

This book, then, contains much that is informative and helpful, but it also contains much that is questionable and, to say the least, misleading. However, the author's obvious sincerity and humility come across so

strongly that the final effect is to inspire the reader with a real desire to follow him in his spiritual quest.

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LORD ACTON ON PAPAL POWER, ed. by H. A. MacDougall. *Sheed and Ward*, London, 1973. 241 pp. £4.

In 1962 Fordham University Press published *The Acton-Newman Relations (The dilemma of Christian Liberalism)*, an interesting study by Hugh MacDougall which, so far as I know, has not been published over here, though superior to some books on that subject which have. The author has now made this selection of Acton's writings on papal power, handy and useful for students of the subject, if expensive. It consists principally of four published essays; 'The States of the Church' from the *Rambler* (1861); the famous 'Conflicts with Rome' with which Acton concluded the *Home and Foreign Review* in 1864; one printed in 1867 on 'The Next General Council' and a long summing up, 'The Vatican Council', done for the *North British Review* of October 1870. To these have been added three extracts from essays on the reformation period, dating from 1895, and a fourth from an essay on Ultramontaniam for the *Home and Foreign* of July 1863. The book is concluded with a few extracts from letters to Ignaz Döllinger, the Church historian, to Newman, Lady Blennerhassett, Mary Gladstone, and the two letters to *The Times* of November 1874 which Acton thought might get him excommunicated (by Manning). There is, in an appendix, a *Times* report of Acton's speech in 1871 on the Roman Question.

The selection gives Acton's views during a critical period and shows him at his most incisive and magisterial, hammering the papal-

ism of past and present: 'It is the fiend skulking behind the Crucifix', and yet maintaining his traditional Catholic faith throughout. If deprived of the sacraments, he had no intention of leaving the Church. Fortunately this punitive measure was never taken and Acton lived to set the Cambridge Modern History on its way, a respected aristocratic and academic layman of international fame.

MacDougall, in his introduction, simply presents Acton's position in the context of the times, and sees him as, in some sense, a prophet. I must say that to me Acton never gives any impression of looking forward, or of being interested in the future of the Church in the world. In the 1867 article his forecasts of the results of defining the papal power verge on the ludicrous, though it has to be remembered that he then expected past Bulls to be included among infallible pronouncements, which was certainly what men like W. G. Ward and Louis Veuillot wanted and campaigned for, *ad nauseam*. Acton seems to have lived, as he was born, inside the old world where Church and State interacted in a society committed for centuries to Christian standards even when not living up to them. Within that civilisation he maintained the finest standard of truth and moral action conceivable and helped to give the study of history the same high and incorruptible ideal.

MERIOL TREVOR

ARIOSTO, by C. P. Brand (The Writers of Italy, vol. 1). *Edinburgh University Press*, 1974. xviii + 206 pp. £2.50.

ORLANDO FURIOSO, by Ariosto. A prose translation by Guido Waldman. *Oxford University Press*, 1974. xviii + 630 pp. £5.95; £2.25 paper.

Centenaries are a good time to consider or reconsider the debts we owe to the past. Last year's crop included Ludovico Ariosto (1474-1533), arguably the greatest Italian poet of the Renaissance. With Professor Brand we can assess his life and work, while G. Waldman offers us a new translation of Ariosto's masterpiece, the *Orlando Furioso* (abbreviated to OF in citations below). Ariosto gained more than a living from the patronage of the ruling d'Este family; he gained an incomparable posi-

tion from which to experience and reflect on a brilliant civilisation taking possession of its cultural heritage. The city of Ferrara, the fairest in setting, studies and manners, as the poet tells us (OF XXXV, 6), had been a stopping place for the travellers and minstrels who brought the Carolingian and Arthurian tales to Italy. These tales were to be the inherited material for Ariosto's work; 'I sing of knights and ladies, of love and arms, of courtly chivalry, of courageous deeds—all from the