et Zürich donnèrent une réponse commune dans laquelle Berne ajouta que Genève pouvait adhérer à son opinion...

De cette manière nous obtenons une image diversifiée non seulement des activités de l'église genevoise, mais aussi, toutefois dans une mesure plus restreinte, de la Suisse, de la France et de l'église luthérienne en général. En ce qui concerne le domaine de la recherche, ce volume donnera l'occasion de nous enrichir de nouvelles connaissances (notons par exemple des suppléments sur la question Piscator).

Souhaitons à cette édition une réception favorable et espérons que la limite prévue pour la fin de l'années 1618 sera étendue au delà de cette date afin d'assurer aussi au dix-septième siècle la place qu'il mérite.

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Renaissance and Renewal in the Twelfth Century, edited by Robert L. Benson and Giles Constable with Carol D. Lanham. Medieval Academy Reprints for Teaching 26. Toronto, Buffalo and London: Medieval Academy of America, 1992. Pp.xxx, 781.

This monumental collection, a paperback reprint of the 1982 original, will be better known to medievalists than to those devoted to Renaissance or early modern studies. That is unfortunate because this volume addresses the essential medieval background to the Italian Renaissance and the development of early modern culture. The collection grew out of a 1977 conference honouring Charles Homer Haskins' ground-breaking work, *The Renaissance of the Twelfth Century*, first published in 1927. The present collection is as monumental as the work it honours and extends significantly our understanding of the medieval continuation and appropriation of classical culture. The essays by twenty-six scholars are supplemented by 110 illustrations. Each essay is accompanied by a Bibliographical Note and a useful index to the whole volume is appended. The list of contributors reads like a Who's Who of medieval studies and includes such worthies as Giles Constable, Jean Leclercq, Sir Richard Southern, John W. Baldwin, John Hine Mundy, Georges Duby, Stephen Kuttner and Peter Dronke.

Haskins himself was writing under the shadow of, and indeed, in many ways, in reaction to Jacob Burckhardt's *Civilization of the Renaissance in Italy*. And just as Haskins challenged, refined, and extended Burckhardt's vision of the Italian Renaissance, so too this volume challenges, refines, and extends Haskins' vision of the twelfth-century Renaissance. For example, while Haskins concentrated on the secular culture of the twelfth century, the first section of this collection contains three essays under the general rubric "Religion". Giles Constable examines

"Renewal and Reform in Religious Life: Concepts and Realities", Jean Leclercq concentrates on "The Renewal of Theology", and Chrysogonus Waddell discussed "The Reform of the Liturgy from a Renaissance Perspective".

Haskins' discussion of medieval education is significantly extended by the contributions in Part II, "Education", comprised of essays by R.W. Southern, "The Schools of Paris and the School of Chartres"; John W. Baldwin, "Masters at Paris from 1179 to 1215: A Social Perspective"; Nikolaus M. Häring, "Commentary and Hermeneutic"; and Richard and Mary Rouse, "*Statim invenire*: Schools, Preachers, and New Attitudes to the Page".

Part III, "Society and the Individual", extends the discussion beyond the classroom and into the wider medieval society. John Hine Mundy examines "Urban Society and Culture: Toulouse and its Region", while Georges Duby turns to "The Culture of the Knightly Class: Audience and Patronage". A topic dear to the heart of the students of the Italian Renaissance is examined in its twelfth-century manifestation by John W. Baldwin in "Consciousness of Self and Perceptions of Individuality".

Antiquity's continuing influence on the structures of twelfth-century society are seen clearly in the section on "Law, Politics, and History". Stephan Kuttner examines "The Revival of Jurisprudence" while Knut Wolfgang Nörr discusses "Institutional Foundations of the New Jurisprudence". Robert L. Benson turns to the realm of politics in "Political *Renovatio*: Two Models from Roman Antiquity" while the continuity of ancient and medieval cultures occupies Peter Classen in "*Res gestae*, Universal History, Apocalypse: Visions of Past and Future".

The twelfth-century's interest in the thought and letters of Antiquity is discussed in Part V, "Philosophy and Science". Marie-Thérèse d'Alverny examines "Translations and Translators" while Guy Beaujouan traces "The Transformation of the Quadrivium". The medievals' use of philosophy is the topic of Norman Kretzmann's essay, "The Culmination of the Old Logic in Peter Abelard" and that by Stephen Gersh, "Platonism – Neoplatonism – Aristotelianism: A Twelfth-Century Metaphysical System and its Sources".

Part VI "Literature" and Part VII "The Arts" take culture as their theme. The classicism of both Latin and vernacular literature are examined by Janet Martin, "Classicism and Style in Latin Literature"; Peter Dronke, "Profane Elements in Literature"; and Per Nykrog, "The Rise of Literary Fiction". Herbert Bloch considers the twelfth-century's "New Fascination with Ancient Rome", while Ernst Kitzinger contemplates "The Arts as Aspects of a Renaissance: Rome and Italy". The collection is rounded out by two essays on architecture: Willibald Sauerländer's "Architecture and the Figurative Arts: The North," and Walter Horn's "Survival, Revival, Transformation: The Dialectic of Development in Architecture and Other Arts".

Gerhart B. Ladner's introductory essay on "Terms and Ideas of Renewal" sets the tone by thoughtfully examining the nuances of the concept of 'renaissance' and identifying four principal forms of renewal: restoration; reform; rebellion; renaissance. He concludes that "the greatness of the twelfth century is perhaps most evident in the coexistence and partial fusion of the new ideas with the old but still evolving legacy of religious regeneration and reform and political restoration and renovation" (p. 29). Elsewhere, the editors state that

Because so many elements of that culture interlock, we must regard the renaissance as the totality of that culture: its restless searching after the ancient – and new – authorities, and its audacious criticism of authority; its tireless quest for new knowledge, and its insistence on restructuring knowledge new and old alike; its profoundly innovative spirituality, balanced in part by its occasional secularity, sometimes earnest and sometimes laughing; its sense of renewal, reform, rebirth; its freshly positive assessment of nature, man, and the world; its heightened consciousness of the self and of society, of past and future; overall, its energy, and the general quickening of life (p. xxix-xxx).

These words, written about the twelfth century, highlight the many similarities that century shares with the fifteenth century. This volume requires a more nuanced and sophisticated vision of renaissance as it is applied to the intellectual efflorescence of both periods.

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William H. Pahlka. *Saint Augustine's Meter and George Herbert's Will*. Kent, Ohio: Kent University Press, 1987, Pp. 262.

Saint Augustine's Meter and George Herbert's Will is a stimulating, complicated, pretentious, overambitious opus, heavy to read and so full of sweeping generalizations and *obiter dicta* that it defies proper treatment in a review. But it is rich in fresh viewpoints, seminal hypotheses, and illuminating discussions of scholarship on Herbert.

Pahlka reminds me of Mr. Pickwick's secretary who said it was easy for him to write on *Chinese Philosophy*: he went to the encyclopedia and looked up *Chinese* and *Philosophy* and "put them together". What Pahlka tries to "put together" is (a) a clause in George Herbert's will which bequeathed to his curate the works of Augustine, and (b) Augustine's *De musica*, an early treatise on the ratios and proportions of Greek quantitative poetry. Pahlka opines that IF it was the Antwerp 1577 ten-volume *Opera* that Herbert bequeathed, "then the presence of *De musica* in volume I of that set, together with Herbert's interest in both poetry and music,