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30); four with three (Sonnets 2, 4, 5, 29); one with four (Sonnet 31); and two with five (Sonnets 9 and 19). With Surrey the proportion is somewhat different: four have no run-on lines (Sonnets 3, p. 12; 5, p. 13; 10, p. 16; 14, p. 62); seven have one (Sonnet 1, p. 3; 4, p. 12; 8, p. 15; 9, p. 16; 11, p. 59; 12, p. 59; 15, p. 64); four have two (Sonnets 2, p. 11; 6, p. 14; 7, p. 14; 13, p. 62); and one has three (Sonnet 16, p. 68). It is apparent that the greater smoothness of Surrey's verse can hardly be due to the predominance of these lines.

The typical foot in these, as in all sonnets, is the iambic; but as is customary in English verse this is often superseded by the trochaic foot. Wyatt uses this shifted accent very frequently, in all about one hundred and seventy times; and in about one third of the cases the trochaic foot is the first in the line. Twenty-three of the lines thus introduced begin a new turn of thought (for example, Sonnets 1, l. 5; 2, l. 3; 7, l. 14; 21, l. 5); and the shifted accent may then be considered as a mark of emphasis. But in the remaining cases there is no such change of thought or expression (for example, Sonnets 2, l. 8; 4, l. 8; 9, l. 4; 28, l. 12). Sometimes the initial trochee is followed by one, two, or three others before the measure returns to the iambic; and there are fourteen fully trochaic lines (Sonnet 1, ll. 1, 4, 8, 11, 12; 5, l. 1; 10, l. 4; 12, l. 3; 14, l. 2; 22, ll. 4, 5; 27, l. 1; 30, l. 3; 31, l. 10). Very rarely the shifted accent occurs after a medial pause (Sonnets 4, l. 11; 5, l. 9; 13, l. 9; 19, ll. 6, 12). In general I have been able to see no reason for these trochaic interpolations except the convenience of an unskillful craftsman. Wyatt's other changes of feet are to the dactylic, which he uses twice in the seventh and once in the twelfth line of the nineteenth sonnet; and to the anapestic which he uses about thirty times. The thirtieth sonnet beginning

"I abide and abide, and better abide,"

is written throughout in four-stressed lines of triple measure with occasional dissyllabic feet; and in comparison with the regular five-stressed iambic compositions furnishes a good example of a kind of metrical compensation. Surrey's use of the dactylic and anapestic foot is very sparing. The former occurs once (p. 11, Sonnet 2, l. 1); and the latter seven

times (p. 13, Sonnet 5, ll. 2, 13, 14; p. 14, Sonnet 7, l. 6; p. 59, Sonnet 11, ll. 1, 2; p. 60, Sonnet 12, l. 14). There are two fully trochaic lines (p. 60, Sonnet 12, l. 5; p. 62, Sonnet 14, l. 1).

The initial trochaic foot occurs fifty-six times in fourteen of Surrey's sonnets, and with six exceptions (p. 11, Sonnet 2, l. 10; p. 15, Sonnet 7, l. 10; p. 59, Sonnet 12, l. 3; p. 62, Sonnet 13, ll. 3, 6; p. 69, Sonnet 16, l. 11), it is used after a pause or to mark emphasis. There seem to me few details that show the superiority of Surrey to Wyatt more clearly than this logical, consistent use of the shifted accent.

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THE CALF OF THE LEG.

THIS use of the word *calf* has always been a puzzle. The word is defined in *The Oxford Dictionary* as "The fleshy hinder part of the shank of the leg, formed by the bellies of muscles which move the foot." Evidently related forms are not wanting. In Old Norse we find the weak noun *kálfi* 'calf of the leg,' which appears also in *kálfabót*, defined as 'ham' and said to be equal to *knēsbót*, *knēsfof*. Then there is Irish and Gaelic *calpa* 'calf of the leg,' which has been proposed as the source of the Germanic word. It would, however, be hard to explain how a Celtic *lp* should become *lf* when adopted into a Germanic language, while the converse change of *lf* to *lp* in passing from Germanic into Celtic is not strange. Moreover, the word lacks explanation in Celtic and can be easily explained as Germanic; hence we must, as in so many other cases, regard the Celtic as the borrower. In fact, we find, not only *calf of the leg* appearing in Gaelic as *calpa*, *calbtha*, Manx *colbey-ny-coshey*, but also *calf* 'vitulus' appearing as *calpach*, *colpach*, *colbthach*, Manx *colbagh*.

The English word, which appears as *calf* in the fourteenth century, may stand for OE. *cealf*; but, if the form *calfe* is not merely an orthographic variant, the word was originally a weak derivative, cognate with ON. *cálfi* or derived directly from it, and the shorter form is due to the influence of *calf* 'vitulus.' But this is immaterial.

We know that the root of the latter word appears in various Indo-European words and that it shows the following development: (1) belly or womb, (2) foetus, child, (3) young, for example, child, pig, calf, foal, whelp, etc. Cf. Sanskrit *gārbha* 'womb, fruit of the womb, newborn child'; Greek *δολφός* and *δελφύς* 'womb,' *βρέφους* 'foetus, babe, cub,' etc., *δέλφαις* 'suckling pig'; Gallic-Latin *Galba* 'belly, Big-belly'; English *moon-calf*, 'false conception, monstrosity,' Old-English, etc., *cealf* 'calf,' 'young deer,' etc.; Old-High-German *kilburra*, Old-English *čilforlamb*, English *chilwer*, 'ewe lamb,' Swiss *kilber* 'young ram.' The same development of meaning is shown also in other roots, for example, Latin *venter* and *uterus* 'belly, womb, foetus, child,' Gothic *qīpus*, etc.¹

Now, it is not difficult to show that in *calf of the leg* we have a special development of the early meaning of the word, namely, 'belly.' The word for belly is in all languages used figuratively of the bulging part of an object. Thus *γαστήρ* is applied to a shield, a bottle, a vessel, a turnip, and the like; Latin *venter* is applied to a gourd, a flagon, the ankle, etc.; German *bauch* is applied to a pot, a keg, a bottle, a ship, a sail; and our *belly* is applied to a pot, a bottle, a pear, an archer's bow, and many other things that bulge out. Of special interest to us now is the application of such words to the large part of a muscle. In this way the Greeks used *γαστήρ*, the Germans use *bauch*, and we use *belly* and *venter*. See *The Oxford Dictionary*: "belly, the central portion of a muscle." "[This muscle] was called Digastricus because it hath two Venters or Bellies," Crooke, *Body of Man*, 759 (1615). "Muscles which have a bulging centre or belly," Todd and Bowman, *Phys. Anat.* i, 176 (1845). The calf of the leg is, then, simply the belly or bulging part of the leg. For exactly the same figure, compare Greek *γαστήρ* 'belly,' *κνήμη* 'the part of the leg between the knee and the ankle,' *γαστροκνήμη* or *γαστροκνημία* 'calf of the leg,' also Maux *boig* 'belly,' *bol-gane* (literally 'little belly') 'calf of the leg.'

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¹ Is the fact that various words (for example *χοῖρος*, *δέλφαιον*, *porcus*, etc.) mean both '*puerendum muliebri*' and 'pig' to be explained in the same way? Or is it due to the fact that the matrix of a sow (*volva*) was a favorite dish with the ancients?

MILTON'S CLASSICAL MYTHOLOGY.

IN his list of the Greek gods who appear among the fallen Angels (*Paradise Lost* I. 508-521), Milton speaks of

Titan, Heaven's first-born
With his enormous brood, and birthright seized
By younger Saturn.

In view of the mistaken interpretations of these lines which are found in various commentaries of Milton, it may be well to point out certain passages in late classical writers which remove all difficulties of explanation.

According to the common account of these events given in Hesiod (*Theogony* 133-138; 164-182; 459-462) it was Oceanus, and not Titan, whose birthright was seized by his brother Saturn. To be sure, Oceanus was a Titan, but the name Titan alone was never used to designate Oceanus, and the two names were never confused. Keightley observes that there never was a person in Greek mythology known simply as Titan; Browne repeats his observation; Verity is uncertain of Milton's meaning; Moody, in the Cambridge edition, says, with the temerity seldom seen in the careful student of Milton, that the poet's scholarship seems here to be at fault. Another explanation is, that the poet means Oceanus when he says Titan, because in the next line he mentions his enormous brood, who were some six thousand river-gods, children of Oceanus, in part enumerated by Hesiod (*Theog.* 337-361).

Milton's allusion, however, is based upon an account given by Lactantius in his *Divine Institutions*, I. 14. This author quotes Ennius to the effect that Uranus had two sons, Titan and Saturn. When Uranus ceased to rule, Titan demanded the throne on the ground that he was older than Saturn. But their mother, Vesta (not Earth, as in Hesiod and the earlier writers), and their sisters, Ceres and Ops, induced Saturn to keep the power. Titan finally yielded to his brother's claim on condition that the male children of Saturn should be destroyed at birth in order to secure the reversion to his own line. When Jove was born he was stolen away and reared in secret. For this breach of faith Titan vanquished and imprisoned Saturn, but was conquered in turn by Jove, together with his twelve sons, the Titans. A similar version is found in the apocryphal *Sibylline Oracles* (III. 110—a part which Alexandre assigns to the second century be-