

Cummings's discussion on the nature of Scholasticism and its place within the Reformation and Reformed theology here is useful.

Chapter 5 looks at the balance of Turretin's works, sermons, disputations, and the *Helvetic Formula Consensus*, as Cummings argues that scholars have failed to do. Though he argues for the study of the whole of Turretin's works, Cummings admittedly only utilizes a small portion of John Calvin's works in his comparative analysis of many of the above documents. Chapters 6 through 8 are concerned with the publication and reception of Turretin's works, mainly after his lifetime. Most of his works were published in Latin during and after his life in expensive academic editions that would have limited his readership to academic theologians. His influence is traced to Scotland in a connection between Dutch Reformed theologian Leonardus Rijssenius and Turretin's *Institutes of Elenectic Theology*. Rijssenius seems to have been heavily reliant upon the *Institutes*, "though there is no explicit evidence that readers knew of Turretin's inspiration" (158). Cummings's nineteenth-century discussion focuses on Princeton theologians Archibald Alexander and Charles Hodge. In the twentieth century, Cummings examines Turretin's influence upon Dutch theologian Herman Bavinck and German theologian Karl Barth.

This book will be relevant to investigations of the post-Reformation, Reformed orthodoxy, or the Scottish or American Reformed tradition. Its larger project falls within that outlined by David Crankshaw in *Reformation Reputations*, which seeks to trace the impact of Reformation figures through the centuries. As such, it is a useful example of an attempt to reexamine a post-Reformation reputation without historical encumbrance and to uncover Francis Turretin's legacy more fully for the current moment.

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*Lutheran Music Culture: Ideals and Practices*. Mattias Lundberg, Maria Schildt, and Jonas Lundblad, eds.

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The quincentennial of the Reformation, celebrated in 2017, provided the impetus for fresh insights into its rich theological and cultural heritage and, of course, the pronouncements and legacies of Martin Luther himself. This new volume originated in a 2017 conference organized by Uppsala University, and it contributes to the discourse a thought-provoking set of essays covering several centuries. Straddling the interdisciplinary line between theology, music, and social history, these essays reflect Luther's own high regard for music and for its power to support and enhance religious experience in individuals and in the Protestant community.

Subtitled *Ideals and Practices*, the volume represents an engagement with a range of aesthetic viewpoints—both from Luther himself and from the later reinterpretation of his ideas—and considers how these viewpoints resonate in a small selection of musical repertoires. The introduction by the three editors draws particular attention to recent (non-musical) studies in confessional culture, particularly Thomas Kaufmann's scholarship and Bridget Heal's *A Magnificent Faith: Art and Identity in Lutheran Germany* (2017). The editors situate this volume as a musical parallel to Heal's work, aspiring to a discourse demonstrating "the interaction between theological precepts and the manifold social and cultural practices that constitute musical life within Lutheran churches and societies" (9). Given the range of ways in which Luther's theological and musical views have motivated theoretical and creative thought between the Reformation and the present day, it is understandable that this book does not establish a clear or even narrative but rather presents a range of interesting case studies (organized chronologically) that show the scope of such ideas across history.

Luther's own writings on music as a powerfully human and individualistic art provide a natural starting point for the volume, with Dietrich Korsch discussing Luther's preface to Georg Rhau's *Symphoniae iucundae* (1538) and Eyolf Østrem contextualizing Luther's views through those of select contemporaries. Looking to the Lutheran influence on musical practice, Robin A. Leaver unravels the relationships between clergy, choir, and congregational singing in Wittenberg, while the Reformation's economic impact is considered by Grantley McDonald, who connects reductions in polyphonic singing to the loss of income from indulgences. Psalm motets by Johann Reusch (1551) give Maria Schildt an opportunity to track surviving copies across confessional networks and boundaries to Mainz, Stockholm, and Uppsala.

Moving to the early eighteenth century, Joyce L. Irwin's chapter considers how Johann Mattheson amplified the joy that Luther held for music. Connections between theology and the music of J. S. Bach provide the impetus for Ruth Tatlow's discussion of 1:1 proportions in Bach's compositions and Pieter Dirken's connection of the *fuga contraria* with Bach's growing historical awareness. A view from outside of Germany is presented in Mattias Lundberg's rich study of Swedish Lutheran doctrine, in which the defending of music supported the formation of confessional identities. The volume ends with a small selection of studies bringing music and Lutheran thought to the present: Michaela G. Grochulski views Mendelssohn's *Hymn of Praise* through the lens of Lutheran psalmody; Jonas Lundblad navigates the precarious line between Lutheran theology, National Socialist politics, and musical modernism in the writings of Oskar Söhngen; and Chiara Bertoglio reconsiders the points of contact between Catholic and Protestant music-making through the framing of the *Joint Declaration on the Doctrine of Justification* (1999). The volume is wrapped up with a brief afterword by John Butt and translations of some key sixteenth-century texts.

The quality of the chapters is generally high, with the majority engaging intently with primary source materials and recent research. Some of the authors do replicate

research that they have already published elsewhere. Grochulski draws on her German-language article on the topic, questionably referring the reader back to the previous article for evidence of her thesis (223). Tatlow's chapter reiterates research from *Bach's Numbers: Compositional Proportion and Significance* (2015), with exactly half of the citations referring back to it; given that *Bach's Numbers* received a mixed reception from reviewers, questions about her methodology and conclusions naturally carry over to this chapter too. Nevertheless, this is a volume packed with interest for scholars of the intersection between theology and music, with an engaging range of topics and time periods and an interdisciplinary breadth of inquiry.

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*Memory and the Dissolution of the Monasteries in Early Modern England.*

Harriet Lyon.

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In her compelling history of the “dissolution *after* the dissolution,” (original emphasis, 1) Harriet Lyon begins with the Henrician allegations of monastic corruption that brought smaller houses under royal control. The rhetoric of reform ended with the “surrender” (36) of all houses and their wealth, including libraries. Yet the presumed conclusion in 1540 ignored confiscations under Edward and Elizabeth. Bringing in fresh sources and reading them against the grain, Lyon argues that the dissolution of the monasteries created a rupture best understood over decades, even centuries.

Surrender, Lyon argues in chapter 1, downplayed government compulsion and houses' resistance. The term *dissolution* appeared in 1539, alongside suppression, relinquishing, and so on; the label Dissolution of the Monasteries came a century later. Critiques circulated by the 1530s and 1540s. Among Catholic and conservative voices, a story of “reproach” (53) developed, including resisters' martyrology. Elizabethans uncomfortably reflected on their participation in and financial benefit from the dissolution. Evangelical critiques focused on the failure to use confiscated property for pious or educational purposes. The evangelical Sir Francis Bigod, opponent of the Pilgrimage of Grace, disapproved of the dissolution and was executed for his opposition to the king, providing a stark example. Lyon concludes with a thought-provoking consideration of the implications for modern historians of relying on archives echoing Henrician rhetoric.

Successive chapters bring Lyon's methods and broadened source base into focus. In chapter 2, she considers how the dissolution was, despite Henrician language of complicit surrender, a rupture in the early modern historical imagination. Chroniclers wrote