



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

perfectly well that part of the success of the melodrama was due to realistic acting. Frédéric Lemaître had "out-Heroded Herod" long before Macready came to Paris, and it was because of her training at the popular theaters that Marie Dorval was able to make the last act of *Chatterton* one of the most realistic of romantic drama. The English actors lent prestige to realistic acting, just as Shakespeare had to freedom in the drama, and allowed Ligier and Mlle. Mars to throw off some of their conventions without exposing themselves to the criticism that they were imitating the actors of the melodrama.

Although Mr. Borgerhoff has performed his task well and has presented many interesting details regarding these visits of the English actors, yet in his searching of old newspaper files he has not found as much as Edmond Biré or M. Des Granges. There are no new facts of any importance or any novel point of view. The student of the English influence upon romantic drama in France, however, will always find the present volume a valuable book of reference.

JAMES F. MASON.

Cornell University.

Representative French Lyrics of the Nineteenth Century, edited by G. N. HENNING. Boston, Ginn, 1913. xvii + 406 pp.

This is an excellent anthology. It shows discrimination in selections, carefulness of editing, capability in the matter of critical notices. Furthermore, its great and distinctive merit is that each poet is represented to the extent of about twenty selections, or an average of thirty-five pages. One is enabled to stay with Hugo or with Heredia long enough to have an idea of what he stands for, instead of sipping incidental honey from a hundred flowers whose proper names are soon forgotten.

Thus, in an aggregate of eight thousand lines, the chief poets of the nineteenth century are adequately set forth. They are: Lamar-

tine, Vigny, Hugo, Musset, Gautier, Leconte de Lisle, Baudelaire, Sully Prudhomme, Heredia and Verlaine. No exception can reasonably be taken to the inclusion of any of these names; though one may wish that the list could have numbered twelve, to include also Coppée and Théodore de Banville. Perhaps in his next edition Professor Henning might subjoin to his indications of "Additional Poems Recommended for Reading" certain titles from the last two mentioned. This feature, by the way, of an appendix suggesting further poems, will be helpful to the advanced student, as well as to the general reader, to whose taste this volume should surely appeal.

Few representative poems, of signal importance, seem to have been omitted from the double roster. Can the same be said of the first list alone, of what is actually printed? I think, on the whole, it can, and Mr. Henning is to be complimented on success in the most delicate and bewildering part of his task, that which required most penetration, taste and proportionment. To express any recommendation that he must have foreseen, weighed and rejected is perhaps unnecessary. At the same time, since every editor of an anthology exposes himself to a bombardment concerning omitted "favorites," I had as well mention mine—with the proviso that I shall try to make out a case for their *representative* character.

From Vigny, it seems that the part of *L'Esprit Pur* which shows his proud devotion to intellectuality might well have been given; it is true that Professor Henning has granted us portions of *La Bouteille à la Mer*; but he would allow, I think, to the first poem a keener "note," a more personal fervor in the cause proclaimed in its title. The wide and happy choice from Hugo leaves still a little doubt as to whether his range as a technical virtuoso is sufficiently exemplified. Nothing given would show this power so well as the omitted *Guitare* ("Gastibelza, l'homme à la carabine") or *Les Djinns*. Were these too hackneyed (cf. the editor's wise word on this, p. v), or does Mr. Henning consider that mere technical dexterity needs no emphasis?

A clearer case is the omission of anything

that would illustrate Musset's true light song-quality. Why not the *Chanson de Barberine*, *Adieu, Suzon*, or even "Ninon, Ninon, que fais-tu de la vie?" (The piece called *Chanson* and *Rappelle-Toi*—both given—have not this light lilt.) Finally, I am certain that Sully Prudhomme should be represented by one of his sadder, more personal love-poems, such as *Soupir* or *Inquiétude*. As to all the others, and especially Lamartine, Baudelaire and Heredia, Mr. Henning's choice seems nearly perfect. The hand that has picked with such sureness two hundred gems may certainly be allowed a little wavering.

The notes are appropriately less grammatical than literary and historical. They give concisely the necessary explanations. In the main body of the work, each poet is preceded by a notice of a few pages, summarizing his characteristics and achievements. The excellence of the foreshortening here deserves illustration. The influences on Lamartine, for instance (Ossian, Byron, Chateaubriand, etc.), are carefully and compactly detailed. His images are thus analyzed: "Light, fluid, elusive, suggestive, emotional rather than visual, interweaving the aspirations of the heart with the phenomena of nature, they in a measure anticipate modern Symbolism" (p. 6). Vigny's chief qualities are stated as "sincerity, sensibility, reserve, intelligence" (p. 44). The timely point is made that his pessimism, "far from being supine or misanthropic, counsels energy and pity" (p. 46). The *procédés* of Hugo's imagination are convincingly rendered (p. 87). It is true and worth saying that Musset "lacked *haleine*" and, in effect, that Maia was the goddess of Leconte de Lisle (pp. 153 and 220). Heredia "shows in his work an hereditary combination of brilliance and order" (p. 304). The concluding sentences of each notice are particularly pointed and worthy of study.

On the other hand, Mr. Henning's statements seem occasionally a little too sweeping and absolute. An illustration with regard to his own work is that "all excisions have been indicated" (*sc.* "in these selections," p. vi). That is not quite exact. Several cases have been noted where the indication is either non-existent

or so slight as to escape attention. A capital instance is Vigny's *La Bouteille à la Mer*, where half the poem has been omitted, in half-a-dozen different segments; the unity of the piece is also somewhat impaired here (which is not generally the case) and yet there is no mention of excisions.

In the matter of critical judgments, the following may be viewed as too dogmatic.—That the Pléiade "were only half successful in their attempt to found a school of poetry based on the study and the assimilation of the art of antiquity" (p. 1). That, with regard to Chénier, "almost none of his verse was published until 1819"¹ (p. 2). That Hugo was prone (habitually, is the implication) to "depicting man's past in the gloomiest colors" (p. 85). (Granted, with reservations, for the *Légende des Siècles*.) That he never entirely suppressed the "traditional median cesura" (p. 86). (A moot point; but to allow a cesura where the stress would fall on a quite insignificant connective—see Thieme for examples²—seems a French convention of little reality, if one holds that mere tonic stress does not make a cesura.) Also, though it tends desirably to emphasize Hugo's poetry, is it not too emphatic to declare that "few of his plays are ever given on the stage now, most of his romances are forgotten" (p. 87)?

I am not yet convinced (*pace* Estève) that Vigny was indebted to Byron "for the idea of using poetry as the vehicle of philosophical thought" (p. 45). To the sources of his sadness should be added³ the failure of the aristocratic ideal (*ibid.*). With regard to Gautier, whose skill in the "transposition of arts" Mr. Henning so wisely stresses, is it not a little too detrimental to say that he did not "possess any real creative imagination" (pp. 196-7)? "Symbolism produced no real genius" (p. 328) seems very absolute, as well as: "To-day, in France as in the world in general, there are

¹ See Lanson, *Manuel Bibliographique*, XVIIIe siècle.

² *Studies in Honor of A. Marshall Elliott*, I, 210.

³ Cf. Baldensperger, *Alfred de Vigny*, Paris, Hachette, 1913. ("Les deux Tristesses de Vigny," pp. 1-24.)

no great living lyric poets" (p. 346). In fact, to many minds, Mr. Henning will seem a little severe in his treatment of Baudelaire, Verlaine and the ultra-moderns.

Two smaller points and I have done with objections. A reference to Alceste in the notes declares that "he was brutally frank and grouchy⁴ rather than misanthropic" (p. 370). The very short *résumé* on versification contains the statement that "without rhyme there can be no French verse, for it could not be distinguished from prose" (p. 403). Perhaps it were well to suspend judgment here.

This outline of versification is extremely compact and thereby difficult. There are one or two errors of detail, yet most of the stuff is there for those who will take the trouble to dig for it. The same may be said of the volume as a whole; it is rewarding to the interested and industrious. Its dominant note is sincerity, just the note which the editor stresses in his chosen poets, for lack of which he apparently rules out Coppée and De Banville.

This anthology should help the cause. I know of nothing better for its period. If Mr. Henning were to continue his labors with a companion volume of poets preceding the nineteenth century, we should indeed have a splendid basis for appreciation of what is still to our schools a twilight and debatable land.

E. PRESTON DARGAN.

The University of Chicago.

KARL LÖFFLER, *Die Handschriften des Klosters Weingarten*. (XLI. Beiheft zum Zentralblatt für Bibliothekswesen.) Leipzig: Otto Harrassowitz, 1912. 8vo., viii + 185 pp.

The celebrated Benedictine abbey of Weingarten in Germany once contained such manuscript treasures as the oldest of the three world-renowned Minnesinger manuscripts, but fate has scattered its books to the four corners of

⁴The word is found in the *New International*, but —.

the earth. The work here reviewed is an attempt to trace the history of this valuable collection, and to determine as far as may be the present location of the manuscripts.

The most ancient group of these came originally from the Cathedral library of Constance, whence they were transferred by purchase in the year 1630. But the Weingarten library itself had already then enjoyed a long and illustrious career, having been founded in 1053 by the transference of an older community of monks from Altdorf near Ravensburg. Its early history is closely connected with that of the House of Guelf, and a special school of calligraphy and *de luxe* binding was early developed.

During the Napoleonic era in Germany Weingarten lost its library, and after many vicissitudes due to war conditions the major portion of its contents found a resting place in the Landesbibliothek of Stuttgart, while other parts are at Fulda, Darmstadt and other German cities. The most valuable jewel-bedecked manuscripts seem to have been taken to Paris by the French, whence they found their way nearly a century ago to the private library of Lord Leicester at Holkham Hall in England.

Among the literary manuscripts may be mentioned the chief Classical Latin authors, such as Terence, Cicero and Ovid; many collections of German poems from the earliest times; Petrarch's *De remediis utriusque fortunæ*, and numerous Late Latin writers.

GEORGE C. KEIDEL.

Washington.

CORRESPONDENCE

ANALOGUES TO THE STORY OF SELVAGIA IN MONTEMAYOR'S *Diana*

A considerable portion of the first book of Montemayor's *Diana* is occupied with Selvagia's recital of the suffering caused to herself and her three companions by unrequited love, for by some curious caprice of Fate, the ardent