mourning is not allowed to go without qualification. While Venus seems always able to rationalize her selfishness, we see that by plucking the flower she must necessarily kill it. In sorrow, as in love, she is inadvertently a destructive figure, one whose self-indulgence harms those things she cherishes most.

Irony of this order falls outside Mrs. Johnson's province. By providing cubbyholes into which the problematic may be confined without examination, her methodology allows the critic to discuss the text without actually engaging it. And yet one feels that she has not set herself an impossible task. Although it was not their specific intention, Joseph Kerman (*The Elizabethan Madrigal*; *The Beethoven Quartets*) and Charles Rosen (*The Classical Style*) have each shed new light on structural relationships between the arts, and have placed formal experimentation within a wide cultural context. Mrs. Johnson's book, however, fails to achieve an inclusive and transforming vision of compositional practices in Renaissance music and poetry. It is burdened by a plethora of mechanistic and inconsistent terminologies, and is confined, by its practice, to a needlessly reductive conception of form.

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Beryl Rowland. *Animals with Human Faces*. Knoxville: University of Tennessee Press, 1973. Pp. xx, 196. \$10.75.

Professor Rowland's book includes discussions of five reptiles, one insect, thirty-seven real and twelve fabulous beasts under fifty-seven names arranged alphabetically, as well as fifty-seven monochrome illustrations. It is attractively designed and bound, and has a generally useful index and a substantial bibliography.

The author has drawn her information from a selection of classical, patristic, medieval, and Renaissance sources. Her publishers claim that "her emphasis throughout is on current usage"; on the contrary, despite the citations from ancient and Renaissance writers the material seems predominantly medieval. In particular, the conventions taken from Renaissance poets, playwrights, and heraldic handbooks even in their own time depended for their effect on the long-lasting influence of their medieval antecedents. The evidence adduced from Renaissance emblem books, both English and continental, also tends to have strong medieval affinities, and seems, at least in regard to the examples chosen for this book, to substantiate the charge of Lord Shaftesbury that emblems were "magical, mystical, monkish, and Gothic." The illustrations, moreover, drawn solely from medieval manuscripts (the texts which they accompany are not given or described) and perhaps providing the book with its title, further suggest a too-heavy concentration on materials from the Middle Ages. Surely the inclusion of texts from emblem books should have necessitated the reproduction of the emblems themselves, since pictures and texts were closely interrelated in the emblem convention of complementary word and image.

The range of materials, with the qualifications noted previously, may seem to justify the subtitle, "A Guide to Animal Symbolism," but as a guidebook, the volume suffers from too few animal subjects as well as inadequate and sometimes careless treatment of the sources. For example, Alan of Lille includes twenty-seven animals in his *De Planctu Naturae*, but Professor Rowland, although mentioning most of them, uses the poem for only two, the ass and the camel, and misunderstands the description of the former. Other

misinformation makes the book unacceptable for scholars and misleading for students. In describing the Feast of Fools (p. 22), Professor Rowland makes a number of errors of fact: the *tabularia* of the Precentor at Sens was not a table, but a type of notice-board, from which the names and duties of the singers and readers were announced. Vespers of the Feast, as the printed Office clearly indicates, was not a "medley," but the normal Office embellished with para-liturgical items. The rubric "conductus ad ludos" refers not to the leading of the ass into the square, but to the liturgical piece "Natus est," a *conductus* or processional song, sung just before the *Te Deum* at the end of Matins. The incipit of the stanza quoted from the so-called "Prose of the Ass" should read "Orientis partibus"; the whole item is also a *conductus*, not a hymn.

Further, Tertullian's Greek is transliterated incorrectly (p. 21), and the Roman coin, *as*, is derived from the Greek for a unit, *heis*, not from the ass-like activities on which it could be spent (p. 24). The "horns" given to Moses by St. Jerome in his translation of Exodus XXXIV, 29 are the result of his misunderstanding of the Masoretic text of the Hebrew Bible; in this instance they do not signify creative power (p. 45). Holly does not mean holy (p. 111); cf. Old English *holen* and *hālig*. *Logos* is not an appellation of the Holy Ghost (p. 154), and Pope Gregory I (590-604) would have found it difficult to write "a fifteenth-century Italian manuscript" (p. 156). *Lupercal* is given two different etymologies (pp. 80 and 164), neither of which is accurate. Incorrect biblical references are cited on pp. 23, 45, 75, and 140. Duplication of material causes a *déjà-vu* situation for certain beasts: asps and vipers (pp. 17 and 158) both have the same bookseller's mark as emblematic evidence; the sexual symbolism of the hare, together with a detailed etymology, is repeated in the item on the rabbit (pp. 92 and 133-34). On the other hand, complete information is not always in the proper section: the ermine, when it appears with the hedgehog (p. 102), represents softness; in its own section, it signifies only purity (pp. 74-5). Finally, the bibliography is lacking in some respects: pertinent German studies such as those of Forstner and Jauss are not listed, nor is Sir Thomas Browne's *Pseudodoxia epidemica*, although as one of Professor Rowland's major sources it is mentioned in the "Bibliographical Note" on p. xviii.

If the book is unreliable as a guidebook, as a "history of various animals as symbols" (p. vii) it is equally unsatisfactory. The author does not distinguish between intrinsic and arbitrary symbolism, but ranges from myth with its richness of value to the flattest of exemplary mottos, showing the development and use of neither the parts nor the whole of the history of animal symbolism and the contexts from which these signs take their meaning. With the material collected for this volume, excepting the tidbits of historical malice, Professor Rowland could have written a far more valuable account by tracing one tradition thoroughly instead of merely juxtaposing those of disparate and often irreconcilable natures.

The book is marked by a lively if at times chatty style. Gratuitous national and local references (pp. viii, 37, 147, 165) seem out of place, however, as does the rather heavy use of psychoanalytic explication. Animal conventions do indeed reflect man's preoccupations; animals have human faces in that they reveal man to himself and as a creature among others. The traditions presented in this compendium indicate that animal conventions have had still other purposes: to inspire man to be more than a beast and caution him against becoming far beastlier. They should not, moreover, be condescended to, nor need they even be made spuriously contemporary, for as Professor Rowland remarks,

they are an "inexhaustible repository" (p. xvii) of ideas about man as well as animals. Her examination of them in this book has, unfortunately, scarcely revealed the riches they contain.

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Manfred Hoffmann. *Erkenntnis und Verwirklichung der wahren Theologie nach Erasmus von Rotterdam* (Beiträge zur historischen Theologie, hrsg. v. Gerhard Ebeling, 44). Tübingen: J.C.B. Mohr (Paul Siebeck), 1972. Pp. xiv, 294. DM 56.—

Among the countless denunciations of Erasmus to be found in the motley utterances of Luther known as his *Table Talks* there is a particularly bitter reflection recorded for early December 1531 to the effect that "Erasmus is an eel; no one can grasp him save Christ alone; the man is double." This abiding epithet of the *homo duplex* constitutes the negative point of departure for the present investigation under two aspects: the abundance and the formal variety—in style, tone, and one might add, intention—of Erasmus' works appear irreducible to any set of pervasive principles, while ensuing centuries viewed the man and his work each according to its own tendencies and ideals. Thus across the spectrum from blind assent to apodictic repudiation emerged the image, drawn generally from a merely partial and hence necessarily distorted understanding of his works, of the skeptical or the rationalist Erasmus, the precursor of the Enlightenment or of Modernism, the foil of orthodoxy or the autonomous scholar.

In the face of these still widely accepted fixations, Hoffmann sets out to examine a group of key works according to the functioning of the texts themselves with a view to establishing the universal principles behind the various literary masques in which Erasmus as *homo ludens* delighted to appear. The investigation is to yield not a total picture of the theology of Erasmus but to delineate the method and structure of his theological thought.

For Erasmus, for whom theology was always a matter of "vita magis quam disputatio," it is evident that theology will not imply a speculative synthesis of a body of doctrine but rather a way of life, an attitude of spirit and a process of intellectual and moral maturing along the lines suggested by this attitude. The author takes as his sources for Erasmus' ideas on this subject a group of works written between 1514 (after his return from England) and 1519 (the beginning of the Reformation), in particular the three treatises introductory to his edition of the New Testament (*Paraclesis*, *Methodus*, *Apologia*), and most especially the *Ratio verae theologiae*, which merits his close attention both by reason of its contents and its literary structure, though there are frequent cross references to works written outside this period, such as the *Enchiridion*, the *De Libero Arbitrio*, and a number of the letters.

The intention and the chronological location of these key works in the Erasmian corpus convey that the title of the investigation refers to the proper reading and understanding of Scripture (*Erkenntnis*) and to its effect of moral transformation as a result (*Verwirklichung*). The result of the investigation is therefore limited in significance, reflecting a particular though representative stage in the development of Erasmus' ideas, and directed to theology in the peculiar meaning just described.

In this sense the structure of Erasmus' ideas is seen to be thoroughly founded on medieval and prior to that on Patristic and Platonic concepts. It is especially the *ordo*-structure