

were heretical. Three brief documents concerning the controversy surrounding Martin Luther follow—*Acts of the University of Louvain against Luther*, *Brief Notes of Erasmus of Rotterdam for the Cause of Martin Luther*, and *A Minute Composed by a Person Who Seriously Wishes Provisions to be Made for the Reputation of the Roman Pontiff and the Peace of the Church*.

The final work in the volume is a previously unpublished response to a vicious attack on Erasmus's views concerning confession, published pseudonymously by one Taxander. The response, *Manifest Lies*, remained in the Royal Library in Copenhagen, incorrectly identified as a polemic against Diego López Zúñiga or a reply to Jacques Masson. It is the translation of Erika Rummel, who demonstrated the manuscript's connection with Taxander's work, which appears here as the *pièce de résistance* in the volume.

As always with the Erasmus project, the scholarship and quality of translation are unassailable. Each of the documents is carefully annotated, and introduced by a brief discussion of its history and content. The volume is introduced by an essay on the entire Louvain controversy written by J.K. Sowards. As is customary with this series the volume is rounded out with lists of works frequently cited, short-form titles for Erasmus's works, and an index. With Volume 71 the Erasmus project continues to make primary sources available in translation for the student of Erasmus. The team of scholars leaves nothing to be desired save the next volume.

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*Collected Works of Erasmus. Volume 85: Poems. Volume 86: Notes to Poems.* Trans. Clarence H. Miller. Ed. Harry Vredeveld. Toronto: University of Toronto Press, 1993. ISBN 0-8020-2867-5. Vol. 85: Pp. lx+394. Vol. 86: Pp. 441.

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These final volumes of the *Collected Works of Erasmus* present the 144 poems of Erasmus in their Latin and Greek originals together with an English translation accompanied by an introduction, notes and commentary. The poems are grouped in six categories, according to time and occasion of their publication. Sixty-one poems were first included in a volume of *Epigrammata*, published in Basel in 1518. Thirty-one were published elsewhere, at various times. A third group comprises five examples of *juvenilia*, published during Erasmus's lifetime but without his consent. The fourth is a group of thirty poems published after Erasmus's death. The fifth is a group of seven poems extracted from his prose works, and the sixth, a group of ten poems dubiously ascribed to the scholar.

Introductory comments note the professed love of the Renaissance humanist for literature. In his lifetime Erasmus was as respected for his poetry as he was for his other work of scholarship. Philip Melancthon, for example, regarded Erasmus's "Poem on the troubles of old age" to be worthy of memorization. His literary attempts include religious and secular odes, epitaphs, dramatic dialogues,

satires, and hymns of thanksgiving to saints and to Christ upon recovery from illnesses. Most are occasional pieces inspired by contemporary personalities and events, varying in length from couplets to several hundred lines. They are erudite and elegant, often witty, rich in allusion both to the *personae* of Greek and Roman literature and to the women and men of the Bible. Generally edifying, they seek to foster piety and good conduct.

The Renaissance poets were not interested in poetic innovation, but sought rather to copy the forms and techniques of Greek and Latin masters. Erasmus was scrupulous in his attention to his models from the past: there was, he is reported to have said, "no metric form which he had not tried to duplicate." The translations are thorough, but literal; they read well, but there is no attempt to follow the form and meter of the Latin and Greek verses—likely an indication of good judgment on the part of the translator.

The second volume of this set comprises detailed notes providing extensive commentary, indicating variants and explaining the occasions for the poems and allusions both to contemporary events and literature and to classical and scriptural sources. Both volumes are amply illustrated with plates of woodcuts and paintings from the period. Title pages of volumes in which poems originally appeared are also included. The useful and informative introduction places the poetic work of Erasmus within the context not only of his other work but also of the poetic concerns of the literary artists of the Renaissance. These volumes are a significant contribution to the scholarship of the history of western literature and of the poetry of the European Renaissance.

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*A Documentary History of Religion in America. Volumes 1 and 2. Second edition. Ed. Edwin S. Gaustad. Grand Rapids: William B. Eerdmans, 1993. ISBN 0-8028-0617-1 and ISBN 0-8028-0618-X. Pp. xx+535 and xx+651.*

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Edwin Gaustad, professor *emeritus* of history at the University of California, is a widely-known scholar highly respected for his studies in American religion. He is, therefore, well-qualified for overseeing these two volumes which set out to chronicle the diverse American religious experience. They represent a veritable treasure chest of documents.

Unlike an earlier collection of documents edited by H.S. Smith, R.T. Handy and L.A. Loetscher in 1960, this compilation of primary source materials is not limited to the study of Christianity. Priority has been given to pursuing the elusive objective of giving a representative voice to as many of the variegated layers and divisions of America's religious life as possible. While such sensitivity to religious pluralism is a laudable objective—and one that has generally been successfully achieved within these two volumes—largely absent are indications of the relative strength and influence of the many different traditions featured. Selections have