

which, perhaps, is slightly exaggerated at times. M. Séché's researches on the history of the *Salon de l' Arsenal*, *la Société royale des bonnes lettres*, and *les premiers salons romantiques* are not only exceedingly interesting but very important for the history of romanticism. The volume concludes with studies on the *débuts* of Romanticism at the *Théâtre Français*, etc.

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*The Life and Works of Christóbal Suárez de Figueroa.* By J. P. WICKERSHAM CRAWFORD. Publications of the University of Pennsylvania, Series in Romanic Languages and Literatures, No. 1. Philadelphia, Pa., 1907. 8vo, pp. 159.

Dr. Crawford's dissertation is a credit to himself and to his university, whether the work be examined from the standpoint of content, or from that of mere form. Great care has evidently been taken with the minute details of bookmaking, a thing in which many dissertations are sorely lacking. The type is clear, the lines are well spaced, and the paper is of good shade and unglazed, with the result that the page makes an attractive appearance; while the running title serves as a convenient analysis of the book. In addition to the table of contents at the beginning, there is at the end a three-page index of proper names. There is no list of *addenda et corrigenda*, for the very good reason that, so far as I have noted, none is needed. Attention is called to these facts because too frequently an otherwise meritorious dissertation is marred by carelessness concerning matters of style and bookmaking; and also because one of the chief advantages aimed at by those few universities which require the printing of the doctoral dissertation before the conferring of the degree is precisely that of practical experience in the art of bookmaking to the extent of putting one book through the whole process from the moment of its conception to that of its being placed upon the shelves of the bookseller. Dr. Crawford has thoroughly learned this branch of the art.

With this brief tribute to the excellent form of Dr. Crawford's book we may now turn to the content, which is even more admirable. The author has placed vividly before us a character cast in a mould that certainly does not seem to have served for many of his contemporaries: an individual whose impetuosity, lack of affection, irascibility, vindictiveness, and malignity were incongruously yoked with a devotion to morality, duty, and the truth that remained unaltered in the midst of the most adverse circumstances; and even in those parlous times few men had more downs and fewer ups of fortune than had the subject of this dissertation. And yet, although Figueroa is shown to have played no inconsiderable rôle in the history of his times, and although it is maintained that his works have not received all the attention due them, Dr. Crawford has not lost his sense of proportion and does not claim that Figueroa should be enthroned among the really great authors of his epoch. In short, Dr. Crawford's statement of his author's achievement is a model of sanity and justice.

In a book that is so good throughout, it is not easy to say which parts are best. After considerable deliberation, however, I believe that most readers will agree that chapters III, V, and VII may fairly claim that honor, and among

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