

pieces of French Petrarchism generously redeem its plagiarisms. Moreover, French Petrarchism had its own originality,—an independence in the matter of poetic forms. These it never took without modification. Maurice Scève borrowed the Italian *strambotto*, but expanded its eight lines into ten; the sonnet was undergoing continual reshaping. Indeed, by picking out and assembling the statements scattered through the pages of this book, we get a complete history of the development of the sonnet-form in France. From the first, the Italian rigidity of sestet was defied, Marot actually using the particular grouping always forbidden to the Italians (CC DEED or CDDC EE, either of which transforms the sonnet from an octave plus two tercets into three quatrains plus a couplet); and we trace its development thence in the hands of various craftsmen, until Ronsard fixed the form with *Francine* (1555) into something which M. Vianey suggests is perhaps not strictly a sonnet at all,—i. e., fourteen lines of Alexandrine verse, with invariable alternation of masculine and feminine rhymes, and the use of the forbidden "Marotic" sestet.

M. Vianey makes a great point of the considerable rôle played in the history of French Petrarchism by the Italian anthologies which were continually appearing; and his appendix contains a list of the most important of them arranged in the chronological order of their publication. A chronological list of the chief works published by the French and Italian Petrarchists between the years 1499 and 1600, completes the matter of the appendix. There is also an alphabetical index.

There are a few misprints, such as *lontemps* on page 88 and *pétrasquisme* on page 294, and one other (page 284) so happy as to deserve quotation in its context, especially as it occurs in a sentence which in some sort sums up M. Vianey's attitude toward this whole question of French originality:

"Disons enfin que si certains de nos pétrarquistes ont pris leur bien chez les Italiens avec un *sang gêne* qui dépasse toutes les bornes permises, beaucoup ont eu plus de discrétion qu'on ne le soutient en général, et plusieurs ont réussi à se créer une manière vraiment personnelle."

RUTH SHEPARD PHELPS

*Kaskaskia Records, 1778-1790, Collections of the Illinois State Historical Library, Volume V.* By CLARENCE W. ALVORD. Springfield, Illinois, 1909. 1 + 681 pp.

This volume offers a large number of original documents, whose bearing on the early relations between the French of Illinois and the British government on the one hand and the revolutionists on the other, is of great importance. The French spelling in these documents offers material for dialect study. The picture drawn of the gradual intrusion of the "Americans," of the justice and consideration with which they were treated by the French, of their aggressions, of their seizure of power and of the long succession of crimes committed by them against the French, is one which cannot easily be forgotten. We see here the trickery, duplicity and baseness of such "American pioneers" as Thomas Bentley, John Todd, John Dodge, while George Rogers Clark (who has recently been nominated for the Hall of Fame!) appears in something like his true colors. It is difficult for a citizen of the Republic to read these pages and not blush with shame and anger at the crimes of his ancestors.

R. W.