français, en italien ou en anglais, des études sur Philostrate, sur les *Images*, des études comparées ou portant sur l'art antique, sur la sophistique, et enfin sur Vigenère et ses oeuvres.

Ces 65 "peintures parlantes" (comme Françoise Graziani les appelle) comprennent un sujet mythologique ou religieux (sauf pour deux natures mortes et deux ou trois paysages) et relèvent subtilement de la fabulation poétique ou allégorique. F. Graziani note ceci à ce propos:

Philostrate emploie à deux reprises dans sa préface, pour désigner son objet didactique, le verbe *hermeneuein*. Or ce mot nomme à la fois l'expression ou formulation des idées et leur interprétation: le double sens correspond aux intentions du rhéteur, qui se donne deux fins, exercer les jeunes gens qui l'écoutent parler de peinture, et expliquer les tableaux. Les *Images* contiennent donc tout à la fois un catalogue de sujets artistiques, une rhétorique appliquée et une méthode herméneutique.

Voilà donc une bonne occasion pour les amateurs de sémiotique ou de déconstruction.

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Daniel W. Doerksen. *Conforming to the Word. Herbert, Donne, and the English Church before Laud*. Lewisburg: Bucknell University Press, 1997. Pp. 181.

Puritanism, according to H. L. Mencken, may be defined as the "haunting fear that somebody, somewhere, is happy." In the early years of the seventeenth century, Sir Thomas Overbury's description of a typical puritan was less immediately memorable but a great deal more graphic and personal; he attacked the puritan as "a diseased piece of Apocrypha; bind him to the Bible, and he corrupts the whole text; . . . his fiery zeal keeps him continually costive, which withers him into his own translation." Daniel Doerksen's new book on the Jacobean English church, from which both these quotations are taken, attempts to rescue the actual puritans from the shadow of these withering stereotypes, and offers a reappraisal of Protestant zeal as part of his appreciative reassessment of the full range of the early seventeenth-century Church of England. What was the precise relationship between puritans, conformists, Calvinists, Laudians and Catholics during the reign of James I? This is not only a historical and theological question (Doerksen describes his book as "primarily a work of historical scholarship") but also a literary issue, since the English church in the first three decades of the seventeenth century was the spiritual home of, among others, George Herbert and John Donne.

Prof. Doerksen's contention in *Conforming to the Word* is that the Jacobean Church of England was "vibrant and purposeful" (p. 14) and a much more inclusive

body than has hitherto been observed. In the course of a steady and carefully supported argument, Doerksen claims that there was room in the Jacobean church for large numbers of what he calls “confirming puritans” (p. 115), and that the only two groups who fell completely outside the institution — by “excluding themselves” (p. 21) — were recusants (on the Catholic wing) and separatists (at the Protestant end of the spectrum). Since the theology of the Church of England was thoroughly Calvinist by this period, the geographical extremes between which the church was situated, Doerksen suggests, were not Rome and Geneva, but rather Rome and Amsterdam, the latter being the city to which separatists, such as the Brownists, fled. As Donne said in praise of Magdalen Herbert’s religious practice, she “never diverted towards the *Papist*, in undervaluing the *Church*” (p. 42). The middle way of the Church of England, then, was bounded by the “Papists” and the “Separatists” but included the puritans.

At the centre of the book is a fascinating chapter on the detail of worship and preaching at the church attended by Magdalen Herbert and her son George in the early seventeenth century, the now famous St. Martin-in-the-Fields outside London’s city walls. The vicar of the time, Dr. Thomas Mountford, was described by a contemporary as “*no more addicted to the Conclauē of Rome, then addicted to the Parlour of Amsterdam*” and was therefore termed “a true sonne of the Church of England, *I meane a true Protestant*” (p. 52). It is clear from the evidence marshalled by Doerksen that St. Martin’s exemplified the moderate conformity of the pre-Laudian English Protestant church, with a pronounced emphasis on a scriptural and preaching ministry and no sign of Laudian alterations until around 1630. By following the lead of “local historians who are immersing themselves in the *particulars* of Early Modern England” (p. 48), and looking closely at St. Martin’s and other churches known to Herbert, Doerksen usefully contextualizes his literary interpretations in the material particulars of the Jacobean church.

The poet Herbert and the preacher Donne emerge from this study as Protestants whose theology and devotion may be properly associated with the conforming puritans of the early seventeenth-century church; indeed, Donne uses the term “puritan” as a positive epithet in his sermons. More than any previous commentators on Herbert (whose work is the main literary focus of the book), Doerksen shows the humane and liberating qualities of the Calvinism underpinning *The Temple* and *The Country Parson*. The balance between sin and love, and the inspiring bonds between the individual and the scriptures, are shown to be dominant traits in the work of both Calvin and Herbert. In the course of the book, Doerksen manages to loosen up the puritan stereotype to reveal a rather impressive spiritual type, and further close connections are demonstrated between Herbert’s lyrics and the work of the puritan writer and preacher, Richard Sibbes. In fact, we begin to wonder (with Doerksen) “why anybody would want to identify” Herbert and Donne with the Laudians, “a small clique of somewhat shortsighted church leaders” (p. 136) whose

influence led both to the "Church-rents and schismes" so lamented by Herbert, and later, paradoxically, to the execution of the Archbishop of Canterbury and the King himself.

As the manner of Herbert's poetry makes clear, and the enormous breadth of his subsequent reputation confirms, it is inappropriate to associate him too closely or consistently with any particular doctrinal alliance. The strength of Doerksen's book, however, lies in its combination of historical detail with theological open-mindedness in the reinterpretation of the Jacobean church and its texts. The inclusiveness and moderation of the Church of England as depicted here are echoed in the tone of the book, which is courteous and painstaking even when differing from, or correcting, previous commentators. The following sentence exemplifies the writer's concern for both historical and contemporary fairness: if puritanism "does not simply represent boorishness, nitpicking, or hypocrisy . . . readers and scholars should be willing to lay aside their biases (favorable as well as unfavorable), and consider the facts without being anxious about George Herbert's reputation" (p. 62). Although the reputations of a number of critics suffer a little as a result of Doerksen's material (most notably the late Amy Charles, whose pro-Laudian emphases in her biography of Herbert are seriously questioned), the overall impression of this study is one of tolerance. This is perfectly in tune with the book's fine conclusion: "George Herbert's 'Church,' like the pre-Laudian Church of England that he shared with Donne as well as Shakespeare and the early Milton, gained strength and comprehensiveness, not narrowness, through seeking to conform, not to the letter, but to the Word" (p. 139).

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Gerhild Scholz Williams. *Defining Dominion. The Discourses of Magic and Witchcraft in Early Modern France and Germany*. Ann Arbor: University of Michigan Press, 1995. Pp. viii, 234.

La réflexion sur la magie et la sorcellerie a fortement imprégné le débat intellectuel de la Renaissance. De Marsile Ficin à Pierre de Lancre, théologiens, médecins, politistes et juristes ont cherché à analyser et à comprendre la réalité au moyen des concepts nés de cette réflexion. C'est donc à une relecture de certains de ces grands textes fondateurs, comme le *Malleus maleficarum* de Krämer, le *De sagis* de Paracelse, le *De Praestigiis daemonum* de Weyer, la *Démonomanie des sorciers* de Bodin et le *Tableau de l'inconstance* de Pierre de Lancre, que nous invite l'auteur. Ce livre part d'une constatation toute simple qui lui servira de trame: entre la fin du quatorzième siècle, moment où Jean d'Arras écrit sa *Mélusine*, et le seizième siècle, la fée protectrice et fécondante de la maison de Lusignan s'est transformée