

# CONTENTS

vii ACKNOWLEDGMENTS

ix INTRODUCTION

xvii ABBREVIATIONS

## PART I. MORE THAN AN ANIMAL

3 MOVABLE BEASTS: THE MANIFOLD IMPLICATIONS  
OF EARLY GERMANIC ANIMAL IMAGERY  
*Stephen O. Glosecki*

25 THE TRUCULENT TOAD IN THE MIDDLE AGES  
*Mary E. Robbins*

49 HUMAN ANIMALS OF MEDIEVAL FABLES  
*Joyce E. Salisbury*

67 PARODIC ANIMAL PHYSICIANS FROM THE  
MARGINS OF MEDIEVAL MANUSCRIPTS  
*David A. Sprunger*

## PART 2. ANOTHER LOOK AT THE *PHYSIOLOGUS*

85 MAKING ANIMALS MEAN: SPECIEST HERMENEUTICS  
IN THE *PHYSIOLOGUS* OF THEOBALDUS  
*Lesley Kordecki*

103 ON THE QUESTION OF A *PHYSIOLOGUS* TRADITION  
IN EMBLEMATIC ART AND WRITING  
*Dietmar Peil*

PART 3. NEITHER MAN NOR BEAST

133 THE WEREWOLF AS *EIRON*: FREEDOM  
AND COMEDY IN *WILLIAM OF PALERNE*  
*Norman Hinton*

147 GARGOYLES: ANIMAL IMAGERY AND  
ARTISTIC INDIVIDUALITY IN MEDIEVAL ART  
*Janetta Rebold Benton*

167 "EFFIGIES AMICITIAE . . . VERITAS INIMICITIAE":  
ANTIFEMINISM IN THE ICONOGRAPHY OF THE  
WOMAN-HEADED SERPENT IN MEDIEVAL AND  
RENAISSANCE ART AND LITERATURE  
*Nona C. Flores*

197 CONTRIBUTORS

199 GENERAL INDEX

205 INDEX OF ANIMALS AND CREATURES