

intellectual pessimist). And in the extremely dense sixth essay, Paul Sellin shows through massive research into English military participation in the Netherlands from 1595-1625, that Donne was involved in marginal ways, but that many of his important patrons, friends, and family allies were deeply involved. Sellin hypothesizes: "Had Donne's enlistments for Cadiz and the [Azore] Islands' voyage been crowned with a knighthood, might he not have been as likely . . . to have ended his days as a valorous captain or colonel in Dutch service" (184).

The final three essays in the collection add more about Donne's sermons and devotions: Annette Deschner details the author's search for the primitive theological roots of baptisms in Luther's *sola scriptura* and *sola fide*; Maria Salenius finds Donne's "Protestant rhetoric" in his Candlemas sermons to be highly rhetorical and symbolic; and Gale Carrithers Jr. and James D. Hardy Jr. state that Donne in his two sermons on Matthew 4:18-20 "supported Protestant moderation in a time of increasingly radical Calvinist sectarianism" (337). The book ends as it begins with a portrait of Donne as a moderate religionist.

In conclusion, there are indeed "new perspectives" in Papazian's volume, although some readers will regret the exclusion of Donne's love poetry. Although the volume's focus is narrow, the portrait of Donne is clear and consistent. The quality of these essays is quite high, and the best of them (by Martin, Levy-Navarro, and Frontain) make outstanding contributions to Donne scholarship.

Daniel W. Doerksen and Christopher Hodgkins, eds. *Centered on the Word: Literature, Scripture, and the Tudor-Stuart Middle Way*. Newark: University of Delaware Press, 2004. 367 pp. \$62.50. Review by JACOB BLEVINS, MCNEESE STATE UNIVERSITY.

Every once and a while, a monograph or edited volume is published whose central thesis is so obvious, yet so relevant, it begs the question, "Why hasn't this been done before?" *Centered on the Word* is such a work. Daniel W. Doerksen and Christopher Hodgkins have put together a collection of essays that centers itself on the

word-centered dominance of Calvinism and its influence on English poetry during the late sixteenth and seventeenth centuries. Their premise is a basic one: a belief system focused on the "Word," one grounded in the emphasis on the written text of the Bible as the most direct link to God, must have had an influence on writers for whom "words" (both their own and those of others) were so important. The editors believe that the literary implications of Calvinism have been underestimated because historians and literary scholars have too often concerned themselves with the "extremes" of the church and have reduced Calvinism simply to a faith based on the idea of predestination; Calvinism was, these editors would argue, rather a moderate middle-road adhered to by most in England, and, in its various manifestations, Calvinism attached a significance to Scripture by which writers could not help but be influenced. Doerksen and Hodgkins believe it is no coincidence that the dominant Calvinist "word-centeredness" of this period "coincided with perhaps the most diversely accomplished literary season that England has yet known" (15). In varying degrees, the fourteen essays included in this volume work to support that.

One of the most laudable characteristics of this collection is the range of topics addressed. The first two essays deal with Spenser. Carol V. Kaske reopens the discussion of Spenser's *Amoretti* and *Epithalamion* and their dependence on the substance and style of the Psalms; Lorena Henry addresses the Protestant conception of prophecy in *The Faerie Queene*, arguing that Britomart "has a Protestant Christian outlook that sees in prophecy an opportunity to engage willingly in her ordained destiny" (17). Susanne Woods compares the role of Peter in Robert Southwell's *St. Peter's Complaint* to the Peter of Aemelia Lanyer; while Southwell (a Jesuit) depicts Peter as a victim of women, Lanyer (a "Reformist") views Peter as a representation of the general failure in humanity. David Evett's discussion of Shakespeare's *The Tempest* is based on the idea that "service" and "servitude," once accepted, ultimately bring spiritual freedom to the servant. Kate Narveson argues that the genre of "Holy Soliloquy" is inherently a moderate genre, one that

is quite different from Puritan “teleological” works and one that “tends to record the continuing experience of an inner tension between sin and grace” (122).

In the first of four essays specifically dealing with Donne, Raymond-Jean Frontain believes that Donne engages in “biblical self-fashioning” (127) as he models his own sense of lamentation on that of Jeremiah. Daniel W. Doerksen, recalling Narveson, contends that some of Donne’s *Devotions upon Emergent Occasions* are less “soliloquies” as they are dialogues between man and God, which show a conformist emphasis on “hearing or detecting God’s voice” (149). Jeanne Shami examines Donne’s sermons and the interpretations of the Bible therein as a reformed “middle path between left-handed and right-handed” (20) readings of the text. And Robert Whalen looks at one Donne sermon to show that despite Donne’s dislike of Calvinist predestination and despite his own sacramentalism of sorts, he still engages in a personal, interior quest characteristic of moderate Calvinism.

In many ways, the most intriguing essays are saved until the end. Paul Dyck discusses Herbert as a church architect (in the material and figurative sense), whose physical and textual constructions reflect the importance of Scripture in the daily life of churchgoers. Kathryn Walls shows how William Baspoole’s annotations of a medieval text entitled *Pilgrimage of the Lyfe of Manhode*, which Baspoole gave to Archbishop Laud, are not theologically “neutral” but serve to align the medieval message of the text “on the Laudian side of the intense religious controversy” (245) that existed among Protestants just prior to the English Civil War. John N. King looks at Milton’s movement from an early moderate Calvinist to a more left-wing antiprelatist, and he argues that Milton’s “middle-road,” one that emphasized pastoral direction, remained with Milton until the political/religious uprisings of 1640. Christopher Hodgkins posits that the first closing of theatres by the Puritan Parliament in 1642 was much more moderate, and much less “antitheatrical,” than historians typically claim. Finally, L.E. Semler shows how *Eliza’s Babes* (1652), the work of an anonymous female Puritan, is influenced by the works of three writers

of different theological orientations: Richard Sibbes (Puritan), George Herbert (conformist), and Robert Herrick (Laudian). While all three of these writers are appropriated by the author of *Eliza's Babes*, Herbert and Herrick are also "adapted" to reflect a more "midcentury Sibbesian Puritanism" (22).

Although one may find points with which to quibble here and there, all of the essays are accomplished, well thought out discussions that add not just to the theme of the volume, but to the more specific subjects of the individual essays.

Despite the obvious relevance of the volume's theme and the high quality of the essays themselves, there is one potential problem with the overall conception of this collection. One could argue that the definition of "conforming Calvinist" used by the editors and contributors is simply too inclusive; at times it appears as if anyone during the seventeenth century who was not an obvious radical could be considered to be of the same basic theological belief system. By lumping nearly everyone into a single group, and by asserting that emphasis on "the Word" is a defining characteristic of that group, there is a danger of reductionism. Certainly, when one considers how many writers fall under the "conforming Calvinist" definition, finding texts that are "Word-based" does not seem to be a difficult task. However, the editors are clear and upfront as to exactly what their definitions are of such terms as Calvinist, Arminian, Laudian, and conformist, and while they admit the imperfections of such labels, they still find that such terms are "indeed, unavoidable in practice" (23). They even provide a useful—albeit simplified—chart that shows the spectrum of religious orientations during the period (24).

Although some generalizations are definitely present here, they should be seen as the kind of generalizations that are helpful in seeing the larger picture. In addition, the fact that so many of the essays address the struggle between the various particulars of religious faith during the period and the fact that they examine the intricacies of how writers fashion their own "word-based" faith, a charge of reductionism would be unfair by the volume's end. Ultimately, each essay is valuable in its own right, and considered as a

whole, this collection does indeed help clarify the impact of Calvinism on the literature of the period. This book is of real importance to historians and literary scholars alike.

Richmond Barbour. *Before Orientalism: London's Theatre of the East, 1576-1626*. Cambridge: Cambridge University Press, 2003. xii + 238 pp. \$60. Review by NABIL MATAR, FLORIDA INSTITUTE OF TECHNOLOGY.

The title of this book identifies its three foci: a theoretical engagement with Edward Said's theory of orientalism; theatre and pageant in the London of the Elizabethan and Jacobean periods; and the "East," by which is meant the regions east of the Ottoman Empire, regions which, as the author accurately notes, have not been sufficiently studied. The book is a welcome addition to the growing body of literature on England's commercial and diplomatic expansion into the early modern world.

Barbour divides his book into two equal units: the first examines dramatic representations of the East, both on stage and in pageants; the second historical and autobiographical documents. He moves from the Ottoman Levant to India, and from London drama and mayoral pageants to tourist, diplomatic and East India Company accounts. The first part, "Staging 'the East' in England," opens with a discussion of Richard Knolles' influential *The Generall Historie of the Turkes*, a book that yet awaits a modern edition and a detailed study. Barbour uses the text to show that "Before orientalism expressed western imperial power in Asia, early 'orientalist' tropes, provoking alternate alarm and complacency at home, helped writers decentered by travel to worlds east of England to reorient themselves" (15). This argument accurately conveys the position that developed in Britain toward the powerful Ottoman Empire: of recognizing similarities (both English and Ottoman potentates executed rivals and relatives to ensure succession) and differences, as in the "eastern shows of opulence and power . . . [that were seen to be] deceptive, effeminate, and debasing" (29). Barbour then discusses *Tamburlaine* and *Antony and*