tion better than most of our modern manufactured juvenile tales.

These juvenile tales which are good to diligent boys and girls, are due to philanthropic spirit which began to set in at the 18th century and which to a certain extent prevails in many countries now.

Every good tales and every good poem is necessarily surrounded with instruction, but all tales which at the first glance show even to a child their didactical and moral tendencies, are disliked by children and produce just the opposite of what they are meant for. Most of these so-called moral tales are so short-winded and affected with such shortness of breath that they have to take a rest every minute in a didactical commonplace.

Better than these juvenile tales for good children which have too outspoken moral tendency, are child's stories—Grimm's *Märchen* (child's stories). They are also fit for moral feeling. Good and bad are strikingly contrasted. Bad is not something trifling, something near at hand and relatively worse, but it is something horrible, strictly apart and not to be apprehended, and strictly corresponding to terrible punishment. Good and bad appear in manifold connections, but at last always the good and pure finally come forth with the alone true abiding and with the conquered vile.

Almost none of these bears moral precepts at its front, although some precepts of life or moral observations may easily be drawn from them.

Grimm says, "A good moral may be easily derived from the stories, but that was not their object, and if it is there, it is because it easily grows out of them like a good fruit from a perfect blossom without any help from man."

The man of fields and woods is the prominent figure. His characteristics, activities, and relations form the thread of action. Fraternal and paternal affection, faithfulness, courage, honesty, industry, trust in an overruling Providence, kindness and charity, merit not rank, obedience, shrewdness, wit and good nature, hopefulness, and disposition to make the best of difficulty, are characteristics prominently presented.

The actors are tillers, shepherds, hunters, fishermen, millers, blacksmiths, tailors, and shoemakers. Kings and princes appear constantly on the stage, but rather in human relations, and as lords and protectors of common men who are necessary for their existence, and towards them we have feeling of trusty and good-will.

Not man alone but all nature is alive and glows with heartiness and vigor and with sympathetic understanding. There is a good cheer and humour that especially contributes to give the story particular charm and life.

Grimm's child's stories best answered the de-

mands which one must nourish in young children. They are really childlike, simple and naive, but not silly and trivial, and they are full of imagination at the same time. They promote moral feeling and train the child to morality.

They are instructive, because they offer opportunities to give information about society and nature. They are of lasting worth and invite for continual repetition, finished in itself, and exercise deep impression. They arouse many-sided interest.

Herbart was the first that pointed out the importance of utilizing for moral purpose the stories that originally were not written for that special purpose and that have nothing like sermon-like tone about them, provided, however, that the stories were so arranged and so narrated that the very spirit of the contents called forth moral judgment (see Herbart's Pedagogical Writings, Vol. I. p. 71).

Herbart was followed by Beneke. It was the merit of Ziller, of having first taken up this demand of Herbart and first attempted to practically apply it.

There is a long essay of Ziller—Scientific Pedagogics, in which (Vol. I.) he clearly discusses the value of the child's stories for education. His long exposition summed up in the following :—

Child's stories correspond to individuality of the child. They specially correspond to the im-

pulse of imagination predominating in children. This tendency of children for fictions of imagination must be cultivated, because all higher and noble inspirations take root in it. Hence the subject-matter placed at the centre of all education in order to promote moral sentiment, this sentiment matter (Gesinnungstoff) of the early school years must be a poetical one.

"Poetical subject-matter alone," says Ziller, "allows free play of imagination, especially the subject-matter of *Märchen* (child stories) which contain no names of persons or places and the events which are not determined with regard to time or space."

A child that likes eagerly to absorb Märchen, remains longer childlike. Artlessly it yields to the semi-illusion of these stories. It makes the dead alive ; to the soulless it gives a mind or, in other words, it animates inanimate beings. It mixes and holds intercourse with the whole world as with an equal, and loses itself in fictitious and romantic impossibilities.

But these child stories, besides those romantic and fictitious impossibilities which are so very congenial to the child's imagination, contain something else :—namely, they include a number of æsthetic and ethic ideas and maxims which lead beyond the sphere of imagination. They serve the practice of moral judgment. They are means for exercising moral judgment. Thus

indeed moral judgment finds wide practice, since the child's circle of intercourse is thus extended to inanimate and lifeless beings, and in this extended and enlarged section of the child's intercourse a child will learn to decide with ease and clearness and celerity on account of the very simplicity of different cases.

In the manner in which the child more and more begins to trust its own experience, it will by degrees lay less and less stress on the very facts of child's stories, and will attach more and more value to the poetical ideal truth of æsthetical and ethical contents, so that an ideal tendency of the mind and a higher flight of mental life is left as the most desirable an end.

If only that which is real and true were to be told, its stiffness in regarding things might arise, for which it is impossible to understand anything beyond commonest every-day reality.

Child's stories raise the pupil above himself and gradually familiarizes him with the general relations and affairs of mankind.

The child's story widens the child's consciousness beyond the circle of its own experience by filling its consciousness with the most simple and primitive moral notions and by producing moral judgment and ethical feeling in very simple circumstances—circumstances which entirely correspond to the narrow sphere of the child's naive state of the mind.

Märchen are true classical subject-matters. They are at least true genuine subject-matters gathered in typical popular forms.

Märchen or child's stories are generally instructive. They are easily and naturally fit to become starting points for all kinds of information concerning nature and society.

They are fit to enlarge the child's experience and intercourse, and bring about insight and knowledge.

It might be objected here that a child's story is an excellent means of instruction, but they are so generally known that school might very well do without them, and leave them to family to be treated at home. This objection is doubly wrong, since it undervalues the duty and importance of school instruction, and overvalues the importance of what occasional family education is capable of doing.

The school undervalues its task by refusing to treat those subject-matters by means of which it may engage the interest of children more than anything else. If the school is to give up these subject-matters which are so highly congenial to the child's nature, it at the same time rejects the lively interest with which the child comes to meet the teacher and which is of the highest importance to education, since as soon as interest is once aroused by some subject-matter, it is most easy to make this subject-matter the starting and centre

point for all sorts of material information and all sorts of abilities.

This imparting of material information and this communication of abilities can only be then held truly to promote intellectual powers of the child when its interest is engaged at the same time. To reject the stories which have deep influence, which may make deep impression on the child's mind, and to abandon them to the occasional education of the house, would be equivalent to renouncing all idea of education by means of instruction, and to rendering instruction mere drilling exercises. School has the duty of taking hold of these stories because they contain a highly educative power, and because the duty of school is not only to instruct but also to educate. The school has a right to make this educative power serviceable.

One is overestimating the action of the house, if one thinks that it is capable of drawing out of these subjects the full educative force which they contain.

A good story is like a good picture to be looked on over and over again in order to be fully appreciated and in order to make all the impression of which it is capable. Numerous aspects which it offers by frequently repeated presentations, different ideas which it arouses, feelings which it calls forth; all these are fertile soil for putting in the seed from which insight, especially moral in-

sight, is to grow forth. Who simply narrates a story without taking care of its effects, is like a man who tills soil without sowing. A child's story, provided that it is a well-selected one, tills, ploughs and loosens the soil of the child's mind.

Summary.

A good Märchen is eminently fit for being made use of in school instruction. It satisfies all five necessary requests that any good juvenile book, any tale for use in school, ought to fulfill.

The Five Rules.

I. It is truly childlike, naive, simple without being silly, full of imagination and suggestive.

II. It is a kind of morality in so far as it exhibits the relations and conditions which are simple and full of life, and call forth moral judgment either to approve or to blame.

III. It is instructive and gives an opportunity of imparting material information about a great many subjects of nature and society.

IV. It is of lasting worth, and always invites for repetitions.

V. It is something finished in itself, fit to produce impression and to arouse many-sided interest.

Therefore we do not astonish to see Märchen made use in German and French schools now.

Ziller selected and arranged twelve of Märchen as the sentiment-matter, the centre of school instruction.

Rein has also twelve Märchen which form the focal points of all instruction (Rein's Theory and Practice of School Instruction, vol. I. p. 44.) These stories have to be told and retold and then reproduced by the children item by item, and moral and religious sentiments as well as all manners of material information and illustrative object lesson are to be centred about them.

The twelve Märchen as selected by Rein are :—

1. Die Sternthaler (The Star-dollars.)
2. Der süsse Brei (The Sweet Porridge.)
3. Frau Holle (Mother Holle.)
4. Strohhalm, Kohle und Bohne (Straw, Coal, and Bean.)
5. Das Lumpengesindel (The Ragamuffin Pack.)
6. Der Tod des Hahnchens (The Death of the Little Cock.)
7. Der Wolf und die sieben Geiszlein (The Wolf and the seven little Goats.)
8. Der Wolf und der Fuchs (The Wolf and the Fox.)
9. Der Zaunkönig und der Bär (The Willow-wren and the Bear.)
10. Finde-vogel (Bird-found.)
11. Die Bremer Stadtmusikanten (The Bremen City-musicians.)
12. Der Arme und der Reiche (The Poor Man and the Rich Man.)

萬朝報投書欄ノ漢字排除論

(明治廿八年一月萬朝報ノ英文欄ニ見エタル投書二篇ヲ掲載シテ以テ讀者ノ參考ニ供ス)

CORRESPONDENCE.

To the Editor of the "Yorodzu Chōhō,"

Dear Sir,—I noticed with great pleasure that you are in regard to the use of the Chinese letters of the same opinion as myself. The motion to introduce Roman letters several years ago could not meet with success because the principal foundation i. e. the instruction in the *schools* was wanting. The extent of teaching Chinese characters ought at first to be diminished and the study of Roman letters introduced into the *schools*, then after about 20 years the Chinese symbols should be altogether discarded. The change must be of course a gradual one and finally all important books transcribed with Roman letters. A commission should be appointed to decide as to how to distinguish different meanings of the same words when written in Roman letters and *fixed rules* should be established. Meanwhile you could commence in your highly valuable journal, to write sometimes small paragraphs in the Japanese language with Roman letters to make the people

more acquainted with the advantage and to show —how much room can be saved.

Professor Florenz of the University here expressed his conviction in regard to the introduction of Roman letters, that in that case the most euphonious and beautiful old Japanese language would be much more used and the Chinese words would be discarded with the Chinese characters. How much finer sounds "*yama*" instead of "*san*" or "*tosi*" instead of "*nen*." Enclosed are several more letters from Germans showing you the feeling of the intelligent class of people there in regard to the present war.

I am very truly
yours.
A German.

Tōkyō, Komaba, Jan. 16th 1895.
(萬朝報第六百四十二號明治廿八年一月廿二日)

CORRESPONDENCE.

THE ROMAN LETTERS A NECESSITY AS INTELLECTUAL RESUSCINATION.

To the Editor of the "Yorozu Chōhō."

Sir,—I am exceedingly pleased at your raising a question in your issue of the 15th instant, which ought to be born in mind of every Japanese anxious for the march of civilization. I mean the

adoption of the Roman letters. Whenever I consider that a Japanese youth of twenty, however intelligent he may be, is far behind any European boy of twelve either in reading or writing, I cannot help deploring the humiliating condition the Fate has assigned us. It is beyond all questions that the evil comes from the Chinese characters and Buddhism adopted in Japan. To the *Yorozu Chōhō,* the most widely read journal in Japan, belongs the credit of making a campaign in the reformation of the written characters. Our military success in China may be called the victory of civilization over barbarism, and the adoption of the Roman letters the conquest of intelligence over ignorance, or the victory of light over darkness. I am well aware of the enormous difficulties this undertaking has to meet with: egotistic people will find such a task very painful; while, old narrow-minded pedagogues will even denounce it as traitors' work. Never mind such foolish objections! I think, however, it is but vain to undertake the conversion of people over thirty years of age. Let them die with their books and newspapers printed in the Chinese letters, but for our children I propose the immediate abolition of the savage ideographs. Children under twelve years of age be made to read, and write, only the Roman letters. By this means, the Japanese youth will, in a short time, be placed on the same footing as the youth of any European nation.

Nichts für ungut—your German correspondent touches on some interesting points about the *distinctions* that can be made between the words of same sound. In my opinion, those distinctions are not so necessary as he thinks. For instance, when we read in the Roman letters "Kodomo san nin," we can easily understand that three children are meant, not a mountain nor gentleman. Likewise, we may read "Ki no ha gà ochita," by which we understand the leaves of a tree have fallen, not a tooth of a poor old tree has fallen. Even a rustic youth will not fail to understand this. The present orthography used by a great many Europeans in romanizing the Japanese words can be adopted without creating special *distinctions* which might give rise to many confusions.

I remain, Sir,
yours etc.
One of your ardent readers.

Yokohama, Jan. 18, 28th year of Meiji.

(萬朝報第六百四十四號、明治廿八年一月廿七日)

FROM MEIKLEJOHN'S "THE ENGLISH LANGUAGE."

(下ノ二篇ハ Meiklejohn's "The English Language, its Grammar, History, and Literature" ノ Part III ナル The History of the English Language 中ヨリ拔萃セルモノナリ. 言語史ノ研究ニ關シテ世人ノ注意ヲ喚ビ起サンガ爲メニ此處ニ挿入ス.)

A. LATIN OF THE THIRD PERIOD.

Latin of the Third Period (i).—The Latin element of the Third Period is in reality the French that was brought over to this island by the Normans in 1066, and is generally called **Norman-French.** It differed from the French of Paris both in spelling and in pronunciation. For example, Norman-French wrote **people** for **peuple**; **léal** for **loyal**; **réal** for **royal**; **réalm** for **royaume**; and so on. But both of these dialects (and every dialect of French) are simply forms of Latin—not of the Latin written and printed in books, but of the Latin spoken in the camp, the fields, the streets, the village, and the cottage. The Romans conquered Gaul, where a Keltic tongue was spoken; and the Gauls gradually adopted Latin as their mother tongue, and—with the exception of the Brétons of Brittany—left off their Keltic speech almost entirely. In

adopting the Latin tongue, they had—as in similar cases—taken firm hold of the root of the word, but changed the pronunciation of it, and had, at the same time, compressed very much or entirely dropped many of the Latin inflexions. The French people, an intermixture of Gauls and other tribes (some of them, like the Franks, German), ceased, in fact, to speak their own language, and learned the Latin tongue. The Norsemen, led by Duke Rolf or Rollo or Rou, marched south in large numbers; and, in the year 912, wrested from King Charles the Simple the fair valley of the Seine, settled in it, and gave to it the name of Normandy. These Norsemen, now Normans, were Teutons, and spoke a Teutonic dialect; but, when they settled in France, they learned in course of time to speak French. The kind of French they spoke is called Norman-French, and it was this kind of French that they brought over with them in 1066. But Norman-French had made its appearance in England before the famous year of '66; for Edward the Confessor, who succeeded to the English throne in 1042, had been educated at the Norman Court; and he not only spoke the language himself, but insisted on its being spoken by the nobles who lived with him in his Court.

Latin of the Third Period (ii). **Chief Dates**—The Normans, having utterly beaten down the resistance of the English, seized the land and all the political power of this country and filled all kinds of office

—both spiritual and temporal—with their Norman brethren. Norman-French became the language of the Court and the nobility, the language of Parliament and the law courts, of the universities and the schools, of the Church and of literature. The English people held fast to their own tongue; but they picked up many French words in the markets and other places "where men most do congregate." But French, being the language of the upper and ruling classes, was here and there learned by the English or Saxon country-people who had the ambition to be in the fashion, and were eager "to speke Frensch, for to be more y-told of,"—to be more highly considered than their neighbours. It took about three hundred years for French words and phrases to soak thoroughly into English; and it was not until England was saturated with French words and French rhythms that the great poet Chaucer appeared to produce poetic narratives that were read with delight both by Norman baron and by Saxon yeoman. In the course of these three hundred years this intermixture of French with English had been slowly and silently going on. Let us look at a few of the chief land-marks in the long process. In **1042** Edward the Confessor introduces Norman-French into his Court. In **1066** Duke William introduces Norman-French into the whole country, and even into parts of Scotland. The oldest English, or Anglo-Saxon,

ceases, to be written, anywhere in the island, in public documents, in the year 1154. In 1204 we lost Normandy, a loss that had the effect of bringing the English and the Normans closer together. Robert of Gloucester writes his chronicle in 1272, and uses a large number of French words. But, as early as the reign of Henry the Third, in the year 1258, the reformed and reforming Government of the day issued a proclamation in English, as well as in French and Latin. In 1303, Robert of Brunn introduces a large number of French words. The French wars in Edward the Third's reign brought about a still closer union of the Norman and the Saxon elements of the nation. But, about the middle of the fourteenth century a reaction set in, and it seemed as if the genius of the English language refused to take in any more French words. The English silent stubbornness seemed to have prevailed, and Englishmen had made up their minds to be English in speech, as they were English to the backbone in everything else. Norman-French had, in fact, become provincial, and was spoken only here and there. Before the great Plague—commonly spoken of as "The Black Death"—of 1349, both high and low seemed to be alike bent on learning French, but the reaction may be said to date from this year. The culminating point of this reaction may perhaps be seen in an Act of Parliament passed in 1362 by Edward III, by which both French and Latin had

to give place to English in our courts of law. The poems of Chaucer are the literary result—"the bright consummate flower" of the union of two great powers—the brilliance of the French language on the one hand and the homely truth and steadfastness of English on the other. Chaucer was born in 1340, and died in 1400; so that we may say that he and his poems—though not the causes—are the signs and symbols of the great influence that French obtained and held over our mother tongue. But although we accepted so many *words* from our Norman-French visitors and immigrants, we accepted from them no *habit* of speech whatever. We accepted from them no phrase or idiom: the build and nature of the English language remained the same—unaffected by foreign manners or by foreign habits. It is true that Chaucer has the ridiculous phrase, "I n'am but dead" (for "I am quite dead")—which is a literal translation of the well-known French idiom, "Je ne suis que." But, though our tongue has always been and is impervious to foreign idiom, it is probably owing to the great influx of French words which took place chiefly in the thirteenth century that many people have acquired a habit of using a long French or Latin word when an English word would do quite as well—or, indeed, a great deal better. Thus some people are found to call a *good house*, a *desirable mansion;* and, instead of the quite old English proverb, "Buy

once, buy twice," we have the roundabout Latinisms, "A single commission will ensure a repetition of orders." An American writer, speaking of the foreign ambassadors who had been attacked by Japanese soldiers in Yeddo, says that "they concluded to occupy a location more salubrious." This is only a foreign language, instead of the simple and homely English: "They made up their minds to settle in a healthier spot."

B. LOSSES OF ENGLISH FROM THE INCOMING OF NORMAN-FRENCH.

此篇ハ「のるまん、ふれんち」語ノ侵入ノ爲メニ英語ノ蒙リタル損失ヲ説明セルモノ也漢語ノ侵入セシ爲メ日本語ノ既ニ受ケタル及ビ現ニ受ケツヽアル損失ト相比較セバ大ニ興味アラン)

LOSSES OF ENGLISH FROM THE INCOMING OF NORMAN-FRENCH.

(I)

Before the coming of the Normans, the English language was in the habit of forming compounds with ease and effect. But, after the introduction of the Norman-French language, that power seems gradually to have disappeared; and ready-made French or Latin words usurped

the place of the home-grown English compound. Thus **despair** pushed out **wanhope**; **suspicion** dethroned **wantrust**; **bidding-sale** was expelled by **acution**; **learning-knight** by the Greek word **arithmetic**; **gold-hoard** by **treasure**; **book-hoard** by **library**; **earth-tilith** by **agriculture**; **wonstead** by **residence**; and so with a large number of others.—Many English words, more-over, had their meanings depreciated and almost degraded; and the words themselves lost their ancient rank and dignity. Thus the Norman conquerors put their foot—literally and metaphorically—on the Saxon **chair**[1], which thus became a **stool**, or a **footstool**. **Thatch**, which is a doublet of the word **deck**, was the name for any kind of roof; but the coming of the Norman-French lowered it to indicate a *roof of straw*. **Whine** was used for the weeping or crying of human beings; but it is now restricted to the cry of a dog. **Hide** was the generic term for the skin of any animal; it is now limited in modern English to the skin of a beast.—The most damaging result upon our language was that it entirely **stopped the growth of English words**. We could, for example, make out of the word **burn**—the derivatives **burn**, **brand**, **brandy** **brown**, **brimstone**, and others; but this power died out with the coming in of the Norman-French lan-

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[1] *Chair* is the Norman-French form of the French *chaise*. The Germans still call a chair a *stuhl*; and among the English, *stool* was the universal name till the twelfth century.

guage. After that, instead of growing our own words, we adopted them ready-made.—Professor Craik compares the English and Latin languages to two banks; and says that, when the Normans came over, the account at the English bank was closed, and we drew only upon the Latin bank. But the case is worse than this. English lost its power of growth and expansion from the centre; from this time, it could only add to its bulk by borrowing and conveying from without—by the external accretion of foreign words.

LOSSES OF ENGLISH FROM THE INCOMING OF NORMAN-FRENCH.

(II)

The arrestment of growth in the purely English part of our language, owing to the irruption of Norman-French, and also to the ease with which we could take a ready-made word from Latin or from Greek, killed off an old power which we once possessed, and which was not without its own use and expressiveness. This was the power of making compound words. The Greeks in ancient times had, and the Germans in modern times have, this power in a high degree. Thus a Greek comic poet has a word of fourteen syllables, which may be thus translated—

"Meanly-rising-early-and-hurrying-to-the-tribunal-to-denounce-another-for-an-infraction-of-the-law-concerning-the-exportation-of-figs."

And the Germans have a compound like "the-all-to-nothing-crushing philosopher." The Germans also say *iron-path* for *railway*, *handshoe* for *glove*, and *finger-hat* for *thimble*. We also possessed this power at one time, and employed it both in proper and in common names. Thus we had and have the names *Brakespear*, *Shakespear*, *Golightly*, *Dolittle*, *Standfast*; and the common nouns *want-wit*, *find-fault*, *mumblenews* (for *tale-bearer*), *pinch-penny* (for *miser*), *slugabed*. In older times we had *three-foot-stool*, *three-man-beetle*[1]; *stone-cold*, *heaven-bright*, *honey-sweet*, *snail-slow*, *nut-brown*, *lily-livered* (for *cowardly*); *brand-fire-new*; *earth-wandering*, *wind-dried*, *thunder-blasted*, *death-doomed*, and many others. But such words as *forbears* or *fore-elders* have been pushed out by *ancestors*; *forewit* by *caution* or *prudence*; and *inwit* by *conscience*. Mr. Barnes, the Dorsetshire poet, would like to see these and similar compounds restored, and thinks that we might well return to the old clear well-springs of "English undefiled," and make our own compounds out of our own words. He even carries his desires into the region of English grammar, and, for *degrees of comparison*, proposes the phrase *pitches of suchness*. Thus, instead of the Latin word *omnibus*, he would have *folk-wain*; for the Greek *botany*, he would substitute *wort-lore*; for *auction*, he would give us *bode-sale*; *globule* he

[1] A club for beating clothes, that could be handled only by three men.

would replace with *ballkin;* the Greek word *horizon* must give way to the pure English *sky-edge;* and, instead of *quadrangle,* he would have us all write and say *four-winkle.*

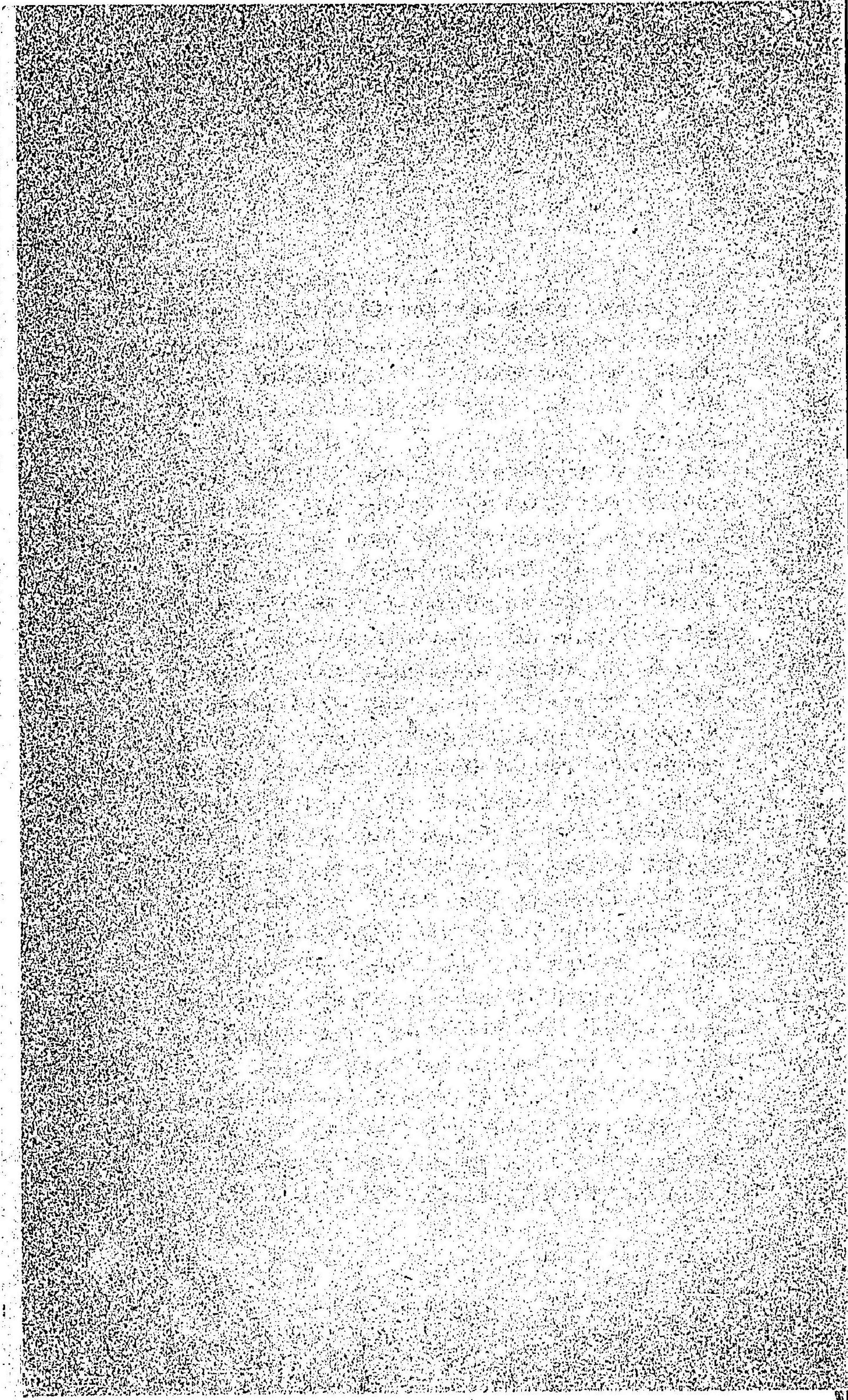
LOSSES OF ENGLISH FROM THE INCOMING OF NORMAN-FRENCH.

(III)

When once a way was made for the entrance of French words into our English language, the immigrations were rapid and numerous. Hence there were many changes both in the grammar and in the vocabulary of English from the year 1100, the year in which we may suppose those Englishmen who were living at the date of the battle of Hastings had died out. These changes were more or less rapid, according to circumstances. But perhaps the most rapid and remarkable change took place in the lifetime of William Caxton, the great printer, who was born in 1410. In his preface to his translation of the 'Æneid' of Virgil, which he published in 1490, when he was eighty years of age, he says that he cannot understand old books that were written when he was a boy—that "the olde Englysshe is more lyke to dutche than englysshe," and that "our langage now vsed varyeth ferre from that whiche was vsed and spoken when I was borne. For we Englys-

shemen ben borne ynder the domynacyon of the mone [moon], which is neuer stedfaste, but euer wauerynge, wexynge one season, and waneth and dycreaseth another season." This as regards time. —But he has the same complaint to make as regards place. "Comyn englysshe that is spoken in one shyre varyeth from another." And he tells an old story in illustration of this fact. He tells about certain merchants who were in a ship "in Tamyse" (on the Thames), who were bound for Zealand, but were wind-stayed at the Foreland, and took it into their heads to go shore there. One of the merchants, whose name was Sheffelde, a mercer, entered a house, "and axed for mete, and specyally he axyd after eggys." But the "goode-wyf" replied that she "coude speke no frenshe." The merchant, who was a steady Englishman, lost his temper, "for he also coude speke no frenshe, but wolde have haddle eggys; and she understode hym not." Fortunately, a friend happened to join him in the house, and he acted as interpreter. The friend said that "he wolde have eyren; then the goode wyf sayde that she understod hym wel." And then the simple-minded but much-perplexed Caxton goes on to say: "Loo! what shold a man in thyse dayes now wryte, eggës or eyren?" Such were the difficulties that beset printers and writers in the close of the fifteenth century.

THE END.



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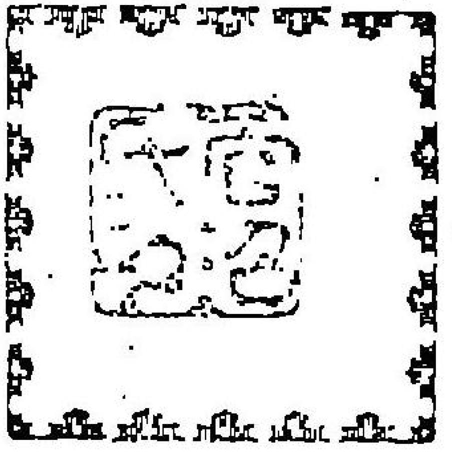

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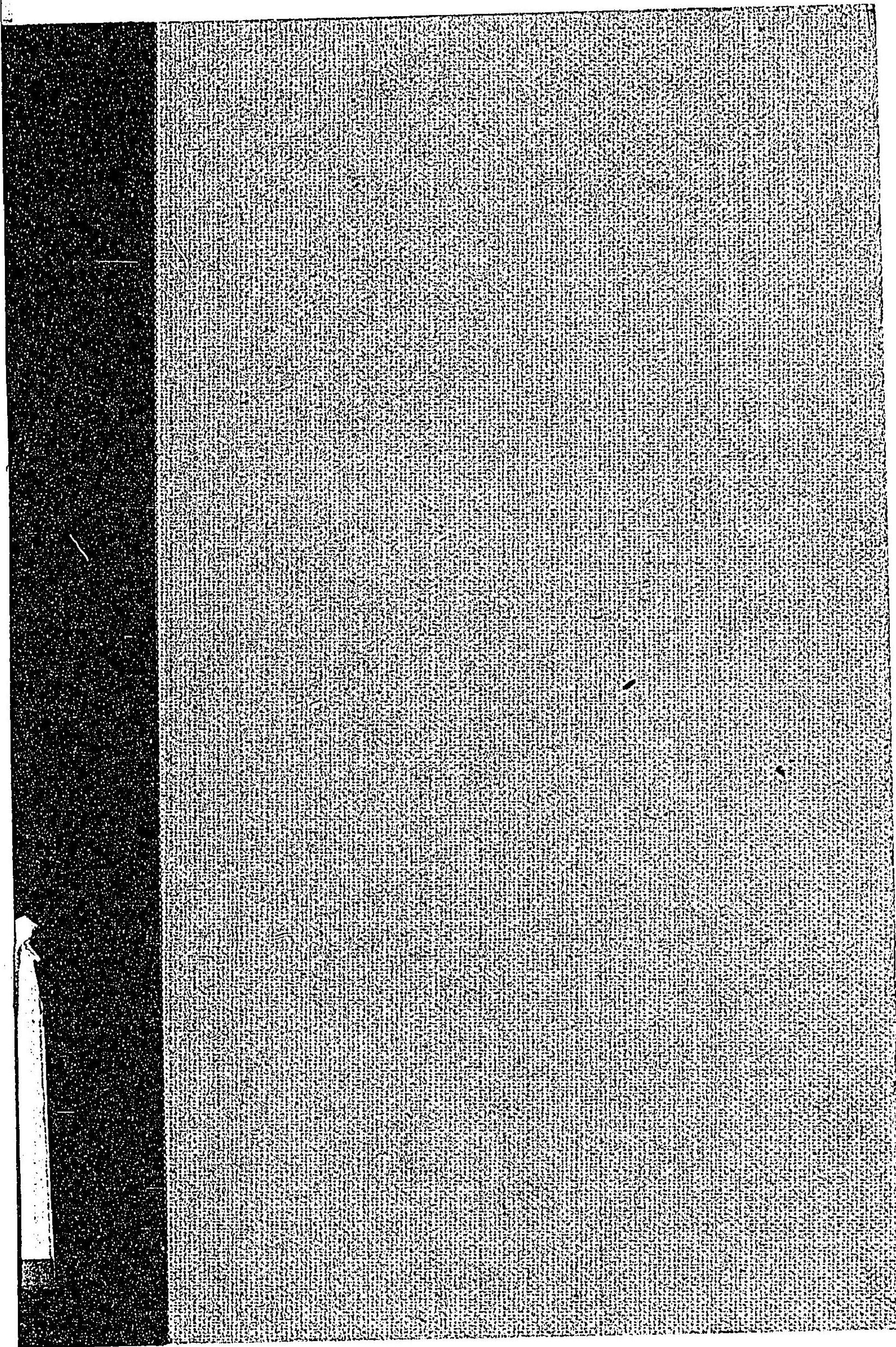

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文字文章改良論

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