

## BRIEF REPORT ON AMERICAN CONTRI- BUTIONS TO ROMANCE SCHOLAR- SHIP IN 1910.

### GENERAL

*Quindecim signa ante iudicium.* A Contribution to the History of the Latin Versions of the Legend, by H. E. Sandison, *Archiv für das Studium der neueren Sprachen*, 1910, pp. 73-83. Studies the question in Aquinas, Damien, etc. Review of D. Jones' *Intonation Curves*, by R. Weeks, *Maître Phonétique*, 1910, pp. 82-3.—*Origin of the Medieval Passion-Play*, by K. Young, *Mod. Lang. Pub.*, 309-354. Proposes that the passion-play could have developed independently of the *Planctus* from the *passio* itself. Discussion of the *Litterae* of passion MSS. and the dramatic character of the *depositio crucis*.—*An Early Italian Edition of Aesop's Fables*, by H. E. Smith, *Mod. Lang. Notes*, pp. 65-7. A relative of those collections which derive ultimately from that of Gualterus Anglicus (anno 1175).—*Antigone's Song of Love*, by G. L. Kittredge, *Mod. Lang. Notes*. It was inspired by Guillaume de Marchaut's *Paradis d'Amour*, not by the *Filistrato*.—*On Feeldes in the Knight's Tale*, *ibid.*, p. 28. Examples showing use of *pais*, etc., in similar figures, from *Perceval le Gallois*, *Troie*, Boiardo. Cf. also Miss Gildersleeve, *ibid.*, p. 30.—*The Bleeding Lance*, by A. C. L. Brown, *Mod. Lang. Pub.*, 1-59. A notable article proving the Celtic and non-Christian origin of the lance.—*A World Census of Incunabula*, by G. C. Keidel, *Mod. Lang. Notes*, 161-5. Geographical distribution of incunabula.—*Professor Kastner's Hypothesis*, by J. M. Berdan, *ibid.*, pp. 1-4. On the mutual relation of the three forms of a sonnet appearing in St. Gelais, Wyatt and Sannazaro.—*L'Art pour l'art*, by J. E. Spingarn, *ibid.*, p. 95. Example in Constant's correspondence earlier than the occurrence in the lectures of Cousin, 1818, hitherto cited as the origin.—*The Sources of Stevenson's Bottle Imp*, by J. W. Beach, *ibid.*, pp. 12-18. In connection with the mandrake, we might expect a reference to Machiavelli's comedy of that name, which explains Roscoe's translation of the German title.—*Allgemeine Phonetik*, by R. Weeks, *Romanische Jahresbericht der romanischen Philologie*, X, I, 47-53.

### FRENCH

*The Boulogne Manuscript of the Chevalerie Vivien*, by R. Weeks, *Mod. Lang. Review*, V (1910), pp. 54-68.—*An Old French Metrical Paraphrase of Psalm XLIV published from all the known Manuscripts and attributed to Adam de Perseigne*, by T. A. Jenkins, *Gesellschaft für Romanische Literatur*, XX, pp. LV, 128.—*A New Fragment of the Old French Gui de Warewic*, by T. A. Jenkins, *Mod. Philology*, VII (1910), pp. 593-6. Found in the Library of York Minster.—*Chauceriana*, by G. L. Kittredge, *ibid.*, pp. 465-83. Indebtedness of Chaucer to Guillaume de Machaut, Geoffroy de Vinsauf, etc.—*The Mediaeval Mimus*, by P. S. Allen, *ibid.*, pp. 329-44. Doubts any connection between the Roman *mime* and the mediaeval *jongleur* and *spielmann*.—*Duke Frederick of Normandy, an Arthurian Romance*, by E. Thorstenberg, *ibid.*, pp. 395-409.

Analysis of contents.—*Melite*, by T. A. Jenkins, *Romania*, XXXIX (1910), pp. 83-6. Identifies it with the Island of Malta.—*Anc. Franç. moisseron*, by D. S. Blondheim, *ibid.*, p. 87. Identical with modern French *Mousseron*, English *mushroom*.—*The Weavers' Inscription in the Cathedral of Chartres*, by W. P. Shepard, *M.L.N.*, pp. 170-1. Successful solution of a difficulty caused by peculiar methods of glass workers.—*On an Acrostic in Villon*, by J. W. Kuhne, *M.L.N.*, p. 160. *Martheos* contains a reference to an unidentified *Marthe*.—*Guillaume de Deguileville and the Roman de la Rose*, by S. M. Galpin, *ibid.*, 159-160. Figure of a virtue compared to a candle.—*Chantecler*, by M. S. Garner, *ibid.*, p. 159. Use of animals in *La Forêt mouillée* of Hugo.—*Une nouvelle Source d'Atala*, by G. Chinard, *ibid.*, 137-141. Studies *Les Aventures du Sieur Le Beau*. First of some noteworthy studies on Chateaubriand.—*The magic Balm of Gerbert and Fierabras*, by R. H. Griffith, *ibid.*, p. 102-4. Connects the balm that raises the dead with the Grail legend.—*Sainte-Bewve's Influence on Matthew Arnold*, by J. Warshaw, *ibid.*, 77-8. Nothing definite.—*Shakespeare's Julius Caesar*, by H. M. Ayres, *Mod. Lang. Pub.*, XXV, 183-227. Considers its relation to Jacques Grévin's *César* (1558).—*Landericus and Wachterius*, by M. C. Spalding, *ibid.*, pp. 152-163. Corrects the reading of *Narciso* in a passage of Petrus Cantor to *Wacherio*, and modifies M. Lot's deductions from this passage in *Romania*, XXXII, 1 ff.—*On the Sources of Guillaume de Deguileville's Pèlerinage de l'Ame*, by S. L. Galpin, *ibid.*, pp. 275-308. Careful study on Gregory the Great, Jean de Meung, Boniface, and vision literature in general.—*An Eighteenth-Century Attempt at a Critical View of the Novel: the Bibliothèque Universelle des Romans*, by J. M. Clapp, *ibid.*, pp. 60-96. The author's analysis of this *critical view* is insufficient, as it is based on mechanical rather than esthetic data. As the empirical method in criticism is already found in France in the sixteenth century, the author need not be surprised at the bibliographical interest shown in the eighteenth century.—*En Aller à la Moutarde*, by C. D. Frank, *ibid.*, pp. 97-113. Locution arose from the custom of children singing satirical songs as they went to get mustard. The author neglects to note that *en* is not an integral part of the locution as *aller à la moutarde* appears without even *de*. A discussion of the meaning of this *de*, on this theory of the locution, would have been instructive. The distinctions in meaning by which a sort of Darwinian evolution for the locution is worked out are quite imaginary; and the "example of this locution" taken from the *Bourgeois de Paris* has nothing to do with the phrase. It might be adduced to prove that children sang on the way to the wine shop. The long note on p. 112 is pointless and mostly inaccurate. Additional illustrations of mustard figuring in street calls may be found in the Italian *cacce* of the fourteenth century published by Carducci.—*Moliere, his Life and his Works*, by Brander Matthews, *New York, Charles Scribner's Sons*.—*Jean Pelisson de Condrieu*, by J. L. Gerig, *Revue de la Renaissance*, 1910, pp. 113-125.

## ITALIAN

*Some Unpublished Translations from Ariosto by John Gay*, by J. D. Bruce, *Archiv für das Studium der neueren Sprachen*, 1909, pp. 279-98.—*A Source of Euphuës. The Anatomy of Wit*, by S. L. Wolff, *Mod. Philology*, VII (1910), pp. 577-85. Indebtedness of Lyly to Boccaccio.—*The Belluno Fragment*, by E. H. Wilkins, *Mod. Lang. Notes*, pp. 45-47. A brief but important study: *avi bona part* means "triumphes"; the lines were a gloss to the chronicle, not

part of the original text; shatters the argument that the fragment is prose.—*The Origin of the Sestina*, by F. J. A. Davidson, *ibid.*, 18-20. The repetition of one rhyme in the following strophe suggested the repetition of all the rhymes in successive strophes.—*Vita Nuova and Dolce Stil Nuovo*, by A. G. H. Spiers, *ibid.*, pp. 37-9. In reply to Davidson, *ibid.*, Nov., 1909; *nuovo* has no connotation of *mystic* in the phrase *dolce stil nuovo*.—*Was Petrarch an Opium Eater*, by J. F. Bingham. *ibid.*, 82-6. The venerable author of this article, who has elsewhere given evidence of a real interest in Italian literature, proposes his query, curiously enough, on purely esthetic grounds, and assumes the scientific veracity of De Quincey's confessions.—*The Old Yellow Book: Source of Browning's The Ring and the Book*, review by A. S. Cook, *ibid.*, pp. 20-22. Objects to Hodell's translation of the Ital. *chirografo*. It is not clear that the translator misunderstood the word or that the term needs any comment. Naturally the only person who can sign a chirograph is, by the meaning of the term, the person who issues it.—*An Important Contemporary Cultivator of the Venetian dialect, Orlando Orlandini*, by A. A. Livingston, *ibid.*, pp. 145-9.

## SPANISH

*The Comédia Radiana of Augustin Ortiz*, by R. E. House, *Mod. Philology*, VII (1910), pp. 507-56. Univ. of Chicago dissertation. Introduction, text, and notes.—*Short Stories and Anecdotes in Spanish Plays*, by M. A. Buchanan, *Mod. Lang. Review*, V (1910), pp. 78-90.—*Studies in New Mexican Spanish*, by A. M. Espinosa, reviewed in *Literaturblatt*, XXXI, cols. 206-8.—*The Amadis Question*, by G. S. Williams, *Revue Hispanique*, XXI, pp. 1-167. Columbia dissertation. The whole question is reworked and brought up to date with much additional material. *The History of the Question*. Discusses the language of the primitive *Amadis*, and concludes that present evidence does not warrant a judgment in favor of either French, Spanish, or Portuguese. II. *Time and Place*. Identifies geographical names appearing in the text with names in the *Round Table Romances* and in actual geography. III. *Episodes*. Compares the content of the *Amadis* with that of earlier romances. Practically complete sources for the first three books, while the fourth is shown to be built largely upon the preceding ones. Parts of the first three books probably composed by Montalvo in preparation for his fourth book and the *Serges de Esplandián*. Appendix and bibliography of editions.—*La Selva Confusa de Don Pedro Calderon de la Barca*, by G. T. Northup, *ibid.*, pp. 168-338. Critical edition of an autograph manuscript in the Osuna collection at the *Biblioteca Nacional*. Though the play is not one of Calderón's best, it is nevertheless very interesting, because the manuscript contains many passages that the author indicated were to be suppressed. Their reproduction in this edition allows us to see the method of procedure of the poet.—*Un Hijo Que Negó Á Su Padre*, by J. P. W. Crawford, *Mod. Lang. Pub.*, 268-74. Another entremés.—*Notes to the Don Quijote*, by G. T. Northup, *Mod. Lang. Notes*, pp. 184-9. The confusion in Spanish literature of the Palladion with the Trojan horse; Smith's argument for the date of I, 3, 1 is unsatisfactory; explanation of the pun in *hacaneas* and *cananeas*; the significance of the names Aldonza and Sancho; *vaca* and *carbero*; the lion anecdote (II, 17) has points of analogy with Banello, Nov. 49.—*A Note on Calderon's La Vida es Sueño*, by R. Schevill, *ibid.*, pp. 109-10. On the antiquity and nature of the title phrase.—*Ernesto Garcia Ladevese*, by J. P. W. Crawford, *ibid.*, p. 32. Biographical note.