

intellectual world of the Harlem Renaissance that Bonhoeffer encountered in his studies, but also of the lived discipleship being practised in Abyssinian Baptist Church where he worshipped in Harlem. Secondly, Williams is able to trace important themes through Bonhoeffer's writings to advance his thesis. And thirdly, Williams shows sophistication in his discussion of the nature of empathy, and how, as a privileged white man, Bonhoeffer could experience empathy for people whose experience differed in almost every way from his own. As might be expected, there are also some weaknesses, at least in my view. One may be a matter of taste, but there are a number of places where Williams seems to overstate the case and the insertion of some caveats would have helped. Another weakness relates to Williams's repeated discussion of *Stellvertretung*. Given that this is a key term in Bonhoeffer's later theology (referring to Christ's being and action for us, and the need for Christians to live for others also), it is less than confidence-inspiring when it is not handled well by his interpreters. Another weakness is related to the choice of working with the ideological critique of (what in Europe might be called) nineteenth-century liberal Protestant theology as 'colonial'. Although this provides sharp insights in terms of the impact of how Christianity was received by people who first encountered it together with colonial settlers, and no doubt has much to say about the theological emphases within the Harlem Renaissance, for me there was too little nuance in the critique. Williams refers often to a veil being lifted on hidden black lives, but I wonder if there are not further veils which also need to be lifted to reveal more complex realities. However, these weaknesses do not outweigh the value of Williams's contribution. He makes a compelling case that Bonhoeffer was (I would suggest, at least in part) enabled by his experience in Harlem to recognise the racist evil of Nazism much earlier than most and oppose it vigorously as being unChristian. It was in Harlem that he first learned to stand alongside the oppressed. As Williams writes, 'For Bonhoeffer, Christians must see society from the perspective of marginalized people since faithful Christianity is calibrated from the perspective of suffering rather than from dominance. This is costly yet crucial to true Christian discipleship' (p. 140).

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English cathedral music and liturgy in the twentieth century. By Martin Thomas. Pp. xvii + 265 incl. 5 tables and 20 music examples. Farnham–Burlington, VT: Ashgate, 2015. £65. 978 1 4724 2630 7
JEH (67) 2016; doi:10.1017/S0022046916001287

The musical history of the English cathedrals has long wanted for a single treatment, being hitherto treated only briefly in histories of individual cathedrals, or as part of the history of religious music as a whole. Martin Thomas's welcome new study fills that gap in the literature. Based on extensive research both in printed primary sources and in cathedral archives, it documents in detail the shifts in cathedral musical practice and repertoire between 1900 and 2005. Its principal argument, which is effectively made, is that the period saw a divorce

between church music composition and the wider musical world. This led to the emergence and indeed ossification of a ‘cathedral style’: consciously archaic in compositional technique and conforming to extraneous criteria of ‘fittingness’ with the work of the liturgy. Speaking theologically, Thomas is very clear that this was a wrong turn for the cathedrals to have taken. However, the study does not engage to any great extent with the now voluminous literature on secularisation and culture in the UK. As such, opportunities are missed to engage historically with many of the arguments that the study seeks to refute. What was it in the changing understandings of the relationship of cathedrals with their dioceses, city communities and (crucially) with the tourist that disposed them towards the preservation of a particular style? Thomas is sure that the argument that sacred music should be consciously archaic is false, but why was it put forward, at the times when it was put forward? What view of the relationship between culture and theology did such arguments embody, and whose interests were they designed to serve? Why should critics have tended to value utility in church music over compositional innovation? There are many such questions of motivation and context that are left unasked. The book provides much welcome material for historians, but there remains much to be done in integrating cathedral music into the story of twentieth-century English Christianity as a whole.

WEST SUSSEX

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Faire de l'histoire religieuse dans une société sortie de la religion. By Guillaume Cuchet.

Pp. 236. Paris: Publications de la Sorbonne, 2013. €18. 978 2 85944 728 1

JEH (67) 2016; doi:10.1017/S0022046916000828

Guillaume Cuchet writes that from about 1955 to 1995 religious history was one of the most flourishing branches of historical writing in France, with the 1960s and '70s being a particularly rich period. But he believes that the subdiscipline is now in crisis, with few university posts becoming available, and a lack of interest in history on the part of the Catholic Church. In the earlier golden age many of its leading practitioners were liberal Catholics, influenced by Vatican II, and open to a newer kind of religious history, more ecumenical than the ‘ecclesiastical history’ of earlier times, more critical of the dominant orthodoxies of earlier periods, and influenced by social history. As with historians of any other kind, these convictions influenced the questions that they asked and, to some extent, the answers that they provided. However, Cuchet repeatedly emphasises the extent of the ‘rupture’ in French religion and French society between the years 1965 and 1980. Subsequent generations have been distanced from France’s Catholic traditions to an extent scarcely possible in earlier times. Yet, potentially, he suggests, this has advantages for religious history, if conceived in broader terms. Cuchet in fact prefers to speak of a ‘history of beliefs’. Born in 1973, he himself says that his Catholic upbringing left little impression upon him, but that he has always been interested in religion, and especially in belief. His own work has focused mainly on the history of spiritualism and of purgatory. A major theme in the present book – part of a series on history as a discipline – is the change in what is believable. He offers a series of reflections on the ways in which this has happened, while offering many observations in passing. (For