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Li enfant qui nez ne serront,
 Dedenz les ventres crieront
 Od clere voiz mult haltement:
 'Merci, Rois-Deu omnipotent!
 Ja, Sire, ne querrom nestre
 Mielz voldrium-nos nient estre,
 Que nasquisum à icel jor
 Que tote rien soeffre dolor.' (ll. 72-79.)

That this part of the tradition may in time have become altered so as to refer to beasts, seems not impossible, since as early as Geoffrey of Monmouth (*Prophecies of Merlin*, Chapter 3) a prophecy that beasts will infest cities is found associated with *Sign 1*.

There are, then, good grounds for attributing the portents in *Hamlet* I, i, 115-20 and *Julius Caesar* II, ii, 17-24 to a mediaeval Christian source instead of to Lucan; for the foregoing list of parallels and Shakespeare's mention of Doomsday, present sufficient evidence that these two passages, regardless of any relationship they may bear to the portents in Holinshed, constitute an instance of the *Fifteen Signs of Judgment* belonging to Nölle's fifth class. Doubtless those who attended the theatre in Shakespeare's day understood these allusions and were duly impressed by them because of the continued popular reverence for the doomsday tradition.

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THE IMPERFECT SUBJUNCTIVE IN PROVENÇAL

That the imperfect subjunctive was one of the earliest verb-forms to disappear in Vulgar Latin has long been among the most generally accepted doctrines of Romance linguistics. Diez¹ characterized it as "überall erloschen". Foth, however, in his article "Die Verschiebung lateinischer Tempora in den romanischen Sprachen,"² showed that it has been preserved to this day in the Logudorian dialect of Sardinia, in forms like *kantare*, *kantere*. Foth's

conclusions were accepted, but the Sardinian forms were looked upon as isolated exceptions. The early disappearance of the imperfect subjunctive continued to be regarded as an indubitable fact. Such is the teaching, for instance, of Meyer-Lübke³ and Grandgent.⁴ Bourciez⁵ is less affirmative. He insists on the gradual character of its disappearance and hints that traces of the form may still be found in the Roumanian conditional *ar cânta*.

Lately a sharp attack on the prevailing doctrine has been made by Gamillscheg in his "Studien zur Vorgeschichte einer romanischen Tempuslehre,"⁶ who adduces substantial reasons for believing that the imperfect subjunctive was preserved much longer than is generally supposed. According to him, the form appears in Low Latin texts and documents from all parts of "Romania", though its functions were often usurped by the pluperfect, which became in time the general Romance equivalent. These Low Latin forms may be possibly interpreted as due to classical influence, as the tense of course was never forgotten in the schools. But Gamillscheg⁷ shows that, especially in Italy and the Iberian peninsula, its use is so abundant and so wide-spread and is found in documents of such a "vulgar" character that this explanation is hardly admissible. Furthermore, there are found in many early Italian texts a variety of forms in *-are*, *-ere*, *-iere*, *-ire*, which in usage correspond quite closely to the imperfect subjunctive. Gamillscheg thinks that they are, in fact, survivals of this tense. This view has been disputed,⁸ and it is possible to interpret many of these forms as infinitives; but I do not believe that the syntax permits such an interpretation for all. Gamillscheg likewise proves⁹ that the imperfect subjunctive was constantly used in Low Latin texts of Spain and Portugal, and this enables him to give a new and convincing

¹ *Rom. Gram.*, II, 297.

² *Introduction to Vulgar Latin*, 53.

³ *Éléments de linguistique romane*, 79.

⁴ *Sitzungsberichte der K. A. W.*, Bd. 172, Vienna, 1913.

⁵ *Op. cit.*, p. 204 ff.

⁶ See *ASNS.*, 1913, p. 474.

⁷ *Op. cit.*, p. 263 ff.

¹ *Rom. Gram.*, II, 117.

² *Rom. Studien*, II, 243 ff.

explanation¹⁰ of the so-called inflected infinitive in Portuguese.

It is my purpose in this article to call attention to two examples in Provençal which seem to me to be true imperfect subjunctives, both in form and function. They are found in one of the earliest troubadours, Marcabru, and present a remarkable likeness to the Italian examples cited by Gamillscheg. The first is found at the beginning of song 15 in the latest edition¹¹ of Marcabru and reads as follows:

Cortesamen vuoll comenssar
Un vers si es qui l'escoutar.

The variants are numerous,¹² but all show the form in *-ar*. Dejeanne reads: *si es qui escout' ar*, which seems to me a counsel of desperation. In reality, the adverb *ar*, *er*, is almost invariably placed at the beginning of the clause, before the verb, and I have been unable to find a single example where it is found at the end.¹³ Its essentially unemphatic character would prohibit its being used as the rime-word in a verse. Nor do I see how the syntax permits the form to be explained as an infinitive. On the other hand, this *escoutar* corresponds perfectly in form to a Latin *auscultaret* and in function¹⁴ resembles quite closely the example from Folcacchiero de' Folcacchieri¹⁵ quoted by Gamillscheg:

Dolce madonna, poi ch'eo mi moragio
Non troverai chi si bene a te servire.

The second example is found in Marcabru, 32, 40.

Lo cors m'esglaiá,
Ja non o celerai,
Amors veraia
Trobar greu fina sai,
Qu'en lieis non aia
C'a falsadat retrai.

¹⁰ *Op. cit.*, p. 278.

¹¹ *Poésies complètes du troubadour Marcabru*, p. p. J. M. L. Dejeanne, Toulouse, 1909.

¹² Mss. C.: sil es qui escotar; G.: si es qui coutar; R.: si es qi les cotar.

¹³ The longer forms, *ara*, *era*, do occasionally stand at the end of the clause, at least in prose; see Appel, *Chrestomathie*, p. 192, 23.

¹⁴ Potential in a relative clause of characteristic.

¹⁵ Monaci, *Crestomazia*, No. 40, 38.

In my opinion C has the correct reading¹⁶ in the third line (*qu'amor veraia*), and I would correct Dejeanne's translation thus: "J'ai le coeur plein d'effroi et je ne le cacherai pas, car je trouverais difficilement un amour vrai et fin, sans qu'il y ait en lui (en cet amour) quelque chose se rapportant à fausseté." Adopting this interpretation, we have here an example of the imperfect subjunctive (<Lat. **troparem* or *turbarem*) in a conditional function, almost exactly similar to its use in classical Latin. I do not see how it is possible to consider this form *trobar* an infinitive, and the interpretations proposed by Dejeanne (*trob'ar*) and Jeanroy (*trob ar*) are faulty in that they put one of the main accents of the line on the word *ar*, which is usually an unemphatic proclitic.

Such isolated survivals in early texts are by no means unexampled. The rare instances of the form derived from the Latin pluperfect indicative in the oldest French texts present a close parallel. It is quite possible that a more careful scrutiny of the mss. of the earlier troubadours would reveal other examples of this form, which have been overlooked or changed by scribes or modern editors. As the variants in the Marcabru mss. show, it must have perplexed the copyists considerably.

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INTRUSIVE NASALS IN ENGLISH

A few years ago the present writer directed attention to some instances of intrusive nasals in contemporary speech, American and English, and suggested that in the greater part of these instances associative interference was responsible for the added consonants.¹ The bearing of the material presented on the much discussed topic of Middle English added *n*, for

¹ Variants: C. Quamor ueraya Trobar greu fina essai; R. Trobar greu fina say; I. Troba argreu f. a.

¹ *Englische Studien*, XLV (1912).