

pated his judgment of the first of Italian poets in his *Outlines of the History of the World* (*ib.*, II, 428) "The writings of Dante, Boccace and Petrarch forever fixed the Italian tongue. The first displayed the powers of a wild but original genius." In his last work, *The Antiquities of the House of Brunswick*, he makes a point of referring to the place given by Dante to Obizzo da Esti in the ninth circle of hell among the tyrants, and, on account of Dante's Ghibelline tendencies states that "were he (*i. e.*, Obizzo) not associated with a Ghibelline chief, we might impute his sentence to the prejudices rather than the justice of the Tuscan bard." He further notes that Dante's judgment is confirmed by the agreement of Benvenuto's comment on the lines (*ib.*, III, 700). On the eve of the nineteenth century it is curious to note that in an article on Italian literature appearing as late as May 8, 1793, Dante is not mentioned (N. Drake, *Gleaner*, IV, 228 ff.). Finally, to note but one of several allusions in early nineteenth century literature, which have escaped the attention of the compiler; the evident allusion to the immortal phrase of Francesca in the Latin sentence "Eheu! quam infortunii miserrimum est fuisse felicem," which Coleridge scribbled on the walls of a stable, during his short service as a trooper (*Letters*, I, 63, n. 1) is surely worthy of mention.

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Charles de Sainte-Marthe (1512-1555). By CAROLINE RUUTZ-REES, Ph.D. New York, The Columbia University Press, 1910. Pp. xiv + 664.

Charles, son of Gaucher and uncle of Scévole de Sainte-Marthe, was born in 1512 at the abbey of Fontevrault, to which his father was physician-in-ordinary. He studied law and theology at Poitiers, and in 1533 began teaching in the *Collège de Guyenne*, at Bordeaux, where he remained only a brief time. After a year's wandering in the province of Guyenne, he returned to Fontevrault, and shortly after received his doctorate at Poitiers. Appointed Regius Professor of theology in the University of Poitiers (1537), his leanings toward the Reformation brought about his exile from Poitiers. For a year or two he wandered in Dauphiné, Provence, and Languedoc. In 1540 he was imprisoned at Grenoble on account of his religious opinions, but was soon released and accepted a chair of languages (Hebrew, Greek, Latin, and French) in the *Collège de la Trinité*, at Lyons. Early in 1541 he went to Geneva for a short stay. He returned to Grenoble, and was imprisoned for over two years as "a suspected Lutheran and fomenter of sedition." In 1544 he entered the service of Françoise, Duchess of Beaumont, to whom he owed "the beginning of happier fortunes." He also became an officer in the household of Marguerite of Navarre and *lieutenant criminel* of Alençon. He died at Alençon in 1555.

In addition to these main facts Miss Ruutz-Rees gives many details that help to make the biography interesting and the picture of Sainte-Marthe lifelike, such as, his boyhood at Fontevrault and the influence that the royal abbey must have had on his mind and soul, his wanderings, his friendships, his correspondence, his theological views, and his love affair at Arles.

Sainte-Marthe's works are: *La Poésie française* (1540), composed of epigrams, rondeaux, ballades, epistles, elegies, and poems addressed to Sainte-Marthe by his friends; Paraphrases of the seventh and the thirty-third Psalms (1543); Latin Funeral Oration in honor of Marguerite of Navarre (1550);

French translation of this oration (1550); Latin Meditation on the ninetyeth Psalm (1550); Latin Funeral Oration in honor of the Duchess of Beaumont (1550); and a dozen scattered French and Latin poems.

Miss Ruutz-Rees has dealt with these works in a most scholarly and painstaking manner. A mediocre poet of the Marotic school, Sainte-Marthe was yet for several reasons a forerunner of the Pleiad. In his *Poésie française* he imitated Martial, Clément Marot, Mellin de Saint-Gelais, Salel, Rabelais, and Marguerite of Navarre; he was a Platonist and a Petrarchist. His "verse is, in general, characterized by an entire lack of poetic feeling."

In his two Funeral Orations "the ancients were his preoccupation, his passion; Plato, his oracle." "So far as his Funeral Orations are concerned, the truths of Christianity, dearly cherished as they were, form but a background for the crowding forms of all antiquity." However, "it should not be hastily concluded that enthusiasm for antiquity superseded his religion in Sainte-Marthe's mind. . . . Following the example already set by Marguerite of Navarre, he deliberately attempted to harmonize, in his readers' minds, Christian doctrine and classical philosophy, to reinterpret, through the latter, a religion encumbered with the false or useless traditions of men." In the Orations, which are undoubtedly Sainte-Marthe's best works, he renders loving homage to the two princesses who had befriended him, attacks contemporary vices, discusses the position of woman, and education.

It is especially in his Latin works that we get an idea of Sainte-Marthe's theology, "a theology obviously in some measure, at least, derived from Calvin." Still, like many intelligent men of the period, Sainte-Marthe acknowledged the authority of the Pope, and while earnestly desiring a reform within the church, was opposed to schism.

Such in brief was Charles de Sainte-Marthe, a versatile, if unoriginal man, who was "extraordinarily receptive to the intellectual currents of his time," who was influenced by the new Renaissance ideas, yet clung to some of the old; a humanist, but an opponent of Renaissance paganism; a religious reformer in a mild way; a poor poet, a good prose writer; the friend of the foremost men of his day: a "typical average man of the Renaissance," highly interesting, but by no means great.

Miss Ruutz-Rees' work is so excellently and so carefully done that it is impossible for one to add materially to its scholarship. Perhaps the book would gain substantially if it were condensed by one-third. A volume of nearly seven hundred pages is rather too complimentary to the author of *la Poésie française*. Not that the critic over-estimates Sainte-Marthe's worth. On the contrary, her judgment is most sure, her claims in the poet's behalf are modest and circumspect. Yet the reader must feel at times that details are being wrung a little more than their value warrants, and that discreet abridgment would not be amiss.

A few suggestions and queries: P. 86, note 2, p. 631: Who is Etienne Forcault (Stephanus Forcatulus)? The well-known Etienne Forcadel?—Pernette du Guillet is the proper form, not Pernette de Guillette (p. 102 and Index), nor Pernette de Guillet (p. 310, note 1).—P. 193: "Two persons known only by their initials I. M. and A. D., the latter a "Damoyselle Parisienne," both "otherwise unknown." This couple is certainly Jean de Morel and his wife, Antoinette de Loynes. The latter frequently used A. D. as her initials, as well as A. D. L. (p. 198) and Dam. A. D. L. (p. 621). Cf. the spellings in the following: "Ian de

Morel, gentilhomme Ambrunois . . . Damoiselle Antoinette Deloïne sa femme, couple non moins docte que vertueuse." (*Œuvres françoises de Ioachim Du Bellay*, Marty-Laveaux ed., II, 421).—P. 622: The suggestion that "Damoiselle A. D. T." is a misprint for "Damoiselle A. D. L." (Antoinette de Loynes) is borne out by the fact that "T. Morel, Embrunois" which follows immediately is certainly meant for "I. Morel, Embrunois."—P. 220: It is to be regretted that the portrait of Charles de Sainte-Marthe in *Portraits de plusieurs hommes illustres qui ont flory en France depuis l'an 1500 jusques a present* was not reproduced. Portraits of the minor characters of the French Renaissance are extremely rare and are always interesting.—P. 263, 314: Almanque (as in Index) or Almanque Papillon is preferable to Almanaque Papillon, notwithstanding the fact that the form Almanaque is used by several critics of repute.—P. 311, note 4: It is to be doubted that an edition of Charles Fontaine's *la Fontaine d'Amour* appeared in 1544. The earliest known edition was published in 1545 (British Museum). Subsequent editions were published in 1546 and 1588. It is none too fair to single out Fontaine's *Fontaine d'Amour* as the *Fontaine* that "drew Du Bellay's ire." It is more likely that Du Bellay's *tarir ces Fontaines* was aimed not only at the *Fontaine d'Amour*, but at the many volumes that bore the much abused word *Fontaine* on their title pages.—P. 311, note 4: The following sentence is misleading: "Fontaine's next essay of interest was *les Ruisseaux de Fontaine* of 1555, and here he finally appears as the ardent convert and exponent of Platonism." As a matter of fact, only one hundred verses of the 399 pages of *les Ruisseaux* are devoted to Platonism.—Some fifty misprints, mainly in French words, somewhat mar the general excellence of the typography.

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Giovanni Pascoli et l'Antiquité—Étude de Littérature comparée. Par EMILE ZILLIACUS. *Mémoires de la Société néo-philologique de Helsingfors, V.*

The object of the book is twofold: to complete the research of the classical sources of Pascoli's *Poemi Conviviali*; and secondly, to show how "l'antiquité se reflète à travers le tempérament du poète italien, si et dans quelle mesure la matière antique a été transformée et modernisée par lui."

The treatment of the first part is accurate and scholarly; not equally valuable, in our opinion, is the second part of the study.

In the *Poemi Conviviali* we have a series of classical themes developed from Homer, Hesiod, the tragedians, the plastic arts, Greek philosophy, etc., leading up to a song of Christian inspiration as to a precluded and expected conclusion. What the poet's special interpretation or original utilization of these classic themes is M. Z. does not say. He has failed to notice, it seems to us, some constant preoccupations which have guided Pascoli in the selection of his material and therefore he has often come to the conclusion that the poet is merely paraphrasing his text, whereas in reality he has completely transformed it into a new artistic creation.

Foremost amongst the elements of these transformations should be noticed Pascoli's tendency to identify Christian teachings with Pagan ideals, or rather to incorporate both into a universal, immemorial Gospel of humanity. We have an example of this in the third poem of the volume, the *Cetra d'Achille*.

We are brought here face to face with the Homeric hero awaiting in his