

Harrowing of Hell) and the devotional intensity of others. This compendious view of the whole cycle impresses one more with the astonishing unity of feeling which can embrace the mean and the trivial because of its awareness of possible dignity in all created things. Also an interesting comparison suggests itself with some modern attempts at religious verse drama: the modern writers are often poetically weakest in their theological passages, while the anonymous master of the earliest version of the York Cycle handles doctrine with an impressive assurance.

One fascinating feature of this version is the support it gives to Dr W. W. Greg's views about the other two individuals whose hands stand out in the composite work: 'the metrist' and 'the realist'. Their two styles stand out like variegated strands of silk; we can inspect the complicated tail-rhyme stanzas of the former (some of them, as in the Locksmiths' Play, recalling Burns), and the torrential colloquialism of the other, rising to great power in the character of Pilate.

#### THE TWICKENHAM EDITION OF THE POEMS OF POPE:

Vol. III, i. AN ESSAY ON MAN. Edited by Maynard Mack.

Vol. III, ii. EPISTLES TO SEVERAL PERSONS. Edited by F. W. Bateson. (Methuen; 30s. and 25s.)

These new volumes of the Twickenham Edition fully maintain the high standards of the previous ones. The text of Pope has had to wait two centuries for such a critical treatment, and it is a remarkable testimony to the revival of interest in the poetry of the neo-classical age that Professor John Butt and his colleagues have attempted it both with editorial acumen and with such a fund of sympathetic understanding. The general reader may raise his eye-brows at the erudite apparatus expended on minute historical and literary points: often a few lines of Pope head a page of explanatory notes; but this is a sign of poetic justice done at last to an English classic, which is no longer relegated to the outer darkness of being 'a classic of our poetry'.

These two volumes comprise what Pope originally intended as a single work on man and his place in nature and society. The *Essay on Man* was to provide the introduction, and the *Moral Essays* (Mr Bateson has now restored their original title) were to take their place in the body of the work. Mr Bateson has had a more difficult textual problem to contend with than Professor Mack, that of reaching behind the revising and transposing activities of Warburton to Pope's original intentions. He has managed this task by a ruthless dismissal of those changes in the original editions of the *Epistles* which can safely be attributed to Warburton. Sometimes he compromises, as in his inclusion of the passage on Cloe in *Epistle II*. The crux of the problem is

Pope's undoubted respect for Warburton's judgment; how far is it an editor's duty to protect his author from bad influences?

The chief interest of Professor Mack's volume lies in the eighty pages of his learned interpretative commentary. With great ingenuity he rebuts the traditional charge of 'shallowness' levelled against the philosophy of the *Essay*. He shows how the idea of Pope's deism and infidelity stemmed from the work of Crousaz, who based his view on a wildly inaccurate French translation, and minimises the stimulus derived from Bolingbroke. Divested of its surface features of eighteenth-century near-deism and sentimental benevolence, the *Essay* reappears as the last expression of the grand tradition of Christian humanism, reinterpreting in a more conceptualised manner the commonplaces of natural theology and the great chain of being. Pope's world-view is nearer to that of St Thomas and Milton than to Wordsworth. A brief summary cannot do justice to the provocative fascination of this argument, which deserves independent attention as an essay on the interaction of poetry and what one wishes one might call 'anthropology'.

ROGER SHARROCK

THE SOURCES OF CALDERÓN'S EL PRÍNCIPE CONSTANTE. By A. E. Sloman. (Blackwell; 15s.)

LA CRISE RELIGIEUSE EN ESPAGNE À LA FIN DU XVIIIÈ SIÈCLE. By Jean Sarrailh. (Clarendon Press; 2s.)

Mr Sloman's work is one of close investigation into the literary origins of one of Calderón's plays—an historical drama with a typically Calderonian morality contained within its action exalting the virtue of fortitude as shown forth in the tragic fate of Prince Dom Fernando of Portugal, made captive in Morocco in the fifteenth century and succumbing to a miserable death, after a long confinement, in 1443. This historical figure became a much admired hero in the Peninsula, and Calderón's *Príncipe Constante* is the greatest of his panegyrics. Mr Sloman shows us Calderón's use of his sources and reveals to us his unique genius at work. It is a book for the specialist, but its results must influence our estimate of Calderón: he wrote boldly for the theatre, regardless of unnecessary accuracy in detail, his aim was to illuminate a universal theme through a particular instance, his psychology is rather directed to this end than to delineating a complex character; and lastly, we see in action the selective technique not only of a dramatist but of a poetic dramatist: Calderón deliberately used his magnificent verse to enhance his dramatic—and, hence, his moral—intention.

The Rector of the University of Paris, in the Taylorian Lecture for 1951, deals with the criticism of religious abuses to be found in Spain at the end of the eighteenth century. It would have been an opportunity