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Laud. Raamsdonk aligns Milton and Marvell with Dutch Arminianism, as evidenced by their polemics advocating religious freedoms for Protestants; however, she notes that neither Milton nor Marvell was willing to extend these freedoms to Catholics. As for Arminian views on predestination, in chapter 5 Raamsdonk argues that for Milton, the story of Samson, an elected individual who appears to lose and regain divine grace, provided a problematic case for Calvinism and therefore an opportunity to express, in *Samson Agonistes*, his "agreement with three Arminian points (that grace is universal, grace is resistible, and free will is necessary for salvation)" (139). Marvell's tract *Remarks Upon a Late Disingenuous Discourse*, meanwhile, suggests to Raamsdonk that he was receptive to Arminian views on predestination, though not willing to profess them.

Overall, Raamsdonk's study lends support to the traditional portrayals of Marvell as a proponent of moderation and diplomacy and Milton as a promoter of revolution and debate. Their differences become most evident when Raamsdonk concludes, in chapter 6, that *Samson Agonistes* endorses acts of violence carried out by those faithfully interpreting God's will, a position untenable to Marvell, the author of numerous pacifistic texts. Still, the historical record suggests that the two men were friends. As for England and the Dutch Republic, Raamsdonk depicts the two states as too similar in their situations and aspirations to remain on friendly terms for long. Her book should prove most valuable to scholars of Milton and Marvell who are looking for fresh approaches to comparative readings of literature and culture.

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Ottoman Eurasia in Early Modern German Literature: Cultural Translations (Francisci, Happel, Speer). Gerhild Scholz Williams.
Ann Arbor: University of Michigan Press, 2021. xii + 234 pp. $75.

The author of this book has set herself the goal of providing a better understanding of the impact of Ottoman-European contacts by focusing on the numerous and diverse intersections generated by the perception of Ottomans in seventeenth-century German-speaking Europe. From the outset, there is a tension between, on the one hand, a growing interest in this other that seems so close and with whom forms of coexistence developed, and, on the other hand, the violence of the contacts, an ambivalence that is well highlighted in recent works.

In what way does the abundant literary production devoted to the Turks in seventeenth-century Europe go beyond the now well-known theme of the so-called Turkish danger? Scholars are faced with such an abundance of writings on the Turks and their empire, whose genres and media are so diverse, that a choice is necessary. The

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author has chosen to focus on the publications between 1663 and 1688 of three prolific German-speaking authors, often quoted but little studied as journalists and writers on the Ottoman Empire. The first is the Nuremberg-based Erasmus Francisci (1626–94). Next is the author and journalist Eberhard Werner Happel (1647–90), established in Hamburg. The third is the writer Daniel Speer (1636–1707) from Silesia. All three are known for their writing on a variety of subjects and for their activity in several genres, ranging from music composition and newspapers to fiction and travelogues.

A first major contribution of the book is that it brings to light the close intertwining of emerging journalism and fiction. In writing about the Ottomans, the authors studied here draw on the growing flow of news from the border with the Ottoman Empire. A close reading of their works allows us to go further: they operate a *mise en abyme* of the nascent journalism. Indeed, the protagonists sometimes explicitly quote the newspapers from which they derive their knowledge of the Ottoman Empire, a process that illustrates how journalism as a field gradually becomes autonomous from the literary fictional sphere.

Another important aspect of the study is that it highlights the way in which the representation of the Ottomans holds up a mirror to the societies of the Holy Roman Empire, allowing them to reflect on space and time: for example, the recurrent reminiscence of the reign of Suleiman the Magnificent and the first siege of Vienna, in 1529, gives rise to ambiguous reflections on political power, and to the valorization of the Germanic imperial figure in the wake of the second siege of Vienna in 1683. It would have been interesting, in order to draw all the lessons from this decentered approach, to highlight more clearly the links between the works studied—which is done, to a lesser extent, for Happel and Speer—but also to integrate them into a wider questioning, on a European scale, on the *Turqueries*, for example, or on the impact of war on the production and dissemination of information. This book also claims that an Ottoman Eurasia was produced in seventeenth-century German-language writing. Places of memory appear—to use the expression coined by Pierre Nora—both symbolic and physical, real and fantasized: Vienna under siege (twice, in 1529 and 1683), Hungary to be reconquered, multi-confessional Transylvania, the Castle of the Seven Towers.

It is therefore a very rich work, close to the texts studied, and which will be of great service to those interested in the links between empires that literature can forge: here the author explicitly takes up the reading grid of inter-imperiality forged by Laura Doyle. Moreover, the book aims to be a contribution to connected history, without, though, making explicit the theoretical underpinnings of this approach. It is also regrettable that the heuristic potential of travel narrative for historical analysis, which is necessarily different from literary interpretation, is not examined more closely. It would have been interesting to discuss this aspect because during the epoch under consideration the travel narrative was gaining authority in the field of knowledge construction, without the European distrust of noncompulsory forms of peregrination being entirely

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dispelled. In the same vein, it is regrettable that primary sources are not separated from secondary literature in the bibliography.

Despite these criticisms, this book shows how the literary production of the seventeenth century turned the Ottoman Empire from a periphery into a centrality for the readers of the Holy Roman Empire. Thus, it invites us to reassess the impact of these writings on the worldview of German-speaking and, more broadly, European authors and readers.

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All Wonders in One Sight: The Christ Child among the Elizabethan and Stuart Poets. Theresa M. Kenney.
Toronto: University of Toronto Press, 2021. viii + 228 pp. $65.

Theresa M. Kenney's *All Wonders in One Sight: The Christ Child among the Elizabethan and Stuart Poets* engages the rhetorical and theological stakes of Nativity poems written by some of the major poets of the seventeenth century in England, including Robert Southwell, John Donne, George Herbert, John Milton, and Richard Crashaw. Establishing Nativity poems as an underexplored grouping of lyric poetry in the period, she asks one initial question of each poem—"Where is the baby?"—so that she can move to "What kind of sign is the infant wrapped in swaddling clothes and laid in a manger?" (5). As Kenney admits, this can lead to some obvious and well-established conclusions. Yet Kenney shows that most major poets of the period explored this subject not to create carols, hymns, or liturgical pieces, as in previous centuries, but as studied rhetorical experiments in the lyric mode. Looking for a flesh-and-blood baby—a material presence—in these poems allows Kenney to bring perennial questions of temporal and spatial collapse in the lyric mode into conversation with evolving sixteenth- and seventeenth-century opinions and practices surrounding the Eucharist, the real presence.

Theories of lyric, Renaissance or contemporary, do not undergird Kenney's readings of temporal and spatial collapse. Instead, something closer to Aquinas's idea of concomitance, which Kenney works with in her reading of Southwell's poetry, structures what is possible for seventeenth-century poets in terms of prolepsis and communion with the Christ Child as baby, as divine, and as Eucharist. These poets, as Kenney claims, would have understood that "God himself is participating in the transformation of meaning or sound into grace as the poem is received by the reader" (12). This belief-centered claim distinguishes her work from the recent critical school of incarnational poetics, though she does generously dialogue with the major figures of that school such as Kimberly Johnson, Ryan Netzley, Constance Furey, and Paul Cefalu. Paradoxically, the focus on Nativity poems allows Kenney to develop an argument for a Eucharistic poetics.

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