book is a desiccated example of neo-Panofskian method and a useful reminder of the need to move beyond to new questions and new thinking.

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Notes

- 1 See, for example, Jan Baptist Bedaux, "The Reality of Symbols: the Question of Disguised Symbolism in Jan van Eyck's Arnolfini Portrait," *Simiolus*, 16 (1986), 5-28, an article which corrects the outdated, overly theological and sacramental reading of my own reading, "Marriage as a Sacramental reflection of the Passion: The Mirror in Jan van Eyck's Arnolfini Wedding," *Oud Holland*, 98 (1984), 57-75.
- 2 Craig Harbison, "Visions and Meditations in Early Flemish Painting," *Simiolus*, 15 (1985), 87-118.
- 3 Carlos Eire, *War Against the Idols* (Cambridge [UK], 1986), p.827.
- 4 Meyer Schapiro, "Muscipula Diaboli: The Symbolism of the Mérode Altarpiece," *Art Bulletin*, 27 (1945), 182-187. More recently, see Cynthia Hahn, "Joseph Will Perfect, Mary Enlighten, and Jesus Save Thee: The Holy Family as Marriage Model in the Mérode Triptych," *Art Bulletin*, 48 (1986), 54-66. While Lane does cite Coe's social reading in a footnote, she avoids any comment, presumably because she has no answer to his ideas. Invariably, thinking that conflicts with her arguments is placed "out of sight, out of mind" in the footnotes, where the issues can be buried rather than addressed.
- 5 For the multiplicity and fragmentation of religious life already in the twelfth and thirteenth centuries, see Caroline Walker Bynum, *Jesus as Mother* (Berkeley, 1982), p. 82-109.
- 6 See the excellent, beholder-oriented discussion of Northern Renaissance naturalism in James Marrow, "Symbol and Meaning in Northern European Art of the Late Middle Ages and the Early Renaissance," *Simiolus*, 16 (1986), 150-169.
- 7 *Ikongraphie der christlichen Kunst*, Band 2 (Götersich, 1968; English ed.: Greenwich, 1972, p. 168).
- 8 See James Marrow, *Passion Iconography in Northern Art of the Late Middle Ages and Early Renaissance* (Kortrijk, 1979). Though this is the most important publication on Northern Renaissance art since Panofsky, it is not even mentioned in Lane.

James Hutton. *Themes of Peace in Renaissance Poetry*. Edited by Rita Guerlac. Ithaca and London: Cornell University Press, 1984. Pp. 305.

This is an unusual book, and the title goes only half-way to explaining it. As Rita Guerlac explains, it was edited from a virtually complete draft left by the late James Hutton, to which she has added some footnotes (after some considerable research) and some translations from the Greek. It seems to have been virtually complete from 1960, and to have been made out of Hutton's work on the Greek Anthology in France, spurred on by his own experience of the Second World War. So it does not read like a modern book of criticism, in constant dialogue with other critics and theories. The dialogue, instead, is that between Renaissance writers and their classical and medieval predecessors. The other side of that old-fashioned feel is its stunning classical erudition. Hutton was a Classics Professor who spent most of his career studying the impact of the Classics on the Renaissance, and he does so here with a kind of learning and linguistic range that one would say has virtually disappeared were it not for the evidence of his editor's ability to follow him. Comparisons with Auerbach would not be out of place; though the range and the depth

of critical insight is not so stunning, none the less it is that long view, that sense of the Renaissance as a confluence of the new classicism with medieval Latinity, that informs the book.

We might, then, tentatively propose a clumsy sub-title: 'Peace Topoi in Sixteenth Century French poetry with special reference to Ronsard, their sources and development, under the presiding genius of Erasme.' The contrast between that and the publisher's title encapsulates my sense of the book. On the one hand, it is not as wide-ranging as the title suggests, nor is it a great work of critical interpretation; on the other hand, it is tremendously useful. The sheer amount of material enables Hutton to classify *topoi* and to say definitively what is original and what is not with an authority that few Renaissance scholars could muster.

Chapter One is on the classical and medieval models of peace, particularly Pax and Concordia in the Roman Empire, and the impact of Christianity. He then leaps to Petrarch's humanist approach, and that of Erasmus, whose *Dulce bellum inexpertis* is precisely the *locus classicus* of Renaissance attacks on warmongering. Hutton shows how his influence was felt more indirectly in France because of the Sorbonne's hostility to his work; his tracing of that link is characteristic of the book's scholarship.

Chapter Two is mainly valuable for its long quotations from 15th-century French poems on peace, which shows the crippling paucity of motifs before the Renaissance. As with other sections of the book, this functions almost as an anthology, though *précis* is often used as well. Judgements of literary quality are often secondary here; later in the book he is unable to resist the temptation of quoting a poem of less, or rather of no importance.

After a brief chapter on the Italian humanists, particularly the importance of Baptista Mantuanus, we come to the central chapter, *Pax Mundana*, an extensive interweaving of 16th-century French history with the occasional poems on peace that comment on it. While Ronsard is the central literary hero here, he does not escape censure for his violent words against Protestants. This is a book that is committed to peace as well as about it. The heart of the chapter is the Treaty of Cateau-Cambrésis, and the poetic responses to it. After that, there are the civil wars of the 1560s, the Edict of Nantes and the Treaty of Vervins, all with their poetic commentaries; until the "trimmed, generalized and mature" style of Malherbe signals the end of the eclectic Renaissance style as Hutton identifies it.

Parallel to this are the next three chapters, culminating in a discussion of Ronsard's Ode de la Paix. In some ways these chapters feel the least finished, materials towards a study. There is an interesting suggestion in Chapter Six that Ronsard was caught between 'soft' and 'hard' primitivism, between the Golden Age where no laws are necessary, and the kind of analysis that sees primitive society as nasty and brutish and in need of laws. This is an example of topic analysis devolving into critical judgement which is unusual in the book. It might have been more influential as well as useful if this had been a more central concern. The chapter on Ronsard climaxes too early; after an introduction on Christian/Stoic views of creation contrasted with those of Timaeus, Hutton focusses on Ronsard's originality in making Peace a creative agent. But then the chapter fizzles out in a series of sources and analogues, and the ode itself, in some ways the centre of the whole book,

remains disappointingly out of focus. This is also a point at which the policy of translating extracts other than the French is frustratingly inconsistent.

The final chapter, "Peace and the Animal Kingdom," is a kind of appendix, on the *topos* of the animals not killing their own species in quantity the way humans do, and in that respect being less 'bestial' and more rational. There is a fluency of reference in this essay, from Pliny and Gregory Nazianzen on one page to Calvin and Milton (the only English poet who rates more than a mention), before, in a kind of recapitulation and conclusion to the whole book, he links Ronsard and Erasmus. There is a very useful appendix in which Hutton analyses twenty-five major *topoi* in poetry on peace of the period.

It would be idle to criticise Hutton for ignoring the magisterial work of Silver on Ronsard, for example; the transformation of Renaissance French studies that has occurred since the book was effectively finished has not rendered the book obsolete, because its ambitions are so different. It remains an example of an admirable kind of old-fashioned scholarship. The kind of searching for sources and topics that Hutton does so effectively is, in a way, something that Renaissance writers themselves would have recognised, indeed been trained for, although for different ends. The book functions best as a kind of reference work, a quarry, rather than a work of criticism. And could not Cornell have put French somewhere in the title, just for clarity's sake?

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Annabel Patterson. *Censorship and Interpretation: The Conditions of Writing and Reading in Early Modern England*. Madison, Wisconsin: The University of Wisconsin Press, 1984. Pp. ix, 283, illus.

In Chapter One of *Censorship and Interpretation*, Annabel Patterson summarizes Edwin Greenlaw's 1913 political and historical reading of Sidney's *Arcadia*, and then surveys subsequent textual and generic approaches to the work – approaches designed to shake the clay of history from their critical boots. The example illustrates very effectively how the new critics and their descendants have closed the door on history and historicist readings of literature. It also shows succinctly and tactfully how fundamentally close poststructuralist methods are to their new-critical antecedents, despite rhetorical protestations to the contrary, and, finally, how current antihistorical critical modes are, in the original sense of the word, reactionary and impose restraints on themselves that limit the fullness of their critical analysis.

Patterson's own approach to the relation between censorship and interpretation in the Renaissance is resolutely historical and political in focus, although it does not reject the tools of textual and genre criticism or the methods of the deconstructionists. Fully aware of recent Marxist, psychological, rhetorical, and cultural theories of censorship by Leo Strauss, Jacques Lacan, Hans-Georg Gadamar, and Michel Foucault, Patterson draws on their contributions to textual and cultural analysis to explicate what she perceives as a clearly understood rhetoric of censorship that informed the relationship between author, reader, and authority