BRIEF REPORT ON AMERICAN CONTRIBUTIONS TO ROMANCE SCHOLARSHIP
FOR 1909

SUBJECTS GENERAL AND COMPARATIVE

E. H. Tuttle: Notes on the Foreign elements in Roumanian, Mod. Phil. VII, 1, 23-5: sees Slavic influence in the numerals, the supine and the palatal št. — E. F. Hammond: Dante Macrobe, Mod. Lang. Notes, 1909, 63: a Laurentius Macrobe was living in 1419; cf. however, Giorn. Stor. della lett. ital., LIII, 463. — E. H. Tuttle: A note on Spanish orthography, ibid., 96: the distinction in capitalization between un enfant grec and les Grecs has been abandoned in Spanish wisely. — Likewise, we may add, by most Italians; here the noun Franchi is still normally capitalized, probably to distinguish it from franchi “lire.”

R. E. Moritz: On a quantitative relation governing certain linguistic phenomena; ibid., 234-41: reads rather “stylistic”? Attempts to deduce a mathematical formula by which individuality of style may be detected from observation of simple sentence percentage and from the average per sentence of predicates. — B. P. Kurr, Style and Habit, a note, ibid., 11-3.


— D. S. Blondheim, A parallel to Auscassin et Nicolette, VI, 26, Mod. Lang. Notes, 73-4: treats the anecdote of Machiavelli’s preference of hell to heaven.


— L. E. Kastner, The sources of Olivier de Magny’s sonnets, Mod. Phil., 27-48: shows that he borrowed freely from Petrarch, Castellani, Tomitano, Bertussi, Sanmartino, Tebaldeo, Tasso, Ariosto, Bembo, Filoseno, etc. — J. M. Berdan: A definition of Petrarchismo, Mod. Lang. Pub., 659-710: distinguishes the real admirers, translators and imitators of Petrarch from those who adopted the mannerisms of the Italian cinquecentisti. Categories of Petrarchistic imitations. — W. H. Hulme, A Middle English addition to the Wagner cycle, Mod. Lang. Notes, 218-22; for the history of the novella, Boccaccio, Rueda, etc. — C. Runz-Rees, Some debts of Samuel Daniel to Du Bellay, ibid., 134-7: contribution to the history of Petrarchism. — W. P. Mustard, Notes on the eulogies of Alexander Barclay, ibid., 8-10: parallels with Mantovano and Jean le Maire de Belges. — H. P. Schwartz, One of the sources of the Queen of Corinth, ibid., 76-7: the tale in Fletcher, Massinger and Field derives from Wynkyn de Worde’s version of the Gesta Romanorum. — R. M. Cushman, Concerning Fulke
Greville's (Lord Broome's) Tragedies: Alaham and Mustapha, ibid., 180-1: concerns Paolo Giovio, De Thou, Thomas Artus, Madeleine de Scoudery, Augier Christlain de Busbecq.—E. O. Eckelmann, Maria Stuart im Drama der Weltliteratur, review of K. Kipka, Jour. of Eng. and Germ. Phil., VIII, 3, 439-42: considers dramas on Mary Stuart in France, Italy and Spain.—P. S. Allen, Medieval Latin lyrics, Pt. IV, Mod. Phil., 385-405: conclusion of an important series of articles on this question. Offers here general considerations of method: the earlier or better text is not always a good chrononological test; vernacular phrases are not necessarily an indication of linguistic origin; nor are allusions to countries proof of the original home. Discusses the relation of versification to authorship; the nature-sense; the meaning of gotlarind, literat and laïa; rhymed letters and laudatory odes. Disagrees with Bédier as to the lack of German influence on French fabliaux. Bibliography, notes and corrections.

W. P. Mustard, Later echoes of the Greek bucolic poets, Am. Journ. of Phil., 245-83: a very comprehensive list of translations and imitations of Theocritus, Bion and Moschus in Italy, France and Spain from the Renaissance to the present day. No mention is made of the Bucolicorum Autorum, Opocrin, Bâle, 1546, at present a very rare work.

French

J. E. Matace: On the history of palatal û in French with special reference to o and open e, Mod. Lang. Pub., 476-93: contends that the same conclusions arrived at for a and e with û apply also to the other vowels (Mod. Lang. Pub., XXI, 668 ff.).—L. R. Gibbs: The meaning of Feeldes in Chaucer's Knight's Tale, 975-7, Mod. Lang. Notes, 197-8: cites the analogy of Chrétien de Troyes, si relicent tuit li pré, with others from the Roland and from Froissart to prove the meaning "fields."—A. T. Böttcher: French words in English after 1066, ibid., 214-7.

tredge: Chaucer's Envoy to Bukton, ibid., 14-5: largely on the satire against marriage in the poetry of Eustache Deschamps.—R. K. Root: Chaucer's Legend of Medea, Mod. Lang. Pub., 124-33: relation to the Roman de la Rose and the work of Guido delle Colonne.—H. C. Goddard: Chaucer's Legend of Good Women, Journ. of Eng. and Germ. Phil., 47-111: contends that Chaucer is far from following closely his French models.—W. H. Schofield: Symbolism, allegory and autobiography in the Pearl, Mod. Lang. Pub., 95-175: relation of the Pearl to O. Fr. lapidaries.—J. M. Manly: The authorship of Piers the Plowman, Mod. Phil., 83-144: its author shows evidence of acquaintance with French and Latin sources.—H. N. MacCraken: An unknown Middle English translation of the Épitre d'Othea, Mod. Lang. Notes, 122-3: by an Anthony Babynton of the poem by Christine de Pisan.—D. H. Carnahan: Jean D'Abundance, a study of his life and three of his works, University Studies (Univ. of Illinois), III, no. 5, pp. 132.—J. L. Gerig: The family of Maurice Scève, Mod. Lang. Pub., 479-91.—H. C. Landström, A poem addressed to Alexandre Harpy, Mod. Lang. Notes, 170-2.—D. C. Croissant: Cibber's Cinna's Conspiracy, ibid., 256: proves that Cibber was paid for the play of which his authorship had been questioned by Miss Canfield in her Corneille and Racine in England.—R. M. Alden: The development of the use of prose in the English drama, 1600-1800, Mod. Phil., 1-23: considers the efforts of La Motte, Voltaire and Diderot to introduce prose into tragedy.—S. G. Patterson: Voltaire and Dumas, Mod. Lang. Notes, 63: compares a passage in the Ingénue with the prison scene in Monte Cristo.—H. W. Thayer: Thémisel's Reise and Lawrence Sterne, ibid., 6-8: the German is imitated from the English text, but has felt markedly the influence of Rousseau.—J. P. Hoskins, Biological analogy in literary criticism, Mod. Phil., 61-82: in criticism of Brunetière.—F. L. Critchlow, Arthur in Old French poetry not of the Breton Cycle, Mod. Phil., 477-86.—Louise B. Morgan, The source of the fountain story in the Yevein, Mod. Phil., 331-41: from the medieval fountain-lore, there are two classes of stories, one classical and, contrary to Prof. Nitze's contention (Mod. Phil., III, 267-81), bearing no resemblance to Chrstien's story; and the other, containing every feature of his story, being most probably Celtic.—Chevalerie Vivien. Facsimile Reproduction of the Sacit Bertini Manuscript of the Bibliothèque Municipale of Boulogne-sur-Mer. With an Introduction by Raymond Weeks, Ph.D., Professor of the Romance Languages and Literature in Columbia University, New York, published in the University of Missouri Studies, Columbia, Missouri, 1909. The twenty-four superb plates of this publication will make it of singular value to students of paleography. The plates were executed by Berthaud Frères of Paris, and are done in the finest form of this well-known house. The Introduction contains an appreciation of the version of the Chevalerie as preserved in the MS. of Boulogne.—A. A. Kern, Deschamps' Thuiréval, Mod. Phil., 503-9: identifies the Thuiréval mentioned in Deschamps' ballad, The leaf and the flower, with the English knight, John Thirleval or Thirlwall.—F. B. Luquiers, The Reconstruction of the original Chanson de Roland, Transactions of the Connecticut Acad. of Arts and Sciences, 117-126; do., Old Fr. Phonology, Yale Press.
ITALIAN

F. M. Warren: Tristan on the continent before 1066, Mod. Lang. Notes, 37-8: an individual named Tristan, or Trostan appears among the Sicilian Normans in the eleventh century, as proved by documents of the twelfth. There is no evidence of connection with the Tristan of the romances.—O. M. Johnston: Use of suo for loro in old Italian, ibid., 133-4: in correction of Bertoni, Zeit. für R. P., XXXI, 495. We may add that the vitality of suo “loro” is due in part to its frequent analytic sense, “each his own”; “un di loro che han ivi il suo soggiorno.”—A. A. Livingston: Venetian business = Italian emisario, Mod. Lang. Notes, 176-8: on the Businello del Sile.

J. B. Fletcher: The oracle of love in the twelfth chapter of the Vita Nova, Nation, 506-7: “ego sum tamquam centrum circuiti, etc.” associated with Par. XXI, 79 and XXIII, 94, etc.: True love is a centre of impartial, unselfish glory, reflecting equally upon all; Dante could not attain to this perfection till he had stripped his love of selfish elements.—This seems to be the import of Cochin’s note on his recent translation of the V. N.; but Mr. Fletcher’s exegesis is more profound.—W. K. Vance: Dante in America, ibid., 253: on George Ticknor’s studies in Germany and Italy, 1807-31. Most of Mr. V.’s material is developed at greater length by Koch (Dante in America, Report of Dante Society, 1896, 18-23), whom Mr. V. fails to cite. Koch does not mention the work with De Crollis in Rome, but continues Ticknor’s studies to a much later period than Mr. V.—H. N. MacCracken: Dant in English, a solution, ibid., 276-7; the reference in Lydgate’s Fall of Princes is not to a translation of Dante by Chaucer but to Chaucer as an English Dante.—E. H. Wilkins: Criseido, Mod. Lang. Notes, 65-7: Cris- not Gri; the sources of the confusion between Briseis and Criseis in Boccaccio.—C. R. Baskerville: Sources of How a man may choose a good wife from a bad, Mod. Lang. Pub., 711-30; in Riche’s translation of Cinthio’s Hecatomithi, III, 5—S. P. Sherman: Stellas and the Broken Heart, ibid., 274-86: rejects the theory that Ford borrowed from Italian sources.—A. A. Livingston: Some Italian satiric predicates of the eighteenth century, Mod. Lang. Notes, 105-8: book titles, etc., turned to satire on their authors: cf., for a similar device The lecturing candidate, New York Evening Sun, Aug. 19, 1909; for similar parlor compilations, D’Annunzio, Il Piacer (ed. 1896), p. 43; for predicates on nations, Jahrbuch für Rom. und Eng. Lit., IX, 198; for note 10: add II, 593-4.—M. Levi, Silence and solitude in the poems of Leopardi, ibid., 172-5.—A. A. Livingston: A Corducci-Leopardi parallel, ibid., 249-41; Jeninella, XVIII, E tu venuto al bell’anni ridenti, and the ode Sopra un basso rilievo antico sepolare.—W. R. Thayer: Jessie White Mario, Nation, 584-6: biographical note.—A. S. Cook, Sie Notes, Mod. Phil., 469-76: concerns Petrarch’s Ode to the Princes of Italy; and Dante, Inf., XIII, 64-6.

SPANISH

Report on American Contributions