of the macaroni has great plausibility.—Pp. 19 ff. treat some interesting paro-
dies and translations of Petrarch, Anacreon, etc.

A. A. LIVINGSTON

La poesia di Venezia. Di ARNALDO SBOARIZZI. Venezia, Giov. Fabris di Spiri-

As a scholarly work this book has value from its contribution to Venetianbibliography and as a summary of the themes and forms adopted by the poetry
which Venice as a place of beauty, a seat of Italian independence, a hated
political power, has inspired. The bulk of this literature is enormous; and as a
mass, it has the defect of endless repetition and consistent mediocrity. This
publication remedies these defects: it treats the themes progressively and every
selection presents something new. Picturesqueness and tone seem to have been
the criteria of choice; so that the anthology has at once freshness and unity.
Taken in conjunction with the historical treatise of this poetry by Medlin, the
book makes accessible all that is essential to our control of this field. As a
piece of book-making, it is a notable success; the illustrations are in half tone
on pasters, and unique in subject; the type, slightly adorned with an incon-
spicuous line decoration, is large and clear, on unglazed paper. There are ex-
planatory and bibliographical notes at the end, balancing a brief historical pre-
face. A more detailed review, treating the content and matters of text constit-
tution, will appear in Mod. Lang. Notes.

A. A. L.


In one of the most far-reaching social questions that have confronted Italy,
and on which nearly everyone has had something if not too much to say, this
book is, in point of critical study, the most comprehensive and organic. It not
only reviews previous effort in this vast field, but adds solid contributions of
hitherto unconsidered documents. And while already noteworthy reservations
must be made on some of the passages in this great work, and while additional
documents must be taken account of, this history will be for some time the
point of departure for all studies on the question of the Italian language, on
the history of grammatical categories, on the theory of grammar as an esthetic,
dogmatical or practical entity. The publication of Villey on the sources of Du
Bellay's Défense was too late to be considered in the author's treatment of Du
Bellay's relation to the Cesano of Tolomei (pp. 151-4), and Trabalza's Storia
was apparently inaccessible to Grace Norton in her review of Villey (Mod. Lang.
Notes, 1909, pp. 191-2). These rapprochements serve to show the singular
universalilty of the philological interest in the sixteenth century and the close
relation of the various expressions of it throughout Europe. It may be of
interest to associate with Mr. Trabalza's treatment of foreign critics of the
Italian language, the Worlde of Words of John Florio, a classicist evidently
in tone, but whose environment gave his dictionary a necessarily broader and more
cosmopolitan scope. The complete edition of Benii's Anticrasc (Trabalza, pp.
295-8) was never published, but America is so fortunate as to possess the entire
manuscript in the Petrarch collection at Cornell. On these details articles will
shortly be forthcoming in this Review.

A. A. L.