

Perhaps Mr. Wyndham Lewis's prose translations of some of the verse quoted will inspire a fresh genius to transcribe these poems for future editions of *Ronsard*. The English subscripts serve their purpose for the English reader, but a French scholar is well advised to skip them if he would appreciate the vitality of sixteenth century French verse. Even the ingenuity of Mr. Wyndham Lewis has had to confess defeat with certain of Ronsard's neat and charming ditties.

As a whole this is a most stimulating study and provides interest to all tastes of reading, being particularly commendable to any who appreciate the character of French Literature.

A. REGNIER.

MOLIERE. Introduction et Notes, par Georges Raeders. (Editions de l'Arbre : 2 vols.)

Molière, as M. Raeders reminds us, belongs not to France but to the world, and an edition of his plays will always be welcome. This particular edition contains all Molière's greatest plays, preceded by an outline of his life and an appreciation of his work.

In the outline Mr. Raeders might have paid more attention to his own dictum; for the years in the Provinces, the problems of Molière's private life, his relations with the Bejart family, the attacks of his enemies, are all too easily passed over by one who sees so plainly 'que plus que chez tout autre écrivain, chez Molière l'homme et l'auteur ne font qu'un.' It was from his own life that Molière worked out his gospel of moderation, departure from which involves trouble for self and for others.

Moving from Molière's life to his works, M. Raeders sets out—without attempting an answer—the usual controversial issues, and the conflicting opinions that critics voiced in Molière's lifetime and are still voicing nearly three centuries later. The plays themselves are accompanied by brief introductory notes explaining the circumstances in which each play was produced. Helpful as these notes are, the student cannot but regret the omission of Molière's own 'Préfaces' and 'Placets.' A glossary and a brief summary of grammatical usages particular to the times are an added help. But the bibliography, though deliberately limited, should at least have included the recent work by Saintonge and Christ: 'Fifty Years of Molière Studies.'

Welcome as this edition of Molière's plays is to the ordinary reader, to the student it cannot help but be disappointing.

J. McNAMARA.

THE CHRISTIAN INTERPRETATION OF THE CABALA IN THE RENAISSANCE.

By Joseph Leon Blau. (Columbia University Press; Milford; 15s. 6d.)

The author tells us: 'It is the general theme of this book that the use of Cabala by Christian thinkers was a fad of no lasting sig-