

of the *maccaronea* has great plausibility.—Pp. 19 ff. treat some interesting parodies and translations of Petrarch, Anacreon, etc.

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*La poesia di Venezia.* Di ARNALDO SEGARIZZI. Venezia, Giov. Fabris di Spiridione, 1909. 4to. Price, L. 7.

As a scholarly work this book has value from its contribution to Venetian bibliography and as a summary of the themes and forms adopted by the poetry which Venice as a place of beauty, a seat of Italian independence, a hated political power, has inspired. The bulk of this literature is enormous; and as a mass, it has the defect of endless repetition and consistent mediocrity. This publication remedies these defects: it treats the themes progressively and every selection presents something new. Picturesqueness and tone seem to have been the criteria of choice; so that the anthology has at once freshness and unity. Taken in conjunction with the historical treatise of this poetry by Medin, the book makes accessible all that is essential to our control of this field. As a piece of book-making, it is a notable success; the illustrations are in half tone on pasters, and unique in subject; the type, slightly adorned with an inconspicuous line decoration, is large and clear, on unglazed paper. There are explanatory and bibliographical notes at the end, balancing a brief historical preface. A more detailed review, treating the content and matters of text constitution, will appear in *Mod. Lang. Notes*. A. A. L.

*Storia della Grammatica Italiana.* Di CIRO TRABALZA. Milano, Hoepli, 1908. xvi + 561 pp. Price, L. 9.

In one of the most far-reaching social questions that have confronted Italy, and on which nearly everyone has had something if not too much to say, this book is, in point of critical study, the most comprehensive and organic. It not only reviews previous effort in this vast field, but adds solid contributions of hitherto unconsidered documents. And while already noteworthy reservations must be made on some of the passages in this great work, and while additional documents must be taken account of, this history will be for some time the point of departure for all studies on the question of the Italian language, on the history of grammatical categories, on the theory of grammar as an esthetic, dogmatical or practical entity. The publication of Villey on the sources of Du Bellay's *Défense* was too late to be considered in the author's treatment of Du Bellay's relation to the *Cesano* of Tolomei (pp. 151-4), and Trabalza's *Storia* was apparently inaccessible to Grace Norton in her review of Villey (*Mod. Lang. Notes*, 1909, pp. 191-2). These *rapprochements* serve to show the singular universality of the philological interest in the sixteenth century and the close relation of the various expressions of it throughout Europe. It may be of interest to associate with Mr. Trabalza's treatment of foreign critics of the Italian language, the *World of Words* of John Florio, a classicist evidently in tone, but whose environment gave his dictionary a necessarily broader and more cosmopolitan scope. The complete edition of Beni's *Anticrusca* (Trabalza, pp. 296-8) was never published, but America is so fortunate as to possess the entire manuscript in the Petrarch collection at Cornell. On these details articles will shortly be forthcoming in this *Review*. A. A. L.