

Morel, gentilhomme Ambrunois . . . Damoiselle Antoinette Deloïne sa femme, couple non moins docte que vertueuse." (*Œuvres françoises de Ioachim Du Bellay*, Marty-Laveaux ed., II, 421).—P. 622: The suggestion that "Damoiselle A. D. T." is a misprint for "Damoiselle A. D. L." (Antoinette de Loynes) is borne out by the fact that "T. Morel, Embrunois" which follows immediately is certainly meant for "I. Morel, Embrunois."—P. 220: It is to be regretted that the portrait of Charles de Sainte-Marthe in *Portraits de plusieurs hommes illustres qui ont flory en France depuis l'an 1500 jusques a present* was not reproduced. Portraits of the minor characters of the French Renaissance are extremely rare and are always interesting.—P. 263, 314: *Almaque* (as in Index) or *Almanque Papillon* is preferable to *Almanaque Papillon*, notwithstanding the fact that the form *Almanaque* is used by several critics of repute.—P. 311, note 4: It is to be doubted that an edition of Charles Fontaine's *la Fontaine d'Amour* appeared in 1544. The earliest known edition was published in 1545 (British Museum). Subsequent editions were published in 1546 and 1588. It is none too fair to single out Fontaine's *Fontaine d'Amour* as the *Fontaine* that "drew Du Bellay's ire." It is more likely that Du Bellay's *tarir ces Fontaines* was aimed not only at the *Fontaine d'Amour*, but at the many volumes that bore the much abused word *Fontaine* on their title pages.—P. 311, note 4: The following sentence is misleading: "Fontaine's next essay of interest was *les Ruisseaux de Fontaine* of 1555, and here he finally appears as the ardent convert and exponent of Platonism." As a matter of fact, only one hundred verses of the 399 pages of *les Ruisseaux* are devoted to Platonism.—Some fifty misprints, mainly in French words, somewhat mar the general excellence of the typography.

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Giovanni Pascoli et l'Antiquité—Étude de Littérature comparée. Par EMILE ZILLIACUS. *Mémoires de la Société néo-philologique de Helsingfors, V.*

The object of the book is twofold: to complete the research of the classical sources of Pascoli's *Poemi Conviviali*; and secondly, to show how "l'antiquité se reflète à travers le tempérament du poète italien, si et dans quelle mesure la matière antique a été transformée et modernisée par lui."

The treatment of the first part is accurate and scholarly; not equally valuable, in our opinion, is the second part of the study.

In the *Poemi Conviviali* we have a series of classical themes developed from Homer, Hesiod, the tragedians, the plastic arts, Greek philosophy, etc., leading up to a song of Christian inspiration as to a precluded and expected conclusion. What the poet's special interpretation or original utilization of these classic themes is M. Z. does not say. He has failed to notice, it seems to us, some constant preoccupations which have guided Pascoli in the selection of his material and therefore he has often come to the conclusion that the poet is merely paraphrasing his text, whereas in reality he has completely transformed it into a new artistic creation.

Foremost amongst the elements of these transformations should be noticed Pascoli's tendency to identify Christian teachings with Pagan ideals, or rather to incorporate both into a universal, immemorial Gospel of humanity. We have an example of this in the third poem of the volume, the *Cetra d'Achille*.

We are brought here face to face with the Homeric hero awaiting in his

tent the end of the night which he knew would be his last in this world. Why this evocation? What new ideal beauty is disclosed to the poet's sight by Achilles' death-watch? M. Z. tells us: "C'est l'éloge de la sérénité d'âme en face de la mort inévitable." To us it is much more: it is the representation of a *voluntary sacrifice*, of the self-immolation to an idea, the spontaneous acceptance of a death which had been *évitable*—an example, in short, of the *inner Christianity* of Greek literature. Achilles' death, interpreted not solely through Homer, as M. Z. approaches it, but more essentially through Socrates' presentation, acquires for the poet the value of an antecedent to the Death of the Savior. Is this fanciful? It seems not, after carefully reading the poem; but we can verify our assertions by the poet's explicit statement.

In his address before the University of Pisa, we find these words: "In vero non ho bisogno di cercare esempi per dimostrarvi l'intima cristianità delle letterature classiche. . . . Subito a noi apparisce il primitivo eroe del dovere, non solo quando dice alla sua madre Dea: Subito io muoia! Ma quando al cavallo parlante di morte risponde, Lo so da me! E spinge avanti i cavalli col grande grido che emise anche il Cristo, *Profonda Somiglianza!*"

Another example of this poetic syncretism we have in the *Poeta degli Ilioti*. Hesiod is here evangelized by a slave, early apostle of good will to men, and converted by him from the cult of power to the creed of pity and humility. The verses of Hesiod that appear in this poem must be regarded not as casual translations or literary paraphrases but as pious quotations from this "Hellenic Bible." When the slave begs his companion to partake of his scanty bread, he pronounces the famous Hesiodic maxim *πλέον ἡμῶν παντός* (the half is greater than the whole). And the reason why Pascoli borrows this sentence is that he sees in it the essence of a virtue which Christianity was afterwards to sanctify. The fraternal charity, therefore, which through the teachings of Christ was to establish the equality of human beings, reveals itself to Pascoli in the Pagan poetry of Hesiod; and it is to the expression of this revelation that we must direct our attention in order to understand fully the meaning of his poetry.

To justify our interpretation of his verse and to show the existence of this moral preoccupation on his part we shall turn to his prose works. He says (*Pensieri e Discorsi*, pp. 324 et seq.) that the Christian virtue through which "gli uomini si dovevano riconoscere per fratelli," the virtue through which "la vita non doveva apparire bella e buona se non smezzata col prossimo" had been practiced by the Greeks, for "la massima *πλέον ἡμῶν παντός*—è più il mezzo che il tutto circola per tutta la letteratura greco-romana e la santifica, o volete piuttosto, la umanizza."

Thus understanding our author, we cannot condemn, with M. Z., his "tendance à allonger à l'infini un motif, à varier et répéter une idée jusqu'à lui faire perdre la fraîcheur," when, in the *Memnonidi*, he enlarges upon Achilles' deploration of the wretchedness of the lower world (*Odyssey*, xi, 488-91). There he is not striving to repeat the freshness of the Homeric *βουλομένη κ' ἐπάρουρος ἔων θηγεύμεν ἄλλω*; nor is he composing variations upon that theme: he tries rather, it seems, to use it as a starting point for a new idea—to mark the dusk of a warlike age and the dawn of a new era. And the beautiful verses "Fossi lassù garzone etc.," translated by M. Z. not in accordance with the meaning which we think is correct, far from being an inept addition to the Homeric text, express a new poetic intuition which is its own justification.

The research of the classical sources is comprehensively and accurately conducted by M. Z. He has incorporated in his work both those sources which Pascoli himself had indicated, and those which Luigi Siciliani has added in the *Atene e Roma* (June-July, 1906). The noticeable omissions in the work of M. Z. are usually of passages so well-known that they cannot be ascribed to any lack of knowledge on the part of the scholarly investigator. We shall mention a few typical ones:

First, speaking of the departed souls, Pascoli says in the *Memnonidi*:

E per le vie muffite
 V'udrò stridire come vipistrelli.
 La bianca rupe tu vedrai, dov' ogni
 Luce tramonta, tu vedrai le Porte
 Del Sole e il muto popolo dei Sogni.
 E giunto alfine sosterrai nel Prato
 Sparso dei gialli fiori della morte,
 Immortalmente, Achille, affaticato.

This is clearly inspired by the *Odyssey* (xxiv, 5 et seq.). The "vie muffite" translates *εὐρώεντα κέλευθα*; "stridire come vipistrelli" is the *τρίσσομαι ὡς ὄβρις νυκτερίδες*; "la bianca Rupe" is *Λευκάδα πέτρην*; "le porte del Sole e il muto popolo dei Sogni" is from *Ἡελίου πύλας καὶ δῆμον ἐνείρων*; and the "prato sparso dei gialli fiori" is the *ἀσφοδελὸν λειμῶνα*.

Next, some characteristic epithets and descriptive touches of classical origin are not noticed by M. Z. For example, in *Ate* the "città sonante di colombelle" derives from the Homeric (*Iliad*, ii, 582) *πολυτήρῳνα Μέσσην*. In the same poem the description of *Ate la zorra* and *mostrò le rughe della fronte* seems traceable, not perhaps to the Horatian *pede Poena claudo* as M. Z. suggests, but to the beautiful allegory (*Iliad*, ix) of *Ate* and of the *Litai*, which it strikingly resembles in imagery (the *litai* are there described as *zorra χαλαί* and *rugose ῥυσαί*); though the conception of the crime-avenging conscience as lame (*mens sibi conscia factis*) recalls the *ὑστερόπους Νέμεσις*, or the *ὑστερόποιον ἄταν* (Aesch., *Ag.* 382), or even the Euripidean *δίκα χροδόνιος*—all of which however bear a closer relation to the Horatian conception than to the personification of Pascoli's poem.

In the *Vecchio di Chio*, we have a clear reminiscence of Aristophanes in "un vasto tintinnio di cicale ebre di sole . . . nel meriggio estivo."

ἤνικ' ἂν ὁ θεσπέσιος δὲδ' μέλος ἀχέτας
 θάλπει μεσημβρινοῖς ἡλιομανῆς βοᾷ. (Ar., *Av.* 1095-6)

For *Anticlo*, a new source may be pointed out, which is noticeable in the spirit of the poem rather than in concrete verbal identity. It is the second book of the *Aeneid*. Besides the resemblance of the events, there are indications of a closer kinship. First, Pascoli's insistence on marking the role of the quiet moon as a contrast to the horror of the fatal night: "la luna piena già sorgea dai monti . . . la luna piena pendeva in mezzo della notte . . . sull' incendio brillava il plenilunio . . . tacita e serena come la luna." If we were not acquainted from other sources with Pascoli's thought on the subject, we might hesitate in drawing inferences. But the poet himself has told us how powerful has been the magic influence of that Vergilian *tacitae per amica silentia lunae*;

he has traced it to Leopardi, and he has expressed his belief that consciously or unconsciously it was present in Manzoni's mind when he too was writing his description of his famous night. Pascoli says (*Pensieri e Discorsi*, p. 166): "Il Manzoni secondo me deve aver derivato da quella frase, consciamente o inconsciamente molta ispirazione," and later "il chiaro di luna nella notte manzoniana serve a segnare il contrasto tra le inquiete operazioni degli uomini e la placida indifferenza della natura." However it may be for Manzoni, it is certain that to Pascoli's mind the Vergilian image is present; and we cannot fail to recognize it when we meet it in his verse. And again this influence may be shown by noticing one other feature which appears in *Anticipo*, and which we are certain Pascoli saw in the Second Aeneid. For he says (*op. cit.*, p. 168): "In tutte e due le mirabili creazioni, al brusio festivo, straordinario in Virgilio consueto nel Manzoni, della sera succede il silenzio notturno interrotto poi da grida, suoni, etc." In *Anticipo* we read:

Quando già li fuori
Impallidiva il vasto urlio del giorno
. . . poi languì che forse
Era già sera, etc.

The resemblance is evident; and if any value is to be attached to these crenological investigations, we surely cannot ignore examples like these where the source of inspiration not only is revealed by the poem, but is indicated by the poet himself.

We might add other examples of unnoticed reminiscences of classical authors, appearing sometimes in a single word (*esili vite: domus exilis Plutonia*), sometimes in a longer phrase (*nella sacra notte parole degne di silenzio: sacro digna silentio mirantur umbrae dicere*), but this would lead us to consider an aspect of the subject which M. Z. has perhaps purposely left unconsidered.

A few inaccuracies may be noticed: first, the very misleading delineation of Carducci's classicism in contrast to Pascoli's Hellenism; then a few passages where the critic, in his rendering, has obviously not given a correct version (cf. *Poemi Conviviali*, pp. 111 and 76). Furthermore, in a note on the word *gallinelle* (*ibid.*, p. 57; Ziliacus, p. 98), applied to the Pleiades, M. Z. indicates that this word is meant to correspond to the Greek word *πλειάδες* (doves) as a pun on Pleiades. On the contrary, *gallinelle* is a very old popular term for the constellation, never means "doves," and is used with no references to the Greek word-play. As a venatorial term, it is applied to a certain kind of water-fowl, but in the present signification it means nothing more than "little hens," according to the same popular fancy which sees in these stars the *gluckhenne*, the *poussinière*, or the *chiocchetta*.

The poem on the death of Socrates—*La Civetta*—is sharply criticized by our author. The poet, as a pendant to Plato's lofty description of this event, symbolically describes the situation from the point of view of some heedless Athenian boys, who, with childish curiosity, gather around the prison and comment, in their manner, on the Passion of the Sage and the mourning of the disciples. The purpose of the poet is clear. M. Z. himself tells us: "Le contraste entre l'inconscience touchante des enfants et la grande tragédie qui se déroule

dans la prison est plein de force." But he adds: "Mais y a-t-il un ornement, si charmant et ingénieux qu'on l'imagine, qui puisse dépasser la sublime simplicité du récit platonicien? Et n'est-ce point un crime que de rabaisser la scène de la mort de Socrate telle que la décrit Platon à ce niveau d'anecdote et de tableau de genre?" The intention of Pascoli is not to "dépasser" Plato, but to make a new creation, to be judged on its own merits, and not in relation to any masterpiece which aesthetically can neither be greater nor smaller. The inconsiderate children who crowd with thoughtless inquisitiveness around the prison door, bring to our mind the sublimity of the event in very much the same way that a blind man, turning his inquiring, vacant eyes to the sun, directs our thoughts to the beauty of this world of light and to the sadness of its passing.

There is perhaps in the poem a little of Pascoli's mannerism, but before condemning an expression as irrelevant and undignified, let us be reminded of the pathetic irrelevance in Andromache's tender wailing over Hector's body:

γυμνόν. ἀτὰρ τοι εἴματ' ἐνὶ μεγάροισι κέονται
λεπτά τε καὶ χαρίεντα, τετυγμένα χερσὶ γυναικῶν.

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The Oak Book of Southampton, of c. A. D. 1300. Transcribed and Edited from the unique MS. in the Audit House, with Translation, Introduction, Notes, Etc. By P. STUDER, Professor of French and German at Hartley University College, Southampton. Vol. I. Southampton, Cox & Sharland, 1910. Pp. xliii + 160.

This volume takes favorable position among the publications of the Southampton Record Society. It will be followed by a second and final volume. Because of the rarity in America of the publications of the Record Society, it is well to draw the attention of Romance scholars and students of law and customs to this valuable book. The MS. which Mr. Studer publishes has been preserved at Southampton for six centuries. It derives its name from being bound in oak. The editor identifies this MS. with one frequently mentioned earlier under the name of the "Paxbread." The first portion of the MS. appears to date from about 1300. The oldest entries are in Norman-French; others are in a medieval Latin which is but thinly disguised French; only a few later notes are in English. The text offers a clear impression of the government of the town, of the powers and privileges of the Guild Merchant. The language, of course, is of interest to the filologist, and adds not a little to the volume of published Norman-French. An idea of the value of the text may be obtained from an article which Mr. Studer has recently published in the *Modern Language Review*, vol. VI, pp. 174-82: *Etude sur quelques Vocables Anglo-Normands*.

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Bibliographie lyonnaise: Recherches sur les Imprimeurs, Libraires, Relieurs et Fondateurs de Lettres de Lyon au XVIIe. Siècle, par le Président Baudrier, publiées et continuées par J. Baudrier. Huitième Série. Paris, A. Picard et Fils; Lyons, Louis Brun, 1910. Pp. 447. 2 plates.

The last volume of this remarkable series reveals, on the part of the authors, the same critical acumen and patient research that characterised its predecessors.