

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

to examine the origins of the anti-clerical-traditionalist conflict of the following century, which are undoubtedly to be found in the eighteenth, to discriminate more clearly than M. Sarrailh does between atheist or deist rationalism and the profoundly religious and orthodox desire for reform of, for example, a Jovellanos, to penetrate deeper into the question of Olavide's religious evolution, to consider with more sympathy the perennial and not easily soluble religious problems (not peculiar to Catholicism) of, for example, the accumulation of wealth in religious institutions, or the concentration on exterior forms (such as the processions and holy images, in Spain, alluded to by M. Sarrailh, comparable to the stress on biblical texts, preaching or manifestations of good fellowship in other milieux). Unfortunately, the distinguished lecturer is content to gather a few examples of criticism and suggest parallels with the Erasmian and Jansenist movements which do not strike one as closely applicable to the situation in the eighteenth century.

EDWARD SARMIENTO

PIERO DELLA FRANCESCA. By Kenneth Clark; with 219 illustrations. (Phaidon Press; 42s.)

Piero della Francesca, now accessible as never before with the aid of this superb new Phaidon volume and Sir Kenneth Clark's luminous and subtle essay, 'the great master of perspective', disciple and friend of the theorist and innovator Leon Battista Alberti, 'starts his exploration from the high bright plateau of Gothic painting' (p. 12). His great frescoes at Arezzo look serenely from under their Gothic arches. How close is their kinship with Giotto, with the mood of frozen epic which he started! For paradoxically enough, experiment in three-dimensional portrayal tended from the outset to petrify movement; the adoption of perspective completed the process, so that in Piero's and Uccello's frescoes steeds prance, banners unfurl, plumes wave movelessly in the enchantment of a perennial instant, space triumphing over time.

Phaidon's exhaustive series of detail reproductions reveal as nothing else could how organic is Piero's spatial counterpoint, carried out 'in a scheme of muted complementaries' (p. 29). Yet it were at least as important to convey the greater unity of the whole. This excess of analysis over synthesis, especially in the seven exquisite colour plates, together with a certain, perhaps inevitable, dimming of the peculiar radiance of the original tone-values, is the only blemish in a splendid book.

The author claims that 'no painter has shown more clearly the common foundations, in Mediterranean culture, of Christianity and paganism. His Madonna is the great mother, his risen Christ the slain God', and so on. But then Sir Kenneth Clark, too, belongs to the guild