was designed to prompt European Catholics to act against what it depicted as the English government’s cruel persecution of helpless Catholic victims.

The book’s final section attends to questions of women and gender. Marsha Robinson charts ambivalence towards female consciences in Protestant culture and in Foxe’s *Actes and Monuments*. In “Editing Anne Askew’s Examinations: John Bale, John Foxe, and Early Modern Textual Practices,” Sarah E. Wall carefully traces the changes John Foxe made to the prominent Protestant martyr Anne Askew’s story as printed in his *Actes and Monuments*. Though at times she overstates the effect of these changes (anyone who has taught Bale’s edition of Askew’s Examinations knows that Foxe does not “produce” “much of the story’s dramatic power”), Wall offers a powerful, necessary corrective to the prevalent view that Foxe did not actively edit Askew’s story. Deborah Burks’s “The Witness of Word and Woodcut” provides a useful analysis of how carnivalesque discourses of misrule contributed to one of the most infamous woodcuts in the *Actes and Monuments*, that of Bonner scourging a man in his garden.

David Loades wraps up the volume with a very useful “Afterword.” Loades traces the history of the *Actes and Monuments*’ publication from 1563 through the current British Academy project to produce a new scholarly edition of Foxe’s massive work. In doing so, Loades provides a succinct overview of scholarship on Foxe’s accuracy (or lack thereof) and on the various polemical uses to which different editions of his work were put.

Though there are a few evidentiary problems in some of the essays (one essay cites — still! — a Victorian edition of Foxe’s *Actes and Monuments*, while another relies on the 1596 edition alone with no explanation of why that particular edition was selected), overall the level of textual scholarship in this volume is quite high. It is essential reading for anyone working on early modern martyrdom, Reformation culture, and/or print history.

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Fine studies of historical theology like this all too often escape the historian’s awareness, just as members of theology faculties, like this author, reveal a less than complete familiarity with their subject’s historical context and the theories that are currently employed in interpreting early modern Germany. Johann Habermann (1516-1590), sometimes called by the Latinized name Avenarius, grew up in western Bohemia but obtained his M.A. in Wittenberg and spent much of his career as a clergyman in various Saxon parishes. He was briefly a professor of Hebrew at the Universities of Jena
and Wittenberg, and a professor of theology at Wittenberg. Like many of the leading urban preachers of his day, he lent his pen to the production of works designed to foster the understanding and the belief of the far less educated souls in his care, and in this capacity he acquired enduring distinction. Particularly his *Christliche Gebet oder Betbüchlein* (1567) enjoyed great popularity and was reprinted at least to the end of the seventeenth century. It was not the first Lutheran prayer book — Luther's was — but it established the outline of the burgeoning genre to come. Part of Koch's impetus derives from Paul Althaus's opinion that in the generation after Luther's death, the evangelical faith was so devoid of its own language and strength that it had to borrow from outside sources to prop its adherents up, even from the prayer book of the Jesuit Peter Brillmacher "Michaelis". Koch decisively disproves this "plagiarism." The premise concerning the church's post-Luther weakness is also false, at least in its sweeping form.

The author lays down a rich background for the prayer book. He adduces the late medieval, especially monastic practice of intermittent daily prayer and the focusing of the Christian's thought on divine matters. Most valuable, he analyzes at length Luther's own thought on prayer, tracing it chronologically through the developing *opus* (17-132). For Luther, the Lord's Prayer is the supreme model and should guide all our precations. Habermann's intention was to adhere closely to Luther, and particularly to disseminate the Reformer's theology in all his popular works. The title of Koch's book is misleading inasmuch as Koch has explored in detail not just Habermann's *Betbüchlein* but his other devotional writings, all of which elucidate his staunchly Lutheran theology: *Trostbüchlein* (1570), various editions of postills and full-fledged sermons (beginning in 1570), *Leben Christi* (1580), and *Vom Passion, Leiden und sterben [sic] Jesu Christi* (1586). In short, this is a detailed examination of Habermann's theology based on far more than the prayer book, designed to show, in the end, this pastor's dedicated adherence to Luther's translation of Scripture and his attention to the spiritual wellbeing of those entrusted to him. At the same time, Koch detects knots in Habermann's exposition. Whereas Luther felt God's mercy in the form of the mitigation of punishment due him and all human beings for their intractable sinfulness, Habermann stresses, despite his categorical affirmation of the Atonement, the divine imposition of earthly "crosses" as a means of awakening and/or testing individuals' faith. This element is present in Luther's thinking but is not as prominent as it would become in the second half of the sixteenth century. Koch explores the relationship between justification by faith and the preacher's demand that his hearers and readers repent and reform their lives. A regimen of daily prayer is designed to assist in that concentration upon one's continual transgressions, their possible avoidance, and upon each person's complete dependence upon God. Yet, Koch notes, there is a sense in which individuals can and must work along with God. The Holy Spirit will effect not just love of God but