

admiration. The most popular of his writings was his prose idyl, *Der Tod Abel's* (1758). This work was translated into many languages, and was received with not less favour in Germany, France, and England than in Switzerland. There is not much serious thought in Gessner's works, and his sentiment sometimes degenerates into sentimentalism, but a permanent place is secured for him in literature by his simple, lucid style and by the delicate grace of his sketches of ideal scenery. These qualities were warmly appreciated by Lessing and afterwards by Goethe.

Of the German Swiss poets who were born after Gessner had become famous the best were J. G. Salis-Seewis and J. M. Usteri. Salis-Seewis was acquainted with Goethe, Schiller, Herder, and Wieland, but he was not so much influenced by them as by a greatly inferior poet, Matthison, whose ideas and methods closely resembled his own. There is little variety of sentiment in the poems of Salis-Seewis, but their uniformity of tone is prevented from being tiresome by his perfect sincerity and by the vividness of his diction. Usteri wrote at least one song—"Freut euch des Lebens"—which became popular among Germans of all classes, but his most important writings were some clever stories in the German dialect of Zürich.

Philosophy, in the strict sense of the term, was not profoundly studied in the German cantons in the 18th century, but philosophical problems, especially those relating to ethics, were discussed in a popular style by a good many more or less able writers. Of these writers one of the most renowned was J. G. Zimmermann. His chief writings are *Ueber die Einsamkeit* (1755) and *Vom Nationalstolz* (1758). These works present a strange combination of cynicism and sentimentalism, but they profoundly impressed Zimmermann's contemporaries, and were translated into most European languages. J. G. Sulzer spent the greater part of his life in Berlin, where he was held in much esteem at the time when Lessing was beginning to make a name as a critic and dramatist. His principal work is his *Allgemeine Theorie der schönen Künste*, in which he tried to present a complete exposition of the laws of art, starting with the philosophical principles of Wolf, and combining them with critical doctrines derived from English and French writers. His style is somewhat cold and formal, and to later generations his governing thoughts have seemed meagre and unfruitful. H. K. Hirzel wrote *Das Bild eines wahren Patrioten* (1767) and various other works, in which he displayed a considerable power of expounding and illustrating great moral principles. He is remembered chiefly, however, by a charming description which he wrote of a day spent by Klopstock and himself with some friends on the Lake of Zürich,—a day celebrated by Klopstock in one of the finest of his early odes. J. K. Lavater made some reputation as a poet, but he owed his fame chiefly to his *Physiognomische Fragmente* (1775-78), in which he sought to develop the idea that the face presents a perfect indication of character, and that physiognomy may therefore be treated as a science. His notions are arbitrary and rather mystical, but he expressed them with so much vigour and enthusiasm that he found many admirers and disciples. J. H. Pestalozzi was a less pretentious but infinitely more useful writer than Lavater. Early in life, mainly through the influence of Rousseau, he became impressed by the necessity of a radical change in the methods of popular education; and with splendid self-sacrifice he devoted his energies to the task of realizing his ideas and of inspiring others with a sense of their importance. His writings—of which *Lienhard und Gertrud* is the best—are not distinguished by any remarkable literary qualities, but his theories made his name famous all over the civilized world, and children in every good school may still be said to profit indirectly by his labours.

In the 18th century the German cantons produced many writers on historical subjects. One of the most distinguished of them was I. Iselin, who, in his *Geschichte der Menschheit* (1768), offered suggestions akin to those which were afterwards set forth with wider knowledge and deeper insight by Herder. J. H. Tschudi and J. J. Tschudi, the descendants of Ægidius Tschudi, also did much good work as historians. Greater than any of these—the foremost historical writer of Switzerland—was J. von Müller, whose writings marked an era in German literature. His masterpiece is his *Geschichte der schweizerischen Eidgenossenschaft* (1780). Müller had not an adequate appreciation of the laws of evidence in historical inquiry, but he was indefatigable in research, and no German historian of his time had so great a power of bringing out the significance of facts by his method of grouping them. His style, although sometimes obscure and rhetorical, was often made warm and glowing by his eager love of freedom and justice.

The literary movement of the French districts in the 18th century had little direct relation with that of the German cantons. It sprang chiefly from the influence of French refugees, who flocked in great numbers to western Switzerland after the revocation of the edict of Nantes. The most energetic of the French writers of Switzerland in the first half of the 18th century was Bourguet, the son of a refugee. He travelled in Italy and Holland, and on his return to Geneva founded the *Bibliothèque Italique*, which appeared from 1729 to 1734. In carrying on this periodical, which extended to eighteen volumes, Bourguet was aided by a good many Swiss writers—among others by Abraham Ruchat and Loys de Bochat of Lausanne. Bourguet's colleagues also contributed articles to French periodicals of a similar kind in Holland, three of which—the *Bibliothèque Universelle et Historique*, the *Bibliothèque Choisie*, and the *Bibliothèque Ancienne et Moderne*—were conducted by Jean le Clerc, a native of Geneva. In 1732 Bourguet started at Neuchâtel the *Mercurie Suisse*, which went on until 1784 and did much to stimulate the interest of its readers in science, literature, history, and archaeology. The indefatigable editor and his colleagues did not confine themselves to journalistic work. One of his books—*Traité des Pétrifications*—was an important contribution to geology; and Loys de Bochat wrote a careful book entitled *Mémoires Critiques sur l'Histoire Ancienne de la Suisse*. Ruchat was the author of *Histoire de la Reformation de la Suisse* and of *Delices de la Suisse*. The writings of J. P. de Crousaz, a friend of Bourguet, display no remarkable qualities, but two of them, his *Examen* of Pope's *Essay on Man* and his *Commentaire* on the same poem, have some interest for English readers. An English translation of the *Examen* by Mrs. Elizabeth Carter was published in 1739, and led to the intervention of Warburton, who considered it necessary to prove that the *Essay* was not in any way hostile to religion.

During the second half of the 18th century all Europe was reading the works of a Swiss writer, by far the most illustrious man of letters whom Switzerland has produced—J. J. Rousseau. He moved civilized mankind by many a doctrine which no one now holds to be true, but he owed his astonishing influence not so much to his fallacies as to his passionate zeal for the rights of the poor, to his enthusiasm for the free development of individual character, and to the power with which he reflected in his writings the beauty and the splendour of the external world. Of his own happiness he made shipwreck; but, if we judge his work simply by the practical results which sprang from it, he was perhaps the greatest literary force of modern times. His family was of French origin, but it had been so long settled at Geneva that it had become thoroughly Swiss, and to this fact were due some of the

most striking characteristics of his genius. Free and republican Switzerland was the only Continental country whose institutions were favourable to the growth of the ideas with which Rousseau shook to its centre the political and social system of the 18th century.

Of the other French writers of Switzerland in this age the most eminent was perhaps H. B. de Saussure, who, in his *Voyages dans les Alpes* (1776-79), presented in a lucid and attractive style the results of much careful observation. He was one of the founders of geology, and made important contributions to several other sciences. Another distinguished scientific writer of this time was Charles Bonnet, the author of several valuable works on natural history and psychology. His general conception of the order of the world he developed systematically in his *Contemplation de la Nature* (1764). Much good work was also done by the brothers De Luc, one of whom, Jean-André de Luc, gave in *Lettres sur Quelques Parties de la Suisse* (1787) a very vivid picture of the physical, social, and political peculiarities of a portion of Switzerland.

Some clever books were written by Madame de Charrière, a native of Utrecht, who settled with her husband in the principality of Neuchâtel in 1771. Much interest was excited by her lively *Lettres Ecrites de Lausanne* and by her *Lettres Neuchâtelaises*, and both in Switzerland and in France there were many admirers of her *Mari Sentimental* and of the corresponding work *Lettres de Mistress Henley*. Samuel Constant, the father of Benjamin Constant, wrote *Camille* and some other romances in the form of letters; and *Contes Moraux*, in the style of Marmontel, were written by J. Senebier, who did better work as an investigator in physics and physiology.

In the second half of the 18th century there were in French Switzerland many ardent students of history. One of the ablest of them was P. H. Mallet, who took as his special subject the antiquities of northern Europe, but wrote also works on the general history of Denmark, Brunswick, and Hesse. Béranger was the author of a *Histoire de Genève*; and Lambert, who had served as secretary of several legations in Holland and Germany, brought together in his *Mémoires* many interesting details about events of which he had personal knowledge. A good history of Switzerland to the 17th century was written by De Watteville, and Philibert dealt with the same subject in a work entitled *Les Révolutions de la Haute-Allemagne*, in which he brought the story down to 1468. G. E. von Haller wrote several excellent historical works, the most important of which was his *Bibliothek der Schweizergeschichte*.

From the latter part of the 18th century onwards French Switzerland has produced many influential writers, but they have been so intimately connected with France that their works properly belong to French literature. Necker, who played so great a part in France before the Revolution, was one of the greatest writers of his age on politics and finance; and his daughter Madame de Stael, whom, although she was born in Paris, Switzerland may also claim, stands in the front rank of women who have devoted themselves to literature. Her most brilliant work, *Corinne*, was perhaps of less real importance than *De l'Allemagne*, from which Frenchmen obtained for the first time authentic information as to the intellectual development of Germany. Benjamin Constant wrote a work on the source, forms, and history of religion; he was also the author of *Adolphe*, a romance, and adapted Schiller's *Wallenstein* for the French stage. But his principal work is the collection of his *Discours Prononcés à la Chambre des Députés*, in which he eloquently defends, from many points of view, the principles of constitutional government. De Sismondi dis-

played astonishing energy as a writer on history, literature, and political economy, and it is still necessary for students of the subjects on which he wrote to consult his works. His *Histoire des Français*, although planned on too vast a scale, is a wonderful monument of industry, learning, and literary skill, and not less valuable in their own way are his *Histoire de la Renaissance de la Liberté en Italie* and his *De la Littérature du Midi de l'Europe*. A. Vinet, an eminent Protestant theologian, produced a great impression by his *Discours sur Quelques Sujets Religieux* and various other theological works, which are full of vigorous thought expressed in a clear, direct, and manly style. Among Swiss novelists R. Töpffer, author of *L'Heritage*, *Traversée*, and many other works, takes a distinguished place. His early writings attracted the attention of Goethe, who read them with pleasure; and Sainte-Beuve, in praising Töpffer's methods, gave utterance to the general opinion of educated Frenchmen. The three brothers André, Antoine Elisée, and Theodor Cherbuliez, and their sisters Adrienne and Madame Cherbuliez, were all well-known writers; and Victor Cherbuliez, the son of André, is one of the brightest and most fertile novelists of the present day in France. He commands respect also as a writer on politics.

In the later literature of the German cantons there are not so many famous names as in the later literature of the French cantons. Of a group of writers who connected the influences of the 18th century with those of the 19th, J. Albertini, B. Albertini was the most original; but he appealed to a comparatively small class. He was a bishop in the church of the Moravian Brethren, and his poems give powerful expression to the deeply religious sentiment of his sect. A romance by J. C. Appenzeller—*Gertrud von Wart* (1813)—was so popular that it was translated into French, Dutch, and English; but it has not maintained the high place which was for some time attributed to it. J. R. Wyss edited the *Alpenrosen* from 1811 for about twenty years, and for this periodical he wrote many poems, taking his subjects chiefly from Swiss history and legends. He completed and published a story begun by his father, *Der Schweizerische Robinson*, translations of which have been widely circulated in France, Spain, England, and America. He also wrote "Rufst du, mein Vaterland," the great national song of Switzerland. A. E. Fröhlich was a good writer of fables, and J. A. Henne made a considerable reputation, not only as a poet but as the writer of a work entitled *Manethos, die Originen unserer Geschichte und Chronologie*, in which he sought to prove the European origin of the Aryan race. T. Meyer-Merian, author of the well-known song, "Ich ging so ganz alleine," was also a vigorous dramatist. Dramatic and lyrical poems of some power were written by T. Bornhauser, but they were too plainly intended to serve a political party to have permanent significance. A more poetical writer was B. Reber, whose *Bilder aus den Burgunder-Kriegen* present a series of glowing pictures from one of the most splendid periods of Swiss history.

All these writers were surpassed by Albert Bitzius, known as Jeremias Gotthelf from the title of his first book. He was the vicar of Lützelfüh, and for many years found ample scope for his energies in quiet works of benevolence. *Der Bauerspiegel, oder Lebensgeschichte des Jeremias Gotthelf*, published in 1836, when he was nearly forty years of age, at once made his name famous, and it was followed by *Uli der Knecht*, *Uli der Pächter*, *Leiden und Freuden eines Schulfeldwirts*, and other powerful tales. The charm of his writings springs from the fact that they are an accurate representation of the thoughts, feelings, and habits of the people among whom he laboured. Bitzius was a man of an ardent and impulsive temper, but a close observer, capable of penetrating far below the

The De
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Lambert.

Crousaz

Haller.

Rousseau.

surface of life, and endowed with a remarkable faculty of reproducing his impressions in striking imaginative pictures. His style is often rough and careless, but his artistic defects are never serious enough to interrupt the free development of his fresh and vivid conceptions.

Another German writer of Switzerland whose name is well known beyond the limits of his own country is Jottfried Keller. He established his reputation by his

romance *Der Grüne Heinrich* (1854), and afterwards he published *Die Leute von Seldwyla*, a series of tales of village life, and *Sieben Legenden*. He is also the author of some volumes of poems.

See E. H. Gaullieur, *Études sur l'Histoire Littéraire de la Suisse Française* (1856); J. C. Mörkofer, *Die schweizerische Literatur des achtzehnten Jahrhunderts* (1861); and R. Weber, *Die poetische Nationalliteratur der deutschen Schweiz* (1866-67). (J. S.)

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SWORD. Origins and Early Forms.—The sword is a hand-weapon of metal, distinct from all missile weapons on the one hand, and on the other hand from staff-weapons,—the pike, bill, halberd, and the like,—in which the metal head or blade occupies only a fraction of the effective length. The handle of a sword provides a grip for the hand that wields it, or sometimes for two hands; it may add protection, and in most patterns does so to a greater or less extent. But it is altogether subordinate to the blade. For want of a metal-headed lance or axe, which indeed were of later invention, a sharpened pole or a thin-edged paddle will serve the turn. A sword-handle without a blade is naught; and no true sword-blade can be made save of metal capable of taking an edge. There are so-called swords of wood and even stone to be found in collections of savage weapons. But these are really flattened clubs; and the present writer agrees with Gen. Pitt-Rivers in not believing that such modifications of the club have had any appreciable influence on the form or use of true swords. On this last point, however, the opinions of competent archæologists are so much divided that it must be regarded as fairly open. We will only remark that the occurrence in objects of human handiwork of a form, or even a series of forms, intermediate between two types is not conclusive evidence that those forms are historical links between the different types, or that there is any historical connexion at all. In the absence of dates fixed by external evidence this kind of comparison will seldom take us be-

yond plausible conjecture. A traveller who had never seen velocipedes might naturally suppose, on a first inspection, that the tricycle was a modification of the old four-wheeled velocipede, and the bicycle a still later invention; he would perhaps regard the two-wheeled "Otto" as the historical link between tricycles and bicycles. But we know that in fact the order of development has been quite different. It is more difficult as a matter of verbal definition to distinguish the sword from smaller hand-weapons. Thus an ordinary sword is four or five times as long as an ordinary dagger: but there are long daggers and short swords; neither will the form of blade or handle afford any certain test. The real difference lies in the intended use of the weapon; we associate the sword with open combat, the dagger with a secret attack or the sudden defence opposed to it. One might say that a weapon too large to be concealed about the person cannot be called a dagger. Again, there are large knives, such as those used by the Afridis and Afghans, which can be distinguished from swords only by the greater breadth of the blade as compared with its length. Again, there are special types of arms, of which the yataghan is a good example, which in their usual forms do not look much like swords, but in others that occur must be classed as varieties of the sword, unless we keep them separate by a more or less artificial theory, referring the type as a whole to a different origin. Of the actual origin of swords we have no direct evidence. Neither does the English word nor, so far as

we are aware, any of the equivalent words in other languages, Aryan or otherwise, throw any light on the matter. We only know that swords are found from the earliest times of which we have any record among all people who have acquired any skill in metal-work. There are two very ancient types, which we may call the straight-edged and the leaf-shaped. Assyrian monuments represent a straight and narrow sword, apparently better fitted for thrusting than cutting. Bronze swords of this form have actually been found in Etruscan tombs, and by Dr Schliemann at Mycenæ, side by side with leaf-shaped specimens. We have also from Mycenæ some very curious and elaborately wrought blades, so broad and short that they must be called ornamental daggers rather than swords. The leaf-shaped blade is common everywhere among the remains of men in the "Bronze Period" of civilization, and

understand it—is quite modern. If the sword was developed from a spearhead or dagger, one would expect it to have been a thrusting weapon before it was a cutting one. But when we come to historical times we find that the effective use of the point is a mark of advanced skill and superior civilization. The Romans paid special attention to it, and Tacitus tells us how Agricola's legionaries made short work of the clumsy and pointless arms of the Britons when battle was fairly joined.¹ The tradition was preserved at least as late as the time of Vegetius, who, as a technical writer, gives details of the Roman soldier's sword exercise. Asiatics to this day treat the sword merely as a cutting weapon, and most Asiatic swords are incapable of being handled in any other way.

Historical Types.—The normal types of swords which we meet with in historical times, and from which all forms now in use among civilized nations are derived, may be broadly classified as straight-edged or curved. In the straight-edged type, in itself a very ancient one, either thrusting or cutting qualities may predominate, and the blade may be double-edged or single-edged. The double-edged form was prevalent in Europe down to the 17th century. The single-edged blade, or backsword as it was called in England, is well exemplified in the Scottish weapons commonly but improperly known as claymores, and is now exclusively employed for military weapons. But these, with few exceptions, have been more or less influenced by the curved Oriental sabre. Among early double-edged swords the Roman pattern stands out as a workmanlike and formidable weapon for close fight; the point was used by preference. In the Middle Ages the Roman tradition disappeared, and a new start was made from the clumsy barbarian arm which the Romans had despised. Gradually the broad and all but pointless blade was lightened and tapered, and the thrust, although its real power was unknown, was more or less practised. St Louis anticipated Napoleon in calling on his men to use the point; and the heroes of dismounted combats in the *Morte Darthur* are described as "foining" at one another. In the first half of the 16th century a well-proportioned and well-mounted cut-and-thrust sword was in general use, and great artistic ingenuity was expended, for those who could afford it, on the mounting and adornment. The growth and variations of the different parts of the hilt, curiously resembling those of a living species, would alone be matter enough for an archæological study. One peculiar form, that of the Scottish basket-hilt, derived from the Venetian pattern known as *schiaivone*, has persisted to our own day without material change.

Quite different from the European models is the crescent-shaped Asiatic sabre, commonly called scimitar. We are not acquainted with any distinct evidence as to the origin of this in time or place. The fame of the Damascus manufacture of sword-blades is of great antiquity, as is also that of Khorásán, still the centre of the best Eastern work of this kind. Whoever first made these blades had conceived a very definite idea,—that of gaining a maximum of cutting power regardless of loss in other qualities,—and executed it in a manner not to be improved upon. The action of the curved edge in delivering a blow is to present an oblique and therefore highly acute-angled section of the blade to the object struck, so that in effect the cut is given with a finer edge than could safely be put on the blade in its direct transverse section. In a well-made sabre the setting of the blade with regard to the handle ("leading forward") is likewise ordered with a view to this result. And the cutting power of a weapon so shaped and mounted is undoubtedly very great. But

¹ Agric., 36: "Britannorum gladii sine macrone complexum armorum et in aperto pugnam non tolerabant."

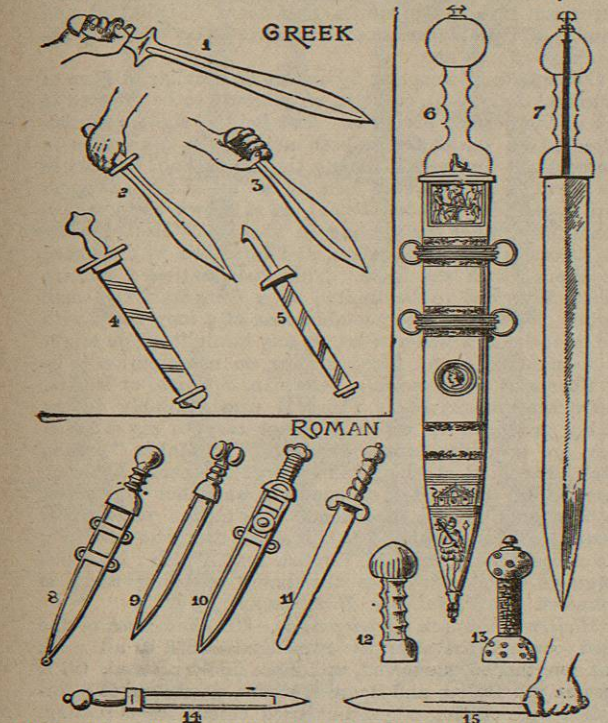


FIG. 1.—5, Greek swords of the classical type (Gerhard's *Griechische Vasenbilder*). 6-15, Roman swords from Lindenschmit, *Tracht und Bewaffnung des römischen Heeres während der Kaiserzeit*, Brunswick, 1882. 6, So-called "sword of Tiberius" from Mainz (Brit. Mus.); 7, Bonn (private collection), length 765 mm.; 8, legionary (monument at Wiesbaden); 9, cavalry (monument at Mainz); 10, cavalry (monument at Worms); 11, 12, sword handles (Kiel and Mainz); 11, 14, 15, from Trajan's column.

this was the shape used by the Greeks in historical times, and is the shape familiar to us in Greek works of art. It is impossible, however, to say whether the Homeric heroes wore the leaf-shaped sword, as we see it, for example, on the Mausoleum sculptures, or a narrow straight-edged blade of the Assyrian-Mycenæan pattern. In any case, the sword holds a quite inferior position with Greek warriors of all times. We have not the means of pronouncing which pattern is the older. To a modern eye the Assyrian or Mycenæan sword looks fitter for thrusting than cutting. The leaf-shaped sword, so far as we know from works of art, was used with a downright cutting blow, regardless of the consequent exposure of the swordsman's body; this, however, matters little when defence is left to a shield or armour, or both. The use of the sword as a weapon of combined offence and defence—swordsmanship as we now