

This conclusion indicates that ancient Christians perceived the devil as acting shrewdly. Instead of him appearing as a screaming demon-possessed person outside of the church, they would be more apt to view the devil as a duplicitous Christian elder, who is well respected in the church but secretly involved in magical incantations. This portrayal is still very relevant to how Christians today deal with so-called demonic manifestations.

Overall, I praise Kalleres's perspective as she objectively contextualizes ancient worldviews of the supernatural. Her decision to take a descriptive approach provides a valuable dataset to the reader, as it is left to the modernist to decide whether, as Chrysostom asserted, the demons indeed dwell in the hippodrome.

Berrien Springs, Michigan

RODRIGO GALIZA

Leaver, Robin A. *The Whole Church Sings: Congregational Singing in Luther's Wittenberg*. Grand Rapids: Eerdmans, 2017. 206 pp. Softcover. USD 22.00.

Robin A. Leaver has made a major contribution during this five-hundred-year anniversary of the Protestant Reformation with his new book, *The Whole Church Sings: Congregational Singing in Luther's Wittenberg*. While much focus this year is rightly placed on Martin Luther's recapturing the long-lost understanding of salvation by faith, Leaver adds to the richness of Luther's contribution by documenting Luther's impressive musical talent: "The Reformation may have begun in 1517, but it can be argued that only after 1523, when the hymns first began to appear, did it really begin to take hold. . . . [and that] the Lutheran Reformation is indebted to its hymnody" (7). Reformation hymns express praise, faith, Protestant theology, and record history itself. Leaver likewise notes that "The singing of particular hymns continued to be the distinctive feature of later Reformation anniversaries, especially the centenaries of 1817 and 1917. But it was the bicentenary of 1717 that seems to have set the standard for future anniversaries" (6).

Robin A. Leaver is professor emeritus at Westminster Choir College and visiting professor at Yale University and Queen's University, Belfast, Northern Ireland. His previous books include *Luther's Liturgical Music: Principles and Implications*, *The Routledge Research Companion to Johann Sebastian Bach*, and *Understanding Bach's Passions*. Thus, Leaver's immersion into Luther's musicianship makes him well qualified to write this book. The bibliography of his research for this present book witnesses to his thorough research. He also mentions how his idea for this book spawned: "The germ of the idea of writing this book occurred in the years when the significance of the chronological countdown to 2017 had begun to dawn on people, and preparations were beginning to be made with regard to how the half-millennium of Luther's protest in 1517 should be celebrated" (1).

Leaver then surveys published Reformation hymnody that was circulating, documenting this major aspect of the spread of Reformation theology. The printing press, such a vital part of spreading of Reformation materials, also

made possible the vast circulation of the new Reformation hymns—even though the “development of music printing was still in its infancy and the technological problem of printing individual notes on and between the different lines of the staff had not been fully worked out. In the early sixteenth century, music was printed from woodcuts, a process that demanded time and skill to create, with an end result that was often somewhat crude” (12).

Significantly, Martin Luther wrote dozens of hymns beyond his famous hymn on Psalm 91, “A Mighty Fortress is Our God.” As already known, Luther tapped “into the familiar folk-song tradition. But the more one studies [Luther’s] stanzas, the more it becomes apparent that they were not written by a novice” (60). Not surprisingly, his theology influenced his thinking on worship, and he altered Wittenberg worship services, adding hymns he and others wrote, which expressed Reformation theology. Other worship changes, by Luther (and Karlstadt), included curtailing of daily masses with worshippers having many new hymns to learn as they now joined in singing with the choirs.

Leaver credits Luther with not only “the creation of vernacular hymnody but also of the long and rich tradition of the Lutheran chorale” (64). In 1569, Luther’s hymns were described thus:

Since the time of the Apostles, among all Meistersingers Luther has been the best and the most ingenious one; in his texts and tunes one does not find any unnecessary word. Everything flows and moves in a most lovely and smooth fashion full of spirit and doctrine; each word is a sermon of its own and reproduces its own reminiscence. There is nothing which is forced, artificial, patched together and spoiled. The rhymes are light and good, the words are polished and selective, the idea is clear and comprehensible, the melody and tune are lovely and full of heart; to sum it up, everything is magnificent and precious, full of juice and vigor, heartfelt and consoling (64).

Luther’s concern was to provide the word of God in song form for the people of Wittenberg. In the process of doing this, he developed a type of hymn that had an enormous impact on Protestant worship, including the Reformed tradition of metrical Psalms (hymnic versions of the biblical Psalms). Luther even sent letters to colleagues and friends encouraging them to create versifications of the biblical Psalms. Leaver quotes from Luther’s extant letter to Georg Spalatin (Frederick the Wise’s court chaplain and secretary):

[Our] plan is to follow the example of the prophets and the ancient fathers of the church, and to compose vernacular psalms for the people, that is, spiritual songs, so that the Word of God may be among the people in the form of music. Therefore we are looking everywhere for poets. Since you are endowed with richness and elegance in the German language, which you have polished through much use, I ask you to work with us, and turn a Psalm into a hymn, as you may see in this [enclosed] example. But I would like you to avoid any new words or language used at court. In order to be understood by the people, only the simplest and the most common words should be used for singing; at the same time, however, they should be pure and apt, and further, the sense should be clear and as close as possible to the Psalm.... I myself do not have so great a gift that I can do what I would like to see done here. So I shall discover whether you are a Heman, or an Asaph, or a Jeduthun [authors of some biblical psalms, see

1 Chronicles 25] . . . Nevertheless do this only as you have leisure, which I suspect is not the case currently. You have my *Seven Penitential Psalms* and the commentaries on them [Pss 6, 32, 38, 51, 102, 130, 143], from which you can catch the sense of the Psalms (74–75).

Luther also wrote hymns on other parts of Scripture, including two on the Decalogue, and the Song of Simeon (Luke 2). Other times, he wrote hymns on biblical teaching, such as the meaning of justification, *Nun freuet euch lieben christen gmeyn*.

Many others wrote hymns on Luther's theology, such as Michael Stiefel (1486–1567), who, like Luther, was a former Augustinian monk and later the pastor in Esslingen (32). Notice his hymn, titled "On the Christian and rightly grounded doctrine of Dr. Martin Luther."

Without me you can do nothing,
says Christ our Lord;
the will must be moved
by grace, according to Luther's teaching.
It cannot move itself,
yet help is not far;
it will soon come to meet us,
as I hear from Luther . . . (32).

In Nuremberg, where three successive imperial Diets were held, the Lutheran cause was promoted by publications of Lazarus Spengler and Hans Sachs—who both wrote pronounced apologias for Luther. Spengler saw Luther as the champion of Christianity and wanted his teachings to reach as wide an audience as possible. Within only a few months, he put Luther's theology into strophic verse, creating what would become a classic Lutheran hymn: "Through Adam's Fall the Whole Human Nature and Essence is Corrupted." This hymn subsequently was cited twice in the Concord Formula of 1577.

Hans Sachs wrote his own poetic apology for Luther, "The Wittenberg Nightingale"—700 lines of rhymed couplets where Luther's calls for reformation is depicted allegorically as the singing of a nightingale who announces a new day in the first lines:

Wake up! The day will dawn ere long,
the greenwood now resounds with song.
I hear the joyous nightingale,
whose voice rings clear o'er hill and dale.

To you now, I must here reveal
who is this welcome nightingale
that sings the day, o'er hill and dale;
'tis Luther, monk of Augustine,
at Wittenberg he may be seen . . .

The heart of his verse presents Luther's vital salvation theology:

Here Luther teaches that we all
the fellow heirs of Adam's fall;
with evil passions, perverse will,
no one can the whole law fulfil.
Our outward walk may strict have been,

and yet our hearts are stained with sin.
 Toward sin the heart still strongly lies,
 which Moses clearly testifies.
 Now, as the heart's by sin polluted,
 and with God, man is so reputed,
 it follows, we're all heirs of wrath,
 accursed, doomed, to ruin's path.
 He who feels this in his heart within,
 has grief and torment for his sin.
 He mourns, is anxious, in distress,
 he knows his own sheer helplessness.
 Then takes a truly humble place,
 and then the day comes on, apace.
 That means the gospel, God's own Word
 that tells us about Christ the Lord,
 God's sole begotten Son, who bled
 for us, did all things in our stead.
 Who, of himself, the law fulfilled,
 endured its curse, its anger stilled;
 who overcame the death eternal,
 and triumphed o'er all powers infernal . . ." (46–47).

Sachs's final section narrates the history of the Reformation from 1517 to 1521. It is unsparing in its criticism of mass abuses, monastic rites, and customs such as pilgrimages, relics, indulgences, the pope, bishops, monks, and abbots—and their deadly treatment of the so-called “heretics”:

But now the bishops take their stand,
 with worldly princes join the hand.
 Who also thirst for Christian blood,
 arrest these preachers, true and good,
 imprison them in chains, and want
 thus to compel them to recant.
 Of fire they sing with threatening air,
 to make them of God's help despair;
 thus hedge the sheep, you may declare.
 On some they secret vengeance wreak,
 who fear not their pure faith to speak.
 Some they hold fast in prison vile,
 some punish with a sad exile;
 and Luther's books they burn, 'tis true;
 in many a place proscribe them too,
 and he who in their hands may fall
 may lose his good, his life, his all,
 or torn be, from his household dear;
 thus courtiers of the pope appear. (47–48).

Even women contributed to Reformation hymnody. For example, Elisabeth Cruciger (ca. 1500–1551), former nun and wife of Luther's colleague Caspar Cruciger, composed the epiphany hymn, “A Song of Praise to Christ” (77).

Leaver surveys all the Reformation hymns he could recover, describing their musicality and (helpfully) translating many of the texts into English. He also quotes extant letters from the time which help to inform the context and impact of the hymns, noting that “the speed with which the early Wittenberg hymns (1523–1526) were taken up and reprinted in such places as Augsburg, Breslau, Erfurt, Magdeburg, Nuremberg, Rostock, Strasbourg, Worms, and Zwickau is quite extraordinary” (140).

Martin Luther, as already known, connected Reformation theology with familiar vernacular melodies to help believers to learn, and also to help in understanding new worship arrangements. In his book, Leaver quotes title pages which give liturgical instructions for many of the new hymnals. He also notes that

[f]our of the preachers in the Wittenberg churches in the months when German hymnody was being introduced, 1523/24, were also authors of new vernacular hymns: Martin Luther, of course; Paul Speratus, already a noted preacher, active in Wittenberg between 1523 and 1524; Justus Jonas, dean of the All Saints Church and Foundation from 1521; and Johann Agricola, who between 1523 and 1525 was catechist and preacher while teaching biblical exegesis at Wittenberg University (137).

The book is packed with fascinating information. Leaver quotes letters, reproduces musical notation, and theologically rich texts, thereby greatly underscoring the importance of the new hymns and how music played such a major role in the sixteenth-century Reformation. In an addendum, Leaver includes Luther’s prefaces for both his first and second hymnal, “*Spiritual Hymns Newly Improved for Wittenberg*” (165–167). The feuding between Luther and Karlstadt is also informed by Leaver’s study of Reformation hymnody. The weakest part of this impressive tome is Leaver’s occasional “why” and “how” speculation of and reasons for what was happening. However, overall, the book is an outstanding and informative contribution to this Reformation anniversary year.

Andrews University

JO ANN DAVIDSON

Mueller, Ekkehardt and Elias Brasil de Souza, eds. *Marriage: Biblical and Theological Aspects*. Biblical Research Institute Studies in Biblical Ethics 1. Silver Spring, MD: Biblical Research Institute, 2015. 289 pp. Softcover. USD 14.99.

The book *Marriage: Biblical and Theological Aspects* is the first volume “in a series of books on marriage, sexuality, and family” (xiii), published by the Biblical Research Institute of the General Conference of Seventh-day Adventists. Since seven out of the eleven chapters were originally published in *Le mariage: Questions bibliques et théologiques*, edited by Richard Lehmann, most of the book is just a translation from French. In fact, it also replicates the French book title. The four additional articles were written by Kwabena Donkor (ch. 1), Zoltan Szalos-Farkas (ch. 6), Ekkehardt Mueller (ch. 10), and Miroslav Kiš and Ekkehardt Mueller jointly (ch. 11).