

in a set of parentheses) recurs more than 230 times in two essays. While most likely the result of the press's converting the essays from one word processing program to another, it is difficult to understand how a problem that is so disruptive to the reading process escaped every eye at Brewer. In other instances, it is the copy editor who apparently nodded. Several instances of Louis Knafla's shoddy syntax are left uncorrected, and he is allowed to refer to "Donne's second 'Satyre II'" (42) as though there are two versions of the poem in question. Worse, no one thought to challenge editor Colclough's faulty mathematics when referring, in the opening sentence of his introduction, to "the two hundred and seventy years" that have lapsed since Donne's death (2), when the poet has been dead more than three hundred and seventy.

Mary Arshaguni Papazian. *John Donne and the Protestant Reformation: New Perspectives*. Detroit: Wayne State University Press, 2003. viii + 385 pp. \$39.95. Review by JEFFREY POWERS-BECK, EAST TENNESSEE STATE UNIVERSITY.

John Donne's theology and its relation to the Protestant Reformation are by no means new subjects. They were already long-time subjects of inquiry when Barbara Lewalski led the biblical poetics examination of Donne and other seventeenth-century poets in the 1980s. But upon old subjects, good scholars discover new perspectives, and such is the case in Papazian's volume of thirteen essays. This tightly focused collection brings together an impressive international group of Donne scholars, each with something new to say.

Donne's place in the Reformation, and his balancing of Roman Catholic and Reformed religious doctrines have long been thorny subjects. They are no less thorny here, although the picture that emerges of Donne throughout the collection is remarkably uniform. Donne in this volume is a Protestant divine in the Church of England, deeply influenced by the Reformation as well as by his Roman Catholic roots, but primarily a conciliarist who is non-polemical by nature.

Overall, the writers in this collection posit a balanced view of Donne as the author of sermons, prose meditations, and devotional lyrics.

Donne's secular verses and love poems are nowhere addressed in this book. The editor summarizes the overarching view of the writer: "Donne does not reject out of hand everything from the Catholic background, [but] readers [nevertheless] will see a Donne committed to fundamental articles of the protestant Church of England" (11). This does suggest a slight shift back from the heavy influence on Calvinism in Protestant poetics criticism.

If one term could be said to bring unity to this collection, it is the label "avant-garde conformist," first applied to Donne in Richard Strier's 1996 article, "Donne and the Politics of Devotion." In the first essay of the book, "Polemicist or Pastor," Daniel Doerksen distinguishes Donne from the "avant-garde conformists," men like Richard Hooker and Lancelot Andrewes. Instead, Doerksen claims that Donne was a "Calvinist conformist," like Bishop Arthur Lake and Samuel Ward. Notably, although Doerksen emphasizes Donne's Calvinist theology, he also accepts Donne's conformity to the Church of England, calling him a "moderate Calvinist." Likewise, in the second essay in the book, Jeanne Shami describes Donne's theology as a "middle way" between the opposing camps at the Synod of Dort (1618-1619), and thus a qualified form of Calvinism. This "middle way," she says, "is located more in their [the sermons'] processes of inquiry than in dogmatic pronouncements" and is "infuriating to those, consequently labeled as extremists" (37). And in her own essay in the collection, "The Augustinian Donne," the editor Papazian defines the author of the sermons as a proponent of "Reformed Augustinianism," with elements of both Catholic and Reformed religions.

In another remarkable essay on this topic, "Breaking Down the Walls that Divide," Elena Levy-Navarro finds that none of the recent theological labels (e.g., "avant-garde conformist," "conforming puritan," etc.) properly apply to Donne, as all such labels place him in an exclusionary faction. Rather, Donne's religious rhetoric was first of all "anti-polemicist," seeking to heal the Reformation

scars caused by factionalism (273, 287). Levy-Navarro's essay indeed offers a truly new and exciting approach for scholars of Donne's religious works.

Other essays in the collection determine yet other ways to define Donne's theological uniqueness. Catherine Gimelli Martin's brilliant piece, "Unmeete Contraries," describes the frequent theological conflicts in Donne's religious lyrics as a sign of something other than a balanced or compromised theology. Instead, she finds that the "unmeete contraries" of Donne's theology articulate an "aesthetic instability" produced by a "culture of anxiety" (193). The contraries of Calvinist and Roman Catholic doctrines are reconciled in Donne's lyrics aesthetically rather than logically. This aesthetic resolution produces an incomplete and divided speaker, realizing a sacramental unity in an "eternal moment" of "sacrificial crisis" (215).

Yet other essays find further new avenues. In "From 'Tav' to the Cross," Chanita Goodblatt argues for the importance of Donne's Hebraic learning in his biblical exegesis, making a strong case that Donne had at least a basic lexical understanding of Hebrew, which he supplemented with translated sources. In the ninth essay of the book, Brent Nelson contends that Donne's "pathopoeic appeal" is central to Donne's method in his *Devotions*. This is a successful extension of Debora Shuger's work on *pathopoeia* in Donne, by which the writer makes "the very grief it selfe (in part) cure of the disease" (268).

And in his essay "Donne's Protestant *Paradiso*," Raymond-Jean Frontain explains masterfully how Donne departed from Dante's visionary poetry and developed his own Protestant form of visionary prophecy in "The Second Anniversary."

A group of essays in the collection are decidedly historical in their approach. Jeffrey Johnson in the fourth essay sleuths through John Donne's complex relation to the Roman Catholic reformer Paolo Sarpi, and he finds that the two came to similar conclusions about the Council of Trent (both felt it reinforced a disastrous schism in the Church), but from very different theological directions (Donne from an idealist position, and Sarpi from that of an

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