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as it appears to me, the true hint of the way out of the difficulty, for it suggests that the required word should, on the side of meaning, be somewhat close to *sellan*, while on the side of form there should be equally close agreement with *scencan*. As satisfying both these requirements, I therefore propose the substitution of the verb *scencan*. The collocation *lege* (instr.) *biscencte* (pp.) of 'Gūðlāc,' l. 596, gives significant support to this reading, and is thereby in turn set free from Grein's query. But, what is better, *scencan* requires no further change whatever in the transmitted text. The restored reading is, therefore,

*fȳre scencan*  
*māges drēore.*

Baldly translated, 'to give drink to the fire with (by means of) kin's blood.'

The construction of *fȳre* in the (personal) dative, is in accord with Bede v, 4 (Miller's ed. p. 396, l. 9): "*and ineode and ðæm biscupe bæc drincan and us eallum þegnode and scencte, oð þæt ða gereorde gefylled wæs*" (cf. also, 'Gūðlāc,' ll. 956f., "*and heo Adame hyre swæsum were siððan scencte bittor bædeweg*").

As to the construction of *drēore*, it may be said that the usage of *scencan* requires the 'accusative of the thing.' Thus, in addition to the passages cited, 'Cura Past.,' p. 451, ll. 24f.: "*donne scenð he ða scylde mid ðære bisene ælcum ðara ðe him ænges yfles to wend.*" It is, indeed, certain enough that the poet might have said [*his*] *māges drēor*, but the 'instrumental of the thing' is shown by *lege biscencte* of the 'Gūðlāc' to be good usage also. Besides, there is an inference in favor of the construction with the instrumental to be drawn from the intransitive use of *scencan*, as in Ælfric, 'Hom.' ii, p. 108, ll. 4f.: *Me hingrode, and ge me gereordodon; me ðyrste, and ge me scencon*. The parallel use of *gereordian* and *scencan* extends also to the passive with the instrumental: Bede ii, 5 (p. 112, l. 18): "*we willað mid þy hlafe gereorde beon.*"

The striking character of the figurative use of *scencan* in some of the passages cited may be regarded as further confirmation of the conjectured reading.

JAMES W. BRIGHT.

## PROVENÇAL AND CATALAN LITERATURE.

*Grundriss der romanischen Philologie.* II. Band, 2. Abteilung. 1. Lieferung (Bogen 1-8). *Provenzalische Litteratur.* Von ALBERT STIMMING, pp. 1-69. *Katalanische Litteratur.* Von ALFRED MOREL-FATIO, pp. 70-128. Strassburg: Karl J. Trübner. 1893.

THERE is very little opportunity for a profitable commentary on either of these two monographs of Gröber's 'Grundriss.' They are both condensed, direct, chronological in nature, and contain nothing which is not absolutely demanded by facts. Where one statement follows so closely on another, as is the case here, there is but little chance for the reviewer to intervene. The pages are made for students and readers, not for critics.

The first monograph is by Albert Stimming, already known to American students of Provençal by his publications on "Girart de Roussillon," and 'Bertran de Born.' His method of treating his subject is to proceed from the earliest specimens of literature—earliest in theory if not in existing forms—to the latest; however, in each division he comprises all that belongs to that part, without regard to its internal changes. Thus, he takes at first the epic poetry, first popular and then literary, establishes the environment of the poems, their authors, if known, and then tells the story and searches after its historical foundation. Under the head of literary epic he gathers together the poems of love and adventure, such as "Flamenca," the tale of Alexander's exploits, and the shorter *novas* of Ramon Vidal.

After the epic comes the lyric, also separated into the popular (mainly revealed by the songs in the mystery of St. Agnes) and the literary. The latter class is in turn considered under the minor heads of secular, clerical and academic (the Toulouse school)—Stimming's epithet for the last named is "der Meistergesang." Then follows didactic poetry, in its historical, religious, educational and moralizing aspects. Afterwards the drama is discussed, and finally the prose literature, which is also considered under the general subdi-

visions of clerical and secular, and under the more especial heads of translations, lives of saints, and works of edification (for the former), and historical scientific and romancing narratives (for the latter).

Stimming's treatment of these various groups is not always the same. Generally he enumerates the works and the authors, giving short analyses of the subjects and supplying abundant bibliographical material for his readers' further use. He departs from this method only in the case of lyric poetry, evidently because he considers that this branch of Provençal literature has already been exhaustively treated by his predecessors, notably Diez, Bartsch and Paul Meyer. But everywhere he brings his narrative down to date, and cites investigations which were published as late as 1892. Like his forerunners, Stimming also restricts his comments to the mediæval literature, and ends his monograph with the fifteenth century.

Consequently, it is rather difficult to quote from among these statements of detail any remarks of a wider bearing. In speaking of the small amount of epic literature in Provençal, our author alludes to the singular belief of the Southern poets that this lack was due to the qualities of their language, which would be more adapted to lyric forms than the French, and less suited to narrative love and heroic poetry. Again, the few remains of popular lyric which have come down to us moderns, he attributes to the liking which the nobility of the region had for poetizing, and the consequent greater cultivation of the more refined verse. He considers that the praise of woman, which was the leading feature of the Troubadour songs, was primarily due to the increased worship of the Virgin in the early Middle Ages. The number of lyric poets of the twelfth and thirteenth centuries, which are now known by their poems, he sets at four hundred and twelve, while some seventy more have survived in name only. Of poetesses he counts seventeen whose productions are still extant.

Interesting also is the distinction which Stimming makes between the *joglar* and the *trobador*. The former he defines as one who made his living out of poetry or music, who

exercised them as a trade, and who cultivated both popular and court verse. The *trobador*, however, restricted his talents to the composition of court poetry, and could practise it either as a recreation or as a trade. Thus it is seen that occasionally the terms overlap each other.

Little is said here in regard to the kinds of lyric poetry in vogue, that task having devolved on the division of the 'Grundriss' devoted to versification. Stimming remarks, however, on the resemblance between the early *vers* and the later *cansos*, defines the different styles of *sirventes* and *tensos* (the *joe partit* he places after 1180), assigns the earlier *pastorela* to indigenous popular origin, and declares his ignorance of the real structure or sentiment of the *retroencha*—the poems collected under that heading being all of late date and not differing in content from the *cansos*.

The lady to whom the troubadour devoted his pen and voice was generally a married woman of noble rank, and rarely did the love thus sung result in any practical manifestations of affection, however much license the manners of the time and the standing of the mistress and servant might allow. Still, unmarried women, either maidens or widows, were not necessarily excluded from poetic adoration, though in these scattered instances marriage did not always result from the devotion of the singer to the object of his song. And there are also instances in which the lady was not of noble birth. It is told of certain poets, as a matter of surprise, that they praised women of low degree. But, judging from the language used, such cases were considered highly exceptional.

The clerical lyric poetry, the didactic, and the other kinds of literary activity in Provence and Limousin, whether in prose or verse, do not lend themselves readily to general comment. Accordingly, Stimming has confined himself to chronological enumerations of facts, which may be rightly said to have exhausted the subject of mediæval Provençal literature. In this he completes the catalogue of Bartsch, and Paul Meyer's article in the 'Encyclopedia Britannica.' And, in truth, outside of its epic and love poetry, the annals of Provençal literature are important to the historian and the

student of linguistics alone. Not even does the drama, which flourished especially in the East, between the Rhone and the Alps, vary the monotony of investigation by freshness or originality. It is suspiciously like the liturgical theatre of northern France, and only the one play of St. Agnes can successfully claim our attention. Even here the interest arises not from the mystery itself, but from the popular songs with which it was so freely enlivened. But Stimming has had the courage of his convictions even to the bitter end, and by a steadfast adherence to the problem set before him, has made his monograph indispensable to all who wish to acquaint themselves with the complete records of mediæval Provençal thought and expression.

Morel-Fatio had the advantage of his German colleague in the novelty of his subject, if not in its importance, for Catalan literature has not as yet been chronicled and set within fixed boundaries. To be sure, what we know of it and what we are lead to suspect concerning it, is not alluring, excepting from the linguistic point of view. It contains but few documents of note, and was cultivated by not more than half-a-dozen men of merit. Even its lyric poetry, that branch of composition which always reflects a glory on the older productions of Provence, is, in Catalonia, lacking in vigor, and trite in theme. The redeeming features of Catalan lie in its prose works. And when this is said, and the prose of the Middle Ages is recalled, one gains a very definite conception of the attractions of Catalan manuscripts and Gothic editions.

But the task and privilege of Morel-Fatio in the present instance are something like the duty which is incumbent on the explorer of a new country. However arid and rugged its recesses may be, there is still a certain sense of pleasure in revealing them to others. And certainly we are not wrong in comparing Catalan literature to an unexplored land; our expositor himself declares that the material at hand is not a sufficient part of the whole (which still mainly reposes in the folios of manuscripts) for any topography to be established which may be scientifically accurate. Consequently, at the outset of his sketch, he

cautions us against the assumption that its plan and divisions are more than provisional.

But, if we desire to see how much the study of Catalan has progressed in the past decade, we have only to compare the article on that subject prepared by our author for the 'Encyclopedia Britannica' with this monograph in the 'Grundriss.' The few columns there have expanded here to fifty-eight closely printed pages. To be sure, the present outline is intended to be more detailed and scientific than its predecessor, but a glance at the bibliography shows how much of it has been gathered since 1890.

The article begins with a general view of the literature from its beginnings down to the present day, and a particular mention of the services which Milá y Fontanals, Fuster, and others have recently rendered to their mother tongue. Next follows a list of the libraries whose archives are the richest in Catalan manuscripts and publications. Afterwards the main subject is entered upon, beginning, as was to be expected, with the literature in verse. The difference between the language of the lyric poets, who wrote at first in Provençal and later in a mixed jargon, and the idiom of the prose writers, who took their vocabulary from their native speech, suggests an exception in favor of religious poetry, addressed in preference to the common people. The Consistory of the *Gay Saber* at Barcelona gave direction, in the fifteenth century, to the efforts of the individual troubadours, furnished them with strophic forms and increased their numbers. During this period, of some hundred years, flourished not less than one hundred Catalan and Valencian versifiers. No separate schools divide them, and only the boundaries of generations can be applied with any reason to their sentiments and aims.

The first generation of the Barcelona Consistory extends to the time of Ausias March. The second, distinguished by the Petrarchism which prevades it, covers the active literary life of this eminent writer (†1459), whom other passable poets surround. The third generation boasts, on the other hand, of no respectable talent, and already shows the effects of the later Castilian invasion. The *novas rimadas* in this century gained that popularity they

ever retained, and begot in the sixteenth their descendant the *codolada*, but ran out in the seventeenth and eighteenth with the decay of Catalan poetry. The Romantic movement in the nineteenth century and its appeals to patriotism and to the worship of the past, aroused once more the troubadours of Barcelona and the islands. Under the impetus of this renaissance the academy of *Jochs florals* was founded in 1859, by which the poetic spirit was fostered and "fatherland, fidelity, love" became the watch-words of the competing singers. Verdaguer was the greatest name this rivalry produced between 1859 and 1880. At the present day, Catalan poetry is not so much the sign of a literary school as of a political party, which demands for Catalonia a certain independence of Spain, and which has thus perverted the original character of the Romantic revival. The result of this political bent will be the ruin of poetry, according to the seeming opinion of our author; at least, he asserts that it is held together no longer by a school of men, but has become entirely individual, and is dependent for its excellence on individual merit alone.

Passing from poetry to the other branches of writing, the drama is dismissed in a few words, as presenting no particular features of interest. Mysteries were played in Catalan territory in the fifteenth and sixteenth centuries, as they were in the other parts of Latin Europe. But the prose demands a longer consideration and, indeed, occupies three-fourths of Morel-Fatio's outline. Catalan prose was abundant in the fourteenth and fifteenth centuries, and from it we get our only correct idea of the mediæval language. The thirteenth also has handed down some scattered specimens of prose writing.

From the beginning of the fourteenth century, translations of the Scriptures, apocryphal books, lives of saints, moral, dogmatic and theological works are numerous. The originals were mainly in Latin, though French and Italian authors were freely drawn upon. Also, there was some independent composition of a devout character in the vernacular. Belonging to this class are the works of Francesch Eximeniz (†1409), a moralist and theologian of the Franciscan order; and the sermons of

Vincent Ferrer, who both receive from our historian special biographical notices (pp. 98-101).

In the same way, by translation and original composition, many works on jurisprudence, philosophy—Cicero's 'De Officiis' and Seneca's 'Letters,' etc.,—appeared at this period. The great Ramon Lull (†1315) then lived and wrote, and is appropriately eulogized by our author. Science and art, encyclopedias, works on astrology, botany, medicine, and so on, circulated in the native tongue. History was cultivated by translations of Livy and other Romans, Vincent de Beauvais and other mediæval writers, and by chronicles of Spain, especially of the house of Aragon. There were chronicles of individual reigns also, and of particular events, which include the famous four chronicles termed by Morel-Fatio "the four pearls of the Catalan literature of the Middle Ages."

Pure literature also had its admirers among the translators, as renderings from Ovid, of Seneca's tragedies, and Æsop bear witness. Visions and journeys to the unseen world, notably the account of St. Patrick's experience in Purgatory, claimed their share of attention, and versions of mediæval popular stories and traditions were not wanting. And we must not forget that it is to Catalan literature, and the wit and satire of a citizen of Valencia, that we owe that famous parody on the romances of chivalry, "Tirant lo Blanch," which preceded by a century and a half, Cervantes' more timely and more powerful attack on Amadis and his followers.

Italian literature contributed its share to Catalan libraries. Dante's great trilogy was translated by Andreu Febrer, while Boccaccio's "Fiametta," Petrarch's "Africa" and "Griselidis" found their way into the kindred tongue. The founding of the Barcelona academy would naturally call out grammars, rhetorics and treatises on poetic art modeled on the famous 'las Leys d'Amors.' But with the supremacy of Castille, at the close of the fifteenth century, the native language of the subject province lapsed gradually into the state of a patois. Books of devotion and historical treatises appeared frequently, however, in the local idiom, and the war of 1640

produced a considerable mass of original polemic writing. Still fewer pamphlets were occasioned by the rebellion of 1714, and Catalan prose at last declined to the level of the almost extinct poetical literature. When the Romantic revival appeared, it was the composition in verse which profited by the zeal of the regenerated patriots, while prose struggled to its feet again as best it might. Its first manifestations, in historical novels of the Walter Scott variety, were not particularly successful. Later its delineations in fiction of contemporary manners have met with more favor, and such leading periodicals as *L'Avenir* are granting to prose literature a gradually increasing space. It is the desire and advice of Morel-Fatio that the rising generation of Catalonians devote more of its energies to this branch of composition, and by taking as its standard the language and style of the old chronicles restore again the glory of their ancestral literature.

F. M. WARREN.

*Adelbert College.*

#### FRENCH LANGUAGE.

##### *An Introduction to the French Language.*

Being a practical Grammar with Exercises.

By ALPHONSE N. VAN DAELL, Professor in the Massachusetts Institute of Technology. Boston, U. S. A.: Ginn & Co., 8vo, pp. xxvii, 305.

It is generally accepted, I think, that as to books of this kind, it is better to postpone judgment of their merits and demerits, until they have been thoroughly tested in the classroom. I have used this book during the present year at Harvard, with a beginners class numbering one hundred and fifty men, coming from all kinds of academies, high-schools, colleges and universities. Some of the men came directly to Harvard; some had been to school until they reached their fifteenth year and then went into business for several years. During six months previously to their coming to college, they took up their books and acquired a sufficient amount of book-knowledge to pass the entrance examinations; some came as special students and were admitted without examinations; others still had been principals

of academies and other schools, or professors in mathematics and sciences or in the classic languages in schools, colleges and universities—in short, a motley crowd of men of different moulds and various ages that came to graduate from Harvard, and to this end had to, or wanted to study French. With six exceptions out of the whole number, none had ever opened a French book. In general they were men eager to learn. We finished our work with this book some time ago; the result was gratifying all round, and in a large measure I agree with my students in tracing the direct cause of this satisfaction to the excellent method of this work. It is, however, my personal opinion that this book is best adapted for the use of beginners who are somewhat advanced in general principles of language structure; otherwise the use of it is not so hard a task on the student as it is on the teacher, who must in such cases elucidate these principles at great length. I speak from experience.

The valuable system of selecting choice passages from well-known authors gives one confidence that one is studying the purest French. These selections and the bits of poetry following each lesson, are so well chosen in point of interest and style, that the work has an instructive literary value which quite surpasses that of any introductory book that I have seen in any other language. The themes cover an unusually wide scope of idiom and usage; the short but complete grammar in the last part makes the book a model of convenience.

I do not think, however, that the student is sufficiently guided in the preparation of the themes, and for this reason the work in its present form seems hardly well adapted to scholars in the ordinary grades of preparatory schools. I prepared every part of the lessons as any ordinary student, to know beforehand in what manner I could best serve the interests of my students; and in this way I became convinced that the grammar references in each lesson would be inadequate, if the student were expected to prepare all the work by himself; for, in the first part of the lessons, he must search out and adapt rules from the grammar long before any reference is made to them in