

Blackfriars

INNOCENT XI AND THE REVOCATION OF THE EDICT OF NANTES.

By Louis O'Brien. (Berkeley: California Associated Students' Store. Pp. vii, 232; \$5.00.)

The writer deals clearly and concisely with his subject. He proves that Innocent XI had no part in bringing about the Revocation, but that when it was published he approved of it as it stood, in the belief that persuasion and not force was being used. As soon as the truth was known he unsparingly condemned the whole business. Speaking of the *dragonnades*, the Pope wrote: 'The horrible thought of so many sacrileges which have been committed will cause me to shudder for the rest of my days. If I may be allowed to express myself, I do not know whether I should not despair of the salvation of a Christian who thus abuses the power of his arms.' Mr. O'Brien considers that Louis XIV's main motive was to induce the Holy See to submit to him in the dispute over the *régale*, the four articles of 1682 and the vacant bishoprics. This is an important and scholarly book: it deserves to be widely bought and even more widely read.

T.C-E.

SONGS OF THE LOVER AND THE BELOVED. Translated from the Spanish and Catalan by E. Allison Peers. (S.P.C.K.; 6d.)

This little book contains translations of mystical and devotional poetry ranging from Ramon Lull through St. John of the Cross to Jacinto Verdaguer and modern times. Some of these have already been published by Prof. Peers, principally in his *Studies of the Spanish Mystics*, but others make their appearance for the first time. It is idle to criticise a result which one could not have achieved half so successfully, but the adventurous translator of some of the loveliest poetry ever written cannot expect to please everybody. Certainly the renderings of the four poems of St. John of the Cross here offered are superior to those of David Lewis, if only because the reproduction of the original metre is far more suitable than Lewis's rather jingling measure, but at the same time they fall far short of the originals. The radiant glow is missing in a general prosiness. The beautiful sweep of the lines is lost in a somewhat choppy English which is badly marred by such words as e'en, o'er, 'twas, and the irregularity in the syllabification of certain verb forms: vanished, follow'd, scatterèd, belovèd, tak'st, quick'nest, putt'st, etc. Many lines are scarcely poetry: 'His only, his alone,' 'Well knew I whom or ere I forth did fare.' There are nice renderings of some phrases and stanzas,