most important of all our instruments for this purpose."

I think it would reward us handsomely to take account of Richards' work when we are publishing or adopting new texts in elementary English language teaching.

Ogden, C. K., The System of Basic English, New York, Harcourt, Brace and Company, 1934.

Richards, I. A., and Christine M. Gibson, English Through Pictures, Books 1 and 2, New York Pocket Books, Inc., 1945, 1957.

A LINGUISTIC ANALYSIS OF STYLE

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A study of stylistics from a linguistic standpoint is one of relatively recent development. Ordinarily a discussion of stylistics has been left to those who analyze style by interpreting content in terms of psychology and philosophy. Certain aspects such as metaphors, classical allusions, etc. may be included, but generally any reference to form is explained only through content.

The present study is a description of style in terms of those features which result from a linguistic analysis of the writing. Although this method may not describe a style completely, it does reveal those characteristics which can be arrived at objectively.

Certain linguistic features of style such as word order, verb tenses, etc. have already been investigated, but usually in a limited sense. Insofar as is known, no attempt at a broad linguistic analysis of a literary work has been previously made. Through such a study as the present it is hoped that a system may be developed whereby literary styles can be defined in a more objective way and that it may be possible to demonstrate that previously-designated similar literary styles employ similar linguistic techniques.

The paper is divided into two parts: the first part presents the analysis of a literary work according to the method; the second part compares the results of the analysis of another work, said to be of the same style, with those of the first to determine if linguistically the styles are similar.

As a basis, the Primera Soledad of Don Luis de Góngora y Argote was analyzed. Since it is an example of baroque style, the analysis yielded the linguistic characteristics of baroque style. A structural analysis showed that generally the number of function classes per action expression (clause) is comparable to the number usually occurring in action expressions, also that the arrangement of these function classes is similar to standard Spanish.

It therefore seemed evident that the characteristics of Góngora's style lie in other phenomena; these are designated as "principles" of his style, and by extension, of baroque style. The principles are Transposition, Separation, Coupling, Asymmetry, Modification, and Substitution. Definitions and some examples follow:

Transposition is that phenomenon wherein elements of an expression do not appear in their usual order; e. g. ,

Transposition of a head and modifier:

de Júpiter el ave 22[1]

where the prepositional phrase de Júpiter, which usually follows, precedes its head, ave.

Elements which usually precede may follow:

de plumas ciento. 419

Here, ciento, which usually precedes, follows its head, plumas.

Separation, the second principle of baroque style discussed, is characterized by the separation of the elements of a given expression by an element which is not part of that expression. Many types of elements may separate; the action is the most common.

del mar redimió fiero 42

shows the action redimió separating the head and modifier, mar and fiero.

The third principles, Coupling, is defined as the linking of sentence parts (words, phrases or action expressions) by linguistic means. Expressions may be coupled through parallelism, i. e., parallel construction; through an element which belongs to both expressions; or through repetition.

An example of the coupling of expressions through parallel construction:

sin inclinar espiga, sin ciolar espuma. 1024

These two expressions consist of the parallel-constructed elements, preposition plus infinitive object, plus noun object of the infinitive.

Secondly, expressions may be coupled by having one element, such as a head or modifier, belong to both expressions.

For example, in

las mejores rosas ... y lilios 247

las mejores modifies both rosas and lilios.

The third method of coupling, the repetition of words or phrases, is shown in the following expression

nace en sus ondas y en sus ondas muere 403

where the phrase en sus ondas appears in each expression.

Asymmetry constitutes the fourth principle of baroque style. In an asymetrical expression, one element of the expression is much longer than all the syntactically-equivalent elements of the same expression. In the example

el rubio(m), imitador süave de la cera(m'), quesillo(h) -- dulcemente apremïado de rústica, vaquera, blanca, hermosa mano, cuyas venas la distinguieron de la leche apenas(m") 872

the modifier m" is much longer than any other modifier of quesillo.

Modification, the fifth principle of baroque style, reveals three distinct types: horizontal, vertical, and total.

Horizontal modification refers to that type in which several modifiers modify the same head; e. g.,

oblicuos(1) nuevos(2) pénsiles(3) jardines(h), de tantos como violas jazmines (4) 709

where the head jardines is modified by four modifiers.

Vertical modification refers to the modification of successive heads. For example:

gime (H) ofendido (2) el sagrado laurel (1) del hierro (3) agudo (4) 689

where gime is modified by laurel, which is modified by ofendido, which is modified by the phrase del hierro, in which phrase the noun hierro is modified by agudo.

Total modification is concerned with the total number of phrase and clause modifiers within a sentence irrespective of the head. The mose radical example of this type is the sentence containing twelve phrases and seven clauses.

Substitution is the sixth principle of baroque style established. It is characterized by the occurrence of a phrase or clause construction where a simple element is grammatically possible. Some of the most common substituted expressions are noun modifiers (appositives), past-participial phrases, and phrases and clauses of degree.

Having now established the principles of baroque style, I shall use them as criteria in a comparative study. A statement made by Charles Mauron that Stephane Mallarmé had in him something of the great "baroque" artists[2] served as an impetus to analyze Mallarmé's well-known poem L'Après-midi d'un Faune in the above manner to determine whether the linguistic principles of Góngora were also present in the work of Mallarmé.

The dangers of comparing writings of different periods and languages are recognized; however, the principles are such that comparison should be possible in this area. In addition, should the characteristics prove similar, there might be evidence that these linguistic stylistic characteristics are independent of a particular language.

As in Góngora's work, we find that the number and order of the function classes in the action expression are similar to those in the standard language. All the principles of baroque style as established in the Primera Soledad are present. In both works, Substitution occurs most frequently, oc-

curring percentagewise more often in Mallarmé. Separation, Coupling, and Transposition do not occur as frequently in Mallarmé as in Góngora; however, Asymmetry and Modification are more common. If we compare the total number of baroque phenomena, we find that Mallarmé's poem contains almost twelve per cent as many as in Góngora, whereas its length is only ten per cent that of Góngora's poem. Thus there is validity in the statement that linguistically the styles are similar and Mallarmé shows definite linguistic baroque tendencies as previously established.

In conclusion, it might be said that no new principles of style were evident from an analysis of the second work. Such analysis will become more useful as other styles are considered in a similar manner to determine their principles. A casual perusal of epic, classic, etc., has given evidence to this writer that all styles are not linguistically similar. It is hoped that additional research will be carried on to provide criteria enabling one to describe or identify the style of a writer from a purely linguistic analysis.

[1] The numbers at the end of the example indicate the number of the line on which the sentence begins. The text used is Dón Luis de Góngora y Argote, Las Soledades, nuevamente publicadas por Dámaso Alonso, Madrid, 1936.

[2] From Mallarmé, Poems translated by Roger Fry with commentaries by Charles Mauron, London, 1936, page 28.