

Review

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first Shakespeare folio—will meet with much favour. In these cases, as the author admits, 'the measure of proof is avowedly inferior.' His interest in his task obviously began to flag long before it was completed. *Shakespeare and Chapman* is not written with one-half the vigour displayed in his treatise on *Titus Andronicus*. There he had a good case, and handled it with uncommon skill. Here his material has proved intractable.

H. DUGDALE SYKES.

ENFIELD.

The Poetry of Giacomo da Lentino, Sicilian poet of the thirteenth century.

Edited by ERNEST F. LANGLEY. (Harvard Studies in Romance Languages. Vol. 1). Cambridge, Mass.: Harvard University Press; London: H. Milford. 1915. 8vo. xli + 150 pp.

It is pleasant and convenient to have the poetry of the Notary in one volume; pleasant for Mercury and convenient for his wife Philology. This edition has been favoured by both of those powers, and lovers of poetry and students of history and grammar will all find their advantage here. The verse of the early Sicilian school is not dead, nor is it disqualified, for us, by the 'new style' which put it out of fashion. It has its own discoveries, and its own music, and it survives, as the older French verse survives the criticism of the friends of Ronsard. There is a curious likeness in some of the early Italian verse to the ingenious thin *carillon* rhymes of the later Scottish Chaucerians—one thinks of Alexander Scott and Alexander Montgomerie:

E se amasse voi, madonna mia
 e voi amaste meve
 e fosse neve, foëo mi parria
 e notte e dia
 e tuttavìa, mentre ch' avragio amore;
 e chi ben ama, ritorna in dolzore.

What is a 'colosmine'? The Oxford Dictionary ignores the word, but it is used by Rossetti translating the Notary: Canzone III in Mr Langley's edition: Amor non vole ch' io clami. Rossetti probably had the *Poeti del primo secolo* before him, where he read

inviluti son li colosmini,

and wrote

'So is the colosmine
 Now cheapened, which in fame
 Was once so brave and fine
 But now is a mean gem.'

Mr Langley gives

Inviluti so' i scolosmini
 di quel tempo ricordato
 ch' erano sì gai è fini;
 nulla gioia non n' è trovato.

[Codd. A, B: inviluto sono li scolosmini.]

But what are *scolosmini*? The scholiasts say 'a sort of precious stone,' which is obviously the meaning of 'colosmine'—but how, and what sort?

The termination of 'scolosmini' makes one think of a Greek participle; might it be 'stolismini' = *ἐστολισμένοι*, men in rich apparel? Or may we invent a Sicilian 'stolismo' from *στολισμός*, 'array,' 'decoration,' with 'stolismino' a diminutive in some special jeweller sense? From the context 'scolosmino' is not itself a precious stone; the *gioia*, jewel, belongs to it; jewelled tiara, necklace, girdle might be 'stolismo' or 'stolismino'; the diminutive might be something like 'carcanet' from 'carcan.'

'Aquila gruera' in Son. XVIII can hardly be the same thing as 'aquila guerrera.' 'Gruyer' in French means, of a falcon, 'flown at cranes,' like Chaucer's 'gentil hautein faucon heroneer'; and 'aquila gruera' needs no forced interpretation.

There are many interesting things in the art of Giacomo da Lentino; the eight syllable verse of Canzoni III and X is like the Spanish *redondilla*—not a common Italian measure in after times. Rossetti, translating III as quoted above, does not copy the original metre but takes the more usual, the more Italian six syllable metre (= *eptasillabum* in Dante *Vulg. Eloq.*).

Canz. IV uses the *neasillabum* which Dante will not allow in fine Italian poetry

Tanto siete maravigliosa
quand' i' v' ò bene afigurata
c' altro parete che 'ncarnata;
se non ch' io spero in voi, gioiosa.

Some rhythms in the *Discordo*, Giacomo's queer irregular poem, are more familiar in Spanish and English than in Italian of those early days;

Cà pur aspetando
in voi maginando
P' amor che 'n voi agio
mi stringe 'l coragio
avenente.

The 'Canzoni of disputed or doubtful authenticity' take up about 25 pages of Mr Langley's book. One is sorry to see Giacomo lose 'Membrando ciò ch' Amore':

For Love has made me weep
With sighs that do him wrong,
Since, when most strong my joy, he gave his woe,
I am broken, as a ship
Perishing of the song,
Sweet, sweet and long, the song the sirens know.

Rossetti follows his authorities, giving it to Giacomo. It is ascribed to 'Ser Guilglielmo Beroardi' in A = *Vaticano* 3793. Mr Langley thinks that it can hardly be Sicilian.

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