BRIEF REPORT ON AMERICAN CONTRIBUTIONS TO ROMANCE SCHOLARSHIP IN 1910.

GENERAL


FRENCH

The Romanic Review

Analysis of contents.—Melite, by T. A. Jenkins, Romania, XXXIX (1910), pp. 82-6. Identifies it with the Island of Malta.—An, France, moussem, by D. S. Blondheim, ibid., p. 87. Identical with modern French Moussem, English mushroom.—The Weavers' Inscription in the Cathedral of Chartres, by W. P. Shepard, M.L.N., pp. 170-1. Successful solution of a difficulty caused by peculiar methods of glass workers.—On an Acrostic in Villon, by J. W. Kuhn, M.L.N., p. 160. Marthexs contains a reference to an unidentified Martile.—Guillaume de Deguileville and the Roman de la Rose, by S. M. Galpin, ibid., 159-160. Figure of a virtue compared to a candle.—Chorister, by M. S. Garner, ibid., p. 159. Use of animals in La Forêt moulée of Hugo.—Une nouvelle Source d'Atala, by G. Chardin, ibid., 137-141. Studies Les Aventures du Sieur Le Beau. First of some noteworthy studies on Chateaubriand.—The magic Balm of Gerbert and Hierobras, by R. H. Griffith, ibid., p. 102-4. Connects the balm that raises the dead with the Grail legend.—Sainte-Beuve's Influence on Matthew Arnold, by J. Warshaw, ibid., 77-8. Nothing definite.—Shakespeare's Julius Caesar, by H. M. Ayres, Mod. Lang. Pub., XXV, 183-227. Considers its relation to Jacques Grévin's Cléa (1538).—Landericna and Wocherius, by M. C. Spalding, ibid., pp. 152-165. Corrects the reading of Narciso in a passage of Petrus Cantor to Wocherio, and modifies M. Lot's deductions from this passage in Romania, XXXII, 1 ff.—On the Sources of Guillaume de Deguileville's Pêlerinage de l'Ame, by S. L. Galpin, ibid., pp. 275-308. Careful study on Gregory the Great, Jean de Meung, Boniface, and vision literature in general.—An Eighteenth-Century Attempt at a Critical View of the Novel: the Bibliothèque Universelle des Romans, by J. M. Clapp, ibid., 60-95. The author's analysis of this critical view is insufficient, as it is based on mechanical rather than esthetic data. As the empirical method in criticism is already found in France in the sixteenth century, the author need not be surprised at the bibliographical interest shown in the eighteenth century.—En Aller à la Moutarde, by C. D. Frank, ibid., pp. 97-115. Location arose from the custom of children singing satirical songs as they went to get mustard. The author neglects to note that es is not an integral part of the location as aller à la moutarde appears without even de. A discussion of the meaning of this de, on this theory of the location, would have been instructive. The distinction in meaning by which a sort of Darwinian evolution for the location is worked out are quite imaginary; and the "example of this location" taken from the Bourgeois de Paris has nothing to do with the phrase. It might be adduced to prove that children sang on the way to the wine shop. The long note on p. 112 is pointless and mostly inaccurate. Additional illustrations of mustard figuring in street calls may be found in the Italian caccé of the fourteenth century published by Carducci.—Molière, His Life and his Works, by Brander Matthews, New York, Charles Scribner's Sons.—Jean Pelisson de Condrieu, by J. L. Gerig, Revue de la Renaissance, 1910, pp. 113-125.

ITALIAN

Some Unpublished Translations from Ariosto by John Gay, by J. D. Bruce, Archiv für das Studium der neueren Sprachen, 1909, pp. 279-98.—A Source of Euphues, The Anatomy of Wit, by S. L. Wolff, Mod. Philology, VII (1910), pp. 577-85. Indebtedness of Lyly to Boccaccio.—The Belluno Fragment, by E. H. Wilkins, Mod. Lang. Notes, pp. 45-47. A brief but important study: avi bona part means "triumphs"; the lines were a gloss to the chronicle, not
part of the original text; shatters the argument that the fragment is prose.—The Origin of the Sextina, by F. J. A. Davidson, ibid., 18–20. The repetition of one rhyme in the following strophe suggested the repetition of all the rhymes in successive strophes.—Vita Nuova and Dolce Stil Nuovo, by A. G. H. Spiers, ibid., pp. 37–9. In reply to Davidson, ibid., Nov., 1909; nuovo has no connotation of mystic in the phrase dolce stil nuovo.—Was Petrarch an Opium Eater, by J. F. Bingham. ibid., 82–6. The venerable author of this article, who has elsewhere given evidence of a real interest in Italian literature, proposes his query, curiously enough, on purely esthetic grounds, and assumes the scientific veracity of De Quincey’s confessions.—The Old Yellow Book: Source of Browning’s The Ring and the Book, review by A. S. Cook, ibid., pp. 20–22. Objects to Hodell’s translation of the Ital. chirogropa. It is not clear that the translator misunderstood the word or that the term needs any comment. Naturally the only person who can sign a chirogropa is, by the meaning of the term, the person who issues it.—An Important Contemporary Cultivator of the Venetian dialect, Orlando Orlandini, by A. A. Livingston, ibid., pp. 145–9.

SPANISH

The Comedia Radiana of Augustin Ortiz, by R. E. House, Mod. Philology, VII (1910), pp. 507–56. Univ. of Chicago dissertation. Introduction, text, and notes.—Short Stories and Anecdotes in Spanish Plays, by M. A. Buchanan, Mod. Lang. Review, V (1910), pp. 78–90.—Studies in New Mexican Spanish, by A. M. Espinosa, reviewed in Literaturblatt, XXXI, cols. 266–8.—The Amadis Question, by G. S. Williams, Revue Hispanique, XXI, pp. 1–167. Columbia dissertation. The whole question is reworked and brought up to date with much additional material. The History of the Question. Discusses the language of the primitive Amadis, and concludes that present evidence does not warrant a judgment in favor of either French, Spanish, or Portuguese. II. Time and Place. Identifies geographical names appearing in the text with names in the Round Table Romances and in actual geography. III. Episodex. Compares the content of the Amadis with that of earlier romances. Practically complete sources for the first three books, while the fourth is shown to be built largely upon the preceding ones. Parts of the first three books probably composed by Montalvo in preparation for his fourth book and the Serges de Esplandian. Appendix and bibliography of editions.—La Selva Confusa de Don Pedro Calderon de la Barra, by G. T. Northup, ibid., pp. 168–338. Critical edition of an autograph manuscript in the Ouma collection at the Biblioteca Nacional. Though the play is not one of Calderon’s best, it is nevertheless very interesting, because the manuscript contains many passages that the author indicated were to be suppressed. Their reproduction in this edition allows us to see the method of procedure of the poet.—Un Hijo Que Negó A Su Padre, by J. P. W. Crawford, Mod. Lang. Pub., 268–74. Another entremés.—Notes to the Don Quijote, by G. T. Northup, Mod. Lang. Notes, pp. 184–9. The confusion in Spanish literature of the Palladion with the Trojan horse; Smith’s argument for the date of I, 3, 1 is unsatisfactory; explanation of the pun in hacaeaeas and canaeae; the significance of the names Aldonza and Sancho; vaca and carbera; the lion anecdote (II, 17) has points of analogy with Bandello, Nov. 49.—A Note on Calderon’s La Vida es Sueño, by R. Schevill, ibid., pp. 109–10. On the antiquity and nature of the title phrase.—Ernesto Garcia Ladeeva, by J. P. W. Crawford, ibid., p. 32. Biographical note.