

seems wide open indeed, for, as he argues, the enduring presence of this criminal culture markedly affected the official culture's aesthetic sensibilities, systems of belief, and socioeconomic organization. As such this book truly advances the borders of early modern cultural studies in some important and unexpected ways.

Johann Anselm Steiger, ed. *Johann Gerhard: Erklärungen der Historien des Leidens vñnd Sterbens vñsers Herrn Christi Jesu nach den vier Evangelisten (1611)*. Stuttgart-Bad Cannstatt: Frommann-Holzboog, 2002. 510 pp. + 3 illus. + indices, appendices. □101. Review by SUSAN R. BOETTCHER, UNIVERSITY OF TEXAS AT AUSTIN.

This attractively-presented book is the sixth volume in a series of critical editions of the works of Gerhard published from the Johann Gerhard research project at the theological faculty of the University of Hamburg. These editions have been drawn primarily from the collections at the Herzog August Bibliothek Wolfenbüttel and the Forschungsbibliothek Gotha. Gerhard (1582-1637), a theology professor at the University of Jena, was the most meaningful representative of early Lutheran orthodoxy. Having been born concurrently with the Book of Concord that established the basis for that orthodoxy, Gerhard generated a voluminous oeuvre consisted primarily of dogmatics, for which he is now best known, as well as works of pastoral care, spiritual and moral instruction, and numerous printed sermons. This edition is the result of an interdisciplinary program that Steiger has been following for several years to rehabilitate the long-disdained works of Lutheran orthodoxy in early modern Germany as valuable texts in their own right, a goal followed in the critical studies that comprised the first volume of the edition, as well as an independent series of essays, *Fünf Zentralthemen der Theologie Luthers und seiner Erben*, published by Brill in 2002. This volume demonstrates in many ways the main programmatic claims Steiger has made in his previous works: that the later prejudice against Lutheran orthodoxy as intellectually stale and uncreative, which was cultivated by the late nineteenth century Luther Renaissance as well as

by Pietism and *Aufklärung*, is unfounded. Though the late sixteenth and early seventeenth century read Luther differently than their successors, according to Steiger, the intellectual heritage of humanism in its examination of the ancient world, as well as late medieval German mysticism, do not find their culmination and turning point in Luther's work, but rather are most fully explored in the literature of orthodoxy. While readers accustomed to Luther's exciting style, diverse vocabulary and creative employment of metaphor may occasionally find themselves bored by the more sober formulations in the texts of orthodoxy, the historical advantages to Steiger's approach are significant and immediately clear. The active attempt to rehabilitate orthodoxy in recent years, a trend in which Steiger is a leader, reminds us of an important realization that the Luther Renaissance obscured: that Lutheranism, particularly as a theological and intellectual direction, was composed of much more than the pioneering thought of one man. The way that Luther's ideas were digested, consolidated, corrected, and mediated for the future is arguably the most important matter for understanding the directions that Lutheranism moved after the mid-sixteenth century, and it is undeniably central as a factor in understanding the cultural heritage of Paul Gerhard, Matthias Claudius, Bach, and many others who are less well known.

The *Erklärung* is a central work in the long tradition of Lutheran cultural treatments of Christ's passion, standing midway between Luther himself and the works of Johann Sebastian Bach a century later. It stems from the gospel concordance of Johannes Bugenhagen (1524), and its major intellectual source is Martin Chemnitz's *Historia der Passion* (1590). In turn, it was a major influence on figures as diverse as Andreas Gryphius, Simon Dach, the authors of Bach's texts, Tobias Clausnitzer, and Johann Olearius. Gerhard's preface provides a discussion of previous methods of dividing up the story of the passion, and then explains his own method at length. His reflections are divided into five "acts" on the garden of Gethsemane, the trial, Pontius Pilate, the cross, and the tomb. The text itself is a curious, intriguing combination of the sort of rigor typically associated with Lutheran dog-

matics, in which each matter is divided up into a series of instructive subsections or questions, and a quasi-mystical reflection on the topic at hand. The role of the church as the bride of Christ is a predominating theme, as is the inability of the human to comprehend the extent of Christ's suffering. The interesting mix of approaches in the text make it hard to classify: clearly, as Steiger reminds us, mystical themes are present, but not the medieval mysticism of the contemplation and imitation of Christ, nor the sort of mysticism that we associate with seventeenth-century Spanish poetry (and authors like San Juan de la Cruz, for example). The clear organization and attempt at exhaustive consideration of themes reminds us more of English sermons of the period, but the mystical elements as they are present here, however subdued they may be, strike a strong contrast to English sermons as well. The text clearly shows, however, that the emotional, mystical and self-examinatory prescriptions of Pietism can not only have been a reaction against orthodoxy; indeed, if we take Gerhard's *Erklärung* as model, we must begin to view Spener and authors like him as intensifiers of a tendency always present in orthodox thinking. At the same time, however, the sort of pastoral care offered here is rather subdued and sober in its expression. Steiger provides a comparative perspective for Gerhard's mysticism inside the genealogy of Lutheran theology and culture in the first volume of the series, but clearly, more secondary research regarding comparisons to literatures other than German will be necessary before we can integrate this text effectively into our understanding of the wider body of the mystical aspects of seventeenth century literature outside of Lutheran orthodoxy. The edition provides an accessible basis for such comparisons.

The volume is compromised primarily of Gerhard's text with a collation of the different editions, very brief footnotes, an index of biblical loci, and a short backgrounding essay by Steiger. The collations, while appropriate to the task of a critical edition, reveal no really momentous changes in the four editions of the text considered here. The notes reveal Gerhard's reception of a broad panorama of ancient and medieval authors including but not lim-

ited to Flavius Josephus, Homer, Origen, Jerome, Chrysostom, Bernhard of Clairvaux, Albertus Magnus, and Gregory the Great. None of these references excludes the possibility that these authors were digested by Gerhard in the form of *florilegia*, however, and it would have been interesting to learn more from Steiger about the vehicles for the transmission of these texts as they were in use among orthodox Lutheran theologians of the period. Steiger's claims of interdisciplinary research should be understood in the most limited sense, for while the references to theology and philosophy are useful, the notes and the essay provide no information about society and culture of early orthodoxy and only basic information on matters such as literature or music even in the German context, let alone in other national traditions. Brief comparisons to Catholic authors like Bellarmine are tantalizingly under-explored. Some of these matters are examined in Steiger's rapidly proliferating essays and books, however, and thus this felicitous edition will hopefully encourage readers to delve into the work of one of the most actively publishing church historians of this generation. The volume is essential to libraries with comprehensive collections in the areas of theology or German literature and recommended for comparative purposes in libraries with a focus on early modern matters.

Shankar Raman. *Framing 'India': The Colonial Imaginary in Early Modern Culture*. Stanford: Stanford University Press, 2002. xii + 389 pp. + 12 illus. \$60.00. Review by NAGENDRA RAO, GOA UNIVERSITY.

Shankar Raman in this book has attempted an absorbing and fascinating study of portrayal of colonial ideology and perceptions in contemporary literature. Looking at the title of the book one may infer that this work deals with the colonial powers in India. However, the author himself dispels this postulation. The work studies Luiz Vaz de Camoë's "Os Lusíadas," John Fletcher's "The Island Princess," John Druden's "Amboyna," and Shakespeare's "A Midsummer Night's Dream" and endeavors to identify the mak-