ized studies of Ogilby's life and work by other scholars and makes use of other kinds of documentary evidence of the royal entry, such as financial records and the opinions of contemporary diarists. He argues convincingly that the artificer "who desires to have his Name conceal'd" (p. 12) was Sir Balthazar Gerbier, through whom Rubens influenced Ogilby's *Entertainment*. And Knowles sets the royal entry in its historical contexts, national, municipal, and personal. Although the change in government of the nation remains most important, the discussion of Charles's readiness to re-schedule events, play traditional roles, and alter ceremonies so as to fulfill the prophecies made about him and his restoration is most interesting and most suggestive for the study of other English royal entries.

Careful and searching in his scholarship, Ronald Knowles is also forthright about his special angle on John Ogilby's *Entertainment*. As a result, the introduction is as unpretentious as the facsimile, a clear reproduction of a clean copy of Ogilby's work and a valuable addition to the MRTS series.

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R.J. Schoeck. *Erasmus grandescens: the growth of a humanist's mind and spirituality*. Bibliotheca humanistica & reformatonica, Vol. 43. Nieuwkoop: De Graaf, 1988. Pp. 176.

In the preface to *Erasmus grandescens*, Richard J. Schoeck states that the purpose of his book is "to consider Erasmus the man, as well as to study the humanist, the scholar and theologian, and to offer an interpretation which emphasizes the remarkable growth of Erasmus as a scholar and writer" (p. 10). This collection of essays does traverse all periods of Erasmus' life and does strike a balance between Erasmus the private person and Erasmus the scholar, but as it is a collection of essays, *Erasmus grandescens* does not possess the continuity of a biography. Rather, the cogency of *Erasmus grandescens* lies in its elucidation of the major questions and controversies connected with Erasmus' person and works.

In the first chapter, "The Place of Erasmus Today," Professor Schoeck addresses the problems of the modern critic of Erasmus. He notes that "we have to mark Erasmus as a man whose work is today condemned to fragmentation, for we are compelled to read it in separated contexts and unrelated approaches; a man who becomes – as the burden of the past tends to harden inherited views and judgement of him by scholars whose sense of the whole of past tradition tends to diminish – a man who becomes, that is to say, progressively more difficult to understand" (p. 19). Schoeck encourages modern scholars to make an effort to comprehend the past and to become somewhat detached from their own age. He considers it the business of present-day humanists to transmit tradition, but warns that this transmission must be creative, for "living tradition is process, not product" (p. 27).

Schoeck's portrait of Erasmus the person revolves mainly around the transitions in Erasmus' life and the decisions which the humanist had to face in order to effect those changes. Schoeck recreates the spiritual life in which Erasmus participated at the monastery of Steyn, and discusses the humanist's reasons for his revolt against monastic life. Schoeck admits that much information about Erasmus' friends and contemporaries in the monasteries must be conjectured. When treating Erasmus' entrance into the service of the bishop of Cambrai, Schoeck takes the novel approach of presenting the bishop's role in selecting Erasmus as his secretary. He thus diverges from the usual attitude, which puts Erasmus in the manipulative position of attempting to manoeuvre his way out of the monastery. Finally, Schoeck examines the motives behind Erasmus' decision to go to Paris for theological studies, and his eventual abandoning of the course.

The investigation of Erasmus' intellectual life in *Erasmus grandescens* concentrates on his early development as a humanist. The influence of Rudolph Agricola on Erasmus' humanistic and theological concepts and values is thoroughly analyzed. Descriptions of the course of studies which Erasmus would have followed at Paris and of contemporary Parisian scholars are also included. Erasmus' mature scholarship is discussed as part of the essay on his sojourns in England.

Schoeck's consideration of Erasmus' works centres on his letters and *The Praise of Folly*. Schoeck's guidelines for the interpretation of Erasmus' letters are impressive. His rhetorical reading of *The Praise of Folly* is also stimulating.

Erasmus' influence on his contemporaries is viewed both through his personal contacts and the circles that were formed because of them, and through the transmission of his thought via print. Schoeck is careful to define "influence" and proceeds systematically to discuss the evidence for Erasmus' influence through primary sources, such as printing, secondary sources, as the imitation of models, and indirect ones, as the nature of fame.

Erasmus grandescens is, for the most part, written in outline form. Much of the information is condensed, with extensive footnotes reinforcing the text. Still, Schoeck manages to impart considerable depth to the events of Erasmus' life, the people who surrounded him, and the intellectual and spiritual context of "the harvest of the Middle Ages" in which his mind functioned.

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Nicholas Howe. *Migration and Mythmaking in Anglo-Saxon England*. New Haven and London: Yale University Press, 1989. Pp. ix-xii, 198.

It is commonplace knowledge among most scholars of medieval and Renaissance British literature that medieval and Renaissance history in England was written by historiographers to serve purposes apart from the mere indifferent chronicling of events. Successive generations of Britons such as the Norman Anonymous, Gildas,