

The text of 1892 has been very carefully revised for this new edition, more carefully than might be inferred from the words used in the introduction ("revu et amélioré en quelques endroits"). A comparison of the two texts with regard to punctuation, use of accents, spelling, etc., shows that every line was minutely scrutinized for the present edition. In a few cases there is room for a difference of opinion. I have noticed a few misprints. In line 118 *ceux* is for *ceus*, 223 *si* for *se*, 262 *Amors* (I suppose) for *amors*, 720 *savent* for *sevent*, 817 *qui* for *cui*, and doubtless 928 *toz qui* for *toz, qui, qui* being a singular.

For consideration in a later edition, I offer the following remarks on a few passages. In line 218 I am not sure that *voliez*, instead of the former reading *voles* (in 1892), is not really a misprint. Since the other occurrences in the poem of a 2d pers. pl. imperf. indic. or conditional show *-iez* in two syllables, *voliez* with *-iez* in one syllable is suspicious. The MS. *H* is the only one mentioned in *Romania*, XXI, 171, with the imperfect (*vouliez*), while *C*, the MS. which is in general followed, has *le volés fiancier*. *I* has *fiancier* and apparently *voliez*. The future indic. *direz* follows in line 220 and the conditional in lines 221 and 222 of Reynaud's text. The rime here requires *-ier*, and Reynaud prints *chevalier* and in rime *afier*. But in line 4 of the poem we find *fier* in rime with *celer*, so that the secondary pronunciation *afier* does not seem to have been the poet's.—In line 367 we look for *ne n'anuit* instead of *ne anuit* (*mes qu'il ne vous griet ne anuit*). Only *D*, it seems, has the negative adverb with the second verb.—In line 393 Brandin changed *chevalier* to *chienet* in his text, against all the MSS. used and he apparently thought the change (doubtless on account of the following lines) so obviously necessary that it only needed mention to be at once accepted. Reynaud mentions this correction among the variants which he gives, adding, "*ce qui ne paraît pas s'accorder avec la suite.*" It is to be wished that he had explained why it does not accord with what follows; certainly the lines that follow seem to say that the lady came out of her chamber to meet the knight, who therefore was not already in the chamber. To be sure, if *chienet* is substituted for *chevalier* and no other change is made, the verse becomes too short by one syllable, and Brandin accordingly takes the reading of *D*, making the passage read: [*li dus*] *vit en la chambre entrer Le chienet, et ainssy issir Sa niece*, etc., the other MSS. having in line 393 *Le chevalier, et vit issir*.—Line 422 has the noteworthy pret. 3d sing. *connu* in rime with *fu*. Méon's text (line 420) has the normal *commut* riming with *s'estut* (this latter the reading of *H*). In 687 *tout premeraine* can hardly be admitted; the simplest correction seems to be as in *E* (*sa niece toute premeraine*). There are a few passages in Méon's edition which deserve consideration; cf. (in his numbering) 92, where *qui* would be expected for the first word, 438, 563.

The price of this handy and at the same time attractive little volume is indeed moderate, being only eighty centimes.

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*Dante in English Literature from Chaucer to Cary (1380-1844)*. By PAGET TOYNBEE. New York, The Macmillan Company, 1909. Two volumes; I, pp. li, 684; II, 757.

P. Toynbee in his *Dante in English Literature* offers a valuable collection of material for the future historian of either the influence of Italy on English

literature, or of the vicissitudes of literary taste, from Chaucer the first Englishman to translate portions of Dante, to the death of Henry Cary. Cary's translation, even to-day, represents Dante to the majority of English-speaking people, and was the first contribution to the subject treated by Mr. Toynbee on account of the citations of the many passages of English poets which owed their inspiration to the verses of the Italian poet, for which they often serve as the best comment. The author has made use of subsequent studies on the subject, confined to a limited field, or to a single author, but he has had to trust mostly to his own readings, of which one must judge not only by the array of evidence he puts before his reader's eyes, but also by bearing in mind that far wider field, in which he worked without finding any reward for his industry. Commendable as the book is for the industry and patience displayed, it should not be, nay, it can not be, compared with such a masterpiece of literary history and criticism as Farinelli's *Dante e la Francia*, of which the mere title denotes the wider scope. The author has not attempted to do anything more than to collect and arrange chronologically the allusions to Dante found in English literature, within the limits set by himself, and to preface each extract with a slight biographical sketch of the author. In consonance with the plan of composition he has only given quotations whose inspiration from the *Commedia* is assured; so he has not cited passages from Gower, the Scotch Chaucerians, and Spencer, which have only a general resemblance to passages of Dante. In the introduction of fifty pages in which Toynbee sums up the results of his researches, he has not considered such mooted questions as Lydgate's allusion to one of Chaucer's works as "Daunt in Englysche," or pointed out that some instances of Spencer's apparent indebtedness to Dante, are due to his free use of Ariosto and Tasso. Of all the subsidiary information, illustrating his subject, such as was collected by Farinelli, he has only noted the appearance of works of Dante in English libraries, prior to the nineteenth century, and the rendering of passages from Dante, found in a few of the English translations of Italian works. In reviewing a work like this, it is not enough to note a few minor errors and omissions, one should supplement the information of the author with citations from works which are not easily accessible.

An account of Lydgate, in which he appears as a student of Dante "given in a fifteenth-century MS" (I, 18) is clearly nothing but a translation of the article in Bale's *Catalogus* of 1557-9, which Toynbee has cited in its proper place (37). Farinelli (I, 199 ff.) gives all the necessary references to Laurent de Premierfait's French version of Boccaccio's *De casibus*, the source of Lydgate's information concerning Dante, of which Toynbee has not thought it worth while to mention the author. Nor has he taken the opportunity (22) to note whether the passage of interest to Dante students in Locher's preface to his translation of Brant's *Narrenschiff*, is found in Watson's rendering of the French version, which was printed by Wynkyn de Worde in 1509, the same year in which Pynson published Barclay's translation with his Latin original. Farinelli (225) has cited the pertinent passage of the French version, and referred to the essential authorities on Watson's translation, without mentioning the translator's name. A full discussion of the copies of Serravalle's Latin translation of the *Divina Commedia*, presented to the libraries of Oxford and Wells Cathedral (xvii, 20, 30), is to be found in the *Twentieth Report of the Cambridge Dante Society* (page 17 and ff.). The complaints of spiritual-minded

men against the use of frivolous stories in sermons, are too frequent (cf., e. g., Lecoy de la Marche, *La chaire française au moyen Age*, 2d ed., 15 ff.; 317 ff.; Crane, *Exempla of Jacques de Vitry*, lviii ff.; L. Delisle, *Hist. litt. de la France*, XXX, 474; Lechler, *John Wycliff and his English Precursors*, 205 ff., 226), for it to be necessary to find a reminiscence of Dante's lines on the subject in some paltry verses of Roy and Barlowe (25). The author fails to note (38) a manuscript work of William Thomas of which the scene is laid in Bologna (Hazlitt, *Bibliogr. Collections*, 3d Ser., Supplement 103), and references should have been made to the autobiography of Sir Thomas Hoby, who met Thomas returning from Italy, on his own way there, where he subsequently met Henry Parker (33) and William Barker (40; *A Booke of the Travaile and Lief of me, Thomas Hoby*, etc., ed. E. Powell, *Camden Miscellany*, X, 4, 19, 21, 25, 52, 61). Jewel's phrase (52) "Dantes, an Italian poet, by expres words calleth Rome the whore of Babylon" undoubtedly had its source in the first English edition of Foxe's *Book of Martyrs* (cf. 57-8), published in 1563, if not in its source, the second edition of the *Catalogus testium veritatis* of Mathias Flaccus Illyricus, published the year before at Basle by Oporinus, in whose printing office, Foxe had worked as a proof-reader. The first edition of Flaccus's work does not contain the forced interpretation of *Purg.*, XXXII, 148 ff. (E. Sulger-Gebing, *Zeit. f. vergleich. Litter.*, VIII, 233), which was introduced into later editions (e. g., ed. Frankfurt, 1672, 743-4); and it is probably not found in the original Latin form of the *Book of Martyrs*, issued by the same publisher in 1559. The interest of the English reformers in the work of Flaccus was not a slight one, as is shown by the loan of books to the author by Queen Elizabeth and Archbishop Parker, to furnish material for his *Centuriatores magdeburgici* (*Calendar of State Papers; Foreign 1561-2*, 117-9), and the continued use of his earlier work for its list of church reformers by van der Noodt (56), Humphrey (71), Moryson (92), Leigh (148), Birckbek (see below) and Blount as late as 1690 (177, n. 1).

In contrast with this array of Protestant writers who follow one authority in citing Dante with approval as a champion of their side, there is at least one Romanist who presents another view of the matter. Robert Horne, Bishop of Winchester, in his *Answer to Feckenham's Declaration of Scruples of Conscience Touching the Oaths of Supremacy*, published in 1566, in treating of the conflicts between the imperial and papal interests makes the statement (p. 80b, Div. 134) "Whereupon the Emperour willed them [*i. e.*, learned men] to search out the matter diligently and to dispute upon, and to gather into bookes, their mindes therein which diverse did," and cites "Marsiglius Patavinus, Ockam, Dantes, Petrarche" as these writers. The author evidently got all his information from Flaccus, if not from Foxe. Such was not the case with the author of *A Counter-Blast to M. Hornes Vaine Blasts Against M. Feckenham, etc.*, which was published at Lovain the next year. This was written by "Thomas Stapleton, Student of Divinitie" according to the title-page, and on this authority it appears in a Latin translation in the second volume of the collected works of the most learned English Catholic of his time, but it has been ascribed with good reason to either Feckenham himself, or Nicolas Harpsfield (*Dict. of Nat. Biogr.*, XVIII, 285; XXIV, 431). Under the rubric "M. Horne proveth his new primacie by poets" is found the following interesting passage (p. 334, a and b):

But when ye come to number them ye fynd none, but the Poetes Dantes, and Petrarcha, Ockam the scholeman, and the great hereticke Marsilius Patavinus. And shall these men, M. Horne, countervayle, or overweighe the practise of the church ever since used to the contrary and confirmed by the great consent of the catholyke writers and diverse general councelles withal? Ye write as out of Antonius or Marius in a severall and latin letter 'the Popes attemptes were erroneous and derogating from the Christian religion. But such words I fynd as yet in neither of them, nor in any other of your authors here-named. And your author Antonius saith, that in this point Dantes and Ockam with others do erre; and that the monarchy of the Empire is subject to the Church ever in matters temporal. And whereas your secte wil have no meane place, for any Christians, but heaven or hell, your Dantes (as Antonius telleth [*In margin* Antonius part 3, titul. 21, cap. 5, 82] hathe fownde a meane place, beside heaven and hel for Socrates, Aristotle, Cicero, Homere and suche lyke. Surely Dantes, for his other opinion touching themperours subjection is counted not much better than an heretyke. [Bartolus in lege prima ff. de requirendis reis]. . . But as for these writers, 'Marsilius Patavinus, Ockam, Dantes, and Petrarche,' with diverse others, part of whom your brethern in Basil have patched up together, in a greate volume, as they labour al to prove the Emperour above the Pope in temporal jurisdiction and government, wherein yet they erred (as we have said) so none of them al does labour to prove the Emperour supreme governour in spirituall and ecclesiastical causes (as you the first founders of this heresy do say and swaere to) but do leave that to the Bishoppes, yea and some of them to the Pope to. And there fore al were it true, that they wrote in the favoure of Lewis the 4 then Emperour, yet were you never the nere of your purpose by one iote. [*De Jurisdict. Imper. & ecclesiast. Basil. impress. Anno 1566*].

In the Table appears the phrase "Dantes a foule hereticke." The judgments on Dante of Antoninus, archbishop of Florence and of Bartholus a Saxoferrato, may have been taken from an earlier controversial work due to a partisan of the Papal claims, who then had the merit of citing these authorities three centuries before Carducci referred to (*Opere*, VII, 183-4), and Sulger-Gebing cited them (*op. cit.*, 224-7).

Florio's translation of the two Dante passages cited by Montaigne in his *Essais*, I, 25; II, 12) should have been given (85). Good service has been done in citing entries of copies of Dante's works found in Bodleian catalogues of the seventeenth century (103-5), which have escaped the notice of the historian of that library (W. D. Macray, *Annals of the Bodleian Library*, 2d ed., 301, n. 2), but in this connection Toynbee should have given the good story of ('The Book of the mousetrapp,' told by Girolamo Gigli in his *Vocabulario Cateriniano* (Roma, 1717, pp. ccii-cciii, s. v. *pronunzione*). The Florentines took advantage of their commercial preeminence "sopra tutte le nazioni d'Italia" in commercial matters to spread their peculiar dialect "l'idiotismo loro":

Ed in questo proposito mi soviene aver letto (svanita memoria mia, che non so dove per l'appunto) che a propagazione delle fiorentine scritture solevano i mercadanti del cacio marzolina di Lucardo tenere al soldo molti scrittori per copiare i migliori autori del buon secolo, e con quelli fasciare i buoni bambolini burrati, acciocchè ne'parti dell' oriente e del settrione, dovunque tal mercanzia si comperasse, si accreditasse insieme il latte delle vacche fiorentine quello delle fiorentine muse; e ciò è tanto vero, quanto che in Osofolk nella Bodlejana ancor oggidi conservasi un Dante corettissimo delle prime divulgazioni a penna, con cui artificiosamente fu involta una spedizione intiera de cacio, a tempo dei Bardi negozianti in Inghilterra, e chiamasi il Dante Lucardino, a cui da' custodi della gran Biblioteca si tengono allato sempre due trappole, attesa la persecuzione che fanno sempre i sorci a quel codice in cacciata; ed ultimamente vien chiamato in quella lingua The Book of the mousetrapp, cioè il codice delle trappole.

If copies of the original edition of Gigli's book are rare on account of its suppression before its completion by a papal bull dating August 21, 1717, the story is available in Fanfani's edition (II, 12), and part of the passage quoted was translated sixty years ago in *Notes and Queries* (Ser. I, vol. I, 154).

William Alexander, Earl of Stirling, in his most important work, *Domesday* (1614) shows an interest in Dante, not as a poet, with whose great work he shows no personal acquaintance, but as one of three Florentines, the others being Petrarch and Savonarola, who protested against the corruption of the church. At the same time he blames him for his belief in purgatory:

That dainty towne, the pearle of Arnes rich plains,  
A nursery of good wits, still friend to arts,  
Not mother (as one said) of haplesse swaines,  
Doth now yeeld three, all prais'd for vertuous parts;  
The first old Dante (swolne with just disdaines)  
To see the errours of corrupted hearts:  
Who doth their wayes (a censure) strictly trace,  
Yet more then God did make doth grant one place. (The Ninth Hour,  
st. 99).

But one Protestant apologist was not satisfied with citations from Dante at second- or third-hand. Simon Birckbeck, in his *The Protestants Evidence: Taken out of Good Records*, etc., first published in 1634, and again in 1657 "corrected, and much enlarged by the Author," while making frequent use of the *Catalogus* of Flaccus, in a Genevan edition of 1608, cites the Italian text of the *Commedia* after an edition, which he notes in his "Catalogue of Authors cited in this Treatise," as "*Dante l'inferno del Purgatorio, del Paradiso appresso in Lione 1571.*" In "The Fourteenth Century" under the heading *Of Supremacie* he states:

In this Age there were divers both of the *Greek* and *Latine* Church who stood for Regall Jurisdiction against Papall usurpation; and namely, *Barlaam* the Monk; *Nilus* Archbishop of *Thessalonica*; *Marsilius Patavinus*; *Michael Cesenas* General of the gray Friars; *Dante* the *Italian* Poet (346; ed. 1657).

Taking up each of these authors in turn he tells of Dante:

About this time also lived the noble *Florentine* Poet, *Dante*, a learned Philosopher and Divine, who wrote a book against the Pope, concerning the Monarchy of the Emperour; but for taking part with him, the Pope banished him (348).

A violent partisan alone could find authority for the later part of this statement in the phrase from the *de scriptoribus ecclesiasticis* of Trithemina cited in the margin:

vir tam in divinis Scripturis, quam in secularibus literis omnium suo tempore studiosissimus, pulsus patria omnibus diebus suis exulavit.

Further on he has devoted a special section to Dante and Petrarch, where after giving more fully than his predecessors the contents of the passages cited as Antipapal, he cites the Italian text of thirty-seven lines of which he presents a rimed verse translation. Doggerel as it is, it is the first attempt at what is professedly a translation of parts of the *Commedia* into English:

In this Age lived those famous *Florentine* Poets, *Dante* and *Petrarch*; as also our English Laureat, Chaucer; as also *Johannes de Rupe-scissa*, or rock-cliffe,

and S. *Bridget*. And these found fault with the Romish faith, as well as with her manners. *Dante* in his Poem of Paradise, written in *Italian*, complains, that the Pope of a Shepherd was become a Wolf, and diverted Christs sheep out of the true way; that the Gospel was forsaken, the writings of the fathers neglected, and the Decretals onely studied. That in times past war was made upon the Church by the sword, but now by a famine and dearth of the Word, which was allotted for the food of the soul, and not wont to be denyed to any that desired it; that men applauded themselves in their own conceits, but the Gospel was silenced; that the poor sheep were fed with the puffes of windes, and were pined and consumed away.

Dante his words are these:<sup>1</sup> [*Par.* ix, 130-6]

Which may be thus Englished:

She did produce, and forth hath spread  
The cursed flower, which hath misled  
The sheep and lambs, because that then  
Shepherds became fierce Wolves, not men.  
Hereupon the Gospel clear,  
And the ancient Fathers were  
Forsaken; then the Decretals  
By the Pope and Cardinals  
Were onely read; as may appear  
By th' salvage of the gowns they wear.

Again,<sup>2</sup> [*Par.* xviii, 127-9]:

I' th' dayes of old with sword they fought,  
But now a new way they have sought,  
By taking away now here, now then,  
The bread of life from starved men;  
Which our pious Fathers ne're denyed,  
To any one that for it cryed.

Again,<sup>3</sup> [*Par.* xxix, 109-126]:

Christ said not to th' Apostles, Go  
And preache vain toys the world unto:  
But he did give them a true ground,  
Which onely did in their ears sound.  
So providing for to fight,  
And to kindle faith's true light,  
Out of the Gospel they did bring  
Their shield and spears t' effect the thing.  
Now the way of preaching, is with toys  
To stufte a Sermon; and herein joyes  
Their teachers; if the people do but smile  
At their conceits, the Frier i' th' mean while  
Huffe's up his Cowl, and is much admir'd;  
For that's his aim: there's nothing else requir'd:  
But in his hood there is a nest  
Of birds, which could the vulgar see,  
They might spie pardons, and the rest,  
How worthy of their trust they bee.  
By these their Indulgences and Pardons,  
[And by their Friers absolutions]  
Such follies in the earth abound,

<sup>1</sup> *Dante, Canto 9, del' Paradiso*, p. 483.

<sup>2</sup> *Id., ibid. Canto, 18*, p. 538.

<sup>3</sup> *Id., ibid. Canto, 29*, p. 601.



That without prooffe or other ground  
 Of testimony, men agree  
 To any promise that made can bee:  
 By this, St. Anthony piggs grow fat,  
 And such like Pardoners: so that  
 Hereby they feed the belly and the groin,  
 Paying their people with counterfeit coin.

Here we see how the poet taxeth papall Indulgences with the Friars vented, enriching themselves by marting such pardons, or Bulls signed or sealed with Lead, for which the people paid currant money; he also taxeth such as vainly trusted to such pardons; as also the fond conceit they had of being shriven and absolved in a Monks cowle, as if some rare vertue had laid in that *Cuculla*, or *Capuccio*, alluding (belike) to the Monkes hood, or Friars cowle, as if the fashion thereof had resembled the Cuckow.

The same *Dante* in covert terms, calleth *Rome* the Whore of Babylon mentioned in the *Apocalyps*; his words are these<sup>4</sup> [Inf. xix, 105-111]:

The Evangelist meets with you well  
 You [Romish] Pastours; when he doth tell  
 How he did see the woman, which  
 Sits on the waters [that foul witch]  
 To play the whore with Kings; that Beast  
 That born was with seven horns at least.  
 And had the sign of some ten more  
 T' appease her husband by their power.

The authour alludes to that in the *Revelation*, of the great Whore that sitteth on many waters, *Revelat.*, 17, 1. and of the beast that beareth her, which hath seven heads, and ten horns, *vers.* 7 with whom the Kings of the earth commit fornication, *Chap.* 18, *v.* 3 (351-4).

The second edition of Birkbek was printed again as an appendix to E. Gibson's *Preservative from Popery* no later than 1849.

The result of making *Dante* a partisan in a religious quarrel is perhaps shown under its worst form in what is professedly a literary history, in which he appears primarily as a controversial writer, and incidentally as a poet. R. Gery in his *Appendix to Cave's Scriptorum ecclesiasticorum historia litteraria*, published at Oxford in 1698, after giving a slight account of *Dante's* life continues:

Jura Imperialia adversus Pontificum Rom. usurpationes erudito plane opere defendit, quod Monarchiam inscripsit. Opud istud tribus libris absolutum *primus* in lucem emisit inter varios auctores *de Imperiali Jurisdictione & Potestate Ecclesiastica* Simon Schardius. Basil, 1566, Argent. 1609, fol. Separatim edidit Joan. Operinus typographus Basileus 1559 8°. *Dantem* istum alium a *Dante* poëta immerito suspicatus. Notandum est dictum opus in Ind. Expurgat. prohiberi, & poëmatum (quae plurima patrio sermone magna ingenii ubertate cecinit) loca nonnulla, quibus monachorum ineptiam & luxuriam perstrinxit, unde Romae haeresis censuram vix aut ne vix quidem evitavit. scripsit etiam *de Vulgari Eloquentia* libros duos a Jac. Corbonello [sic] editos Paris, 1577, 8°.

Then follows in a note:

Scripsit etiam Drama Satyricum *de Coelo, purgatorio & inferno*, & *Epistolam ad Canem Scaligerum* in Musaeo Minervae Venetae, editam tom. 3, p. 220, Venet., 1700, fol. Extant libr. 2 *de vulgari eloquentia* ibid., tom. i, p. 36, & *Quaestio de natura elementorum aquae & terrae* edit. Venet., 1508, 4to. Codex *Dantis d'Aligeri* auctori pene aequalis asservatur MS. in bibl. D. Mutinensis teste

<sup>4</sup> *Dante Inferno, Canto* 19, p. 120.

Montfaucon, *Diar. Ital.*, p. 33. *Ejus Poëmata Italica prodierunt Venet.*, 1564, fol. ut narrat Blount in *Censura auctorum*, p. 298.

No details of this information have been changed in the edition of Cave's work, published in 1743 (II, p. 9). J. Hartley in his *Catalogus Universalis*, 1701, only notes the text edition of Dante of 1477, and that with Landino's commentary of 1574 (I, 75 A).

In the third number of the *Bibliotheca literaria for 1722* (p. 12) the Rev. Mr. Wasse, in an article entitled "Memorial concerning the Desiderata in Learning" notes among Italian works "which would appear in our Language with advantage," "Dante del sito e forma dell'Inferno." The translation of a part of *Inf.* xxiv which appeared anonymously in Dodsley's Museum in 1746 (246), was due to Joseph Spence (*Pope's Works*, ed. J. Warton, 1797, IV, 283). Toynbee has missed (253) Thyer's note on the allusion to Casella in Milton's sonnet, given in Newton's edition of Milton's works (1753, 233). Joseph Warton's earliest allusion to Dante (301 ff.) is to be found in the *Adventurer* of September 4, 1753, where he gives the well-worn story of Dante's reply to a courtier. His latest reference is to be found in a long note upon Pope's versification of the line of Donne (101, 193), which alludes to Dante (*op. cit.*). There was an enquiry in the *Gentlemens Magazine* for August, 1801 (LXXXI, 283), in regard to Huggins' translation, of a date prior to the enquiries made in the *Monthly Review* (307). Those two famous blue-stockings Miss Talbot and Mrs. Carter found both an interest and difficulties in reading Dante. The first in a letter dating July 29, 1745, in answer to a general query writes:

Indeed the last (*i. e.*, Dante) as it is but the second time of reading him, I am by no means mistress of yet; I can see amazing strokes of beauty in several passages, but the whole I have as yet no comprehension of. If you are fond of drawing plans I wish you would send me a sketch of his seventh circles of Inferno.

To this Mrs. Carter replied under the date of August 8, 1745:

It is a great consolation to me to find you are not a perfect mistress of Dante for I was greatly mortified in looking over it last summer to perceive it so much beyond my comprehension, whereas I now think it very marvellous I could make out a single line (*A Series of Letters between Mrs. E. Carter and Miss Talbot from the year 1741-1770*, 1809, I, 101, 106).

Goldsmith (321) twice refers to the misfortunes of Dante, once in the *Citizen of the World*, Letter xliii; "when I hear of the persecutions of Dante," and again in his *Essay on Butler's Remains*: "Thus Dante, Theodorus Gaza, and Cassander, were soured by their distresses at least into misanthropy (*Works*, 1885, II, 579; IV, 378).

One would expect to find a reference to Burney's comparison of Dante with Shakespere, his citations from the *De vulgari eloquio*, the allusions to the letter to Can Grande, and Milton's indebtedness to the episode of Casella, all of which are found on pages preceding and following the passage of the *History of Music* cited (324). And why is the allusion to, and quotation of *Inf.* XXXII, 35 ff. in the third volume of the History (40, n. 2) unnoted? Gibbon's acquaintance with Dante was something more than may be implied from the comparison of his work with that of Petrarch, given in the *Decline and Fall* (441). If Dante is not to be included among those Italian classics, which he tells us in his autobiography he reviewed again and again (*Miscellaneous Works* I, 141), he antici-



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);