SIXTEENTH CENTURY ESSAYS AND STUDIES, edited by Carl S. Meyer, I (1970), Pp. 124. (The Foundation for Reformation Research, St. Louis, Mo.)

Some years ago a group of prominent Reformation scholars, principally those interested in the Lutheran movement, established The Foundation for Reformation Research which has sought to foster studies in the sixteenth century religious revival. Having collected considerable quantities of original sources on microfilm, they have published a library bulletin which gives news of the additions to its collection. Now they have come to the place where they are publishing collections of papers dealing with the sixteenth century, this volume being their first.

The first two papers: Paul Peachey, (Catholic University of America) "Marxist Historiography of the Radical Reformation: Causality or Covariation?" and Abraham Friesen, (University of California) "The Marxist Interpretation of Anabaptism," seek to set up a dialogue between Christian and Marxist interpreters of the Reformation. Peachey believes that the best method would be to have a friendly confrontation between the two groups to compare their methods, their ideas of causality and their results. Friesen follows Peachey's idea by a careful examination of Marxist views of Anabaptism, exposing their philosophical presuppositions and raising questions about their accuracy.

Roger B. Manning of Cleveland State University deals with the question of "The Spread of the Popular Reformation in England," pointing out that the various religious settlements proclaimed by successive governments really had very little influence. It was rather the merchant classes, particularly those of London and the landed gentry and aristocracy who really put the Reformation across. Maria Grossman of Harvard Divinity School takes up the question of printing in Wittenberg before 1517, pointing out that humanism influenced the type of books printed, but that the printers themselves generally did what they could to further the new learning. When Grunenberg became Luther's publisher he turned from purely scholarly to popular publishing that was to be of the greatest importance for the spread of the new doctrines.

The Catholic Reformation receives its treatment in an article by M. W. Anderson of Bethel Theological Seminary who deals with the reform advocated by Cardinal Georgio Cortese. Finally Luther is brought down to date by Carter Lindberg of the College of Holy Cross, who shows how Luther's thinking influenced that of Ludwig Feuerbach, who in turn has wielded an important influence upon modern theological ideas.

Altogether this is a variegated and stimulating collection of papers, which Dr. Carl Meyer has edited with his usual care and efficiency.

W. STANFORD REID, *University of Guelph*.

George Huppert. *The Idea of Perfect History: Historical Erudition and Historical Philosophy in Renaissance France*. Urbana, Chicago, London: University of Illinois Press, 1970. Pp. vi, 215.

This book challenges the received view that before the 18th century there were no historians "in the sense that Gibbon and Mommsen were historians". Evidence gleaned from the works of a small but lively group of 16th century French *robins* leads the author to argue that all the essential components of the modern idea of history as a discipline, at

once philosophical and erudite, were clearly and self-consciously articulated much earlier. The "New History" of Renaissance France recognized the need for historians to deal with all aspects of culture, to relate their conclusions to a universal time span, to seek only secular and causal explanations, and to select themes which raised questions of contemporary interest and importance. Closely related to such new conceptions of historical study was a marked development of that historical-mindedness which is so distinctive of Western culture: a move towards the historicization of human phenomena which, beginning with the law, and spreading to language and religion, finally reached that "highest expression of historicism", the acknowledgment that "historiography itself is subject to the mutations of time".

Such an account naturally raises the question why, by the 18th century, "the fragile alliance between the practice of erudition and the writing of general history" had disappeared, and why, in the 19th, "historicism had to be reinvented". A possible explanation is sought in the intellectual climate fostered by 17th century drives toward counter-reformation and royal absolutism, although the reader will perhaps wonder also just how typical or widely read the "new historians" actually were. A further teasing question is what influence, if any, the writings of men like Pasquier, Gilles, Vignier or La Popelinière had upon their better-known successors. Were they no more than "precursors", or were they elements in a traceable causal nexus? This is a matter on which the author concedes more research needs to be done. It is his belief, nevertheless, that "the French prelude to modern historiography was more than a prelude; it was a stunning first act, full of consequences".

W. H. DRAY, *Trent University*

Albert Fidelis Butsch. *Handbook of Renaissance Ornament: 1290 Designs from Decorated Books*. With a new introduction and captions by Alfred Werner, New York: Dover Publications, 1969. (Dover pictorial archive series). \$4.50.

Originally published in Leipzig in two portfolios in 1878 and 1881, the designs collected by A. F. Butsch are now made available to the student in a convenient format and with good reproduction. The original introduction and notes on the designs are replaced by a very much shorter preliminary survey by Alfred Werner and captions taken from the original edition but in some cases very much abridged. As a result there is neither an adequate historical background provided nor adequate identification or explanation of the designs illustrated. For anyone wishing to refer back to the original book appearance of a particular design this could cause considerable difficulty. The examples chosen are predominantly from German presses and by German designers and admitting that the German presses pioneered in the field of illustrated and decorated books, a similar handbook produced today would undoubtedly give greater representation to the work of French and Italian presses and artists. Even with its limitations however, this reprinting of the pictorial part of the original work will be useful for students of Renaissance ornament, particularly those who cannot understand the original German text.

MARION E. BROWN, *University of Toronto Library*