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a historical character, who died between 1348 and 1353. Our author says: "Christofano Landini bestätigt in seinem Dante-Kommentar, dass Boccaccio die Erzählung aus Coppo Munde gehört habe," and cites Manni, 'Istoria del Decamerone,' p. 364. Manni says: "Landini inferisce, che la presente novella l'ha il Boccaccio intesa dalla viva voce di Coppo, parlando sul Canto viii, dell' Inferno di Dante." Boccaccio in his 'Comento' speaks twice of Coppo, as follows: "Fu questo Filippo Argenti (secondochè ragionar solea Coppo di Borghese Domenichi)," etc., and again on page 434: "Questa Gualdrada, secondochè solea il venerabile uomo Coppo di Borghese Domenichi raccontare," etc. Landino it is true, says: "Costui (Filippo Argenti), secondochè'l Boccaccio dice hauere inteso di Coppo di Borghese," etc., (fol., 50, Ed. 1578).

It is very probable that Boccaccio, born in 1313, may have heard the story from the lips of Messer Coppo, but he nowhere says that he did so hear it. Manni makes no attempt to trace the story further than Boccaccio's immediate source. He tells us that a Federigo di Messer Filippo degli Alberighi had a small estate (*podere*), at Campi. Though Coppo tells the story of the falcon as an actual fact, happening in his own time, our author seeks to trace the story further, to a tale in the 'Pantschatantra.' (Benfey ii, 247), but we believe, with Varnhagen, that there is no relation between them 'es sei denn dass die doch wohl vorauszusetzenden Zwischenglieder nachgewiesen würden'; nor does the story of Abou Adi Hatem, who, having no other means to entertain his guests, kills his horse to provide a repast for them, show any greater resemblance to Boccaccio's story.

Our author now examines "Die Verbreitung der Novelle in der Litteratur," beginning with Hans Sachs and going down to our own times. Of these, one of the most interesting is Lope de Vega's *comedia*, 'El Halcon de Federigo,' a play that first appeared in the very rare "Trezena Parte de las Comedias de Lope de Vega Carpio," etc., Madrid, 1620. An analysis of Lope's play is given, which shows how

<sup>5</sup> 'Il Comento di Giovanni Boccaccio,' etc. Firenze, Le Monnier. 1863, vol. ii, p. 150.

closely he followed the tale in the 'Decamerone,' even the two brothers, who urge Monna Giovanna to marry again, after the death of her first husband, and who have been omitted in all other versions of the tale, to the present day, here appear under the names of Eliano and Celio. Herr Anschütz has done a good service to Spanish literature in reproducing, entire, the play of Lope, which has not been reprinted since the original editions of 1620, though it must be confessed that 'El Halcon de Federigo' is a very ordinary play, and is far surpassed by scores of *comedias* by the same author. The last act is very weak, and is especially disappointing. Passing over the various forms in which our story has been employed in other literatures, we come back to Longfellow's 'Tales of a Wayside Inn,' first published in 1863. The author shows how very closely 'The Falcon of Ser Federigo' follows the story of Boccaccio, at times even showing striking verbal resemblances. Our attention is also called to a fact which, however, must immediately occur to one acquainted with the tale in the Decameron, and that is, how everything objectionable has been eliminated by Longfellow. In his poem, Federigo's love appears in a much more exalted form,—he does not seek to win the love of the wife of another. Longfellow's Monna Giovanna, as Federigo woos her, is yet unmarried, but he is unfortunate, and his rival succeeds in winning her hand and heart. A comparison of Tennyson's 'Falcon' with its sources, concludes this very interesting book.

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#### GERMAN LITERATURE.

*Aus dem Leben eines Taugenichts.* Von JOSEPH FRIEH. VON EICHENDORFF. Edited, with an Introduction and Notes, by CARL OSTHAUS, A. M. Boston: D. C. Heath & Co. ix, 176 pp. 12 mo.

WE have to thank Professor Osthaus for a really serviceable and practical text for the earlier part of a German course. Those who would make a beginner acquainted as soon as possible with an easy, extended and independent text, will find here the material desired.

Eichendorff is a charming writer, especially to the young. Like Burns and Wilhelm Müller (and, in less degree, Rückert) his lyric notes find immediate response in the popular heart, and the same simplicity and directness of expression appear in this prose romance. Moreover the American temperament, in spite of its inheritance of strenuous Anglican propensities, and in spite of the ultra-realistic tendencies of our day, can never quite suppress the claims of

"A nature sloping to the southern side."

and it is in a perennial flood of charmingly impossible felicity that the actors of the 'Taugenichts' live, move, and have their being. Professor Osthaus has done his editorial work as practical teachers would wish it done. The discriminating introduction puts the work into relation with broader literary facts, and serves to add "dignity" to the text as a whole (a word which is, perhaps, pressed into too hard service: the dignity of any sincere work being usually safe when left to take care of itself.) In the intelligent Notes there is an avoidance of the laborious erudition which overhangs so many college texts, in which one cannot see the wood for trees. The self-renunciation in this matter has gone far: many suggestions arise of places where a beginner might fairly wish for an explanation, but, then, some modicum of information may be fairly taken for granted. Commendable accuracy is shown.

P. 157, 6 lines from the bottom has *fuore* for *furore*; p. 160, 5 *konfufer* for *konfuser*; p. 31, l. 15 *fugen* for *sagen*; p. 31, l. 21 *fah* for *sah*; p. 10, l. 1, *das* for *dass*.

The artist alluded to on p. 91 is doubtless Johann Erdmann Hummel (1769-1852), who was professor at the Academy of Berlin from 1809 to 1852.

In the note to p. 91, the name of "the poet H. F. Rückert" strikes us as unfortunate. In mentioning the old-German fashion of clothing, revived by the romanticists, it would have been of interest to refer to Barth's portrait of Rückert given in König's 'Deutsche Literaturgeschichte'<sup>20</sup>, p. 597. The typographical appearance of the book is not inferior to that of others in the same series. In the notes, certain of the smaller German type are either from a

wrong font, or are badly proportioned (for example, p. 159).

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#### GERMAN LITERATURE.

*Deutsche Schriften des Albrecht von Eyb.*

Herausgegeben und eingeleitet von MAX HERMANN. I. Das Ehebüchlein. II. Die Dramenübertragungen Bacchides, Menæchmi, Philogenia. Berlin: Weidmannsche Buchhandlung. Lii+104, xliii+156 pp. 8vo. (*Schriften zur germanischen Philologie*, herausgegeben von Dr. Max Roediger, iv. v).

IN his 'History of German Literature,' Wilhelm Scherer has pointed out the high merits of Albrecht von Eyb's work by stating that he in his translations from Plautus "die alten Possen germanisirte."

Mr. Max Hermann now has undertaken to give the first complete edition of the German writings of this worthy prebendary, who in the beginning of the seventies of the fifteenth century—about a decade before Luther's birth—showed a skill in the use of German prose not equalled by any writer before the reformation.

Whether or not we accept Mr. Hermann's assertion

"that judging from its twelve editions within about seventy years, Albrecht's 'Ehebüchlein' has undoubtedly exercised some real influence upon several generations,"

we must certainly admit that the book is written in a surprisingly easy, fluent and elegant style. Presented as a New Year's gift to the "Imperial City of Nuremberg and her honorable council and community," it treats in a very entertaining way of marriage: "ob einem manne sey zunemen ein eelich weyb oder nicht," and betrays in many respects the great influence of the humanistic tendencies and studies then flourishing in Italy. It is interesting to observe that in the old scholastic manner, the high ecclesiastical dignitary still refers not to the Bible directly, but to the Fathers, especially to Lactantius. The whole book is a queer mixture of priestly unctuousness and worldliness, the latter exhibiting itself in tales that would prove—even if the