Review

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states (p. 190) that history tells us Schneider met his death on May 31, and the three others on July 17. On what authority is this assertion based? The dates given by the official journal *Le Moniteur* are April 1 and July 17 respectively¹.

Comparatively small space is allotted to the Philadelphians, and although the matter is new, it is questionable whether it is of sufficient importance to have formed the sub-title of the book. We learn that this particular Philadelphia was a secret society founded by Nodier in 1797 and consisted originally of himself and four fellow-students of the *École Centrale* of Besançon. The members are described as 'brothers united by friendship' for the advancement of virtue: the rules (which are included in the *pièces justificatives*) distinctly state that no theological or political questions shall be discussed at meetings. From its very nature such a society was not destined to have an eventful history. Later changes were made in the constitution with a view to creating a common moral and political code, and the election of Major Oudet as 'archon' marks the introduction of the military element. By the end of 1803 the society had virtually ceased to exist, and although Philadelphians were to be found in the army right up to 1815, they were unmolested by the police, who expressed themselves satisfied as to their loyalty to the government. Thus M. Pingaud conclusively proves Nodier's *Histoire des Sociétés secrètes de l'Armée* to be an ingenious hoax, 'une œuvre d'imagination qui semblait une révélation,' so cleverly is truth mingled with fiction.

In addition to being an excellent biography, this scholarly volume forms a valuable contribution to the history of the beginnings of Romanticism in France and throws unexpected side-lights on certain Revolutionary figures connected with Franche-Comté. The material is skilfully handled, the facts presented clearly, the criticism sound, and the book should prove useful alike to students of literature and history. As a work of reference, however, it suffers fatally from the lack of an index. Also, since up to the present it has been found impossible to compile a complete catalogue of Nodier's literary productions, a chronological list of those newspaper articles and other minor writings which M. Pingaud has discovered in the course of his researches would have been very welcome.

F. PAGE.

LONDON.

Epochs of Italian Literature. By CESARE FOLIGNO. 8vo. 94 pp. Oxford: Clarendon Press. 1920. 3s.

Cambridge Readings in Italian Literature. Edited by EDWARD BULLOUGH. Cambridge: University Press. 1920. 8vo. xviii + 335 pp. 8s. net.

There is a familiar sentence of Shelley's denouncing summaries as 'the moths of just history,' but Professor Foligno, in a small space of

¹ For a report of the Tribunal held April 1, see the *Moniteur*, April 10.

less than a hundred pages, has given us a summary of Italian literary history which is not only of real utility, but even stimulating reading. On broad lines he sketches the growth of Italian literature, in relation with the political conditions of Italy in successive epochs, from the origins of vernacular Italian as a literary language down to the outbreak of the great war. The field is divided into five main periods: the 'Dawn,' the 'Renaissance,' the 'Transition to Modern Times' (the period following the later Renaissance being rightly no longer regarded as stagnation or decadence), the 'Rise of the Nation,' and 'Modern Italy.' In such a condensed survey, there is an inevitable risk of the individual writers appearing as a mere string of names; but Professor Foligno has skilfully surmounted this difficulty, giving due proportion to the greater figures while indicating the place of the lesser men in the general evolution of the national literature. The account of the earliest period suffers, perhaps, more than the rest from the limited space at the Professor's disposal. A poet, for instance, like Guittone of Arezzo, deserves mention even in the briefest summary, and, in the paragraph on the beginnings of Italian literary prose, we miss any explicit reference to the grammarians or rhetoricians, the exponents of the *ars dictandi*, whose influence on the vernacular was considerable. The section on 'Modern Italy' strikes us as admirable. There is an excellent bibliography, which will no doubt be revised and extended in subsequent re-issues. The editions of Lorenzo de' Medici, for instance, have been superseded by Attilio Simioni's two volumes in the *Scrittori d'Italia*.

Mr Bullough's anthology, conceived on novel lines, aims at presenting a picture of Italian thought in the nineteenth century. It includes selections from almost every branch of Italian literature, with the exception of the theatre, representing more than sixty authors, from Foscolo and Manzoni down to Giovanni Papini and those younger Italian writers of to-day who are, for the most part, almost unknown to English readers. We should have preferred to see the extracts from each author placed together, and the authors themselves arranged in chronological order, rather than the scheme here adopted of grouping beneath such general headings as 'Dio,' 'Natura,' 'Italia,' 'Vita,' 'Pensiero'; but it goes without saying that individual taste is the essence of an anthology. The book will admirably fulfil its purpose of giving students a practical guide to modern Italian literature. The editor's introduction to each author is brief and pointed; the extracts are well suited for use in a class; and the form in which the volume has been produced is most attractive.

In his preface, Mr Bullough well insists on 'the recognition of the uniqueness of Italian, linguistically and culturally,' and 'the realisation of the unbroken continuity of its spirit which links modern Italy with the Italy of the Middle Ages and the Italy of Rome.' He emphasises the peculiar importance of the dialects of Italy: 'Her dialects have retained their native vigour not only in speech but in literary expression to an extent unknown elsewhere.' Dialectical literature is represented in this volume by Milanese (Carlo Porta), Venetian (Riccardo Selvatico), Pisan

(Renato Fucini), Romanesco (Augusto Sindici and Cesare Pascarella). It is much to be regretted that it has not been found possible to include examples of Neapolitan and Sicilian, which are of singular interest in themselves, besides being needed for the student of the linguistic problems associated with the beginnings of Italian lyrical poetry.

These two volumes are most welcome evidence of the vitality of the Italian departments at Oxford and Cambridge. They are the kind of publication that gives good promise for the future of Italian studies in England.

EDMUND G. GARDNER.

LONDON.

Oergermaansch Handboek. By R. C. BOER. Haarlem: H. D. Tjeenk Willing and Zoon. 1918. 8vo. xvii + 321 pp.

This work—the first of a series of *Oudgermaansche Handboeken* under the editorship of Professors Boer, Frantzen and te Winkel—is the clearest and most comprehensive survey of Primitive Germanic since the appearance of Streitberg's grammar. From the multiplicity of problems which it discusses, a few may be singled out as indicating the author's independence of view and critical acumen.

Right at the outset the author arrests our attention by his advocacy of a classification of West Germanic into a North Western and South Western group. In subdividing the former he opposes the customary bipartition into Anglo-Frisian on the one hand and Low German-Low Franconian on the other, holding that Frisian occupies an intermediate position between Anglo-Saxon and the Low German-Low Franconian complex, or indeed may be a blend ('mengdialect') made up of Saxon and Franconian ingredients. Thus a closer affinity between Anglo-Saxon and Old Saxon is indicated, and the divergences of the latter are referred to the operation of Franconian influences, which become more pronounced in course of time, drawing continental Saxon ever further from the insular dialects. The term South West Germanic denotes the High German dialects, which are subdivided as heretofore.

Next, the author's treatment of Indogermanic and Germanic musical and dynamic accentuation is worthy of serious attention, in particular his ingenious attempt to account for the apparent anomalies of the laws governing syncope (e.g. occurrence after a long syllable in Primitive Germanic, but after a short syllable in M.H.G.) with the aid of his 'spreekmaat' theory, more fully enunciated in his article on 'Syncope en Consonanten-geminatie' in the *Tijdschrift voor Nederlandsche Taal- en Letterkunde*, xxxvii, pp. 161 ff. Musical accent plays an important part in the explanations of Verner's law offered on pp. 123—130. Whereas it has been customary to account for the voicing of the resultant Germanic spirants by postulating the *absence* of a main dynamic stress in the syllable immediately preceding the Indogermanic voiceless stops, Boer prefers to emphasise the *presence* of a high musical