



in “Love Unknown” as a product of “interaction” rather than mere action (83). Each chapter explores the relationships between poets and speakers and God, their texts, their readers, and even some external characters (including earlier poets or translators). In the coda, Furey notes that belief grounded in personal conviction is now expected to precede a religious relationship, while the tensions within these relational lyric poems show a different trajectory, in which writers used lyric poetry to imagine and develop personal relationships even when they struggled with belief. Ultimately Furey concludes that belief is an inherently relational act, and poetry likewise.

Well-researched and grounded in Protestant theology and the Christian liturgy, this book complements cultural and historical claims with detailed close readings of selected poems. Attention is paid to some original features of the early texts, such as the spelling of “partiall,” “generall,” and “liberall” in Donne’s “Lover’s Infiniteness,” a poem, as Furey notes, that also describes lovers as “one another’s all” within a larger paradox about the “simultaneity of distinction and unity” (97). This and some other close readings that draw upon typographical features might have been enriched by a more prominent defense of the base editions chosen, or by discussion of some of the variant texts in transmission around the same time, but Furey’s chosen extracts consistently complement rich close readings that in turn provide compelling and detailed textual observations to support her larger arguments.

Many sections here would serve as useful templates for students new to the techniques of close reading; thus, in addition to contributing to the ongoing debates about Renaissance identity, *Poetic Relations* has wide classroom applications. The book also features a useful range of poets: women are well-represented, particularly in chapter 1; American poets Anne Bradstreet and Edward Taylor feature in chapter 4; and the coda on modern secular poet Christian Wiman amply supports Furey’s claims about changing attitudes towards belief, divinity, and the relationship between them. This volume may also appeal to non-academic readers from Christian backgrounds, although additional contexts for the featured authors would ease a transition to a popular audience.

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*Poetics of Redemption: Dante’s Divine Comedy.* Andreas Kablitz.  
Berlin: De Gruyter, 2021. x + 244 pp. \$94.99.

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Andreas Kablitz’s *Poetics of Redemption* brings together six essays translated by Fiona Elliott from German and Italian that were previously published between 1998 and 2001 in various venues. The essays are thematically linked, and, as collection, the book offers a subtle interpretation of the *Divine Comedy* that highlights ways in

which the poem may be read as expressing a poetics of transcendence that grapples with the mystery of the Incarnation.

Chapter 1, “Lecturae Dantis,” focuses on *Inferno* 26. The thesis of this essay—that Ulysses’s sin is prideful curiosity—is not novel, but it is supported by an interesting excavation of scriptural allusions. Especially noteworthy is Kablitz’s discussion of the way in which Dante depicts his pilgrim persona as an analogue of the prophet Elisha insofar as he witnesses Ulysses as something akin to Elijah’s *doppelgänger*.

Chapter 2, “Art in the Afterlife or God as Sculptor,” unpacks a tacit “theology of aisthesis” in discussing the reliefs depicting pride and humility in *Purgatorio* 10–11. Here Kablitz carefully deals with the tenuous relationship between truth and illusion depicted in these reliefs—pointing out, for instance, that the image of the Annunciation in *Purgatorio* 10.34–45 simultaneously offers the illusion of the presence of Gabriel while, at the same time, illustrating the underlying theological principle that all sensory objects can be read as images of the Incarnation insofar as they—no less than a physical depiction of the Annunciation—can be read as manifestations of divine creation. Chapter 3, “Videre—Invidere,” further develops this line of argument through an interpretation of *Purgatorio* 13. Kablitz carefully explores how the canto makes clear that sense perception is, in general, the medium through which we are able to access the spiritual reality that is manifested through the material world.

Chapter 4, “Temporality and Eternity in Dante’s *Purgatorio*” focuses on the ways in which *Purgatorio* 7–8’s depiction of Antepurgatory illustrates the ultimate insufficiency of any temporal order to fully realize the possibility of salvation. Thus, in this reading, even universal temporal monarchy is nothing more than a symbol of a transcendental order that is fully realizable only in an afterlife that transcends history. Chapter 5, “The End of the Sacrum Imperium,” further develops Kablitz’s reflections on Dante’s theologization of history by drawing a broad comparison between Dante, Augustine, and Petrarch on this theme. Here Kablitz argues for seeing Dante as differing from Petrarch by emphasizing the fundamental continuity of secular history as the ever-unfolding sign of the possibility of salvation (whereas Petrarch emphasizes discontinuities between epochs) and from Augustine insofar as Dante consistently regards temporal history as a valid manifestation of a process of salvation (whereas, for Augustine, secular history is primarily an expression of human fallenness and the need for grace). In the final chapter of the book, “Poetics of Knowledge in the *Paradiso*,” Kablitz argues that, in the culminating cantos of *Paradiso*, Dante’s verbal images revoke themselves by calling attention to their paradoxical nature, and, in so doing, offer the only possible means of representing the utterly transcendent nature of the spiritual reality to which they refer.

As should be clear from the summaries above, Kablitz reads the *Divine Comedy* as dominated by and devoted to theological concerns. Readers who approach the work with different commitments or assumptions will still find much to appreciate in Kablitz’s careful and detailed exegetical work—especially in the three chapters devoted

to *Purgatorio*. However, it should also be noted that *Poetics of Redemption* assumes an audience that is already intimately familiar with the *Divine Comedy*, that is comfortable with academic jargon, and that does not require translations of primary sources from Italian or Latin. Additionally, Kablitz offers scant explicit engagement with contemporary secondary literature. Even though these essays are more than twenty years old, more frequent engagement with other interpretations (both friendly and competing) might have helped make Kablitz's own arguments easier to grasp.

Despite these caveats, Dante studies stands to benefit from wider dissemination of these essays. In particular, those who are interested in the *Divine Comedy's* metaphysics of the Incarnation, or, especially, how that metaphysics might be presupposed by the poetics that undergirds the *Divine Comedy's* strategies for representation, will find good grist for their mills in Kablitz's subtle and detailed analyses.

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*Protestant Politics Beyond Calvin: Reformed Theologians on War in the Sixteenth and Seventeenth Centuries.* Ian Campbell and Floris Verhaart.

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Probably the best way to understand the nature and purpose for which the authors have written this work is to read their own comments: "The purpose of this book is to provide the reader with Latin texts and English translations of the writings of sixteenth and seventeenth-century Calvinist intellectuals, mainly theologians teaching in academies and universities, concerning that form of politics where most was at stake: warfare" (1). In the introduction, the authors, who are both well-qualified scholars in the field, lay out the structure of the book and provide a treatment of the historiography of Calvinism and warfare which is very helpful in understanding both their purpose in writing and in preparing the reader for what follows. The end of the book includes a beneficial section in which the authors explain their rationale in determining which Reformed authors to include in their volume. Each chapter of *Protestant Politics Beyond Calvin* includes an informative biographical sketch of the included author which places their work(s) in the context of the objective of the larger volume. The Latin text of each excerpted work is placed on the left facing page, while the English text is on the right, making it very useful for those who have facility in reading Latin.

The book's authors explain why they will use the term Reformed rather than Calvinist to refer to the authors surveyed, namely, in order not to exaggerate Calvin's influence, which they identify as a current practice of Reformation historians. The objective to elicit a position on war from writings of these Reformed theologians, is