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,

argues convincingly [*sic*] for his intimate knowledge of the word". Such a statement does not inspire confidence.

Reading the book is like watching a hydra. Ostensibly Pahlka is interpreting Herbert's poetry in the light of *De musica*. But appearances prove deceptive. "Music" is not music in our modern sense but refers to metre. And metre is a matter of divinely-signified proportions and ratios in a system of signs expressive of the Logos. What Augustine said about classical meter is transmogrified to fit stress metre, and there is a somewhat strained attempt to apply all this to poems in *The Temple*.

In his "Retractions" (unmentioned by Pahlka) Augustine explains that, soon after his conversion, he wrote six books on "Music". In the sixth "a subject worthy of consideration was considered, namely, how, from corporeal and spiritual but changeable numbers, one comes to the knowledge of unchangeable numbers which are already in unchangeable truth itself, and how, in this way, 'the invisible attributes' of God, 'being understood through the things that are made, are clearly seen' [Cf. Rom. 1.20]. For those who do not have the power, and nevertheless 'live by faith in Christ' [Cf. Rom. 1,7; Gal. 3,11; Heb. 10–38] acquire a perception of these things more assuredly and more happily after this life".

Some of Pahlka's generalizations parallel or illuminate such doctrines. Here are some examples: "belief in proportion" is "the single most important standard for judging verse forms" (p. 37). "As rhetorical structure poems are the product of human invention; as metrically arranged syllables, poems are imitations of divine reason" (p. 19). "*The Temple* has two authors: the poet who imitates and Christ who is the object of imitation" (p. 146). "There is an oriental irony that runs throughout Herbert's poetry, a repeated enactment of the Taoist paradox that evil is a product of our desire for good" (p. 172). "...to the extent that Herbert's poems are good and true and beautiful, they are all imitations of the proportions of the Logos and the unity of God" (p. 101). On page 103 a passage hints that the word "*Will*" in the title refers not only to Herbert's last testament but to human wilfulness. This is a central contention in the volume: – that Herbert saw his poetry as "both an imitation of the proportions of divine order and a design forged by the sinful human will." Compare p. 116: "Herbert's verse is the expression of two wills, his own and God's, the one expressing itself in words, the other expressing itself in the Logos pattern of metre."

A rewarding and less mystifying aspect of the book is Pahlka's treatment of what other critics have published about Herbert's poetry. His discussions of Rosemond Tuve, Richard Strier, and "the two Fishes" are especially delightful.

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