The 1649 edition of *Theophilus* also included his “Planctus Jeremiae renovatus” (166-85), “Vir bonus ad lapidem Lydium examinatus” (186-200), “Medium Christiani” (201 ff.). These three short works appeared in 1667 under the title *Vox Libera* and were translated into German in 1678. The works published with Theophilus are also attacks on the morals of the time: “The Wailing of Jeremiah Renewed” uses allegory to condemn the “boar” of a vulgar people, the “wolf” of riches and might, the “ape” of hypocrisy, the “lion” of tyranny, etc. Always under his attack is the Antichrist who would mix church and state, thereby perverting both Law and Gospel.

As with many intellectuals of his time, Andreae aspired to an elegant Latinity based on humanist models and so his style is often difficult to negotiate. His translators have wisely rendered his prose in a more straightforward German in the translations that face the original text. The commentary is helpful, though it may have been more useful had it been placed at the bottom of the page. While readers will have to wait for a comprehensive index of people and places for all of the volumes, we are much indebted to Professor Schmidt-Biggemann and his colleagues. When complete, Andreae’s *Gesammelte Schriften* will be yet another monument to German scholarship.


*Becoming Criminal* sets out to reconceptualize the criminal subculture of early modern England while stressing that this can help us likewise understand the strange affective appeal of contemporary configurations of criminality. How well it succeeds will depend on the extent to which the reader is convinced by Reynolds’s argument for a theory of transversal power. And this is a book heavy on theory.
The theory, though, is inseparable from Reynolds's treatment of the “criminal culture’s chroniclers” (117). In effect then, *Becoming Criminal* is a book-length manifesto on transversal power (his essays on the theme began appearing in 1997). As such it contains a series of demonstrations of how this theory helps account for certain social rifts and cultural shifts in early modern England. Although typical of a manifesto insofar as it exemplifies the theory that it discusses through praxis, it is missing its own critique. And yet this seems consistent with the larger critical dynamic that Reynolds puts in place, an “investigative-expansive mode of analysis” offered as an alternative to “the methodology characteristic of most dialectical argumentation, scientific investigation, and Western historiography” (4).

In a nutshell transversal power is understood “as a mechanism for experienced alterity”; it “energizes and is energized by the enunciation and amplification of transition states, as when one empathizes, performs, transgresses, or, to cite more far-reaching examples, when one copes with transformations spurred by tragic happenings, sociopolitical uprisings, or natural disasters” (19). Thirty years ago Félix Guattari used the idea of transversality to discuss the phenomenon of group desire, “in particular the way in which the degree of awareness of others in space and time serves to govern movement and change” (17). Reynolds expands this definition to include “conceptuality and its territories,” and applies it to “the process of individuals as well as of groups getting outside themselves through various means” (18).

The other main intellectual debt is to Louis Althusser, but again with Reynolds’s own corrective stamp—in this case, which leads him to speak about “state machinery.” In doing so, he seeks to emphasize that the “overall desire for governmental coherence is driven by diverse conductors of state-oriented organizational power that are, at different times and to varying degrees always both repressive and ideological” (9). As a result, newly coined terms and special meanings of existing ones come fast and furious in the first chapter, “State Power, Cultural Dissidence, Transversal Power.” Readers must square their shoulders and accept Reynolds’s new
terms and his amendments to old ones if they are to grasp the relevance of how concepts like "the nomadic transversal" are played out in the ensuing chapters; terms such as "affective presence," "subjective territory," "biunivocal," "imagined communities," and "objective agency."

But this may well be part of Reynolds's larger performative plan. Needing to acquire a new vocabulary to understand Reynolds's theory-in-application, after all mirrors the underworld "cant" which is discussed at length in the third chapter. Further, there is a performative aspect to the notes, which are as long as the longest chapter (forty pages). They are descriptive, conversational, and often quite long—in the service of situating theoretical points with respect to their histories. As such they advance Reynolds's critical notion of "biunivocal" (two into one) discursivity, as a way to twist free from what Reynolds sees as problematic in the more traditional modes of carrying out literary history. The notes also make it clear that Reynolds, while familiar with the on-going debates surrounding current issues in Renaissance scholarship, is not interested in textual quibbles and attribution problems per se but with propounding his larger point about rethinking cultural dissidence. For example, in the first chapter he discusses *The Spanish Gypsy* referring throughout to Middleton as the author, while in a note he observes that although the play was not included in the new *Collected Works of Thomas Middleton* edited by Gary Taylor, for his purposes "it does not matter who wrote the play" (171). And indeed it does not, for Reynolds is stalking other game. This is reflected as well in the bibliography, which makes no distinctions between contemporary theoretical texts, primary works from the Renaissance, and articles on literary history.

Notwithstanding Reynolds's self-consciously innovative way of talking about rogue pamphlets and Jonson's *Gypsies Metamorphos'd* for example, from start to finish, he is very clear about his purpose. Ultimately he would like for others to pick up his transversal ball and run with it as far as they can into other areas of early modern scholarship, especially those that are informed by cultural alterity and social ambivalence. And the field
seems wide open indeed, for, as he argues, the enduring presence of
this criminal culture markedly affected the official culture’s aes-
thetic sensibilities, systems of belief, and socioeconomic organiza-
tion. 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: Erklärung der Historien
des Leidens und Sterbens unsers Herrn Christi Jesu nach den vier
Evangelisten (1611). Stuttgart-Bad Cannstatt: Fromann-Holzboog,
2002. 510 pp. + 3 illus. + indices, appendices. 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 prima-
rily 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 vo-
luminous 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 com-
prised 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 or-
thodoxy as intellectually stale and uncreative, which was culti-
vated by the late nineteenth century Luther Renaissance as well as