Review

Author(s): Aubrey F. G. Bell

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(personifications like *Valors*, *Amors* might fittingly have been mentioned here), and to the influence of the vocative.

On the other hand, the influence of absolute constructions seems too strongly stressed. The absolute constructions, with the exception of the common numerical phrase of the type '*soi dixième de chevaliers*,' is largely confined to texts of strongly Latin flavour and can scarcely be considered as a living thing in O.F.

The author is on firmer ground in his chapter on the participles which tend to lose inflection as they come to be regarded as component elements of a synthesised verb form, and on the confusion between present participle and gerund. Further, the struggle between logic and grammar visible in common phrases of the type *tenir à*, and in the varying cases used after certain prepositions *estre*, *sans*, *mais*, is shown to have been a powerful contributory factor in case decay; the influence of the *entre...et* construction (e.g. *si s'apareillièrent entre lui et le roi de movoir por aler outre mer*) is singled out as of prime importance. It is this construction which, according to the author, accounts for the use of the oblique case in expressions such as '*ni vous ne moy ne povons*.' One is not prepared to accept this without further evidence, and it is deeply to be regretted that Professor Laubscher's work on the pronoun was not completed. He states in more than one place that the pronouns are more conservative in the matter of case than the nouns. It may be that this statement would have been modified to some extent after ampler research; for although the personal pronouns have preserved to this day a comparatively rich accidence yet *celui* as compared with *cil*, *moi* as compared with *je*, *lui* as compared with *il* are strongly equipped rivals from the point of view of fulness of form and, perhaps for this reason, appear very early with nominative function.

This excellent monograph closes with a short summary (of little use if the text has not been read) and a very good bibliography.

JOHN ORR.

MANCHESTER.

História da Literatura Portuguesa. Por MENDES DOS REMEDIOS. Lisboa: Lumen. 1921. 8vo. 691 pp. 10,000 réis.

The usefulness of Dr Mendes dos Remedios' well-known manual of Portuguese literature is considerably impaired in this its fifth edition by the lack of an index. On the other hand it has been enriched with much new matter and the death of many authors since the edition of 1914 has brought them within its scope, for instance the novelists Teixeira de Queiroz and Abel Botelho, the critic Ramalho Ortigão, the philologists Gonçalves Viana and Adolpho Coelho, the dramatist Marcelino Mesquita, the poets Joaquim de Araújo, Antonio Feijó and João Penha. Unhappily the names of Gomes Leal, Dona Maria Amália Vaz de Carvalho and Braamcamp Freire may now be added. In many instances the author's own views have been more clearly defined than in former editions. It is

a far cry from 'essas preciosas cartas' (1914)—the letters of the Portuguese nun—to 'qué nos importam essas cartas?' (1921). Portuguese literature must always be concerned with these celebrated letters, whatever doubts may be entertained as to their authorship. On the equally vexed question of the authorship of the famous *Crisfal* eclogue Dr Mendes dos Remedios stands on the side of tradition and asks: 'If Ribeiro is unquestionably the author of *Saudades* why may not Christovam Falcão be the author of *Crisfal*?' This eclogue is identical in style with those of Bernardim Ribeiro, which stand apart from everything else in Portuguese poetry, and if Falcão was able to identify himself with the manner of Ribeiro, who was born a generation before his friend but died at about the same time, the fact is one of the most remarkable in literature and Falcão fully deserves the high place hitherto accorded him. Many other problems of equal interest occur in the course of this work, which, with many bibliographical notes and an ample and excellent anthology, now runs to 700 pages of close print. Since a new edition appears periodically it is worth while to point out that a good many of the dates require revision, the following among others: Lopo de Almeida went to Italy in 1451 but his letters were written in 1452; it is exceedingly improbable that Sá de Miranda wrote the *Vida de Santa Maria Egípcíaca* 'in the last two years of his life': it must be dated much earlier; Damião de Goes was born in 1502, not 1501; the date of Gaspar Corrêa's death is correctly given as 1563? but also (incorrectly) as 1561, that of Anthero de Quental as 1891 (correctly) and 1892; the dates of the Portuguese philosopher Francisco Sanchez, here given as 1562–1632, should probably be at least ten years earlier; Clenardus did not live to be 97, he was under 50 at the time of his death in 1542; according to the dates here given Antonio Galvão was 111 and Eduardo de Barros Lobo 6 when they died. Galvão was probably under 70 when he died in 1557; the mistake, which is repeated from the fourth edition, arose from a confusion with the year of Duarte Galvão's birth (1446). All these small inaccuracies are confusing to learners, and since the book is intended for educational purposes some omissions must also be noted. Although Martin Codax, the charming singer of Vigo bay, is mentioned, the even more remarkable poets of the *Cancioneiro da Vaticana*, Pero Meogo (or Moogo) and Joan Zorro and, most talented of all, Airas Nunez, are passed over in silence. Even more serious are the omissions in the synoptic tables given for each period. In that of the nineteenth century under England we find Wordsworth, Moore, Byron, Shelley, Tennyson and Swinburne, but Keats is omitted, as are also, among others, Meredith, Pater, Rossetti, Stevenson and Mr Thomas Hardy. Under Italy Gabriele d'Annunzio is mentioned but Giovanni Pascoli is omitted.

AUBREY F. G. BELL.

S. JOÃO DO ESTORIL, PORTUGAL.