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Lambert, Erin. *Singing the Resurrection: Body, Community, and Belief in Reformation Europe*

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Soleil d'Or, conçu et exécuté comme un ensemble cohérent, est donc avant tout une œuvre collective » (228).

Sans être un ouvrage destiné au grand public, cette étude sur l'imprimerie parisienne entre 1500 et 1550 démontre le souci de Rémi Jimenes de dépasser les limites habituelles du livre d'érudition. Accompagné de très nombreuses illustrations sur papier glacé, le texte, intelligible sans jamais être simpliste, se lit comme une série de tableaux captivants qui engagent l'imagination et provoquent la curiosité intellectuelle. Nombreux sont les passages allusifs qui, ouvrant la voie à d'autres recherches, amèneront sûrement les spécialistes de la Renaissance à poursuivre leur enquête sur une époque de transformations technologiques profondes et sans doute irréversibles, dont les effets novateurs se font sentir autant sur les rives de la Seine que dans les autres régions du royaume.

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Lambert, Erin.
Singing the Resurrection: Body, Community, and Belief in Reformation Europe.
Oxford: Oxford University Press, 2018. Pp. xiii, 222 + 14 ill., 6 music examples. ISBN: 978-0-1906-6164-9 (hardcover) $65.

In this latest addition to OUP's New Cultural History of Music series, Erin Lambert approaches belief in resurrection as an embodied, material, protean way of living in the world. In the process, she nicely complicates our understanding of sixteenth-century belief, enriches our Reformation history, and underlines the usefulness of musical sources to non-musicologist scholars.

The bulk of the book consists of five case studies drawn from Northern and Central Europe. The first chapter considers liturgical action in pre-Reformation Nuremberg—a multifaceted performance of belief nested within a universal Christian community capable of surviving death itself. Chapter 2 stays in Nuremberg but looks at one aspect of the new Reformation context: the Lutheran illustrated song pamphlet, in this case as used in conjunction with preaching as a means of embedding the Word in the heart. Chapter 3 focuses

on the Anabaptists, and the way songs were used to keep alive the memory of martyrs and strengthen community bonds in the face of threats of violence and discrimination. Chapter 4 takes the reader on a voyage with the Stranger Church community—exiled Dutch reformed Calvinists who found no more than short term refuge, first in England (where they received their name) then across Northern European coastal territories. Here the practice of singing is seen to connect them pre-eminently to the heavenly home towards which they make their pilgrim journey. Chapter 5 examines the uses of music for the funeral ceremonies of the Catholic Holy Roman Emperor Ferdinand I, in both Vienna and Prague; here music helps mobilize an entire empire and facilitate the orderly transition of power.

The author is very clear that these case studies illuminate dimensions of belief in sixteenth-century Europe rather than provide comprehensive overviews or promote teleological histories of the different confessions. In other words, the contingencies of local circumstances and individual experience are crucial to an accurate account of the Reformation. (In this light, it is regrettable that the contents page seems to promise something more homogenized and taxonomic: "Written in the Heart: Lutherans," "Walking in the Resurrection: Anabaptists," "Everywhere in Our Sight: The Reformed," "Perpetual Light: Catholics.")

The strength of the book is in the attention it pays to the personal, the idiosyncratic, and the marginal (literally, in the case of printed sources). There is a fascinating range of close readings—of diaries, pamphlets, liturgical books, trial records, hagiographies, sermons, and much more. The author provides a thick and rich sense of the many ways that musicking influenced the formation and maintenance of belief: assisting with the memorizing of catechism, commemorating a martyr, cementing the community, embodying belief, expressing heterodox ideas, marking inclusion and exclusion. In particular, Lambert offers an insightful approach to the *multimedia* environment of the early modern religious song—not only the sounds, musical and otherwise, but the interaction of sound and sight (e.g., the relation between Lutheran song texts and accompanying woodcut illustrations), and the complex relationship between orality and literacy in the preservation of proscribed hymnody (songs hidden in the pockets, songs hidden in the memory). This project is a holistic, materially variegated consideration of approaches to death and dying, demonstrating sixteenth-century believers' readiness to sing their way into a vast and largely invisible spiritual geography.

The suppleness of music is shown in the commonplace practice of making new songs by setting new words to existing, often well-known, tunes (*contrafacta*). Lambert is not content merely to explain the obvious practical benefits (speed of learning, memorization, and so on); rather, she delves into the play of associations that such a practice produces: the ways in which the resonances of the displaced text linger even while the singers are reciting the new text—as when a song about lovers parting is transformed into a dialogue between the soul and body of a dying Christian: "the relationship between body and soul was as close as that between two lovers, and no matter how painful their parting, their reunion at the resurrection was to be just as joyous" (63). In this way, layers of meaning are added to the song (not always deliberately), and layers of fellowship among the believers who sing them.

While the detailed case studies are consistently illuminating, the wider picture is sometimes painted rather broadly. In particular, the recurring claim that there was a unified approach to resurrection before the Reformation, followed by "utterly different interpretations of resurrection" (2) in the sixteenth century, needs some qualifying in order to acknowledge both the diversity of belief and practice in the Middle Ages as well as the continuities that carried over into the Reformation. One instance would be the common inheritance of biblical texts, recited across this time-period in many different musical patterns—unmissable in the practice of metrical psalmody but also ubiquitous throughout the Latin liturgy (43).

Throughout the book, musical material is presented in a way that will be accessible to non-specialists; notational examples are few and are never expected to carry the burden of argument.

Singing the Resurrection is a generous-spirited book; the author handles the chosen material with respect and sensitivity throughout, in a work of sure-footed scholarship that enriches our sense of the soundscape of the Reformation and of the audibility of belief.

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