

BRIEF REPORT ON AMERICAN CONTRIBUTIONS TO ROMANCE SCHOLARSHIP FOR 1909

SUBJECTS GENERAL AND COMPARATIVE

E. H. Tuttle: *Notes on the Foreign elements in Roumanian*, *Mod. Phil.* VII, 1, 23-5: sees Slavic influence in the numerals, the supine and the palatal *št*.—E. P. Hammond: *Danse Macabre*, *Mod. Lang. Notes*, 1909, 63: a Laurentius Machabre was living in 1419; cf. however, *Giorn. Stor. della lett. ital.*, LIII, 463.—E. H. Tuttle: *A note on Spanish orthography*, *ibid.*, 96: the distinction in capitalization between *un enfant grec* and *les Grecs* has been abandoned in Spanish wisely.—Likewise, we may add, by most Italians; here the noun *Franchi* is still normally capitalized, probably to distinguish it from *franchi* "lire."

R. E. Moritz: *On a quantitative relation governing certain linguistic phenomena*; *ibid.*, 234-41: read rather "stylistic"? Attempts to deduce a mathematical formula by which individuality of style may be detected from observation of simple sentence percentage and from the average per sentence of predicates.—B. P. Kurtz, *Style and Habit*, a note, *ibid.*, 11-3.

G. L. Hamilton: review of N. E. Griffin, *Dares and Dictys*, *ibid.*, 16-21: an essential contribution to the subject.—K. Young, *Some texts of liturgical plays*, *Mod. Lang. Pub.*, XXIV, 294-331: unedited Latin texts of dramatic liturgical offices from France, Spain and Italy (twelfth to fifteenth centuries).—D. S. Blondheim, *A parallel to Aucassin et Nicolette*, VI, 26, *Mod. Lang. Notes*, 73-4; treats the anecdote of Machiavelli's preference of hell to heaven.—W. G. Howard, *Ut pictura poesis*, *Mod. Lang. Pub.*, 40-123: an excellent review of the history of this question from Alberti (1436) to De Piles, Coypel and contemporaries of Lessing in France.—A. E. Richards, *The English Wagner Book of 1594*, *ibid.*, 32-9: reference to the influence of Ariosto and to Rabelais.—L. E. Kastner, *The sources of Olivier de Magny's sonnets*, *Mod. Phil.*, 27-48: shows that he borrowed freely from Petrarch, Castellani, Tomitano, Bertussi, Sannazaro, Tebaldeo, Tasso, Ariosto, Bembo, Filosseno, etc.—J. M. Berdan: *A definition of Petrarchismo*, *Mod. Lang. Pub.*, 699-710: distinguishes the real admirers, translators and imitators of Petrarch from those who adopted the mannerisms of the Italian cinquecentisti. Categories of Petrarchistic imitations.—W. H. Hulme, *A Middle English addition to the waver cycle*, *Mod. Lang. Notes*, 218-22; for the history of the novella, Boccaccio, Rueda, etc.—C. Rutz-Rees, *Some debts of Samuel Daniel to Du Bellay*, *ibid.*, 134-7; contribution to the history of Petrarchism.—W. P. Mustard, *Notes on the eglogues of Alexander Barclay*, *ibid.*, 8-10: parallels with Mantovano and Jean le Maire de Belges.—H. F. Schwartz, *One of the sources of the Queen of Corinth*, *ibid.*, 76-7: the tale in Fletcher, Massinger and Field derives from Wynkyn de Worde's version of the *Gesta Romanorum*.—R. M. Cushman, *Concerning Fulke*

Greville's (Lord Brooke's) Tragedies: Alaham and Mustapha, *ibid.*, 180-1: concerns Paolo Giovio, De Thou, Thomas Artus, Madeleine de Scudéry, Augier Ghislain de Busbecq.—E. O. Eckelmann, *Maria Stuart im Drama der Weltliteratur*, review of K. Kipka, *Jour. of Eng. and Germ. Phil.*, VIII, 3, 439-42: considers dramas on Mary Stuart in France, Italy and Spain.—P. S. Allen, *Mediæval Latin lyrics, Pt. IV, Mod. Phil.*, 385-406: conclusion of an important series of articles on this question. Offers here general considerations of method: the earlier or better text is not always a good chronological test; vernacular phrases are not necessarily an indication of linguistic origin; nor are allusions to countries proof of the original home. Discusses the relation of versification to authorship; the nature-sense; the meaning of *goliard*, *literati* and *laici*; rhymed letters and laudatory odes. Disagrees with Bédier as to the lack of German influence on French fabliaux. Bibliography, notes and corrections.—W. P. Mustard, *Later echoes of the Greek bucolic poets*, *Am. Journ. of Phil.*, 245-83: a very comprehensive list of translations and imitations of Theocritus, Bion and Moschus in Italy, France and Spain from the Renaissance to the present day. No mention is made of the *Bucolicorum Autores*, Oporin, Bâle, 1546, at present a very rare work.

FRENCH

J. E. Matzke: *On the history of palatal ñ in French with special reference to o and open e*, *Mod. Lang. Pub.*, 476-93: contends that the same conclusions arrived at for *a* and *e* with *ñ* apply also to the other vowels (*Mod. Lang. Pub.*, XXI, 668 ff.).—L. R. Gibbs: *The meaning of Feeldes in Chaucer's Knight's Tale*, 975-7, *Mod. Lang. Notes*, 197-8: cites the analogy of Chrestien de Troyes, *si reluisent tuit li pré*, with others from the *Roland* and from Froissart to prove the meaning "fields."—A. T. Bödtker: *French words in English after 1066*, *ibid.*, 214-7.

W. A. Nitze: *The Fisher King in the Grail romances*, *Mod. Lang. Pub.*, 365-418: the Fisher King is not Christian, but a symbol of the creative force in nature (*i. e.*, water or moisture); the impulse to myth in the Arthurian romance is the primitive struggle of man to control the natural forces.—Louise Dudley: *An early homily on the Body and Soul theme*, *Journ. of Eng. and Germ. Phil.*, 225-53; shows the relation between the homily and the *Visio Fulberti* (ed. du Méril) and the O. Fr. *Samedi* (*cf. Romania*, XX, 518 ff.).—G. C. Keidel: *The history of French Fable manuscripts*, *Mod. Lang. Pub.*, 207-19: describes fourteen collections in forty-nine mss.—M. P. Brush; *Ysopet III of Paris*, *ibid.*, 494-546, introduction and text.—T. Frank, *Classical scholarship in Medieval Iceland*, *Am. Journ. of Phil.*, 139-152: influence of Alexandre de Ville-dieu, Evrard de Béthune, etc., and of the French Alexander romances.—H. A. Todd: *A recently discovered fragment of an O. F. MS. of the Faits des Romains*, *Mod. Lang. Pub.*, 676-86, recovered from the binding of a book of the fifteenth century; contains no special variants from texts already known.—S. L. Galpin: *Fortune's wheel in the Roman de la Rose*, *ibid.*, 332-42: the wheel revolves on a horizontal plane.—J. H. Hanford: *A note on the Scheirer Rhythmus*, *Mod. Lang. Notes*, 74-6: imitated from the *Dialogus fidei et rationis* of Philippe de Grève.—G. H. Gerould: *An early analogue of Chaucer's Prioresses Tale*, *ibid.*, 132-3: in Gregory of Tours.—W. O. Sypherd: *Le Songe Vert, and Chaucer's Dream poems*, *ibid.*, 46-7: *cf. Romania*, XXXIII, 490 ff.—G. L. Kit-

tredge: *Chaucer's Envoy to Bukton*, *ibid.*, 14-5: largely on the satire against marriage in the poetry of Eustache Deschamps.—R. K. Root: *Chaucer's Legend of Medea*, *Mod. Lang. Pub.*, 124-53: relation to the *Roman de la Rose* and the work of Guido delle Colonne.—H. C. Goddard: *Chaucer's Legend of Good Women*, *Journ. of Eng. and Germ. Phil.*, 47-111: contends that Chaucer is far from following closely his French models.—W. H. Schofield: *Symbolism, allegory and autobiography in the Pearl*, *Mod. Lang. Pub.*, 585-675: relation of the *Pearl* to O. Fr. lapidaries.—J. M. Manly: *The authorship of Piers the Plowman*, *Mod. Phil.*, 83-144: its author shows evidence of acquaintance with French and Latin sources.—H. N. MacCracken: *An unknown Middle English translation of the Épître d'Othea*, *Mod. Lang. Notes*, 122-3: by an Anthony Babynton of the poem by Christine de Pisan.—D. H. Carnahan: *Jean D'Abundance, a study of his life and three of his works*, *University Studies* (Univ. of Illinois), III, no. 5, pp. 132.—J. L. Gerig: *The family of Maurice Scève*, *Mod. Lang. Pub.*, 470-5.—H. C. Lancaster, *A poem addressed to Alexandre Hardy*, *Mod. Lang. Notes*, 170-2.—D. C. Croissant: *Cibber's Cinna's Conspiracy*, *ibid.*, 256: proves that Cibber was paid for the play of which his authorship had been questioned by Miss Canfield in her *Corneille and Racine in England*.—R. M. Alden: *The development of the use of prose in the English drama, 1600-1800*, *Mod. Phil.*, 1-23: considers the efforts of La Motte, Voltaire and Diderot to introduce prose into tragedy.—S. G. Patterson: *Voltaire and Dumas*, *Mod. Lang. Notes*, 63: compares a passage in the *Ingénu* with the prison scene in *Monte Cristo*.—H. W. Thayer: *Thümmel's Reise and Laurence Sterne*, *ibid.*, 6-8: the German is imitated from the English text, but has felt markedly the influence of Rousseau.—J. P. Hoskins, *Biological analogy in literary criticism*, *Mod. Phil.*, 61-82: in criticism of Brunetière.—F. L. Critchlow, *Arthur in Old French poetry not of the Breton Cycle*, *Mod. Phil.*, 477-86.—Louise B. Morgan, *The source of the fountain story in the Ywain*, *Mod. Phil.*, 331-41: from the medieval fountain-lore, there are two classes of stories, one classical and, contrary to Prof. Nitze's contention (*Mod. Phil.*, III, 267-81), bearing no resemblance to Chrestien's story; and the other, containing every feature of his story, being most probably Celtic.—*Chevalerie Vivien. Facsimile Reproduction of the Sancti Bertini Manuscript of the Bibliothèque Municipale of Boulogne-sur-Mer. With an Introduction by Raymond Weeks, Ph.D., Professor of the Romance Languages and Literature in Columbia University, New York, published in the University of Missouri Studies, Columbia, Missouri, 1909.* The twenty-four superb plates of this publication will make it of singular value to students of paleography. The plates were executed by Berthaud Frères of Paris, and are done in the finest form of this well-known house. The Introduction contains an appreciation of the version of the *Chevalerie* as preserved in the MS. of Boulogne.—A. A. Kern, *Deschamps' Thuireval*, *Mod. Phil.*, 503-9: identifies the Thuireval mentioned in Deschamps' ballad, *The leaf and the flower*, with the English knight, John Thirlevalle or Thirlwall.—F. B. Luquiens, *The Reconstruction of the original Chanson de Roland*, *Transactions of the Connecticut Acad. of Arts and Sciences*, 111-136; *do.*, *Old Fr. Phonology*, Yale Press.

ITALIAN

F. M. Warren: *Tristan on the continent before 1066*, *Mod. Lang. Notes*, 37-8: an individual named Tristan, or Trostan appears among the Sicilian Normans in the eleventh century, as proved by documents of the twelfth. There is no evidence of connection with the Tristan of the romances.—O. M. Johnston: *Use of suo for loro in old Italian*, *ibid.*, 133-4: in correction of Bertoni, *Zeit. für R. P.*, XXXI, 495. We may add that the vitality of *suo* "loro" is due in part to its frequent analytic sense, "each his own": "un di loro che han ivi il suo soggiorno."—A. A. Livingston: *Venetian businello = Italian emisario*, *Mod. Lang. Notes*, 176-8: on the Businello del Sile.

J. B. Fletcher: *The oracle of love in the twelfth chapter of the Vita Nova*, *Nation*, 595-6: "ego sum tamquam centrum circuli, etc." associated with *Par. XXI*, 79 and *XXIII*, 94, etc.: True love is a centre of impartial, unselfish glory, reflecting equally upon all; Dante could not attain to this perfection till he had stripped his love of selfish elements.—This seems to be the import of Cochin's note in his recent translation of the *V. N.*; but Mr. Fletcher's exegesis is more profound.—W. K. Vance: *Dante in America*, *ibid.*, 253: on George Ticknor's studies in Germany and Italy, 1807-31. Most of Mr. V.'s material is developed at greater length by Koch (*Dante in America, Report of Dante Society*, 1896, 18-23), whom Mr. V. fails to cite. Koch does not mention the work with De Crollis in Rome, but continues Ticknor's studies to a much later period than Mr. V.—H. N. MacCracken: *Dant in English, a solution*, *ibid.*, 276-7: the reference in Lydgate's *Fall of Princes* is not to a translation of Dante by Chaucer but to Chaucer as an English Dante.—E. H. Wilkins: *Criseida*, *Mod. Lang. Notes*, 65-7: *Cri-* not *Gri-*; the sources of the confusion between Briseis and Criseis in Boccaccio.—C. R. Baskerville: *Sources of How a man may choose a good wife from a bad*, *Mod. Lang. Pub.*, 711-30; in Riche's translation of Cinthio's *Hecatomithi*, III, 5.—S. P. Sherman: *Stella and the Broken Heart*, *ibid.*, 274-85: rejects the theory that Ford borrowed from Italian sources.—A. A. Livingston: *Some Italian satiric predicates of the eighteenth century*, *Mod. Lang. Notes*, 105-8: book titles, etc., turned to satire on their authors: cf., for a similar device *The lecturing candidate*, *New York Evening Sun*, Aug. 19, 1909; for similar parlor compilations, D'Annunzio, *Il Piacere* (ed. 1896), p. 43; for predicates on nations, *Jahrbuch für Rom. und Eng. Lit.*, IX, 198; for note 10: add II, 593-4.—M. Levi, *Silence and solitude in the poems of Leopardi*, *ibid.*, 172-6.—A. A. Livingston: *A Carducci-Leopardi parallel*, *ibid.*, 243-4; *Juvenilia*, XVIII, E tu venuto ai bell'anni ridenti, and the ode *Sopra un basso rilievo antico sepolcrale*.—W. R. Thayer: *Jessie White Mario*, *Nation*, 564-6: biographical note.—A. S. Cook, *Six Notes*, *Mod. Phil.*, 469-76: concerns Petrarch's *Ode to the Princes of Italy*; and Dante, *Inf.*, XIII, 64-6.

SPANISH

K. Pietsch: *Spanish Etymologies*, *Mod. Phil.*, 49-60: *anviso* < *ante visu; *saber de coro*: haplology for *saber de decoro*; *decoro < decorar < de cuer (cor), *Fr. par coeur*. *Duecho* < ductu due to Leonese Asturian influence, where, besides vulgar forms, are found some with unwarranted diphthong *ie* and *ue*.—K. Pietsch: *Notes on Baist, Grammatik der Spanischen Sprache*, *Mod. Lang. Notes*, 163-6.—E. H. Tuttle: *Eng. rasher* < Span. *raja*, *ibid.*, 62-3.

C. C. Marden: *El libro de los gatos* (ed. Northup), *Mod. Lang. Notes*, 56-8.—H. R. Lang: *Communications from Spanish Cancioneros*, *Transactions of the Connecticut Acad. of Arts and Sciences*, July reprint from, 73-108, 1909. The works of Juan de Valtierra, first half of fifteenth century; ten *cançiones* with linguistic notes; account of the Seville ms. of the *Cancionero de la Colombina*.—G. G. Laubscher: *Notes on the Spanish Ysopo of 1496*, *Mod. Lang. Notes*, 70-1: cf. *Romania*, XXIII, 561-75 and H. R. Lang, *Ysopete in Spanish*, *Mod. Lang. Notes*, 158, reference in Juan Ruiz.—J. P. W. Crawford: *A Spanish farce of the early sixteenth century*, *Mod. Lang. Pub.*, 1-31: by Luis Margarit, 1519-22.—K. Pietsch, *Don Quixote I, Prologo, Non bene pro toto libertas venditur auro*, *ibid.*, 55-6.—G. T. Northup, *An allusion in Lope de Vega*, *ibid.*, 62, in *Comedias* (Hartzenbusch, Madrid, 1859), to the Osoric libels, in the "infame rama del linaje Osorio."—M. A. Buchanan: *Chorley's Catalogue of Comedias and Autos of Frey Lope Felix de Vega Carpio*, *Mod. Lang. Notes*, 167-70; extensive correction to Rennert's *Life of L. de V.*—A. H. Bushee: *The Spanish Novel*, *ibid.*, 127-8: on Rodriguez Marín's *Mateo Aleman*.—W. W. Comfort, *The Moors in Spanish popular poetry before 1600*, reprint from *Haverford Essays*, Haverford, Pa., 1909, 273-303.—M. A. Buchanan, *La Vida Es Sueño, comedia famosa de D. Pedro Calderon de la Barca*, University of Toronto Library, 1909, Vol. I, pp. 135. Critical text with notes. An important contribution, to be noticed later in this *Review*.
