Erin Lambert, *Singing the Resurrection. Body, Community, and Belief in Reformation Europe* [The New Cultural History of Music]. Oxford University Press, Oxford/New York 2018, xiii +222 pp. ISBN 9780190661649. £47.49; US\$65.

In this publication, based on her 2012 dissertation *Resurrection and Devotional Identity in Sixteenth-Century Europe* (University of Wisconsin, Madison), Erin Lambert explores how Christian belief in resurrection and the Last Judgment affected the daily life of ordinary people. As highlighted in the title of the commercial edition (*'Singing the Resurrection'*), song is used as a revealing window into popular belief. However, someone primarily interested in musicological research or referencing of songs should look elsewhere. In the introduction (pp. 1–21), the author positions her research as a study of the history of religion, 'lived religion' to be more precise. Although she criticises the focus on 'official religion' in the study of the history of the Reformation, notably the 'theory of confessionalisation,' her analysis of the interplay between politics and religion in the music for the funeral of Ferdinand I (chapter 5) is a fine example of what that theory is about.

The book offers four case-studies of how 'singing the resurrection' was valued by different confessional communities and/or individuals, at the same time expressing and shaping their belief. In the first chapter ('The Resurrection of the Body and the Life Everlasting: Medieval Christianity,' pp. 21–46), the author sketches a rather traditional portrait of the medieval culture of piety towards death and resurrection, using late medieval Nuremberg as example. It sets the stage for four in-depth case-studies testifying to the profound transformation (fragmentation) of that culture in sixteenth-century Europe. In chapter 2 ('Written in the Heart: Lutherans,' pp. 47–84), the author focuses on song pamphlets in Lutheran communities. She pays particular attention to Johannes Mathesius (1504–1565), the Lutheran minister of Joachimsthal, whose sermons inspired Nikolaus Herman (1500–1561) to some of his famous hymns, and in which the act of singing itself is considered an essential part of piety. In chapter 3 ('Walking in the Resurrection: Anabaptists,' pp. 85–118), the author, basing herself on martyrologic documents and songs of Dutch Anabaptists, expounds how in these oppressed communities, resurrection was not something that only happens *post mortem*, but also takes place while they lived and practiced their faith. Chapter 4 ('Everywhere in Our Sight: The Reformed,' pp. 119–146) tells the well-known story of the Dutch Reformed exile communities singing their 'Psalms in a strange land,' establishing a virtual confessional community not defined by geographical borders. The link with resurrection in this chapter is quite feeble. In chapter 5 ('Perpetual Light: Catholics'), the author turns to the Catholic world, analysing musical and visual symbolism in the funeral

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rites of the Habsburg Emperor Ferdinand I (†1564), showing that 'singing the resurrection' in this context became a way of politically reinforcing the link between the earthly and heavenly Empire. Presenting this as typical for the Catholic Reformation is besides the issue: Instrumentalizing religion is standard procedure in all Courts, regardless their confessional identity. The general conclusion (pp. 181–186) is de facto an epilogue.

The individual chapters are well researched and interesting, the conceptual and theoretical framework, however, is wanting. This results in four case-studies that remain monadic and in a final conclusion which sounds tautological: The four chapters reveal different perspectives on how belief in resurrection was embodied differently in different communities. Phrases like this can be read both in the Introduction and the Conclusion, e.g. on pp. 21, 182, 186. A comparative analysis with similar 'devotional artefacts' from other traditions and their use, would have broadened the perspective and opened up new lines of research. For instance, how to account for the fact that Nikolaus Herman's hymns are both 'typically Lutheran' (as the author convincingly shows) and widely appreciated outside the Lutheran world. Could this be related to their embedment in the ancient Christian culture of the *ars moriendi*, or were confessional boundaries more fluent than often supposed? Finally, the cover image (Joos van Cleve's *The Last Judgment*) does not enhance the attractiveness of this publication.

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