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tion of German philosophy and criticism of the period 1780-1810, and an analysis of the diverse responses which they evoked. To the new intellectual fashions and influences of that period five of the most notable British minds of the early nineteenth century were especially exposed, and by them were powerfully affected—Coleridge, Carlyle, J. S. Mill, De Quincey, and, in less degree, Wordsworth. There could be few more interesting or valuable contributions to the history of ideas than a presentation of the contrasting ways in which these different temperaments reacted to the same intellectual stimuli, and derived, in part, unlike and even highly conflicting consequences from similar premises or preconceptions. Such a study would both throw light upon what may be called the pragmatic value of the ideas in question—upon the character of the consequences, in opinion and in action, which they tend upon the whole to produce, as they are diffused and pass through different minds; and it would also bring into strongest relief the temperamental idiosyncrasies of the several minds whose reactions to a common influence were thus noted and compared.

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THE *Livre des Vertuz*

In his history of Old French literature Gröber¹ mentions an unpublished poem with the title *Traitié des vertuz* and adds that the method of treatment of the subject is not known. Naetebus² mentions the same poem under the title *Livre des vertuz*. This poem is found in the two closely related manuscripts Bib. nat. 24429, fol. 115-117 and Vatican 1682, fonds de la reine Christine, fol. 108a-109c. The difference of title is due to the fact that in the Paris manuscript, which Gröber studied,³ the poem bears the title which he gives it, while in the Vatican manuscript it is designated by the second title. Naetebus took his data from Langlois' article describing the Vatican manuscript.⁴

Langlois tells us that the poem consists of "soixante quatrains monorimes décasyllabiques" and quotes the first two and the last stanzas:

¹ *Grundriss* II, 870.

² *Die Nicht-lyrischen Strophenformen des Altfranzösischen*, p. 55.

³ *Zeitschrift f. rom. Phil.*, IV, 351.

⁴ *Notices et Extraits des MSS. de la Bibliothèque Nationale*, t. XXXIII, p. 206.

- 1) Questioner vous vueil d'un jugement:
 Si .i. haut sires envoie son present,
 Cil qui le porte le retient ou le vent,
 Esgardez vous qu'il mefface nient?
- 2) Et se il a la rente au seigneur prise
 Pour vivre soi du sien en son servise,
 Quant il le sert en ensi faite guise,
 Est vous avis que doie estre requise?
- 60) Dieu veult sa grace eslargir en pardons,
 Contre lui est que nous en marcheons.
 Ahi! Judas, tant avras compaignons
 Qui por avoir font de Deu livroisons.

In the course of reading the unpublished *Roman des Romans*, of which up to the present we know four complete manuscripts and a fragment, I find that the first two quatrains quoted above are quatrains 181, 182, and the last, quatrain 244 of the *Roman*. The *Livre des vertuz*, or *Traitié des vertuz*, is, therefore, not an independent poem but a fragment of a longer poem with four stanzas omitted, at least from the Vatican manuscript, if Langlois' "soixante quatrains" is correct.

It is not surprising that this fragment should have been current as a separate poem, since it is complete in itself, an allegory to illustrate the corruption of the church. The author of the *Roman des Romans* states his subject in the fifth stanza:

- 5) A cest romanz est li mundes matire,
 Cum il fu ja e cum il ore empire,
 Par quels manieres nus le veons defire
 Tant en nature tant en faire e en dire.
- 6) Des granz miseres dirai premerement
 Que nus veons comunals entre gent,
 Puis traiterai del establissement
 Que seinte iglise recut premerement.

True to his plan, the author gives us a long and rather remarkable picture of the wretchedness of human life and the fleeting joys of this world. They last but for a moment; king and villain meet at last in the grave, and if the latter be of taller stature the king will have less place than he. Man is born in pain and lives his life in suffering; naked he enters the world and he takes nothing from it. Could they but speak, even the beasts might mock him that he must wrap his frail flesh from the cold in their stolen pelts while his own dead skin is worthless. Life is but vanity and death comes upon us quick and silent, like a dog that gives no warning bark. We are weak and feeble beside the men of old, the earth is outworn and unproductive and wealth is in the hands of the unworthy.

We next have a picture of the corruption of the church, the unfitness of many of its ministers, the selling of its offices for gold. The clergy have proved bad stewards of the divine treasure com-

mitted to their care. It is to enforce this thesis that the author introduces the allegory which forms the *Livre des vertuz*.

If a king has mortal enemies and has set constables and seneschals to guard his people and has given them treasure to spend and fortresses and arms for defense, and if they steal the treasure and fraternize with the enemy, ought he not to destroy them? The king is God. His constables and seneschals are the clergy, his enemies the devils. The treasure is his law, the fortresses, baptism and sanctification. The arms are those named by Saint Paul, the shield of faith, the helmet of salvation, the sword of the spirit, but we have further the *gunfanun* of the true cross and the *saint haubert* of justice. As sergeants of the commanders of the castle, Reason watches above the battlements with Melody of songs old and new, Abstinence is keeper of the gate, Obedience, Charity, Patience, Humility, Peace, Justice, Wisdom, Truth, Pity, Concord, Sufficiency, Perseverance, Hope, each plays her part and Sainte Confession is the clever mason that mends the breaches in the wall. Thus has God furnished his representatives with assistance and promised them the help of his son. They should serve well such a lord, but they fail him at the pinch. The devils attack in many ways and they have invented one engine of war more fatal than all others—Covetousness, and, since Sufficiency has been thrust aside by those within, Covetousness has entered the castle.

The *Roman des Romans* continues for eight stanzas more the discussion of Judas and the sin of covetousness, closing with the stanza

252) Car s'il eüst a Deu merci crié
 Od bone fei e od simplicité
 Deus est si pleins de sa grant pieté
 Qu'il lui eüst sun pecchié pardonné.

The *Livre des vertuz* should, therefore, be stricken from the list of titles of Old French literature and two new fragments added to the number of known manuscripts of the *Roman des Romans*.

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Temer WITH THE INDICATIVE

In Benavente's *Los Intereses Creados*, acto primero, cuadro segundo, escena VI, there appears the construction "Ya temí que no vendríaís." Dr. Van Horne, in a note to this construction in the text-book edition recently published by Heath and Co., says in part: "An unusual construction; the subjunctive is the normal form after *temer*. It would appear that in this instance the verb has lost its emotional character, and has become almost equal to a verb of believing." I question the statement that the construction is un-