

Review

Author(s): H. J. Chaytor

Review by: H. J. Chaytor

Source: *The Modern Language Review*, Vol. 4, No. 3 (Apr., 1909), pp. 426-427

Published by: [Modern Humanities Research Association](#)

Stable URL: <http://www.jstor.org/stable/3713245>

Accessed: 22-01-2016 07:21 UTC

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Modern Humanities Research Association is collaborating with JSTOR to digitize, preserve and extend access to *The Modern Language Review*.

<http://www.jstor.org>

water, and henceforward he was constantly at warfare with his neighbours. His attitude to the rest of the world is visible in his works. *La Constante Amarilis* is, indeed, in a eulogistic vein, for it commemorates the love-match between Juan Andrés Hurtado de Mendoza (afterwards Marqués de Cañete) and Doña María de Cárdenas. But here again Suárez de Figueroa invented a grievance. He joined Cañete's household in 1609 (the year in which *La Constante Amarilis* was published), but retired in 1616, complaining that his patron had not rewarded him sufficiently. He duly recorded his disappointment in *El Passagero*, and, when the second edition of *La España defendida* was issued in 1644, it appeared without the laudatory stanza in honour of Cañete which had embellished the first edition of 1612. Few were fortunate enough to obtain Suárez de Figueroa's approval; Cervantes, Lope de Vega and Ruiz de Alarcón came under his displeasure, and he seems to have succeeded at last in uniting all the literary cliques against him. In 1622 he returned to Italy, became *Auditor* of Lecce, was dismissed next year, and was appointed later *Auditor* of Catanzaro. Here, as might be expected, he again got in trouble, and—unfortunately for himself—was marked down by the Inquisition: on this curious incident, rather creditable than otherwise to the victim, Mr Crawford's investigations throw much light. Suárez de Figueroa appears for the last time on October 10, 1633, when he signed the *aprobación* to Gonzalo de Saavedra's *Los Pastores del Betis*; but there is reason to think that he survived till 1644, or a little later.

Mr Crawford is careful to say that Suárez de Figueroa was not a great writer, but is inclined to 'honour him as a man of high moral principles, and as a steadfast champion of the highest literary and political ideals.' It may be so; Suárez de Figueroa had the desperate courage of his opinions, and a concentrated bitterness of expression that is often telling; yet it is by no means obvious what his ideals were. But, apart from his literary importance, the present excellent monograph is welcome: it places the author in his exact relation to his contemporaries, establishes the chief events in his troubled life, and supplies a bibliography of his works—several of which have vanished.

J. FITZMAURICE-KELLY.

LONDON.

*Les Troubadours: leurs vies, leurs œuvres, leur influence.* Par JOSEPH ANGLADE. Paris. 1908. viii + 323 pp.

M. Anglade, who is already known as the author of an excellent study of Giraut Riquier, the last of the troubadours, has produced an attractive introduction to Provençal lyric poetry in this book. A certain superficiality of treatment is explained by the fact that the book is the outcome of a course of lectures addressed to an audience which possessed no special knowledge of the subject. The book is thus intended to appeal to a wider circle of readers than *provençalistes* pure and simple, and this

purpose it seems well adapted to perform. Four introductory chapters deal with preliminary matters, the difference between 'troubadour' and 'jongleur,' the technique of their art and its environment: here, also, M. Anglade refers to that hoary fiction 'the courts of love.' The several periods of troubadour poetry are then dealt with and chapters are devoted to the troubadours in Italy, Spain, Portugal and Germany. An excellent feature of the book is the full bibliography to each chapter, which should prove useful to any who wish to begin the study of Provençal. We note one or two omissions. As to the *trobar clus* (p. 54) reference might have been made to P. Andraud's thesis, *Quae judicia de litteris fecerint Provinciales*, Paris, 1902, and more space should have been given to the subject in view of its influence upon Dante's theory of style: the troubadour Gavaudan (A. Jeanroy in *Romania*, xxxiv, p. 497) provides excellent examples of intentional obscurity. Pratsch's thesis on Folquet de Marselha supports the impossible view that the troubadour and the bishop were different persons: reference should have been made to Zingarelli's *La personalità storica di Folchetto di Marsiglia*, Bologna, 1899. In reference to religious poetry, room might have been found for a mention of Peire de Corbiac's hymn to the Virgin, while Dante da Majano's sonnet in Provençal does not appear in the chapter upon Italy. These, however, are trivialities and the book can be heartily recommended to anyone who requires a general introduction to Provençal lyric poetry.

H. J. CHAYTOR.

PLYMOUTH.

*Ovid und die Troubadours.* Von WILIBALD SCHRÖTTER. Halle: Niemeyer. 1908. 8vo. 111 pp.

This book or brochure, within the limits imposed by the title, attempts to do for Ovid what Comparetti did for Virgil in his *Virgil in the Middle Ages*. Ovid's influence upon medieval literature is well-known and Herr Schrötter rightly devotes his early pages to an estimate of its extent. He shows that, so far as the troubadours were concerned, Ovidian influence reached them indirectly through the schoolmen, who adopted ideas from Ovid for literary purposes of their own and thus made them common property. Thus, though it be granted that the artificial troubadour poetry was developed from a popular poetry, we must not forget that the course of this development was influenced by the learned poetry and literary culture of the middle ages, and to this culture Ovid had materially contributed. Ovid's influence was also immediate: some troubadours were doubtless able to read his works in the original: others learned his mythology and his similes at second hand and a considerable number of passages can be quoted which are direct imitations of Ovid's language.

The difficulty which besets literary criticism of this kind is to decide whether resemblances are apparent or real, whether they belong to that