

and in “skaphos” we hear the Brabantic word “schip.” When you suffer from “nautea” (seasickness), you feel “benauwd” (because you are on your “navis”) and on your ship you pray to the “Schepper.” It is not difficult to imagine how and why Becanus encountered a lot of disbelief.

The *Origines Antwerpianae* are already digitalized and can be found on www.archive.org, but the Latin is not that easy to read. I am very happy with *Van Adam tot Antwerpen*, a kind of “best of Becanus” in Dutch. Becanus deserves a broader audience; in the mean time I suggest everybody learns Brabantic, which is (as proven by Becanus) the primal language!



Reforming Music: Music and the Religious Reformations of the Sixteenth Century. Chiara Bertoglio.

Berlin: Walter de Gruyter & Co., 2017. xxxv + 836 pp. €84.07.

ISBN 978-3-11-051805-4.

REVIEWED BY: Bradford Lee Eden
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As 2017 is the five-hundredth anniversary of the European Reformations, it is appropriate that a book on this topic and of this magnitude should appear. Music as an art form within Western history approached the pinnacle of polyphonic performance and compositional artistry during the sixteenth century, just when many of the reform movements were taking place. The affective, persuasive, and religious potency of music was well known among religious reformers, and their response to the use of music within worship ranged the gamut from total involvement to total abandonment/control. This book examines the role of music within the various religious reformations of the sixteenth century from many perspectives and directions.

Despite the length of this book (over eight hundred pages), the author indicates that it is merely a stepping-stone for further studies, and that the approach is ecumenical in regards to exploring the uses of music as a continuity rather than a discontinuity throughout the various reform movements. With that in mind, the twelve chapters provide an extensive dive into the role, consumption, and philosophy of sacred music and music in general throughout the sixteenth century. Chapter 1 provides historical context, framing the discussion with succinct summaries of the theological issues, culture and art, music, society and politics, and church matters that began the sixteenth-century reform movements, and the Lutheran movement in particular. Short examinations of applied humanism, the visual arts, philosophy and theology, science and literature, various developments in musical genres such as madrigals and motets, and a quick chronology of church matters from 1500 to 1600 are given in-depth examination. Chapter 2 frames the numerous issues surrounding music within society and culture during this period, exploring the influences of humanism, antiquity, the focus on words and text, and the growth of excessive ornamentation in polyphony at the

same time that the new genre of opera simplified music performance to voice and accompaniment. In addition, aesthetic trends within music experimented with a cappella sounds, the affects and enjoyment of music, and stylistic and rhetorical questions. Chapter 3 then delves into the area of sacred music and the various controversies and arguments that preceded the various reform movements. These included plainchant, Latin-texted polyphony, praying in music, whether music should serve the word or the other way around, the importance of understanding meaning in the text, the overabundance of melismas and sequences, and the issues surrounding the morals of music in the church service.

After this background, chapter 4 moves into the various reformers' concepts of music. This detailed examination of opinions looks at where the reformers both agreed and disagreed on the role of music in the church service, getting into the nitty-gritty of chords, words, harmony, instruments, effect on the human body, effect on the human soul, and music related to the devil's work and to the end of the world. Quick overviews of the opinions of Martin Luther, Huldrych Zwingli, Andreas Bodenstein von Karlstadt, Thomas Muntzer, Martin Bucer, John Calvin, the Anglican church, and the Roman Catholic Church are explored.

Chapters 5 to 7 examine music and its development within the three major reform movements: Lutheranism, Calvinism, and Anglicanism. Each of these chapters is a concise documentation of music's role in the church from the perspective of each reformer and the early directions and influences on music's development in the movement's early history. It is well known that Luther was a music-loving reformer, and the importance of music in the vernacular, the texts of scripture set to music, the rise of the chorale and hymns in the life of the Lutheran church is examined. With Calvin, the power of psalmody is the focus, along with the development of metrical psalmody and the Genevan Psalter. For the Anglican Church, numerous influences shaped the liturgy away from Catholic influences towards a liturgy for the people, the development of the Book of Common Prayer, and the twists and turns of Protestant and Catholic monarchs.

Chapters 8 and 9, then, discuss Catholicism's response to dissatisfaction with theological and musical questions in its liturgy, the various important voices and personages within the debates, and how the Council of Trent dealt with musical issues such as polyphony, music in the monasteries and convents, the reaffirmation of ritual and rites, polychorality, emotional motets, processions, pilgrimages, spirituality, the rise of the Jesuit movement, and music in the local parish. On the latter topic, specific places such as Milan, Rome, Venice, Mantua, Spain, and Bavaria are focused upon.

The last three chapters take on very specific aspects of music and religion in the sixteenth century, which do not often receive much attention in research and scholarship: music and confessionalization, music beyond confessionalization, and music and women. The first two topics examine the political, marketing, and missionary influences of religious music to spread ideas and faith during the sixteenth century. This in-depth scholarship is difficult to frame and discuss, but

the author has tackled many of the controversial and interesting topics within confessionalism: martyrdom, battle hymns, pamphlets and broadsides, polemics, conquering space through sound, silencing songs, music across boundaries, and musicians beyond boundaries. In addition, threads are followed such as psalmody, piety, mysticism, education, musicianship, and solicitude. Chapter 12 details a much-neglected area of scholarship: the relationship of music in the sixteenth century and women. Topics discussed here include truths, myths, and stereotypes; social status; patronesses and prioresses; the voices of evangelical women; the voices of Catholic women; (un)veiled voices; reforms, rules, and religious women; and voices from the laity.

Overall, this is a much-needed and thorough examination of ideas, genres, developments, and concepts related to music during the sixteenth century. Although the author feels that it is a step towards further studies, she has done an admirable job in the presentation and detail on this understudied and important topic.



Johann Reuchlin (1455–1522): A Theological Biography. Franz Posset.

Arbeiten zur Kirchengeschichte 129. Berlin: Walter de Gruyter & Co., 2015. xxv + 917 pp. €93.41. ISBN 978-3-11-041947-4.

REVIEWED BY: Mattias Skat Sommer

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Friar Martin Luther of Wittenberg was not the first German theologian of the sixteenth century to face threats from both secular and spiritual authorities because of his writings. Luther's 1517 publication of the Ninety-Five Theses instigated a theological and textual battle regarding salvation, which only had a parallel in the polemic caused by Johann Reuchlin of Pforzheim and his views on Jewish-Christian relations a few years prior. Even if the two controversies share many features (most prominently, they are both marked by the entry of the printing press into the domain of academic theology) Wittenberg obviously has conquered Pforzheim: though the story of Luther is told over and over again, that of Reuchlin has gained less attention. Seeking to rectify this deficiency, Franz Posset, with this biography leaves Luther's story aside to focus on Reuchlin.

Posset's voluminous study of German humanist and Hebraist Johann Reuchlin, markets itself as a "theological biography." Certainly, the book is both theology and biography, and the first of its kind available in English. Despite Reuchlin's proximity to the Wittenberg Reformation (he was offered the Greek chair at the Leucorea in 1518, but refused and recommended that his relative Philipp Melanchthon be the new professor in his stead) and his place among the advocates of freedom in later Protestant memory and myth, Reuchlin walked paths that were not and would not be taken by other sixteenth-century reformers. Characterized by Posset's deep knowledge of the sources and late medieval spirituality in general, his study on Reuchlin convincingly demonstrates this point.

The undertaking embarked on by Posset is not an easy one. As he shows, Protestant mythopoeia and historiography, beginning with Melanchthon's 1552 commemorative speech on Reuchlin as a forerunner of the Wittenberg movement, has been influential, not only on scholarship but also on popular Reformation imagery. Profiting from more recent research into the intersections of late-medieval and early reformation theology, Posset is able to give a balanced interpretation that puts Reuchlin in the context of Christian Cabalism. A Renaissance man influenced by Pico della Mirandola, Reuchlin in Posset's interpretation devoted his life to find the key with which to unlock the hidden mysteries of the Bible.

Consisting of fifteen chapters that present the lawyer and philologist Reuchlin as a "lay theologian" who reconciled Cabalistic wisdom with Christian doctrine, Posset depicts his hero in minute detail. Describing Reuchlin's intellectual journey from Swabian diplomat to independent scholar and finally professor in Ingolstadt and Tübingen, the details, however, are permitted to control the account. As a result, the exuberance of information, jumps in chronology, and Posset's fluctuations between the past and the present tense unfortunately disturbs the reading.

In chapters 1 through 4 Posset presents Reuchlin as a "pious Renaissance man" (167) of letters, while chapters 5 through 12 delve into the significant contributions of Reuchlin in the development of a Christian Hebraism and Christian Cabalism that was met with resistance by Johannes Pfefferkorn and Jacob van Hoogstraten, the inquisitor general of the German archbishoprics. Notoriously, Reuchlin did not recommend that Jewish books be destroyed, but insisted that they contained valuable knowledge for Christians. As Posset shows in chapters 13 through 15, Reuchlin may not have been faced disciplinary punishment from the ecclesiastical authorities, but as public interest eventually turned toward Luther and Wittenberg, Reuchlin's call for integration of Jewish thought into Christian theology was no longer one of Rome's pressing problems. Concluding with a somewhat too consistent understanding of Reuchlin as a "channel of Hebrew biblical wisdom ... which ... correlated with his Catholic religion in a non-antagonistic way" (879–80), Posset ends the book with a useful ten-page chronology of Reuchlin's life.

In his introduction, Posset clarifies for his readers that the book unfolds the life of Reuchlin from what he calls a Catholic and canonistic perspective, and he follows Gerhard Ebeling in viewing church history as the history of the exposition of scripture. Although this is in accord with Reuchlin's own pious desire to peruse the Christian and Jewish scriptures in order to meditate on the divine names, it has some rather serious methodological consequences for Posset's way of constructing the narrative. Posset profoundly sifts through Reuchlin's works, profiting also from the recently finished publication of Reuchlin's correspondence, but only cursorily enters into a discussion with recent research literature. As a consequence, Posset's narrative tends to remain within a purely exegetical

universe. In contrast to Ebeling and Posset, this reviewer would suggest that church history indeed is much more than the history of scriptural exposition. Posset's methodological choice has the unlucky effect that he fails to properly contextualize Reuchlin within the learned milieu of early sixteenth-century pan-European humanism. What were the rhetorical, the communicative, and the political logics of Reuchlin's polemical attack on Pfefferkorn? How did Reuchlin employ the printing press, and were there any economic consequences of the controversy about Jewish wisdom and its Christian application?

Questions such as these are left mainly untouched by Posset, whose approach to Reuchlin is informed by developments in contemporary Roman Catholic theology, which he, to be sure, at no point attempts to conceal. Somewhat alien to a biography about a sixteenth-century person, Posset interprets Reuchlin as a pool of resources that one should look to for inspiration in enabling an intensified dialog between Jews and Christians. Although Posset's observations are right, it would have been interesting to see them interpreted in the light of Reuchlin's own times rather than the twenty-first century. To Posset, Reuchlin ultimately functions as a foil for Luther's violent verbal attacks on the Jews; however, as shown by Andrew Pettegree, Luther's anti-Jewish works were truly repugnant and found few printers and readers. In this respect, it seems that Posset the historian becomes Posset the conversation partner of interreligious dialog.

