

themselves they make a *crescendo* of excellence and interest. The third chapter treats of the pastoral romance *La Constante Amarilis*, and not only proves it to be a *roman à clef*, but gives us the key, and an extremely interesting one it is. In the fifth chapter Dr. Crawford deals with three principal topics: *El Passagero*; Opposition to the National Theatre; and Relations with Alarcón and Cervantes. The combination is skilful, for it exhibits in rapid succession several sides of Figueroa's character. We see him as the personification of ingratitude and heartlessness; we see him as defender of the classical drama and opponent of the new drama; and, finally, as a ruthless critic of immorality of all kinds, wherever found in the society of his day. Figueroa's *Passagero* will always rank as a very important document for the cultural history of Spain in the late sixteenth and early seventeenth centuries. Of prime importance from the same standpoint is Dr. Crawford's chapter seven, with its account of Figueroa's troubles with the Inquisition. Here we are dealing with no one man's opinion or point of view. The affair made history, the question at issue being frankly this: Is the Inquisition (and the Pope made common cause with the Inquisitors) or the Sovereign of Spain in supreme control of the latter's officers? and Dr. Crawford was thoughtful enough not to refer us to inaccessible archives, but to quote the original records in full. The solid documentation contained in the fifty-seven pages of the appendix will prove to be not the least valuable part of a very interesting and instructive book.

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La lingua rustica padovana nei due poeti G. B. Maganza e Domenico Pittarini, con cenni su alcuni dialetti morti e vivi e proverbi veneti. Di C. PASQUALIGO, 2d ed. Verona, Lib. Dante, 1908. Price, L. 2.

This book, which has received favorable notice elsewhere, is conducted in a semi-popular vein, but with much novelty of material and evidence of extensive erudition. It considers the development in Venetia of the Germanic speech islands and the Ladin undercurrent of dialect elements, treated so brilliantly by Ascoli in *Archiv. Glott.*, I; it compares the dialects of Verona and Lonigo; discusses foreign influences in the dialects of the XVth century; the origin of the *maccaronea*, in criticism of Zannoni; finally the diffusion and character of the *lingua pavana*, in connection with Maganza, Rapa and others. Of special richness is the collection of proverbs, a field in which the name Pasqualigo is of course associated permanently with those of Bianchi and Musatti if not of Pitrè.

Considered absolutely from the scientific point of view, the book invites some criticism. The history of the dialectal development in Venetia is much vaguer than necessary in view of publications by Lazzarini, Ascoli and others. The relation of Verona to the Ladin districts is surely demonstrable by arguments of phonology and lexicography, as well as by the probabilities of climate and commercial intercourse. A third column in the parallels of pp. 4-6 would have been illuminating and easy to compile. There is something medieval about the facility with which the author admits foreign influences in explanation of deeply rooted popular forms (pp. 8-9 and 98-99): "Ripercorrendo le comedie del Ruzzante, osservai che anche là dove la scena è a Venezia e parlano

veneziani, si trova assai di rado il *xe*. Questo *xe* è il francese *c'est*, usato a Venezia dopo le Crociate quando i veneziani erano stati lungamente a contatto coi Franchi, e quando erano a Venezia letti i libri francesi e provenzali, diffusi per tutta Europa." This does not require refutation, even if we take no account of the fundamental treatment of *xe* by Gartner in the *Zeitschrift für rom. phil.*, for 1907, which seems to have escaped the author. The conditions under which linguistic hybridism is a certainty are limited in scope. How easily it may be overworked was shown in Ascoli's reply to Mussafia's discoveries of 1864. A very suggestive excerpt from Ruzzante of the Venetian dialect spoken by a Greek appears on p. 99. The rôle of the Greeks in Venetian satire is a theme well worthy of extensive investigation, and presents features notably different from the views of the French chroniclers of the Middle Ages. In one aspect at least, they have added to the avarice and deceit which enraged the Crusaders a certain seductive charm not without its effect on Venetian ladies. I may add that a patrician *secentista*, Zuanne Garzoni (di Marino), a grandnephew of Torquato Tasso, has a poem (*No giera mo peccao*) in complaint to his Nina, who has forsaken him for "quel Morè maledito." His rival's language is mimicked with some humor:

"Come custì parlava—El grego gacciolava
Digando strambamente con sti tiri:
—Viva in Candia con mi—Vorrèu vegniri
E te vorrèu sposari—E subito comprari
Una ghelera bella e di manigna,
E spender mi vorrèu cento cecchigna."¹

Here the second person plural appears as first singular; the changes of *e* to *i*, *i* to *a*, *n* to *gn*, etc., are obvious.

We must await with interest the publication of a critique on the language of Marin Sanudo, which M. Pasqualigo has prepared but holds in reserve. It contains "alcune centinaia di voci, che ora non si usano più." This completes a great gap in the accessible sources for the Venetian dialect, rich for the old and the modern, but scattered for the intermediate periods. Meanwhile the form *trozo*, "giro, rigiro" (p. 6), derived by M. Pasqualigo from *terrere*, *tritum* arouses interest. We have also the It. *trozza* (Fr. *radage*, Eng. *parral*) the circle of rope which holds the boom to the mast of a ship; and It. *trozzo*, "gentaglia," Eng. "gang of men." The latter is explainable as a deverbal from a *trozzare*, if we do not adopt Pianigiani's assumption of borrowing from Fr. *trousse*. While *thyrsus* has been generally preferred to a derivative from *torquere* as the origin of these words, no account has been taken of the Greek *τροχίον*, "little wheel"; the form *trochus* "hoop" existed already in classic Latin. The semantic relation of these words, "wheel, circle, encircle, ring," etc., should offer no difficulty; and the form cited by M. Pasqualigo seems to preclude the influence of Spanish *troza* adduced by Pianigiani. The treatment of the vowel in French presents objection to our theory, unless we consider it a borrowing from Italy. Phonetic evidence in Italy would imply its introduction from the Adriatic trade.

M. Pasqualigo's insistence on the rôle of the universities in the development

¹ Cod. Querini-Stampalia, Venice, Cl. VI, cod. XX.

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.