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Monteverdi/Striggio (composer/librettist) and the Milanese academician Talentoni help to rectify previous references/studies on them.

That being said, the book is not an easy read. It sometimes seems that the author is writing for a very restricted group of specialists who are already aware of the many polemics and studies on the two operas. Perhaps more judicious editing and a less confusing structure would have made it easier to read. Aside from these editing issues, the book offers an important and fundamental analysis of the post-Tridentine concept of marvel that is essential to a better understanding of both *Orfeo* and *Euridice*, and of how these two pagan figures were rendered suitable for a contemporary Catholic audience. The two appendices (Talentoni's discourses on *Meraviglia*, and Leonardo Salviati's *Cinque Lezzioni*) are a gem and offer the unique possibility of reading primary sources on this important topic.

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Selderhuis, Herman J., ed.

Psalms 1–72.

Reformation Commentary on Scripture, Old Testament 7. Downers Grove, IL: InterVarsity Press, 2015. Pp. lvii, 561 + 1 map. ISBN 978-0-83-8-2957-6 (hardcover) US\$45.

Reformation historian Herman Selderhuis of Apeldoorn, the Netherlands, has produced the first of two volumes on psalms in the Reformation Commentary on Scripture (RCS). Considering the liturgical and devotional significance of the psalms, one is impressed that this volume is among the first to appear in the series.

The volume begins with a “Guide to Using this Commentary,” a “General Introduction” by series editor Timothy George, and an “Introduction to the Psalms” by Selderhuis. Then follows the body of the work: a psalm-by-psalm anthology of excerpts from Reformation-era authors and sources, presented in a format familiar to users of its prequel, the *Ancient Christian Commentary on Scripture*, one difference being that pericopes are quoted from the ESV rather than the RSV. The volume closes with a map of Reformation Europe, a detailed

timeline, a glossary of “Biographical Sketches,” a bibliography of primary and secondary sources, and three indices arranged by author, subject, and scripture reference.

With the help of a team of assistants, Selderhuis has collated excerpts from some fifty authors, three study Bibles, two confessional statements, and a prayer book. If one may apply the somewhat schematic labels found in the “Biographical Sketches,” the authors belong to the following “camps”: fourteen Reformed, eleven Lutheran, seven Catholic, eight Radical, and seven Puritan and Anglican. In addition, one finds a single comment by Zwingli, while his English disciple, John Hooper, comments on two psalms. Clearly the label “Reformation” in the series title is intended to be non-partisan. That does not mean, to be sure, that each tradition receives equal coverage. By my calculations, the average psalm is commented on by 3.9 authors identified as Reformed (or 4.5 if one includes the high incidence of excerpts from the English Annotations), 3.6 authors identified as Lutheran, 0.9 identified as Roman Catholic, 0.4 identified as Anglican or Puritan (raised to 0.5 by excerpts from the Book of Common Prayer), and 0.2 labelled as Radical. Since this distribution pattern will not satisfy all readers (an impossible aspiration for a selective volume such as this), two qualifiers should be made. First, the statistics above do not represent actual “air time,” since excerpts are of varying lengths and individual authors are often cited more than once per psalm. Second, an editor must negotiate a variety of considerations when deciding what to include and leave out. On balance, a commendable effort has been made to bring a broad array of voices into conversation, particularly when one considers the high number of available sources for the Book of Psalms. One may judge, then, that this volume has achieved the third goal of RCS, namely to foster a deeper understanding of the Reformation and the breadth of its perspectives (xxi).

What of its other three goals? As to the first—to enrich contemporary biblical interpretation by presenting a corrective to the “imperialism of the present” (xxi), one should note that such “imperialism” is justifiable in areas where significant advances have been made since Reformation times. Obvious examples from disciplines propaedeutic to the exegesis of Psalms include Hebrew lexicography and poetry analysis. Even in such areas, however, this volume illustrates that Reformation voices deserve to be heard. For example, while one may wonder whether the plural morphology of *Elohim* should be construed as evidence for the doctrine of the Trinity, or whether the association

of the Tetragrammaton with the verb *hayah* (“to be”) implies that it refers to God’s *essence*, modern-day Hebraists have not yet progressed much beyond the Reformers’ understanding of the *Selahs*, *Shiggaions*, and *Sheminiths* of the Psalter, and the latter’s hypotheses do at least make for interesting reading. As for their literary competence, Selderhuis’s sources display sensitivity to genre (4–5) and awareness of such devices as metaphor, apostrophe, hyperbole, and synecdoche. Moreover, their warnings against granting interpretive hegemony to the grammatical sense of scripture ought at least to prompt careful reflection (xlvii, 119). Finally, the editor’s footnotes helpfully bridge the gap to present-day scholarship by supplying references to recent literature and summaries of current trends where these differ from those of the Reformation age.

If the second stated goal of the series is the renewal of contemporary preaching, the “Christological immediacy” of Reformation exegesis will no doubt make this volume an attractive resource for those who endeavour to preach Christ from the psalms. Whether this immediacy should be regarded as a strength or a weakness of their hermeneutic cannot be discussed here, but preachers ought at least to evaluate rather than uncritically adopt the strategies whereby the Reformers “find” Christ there. Selderhuis’s “Introduction” provides an excellent starting point for such evaluation (xlvi–lii). Further, while one expects the Reformers to address doctrinal points of contention, such as original sin, justification by faith, and purgatory, the reader may be surprised to find that they also wrestled with contemporary issues, such as the arrangement of the Psalter (8, 490), gender inclusivity (10), social justice (320), imprecation (399), and friendship (404).

The greatest strength of the volume is arguably its exhibition of the Reformers’ integration of spirituality and scholarship as a model for academics today—the fourth goal of RCS. Perhaps this attests to Selderhuis’s own ability to integrate the two (witness his biography, *John Calvin: A Pilgrim’s Life* [2009], and his popular Dutch work, *Morgen doe ik het beter* [2002]). At any rate, it is rare today to find prayers and hymns in a scholarly commentary, but Selderhuis has included both. Especially noteworthy are the fine prayers of Nikolaus Selnecker, which could still be put to edifying use (103, 143, 161, 289). One might have wished for a sample or two from the Genevan Psalter, still widely used in Reformed churches today, though Selderhuis and his assistants can hardly be faulted for what they had to leave out.

The volume is attractively presented. Despite the variety of sources included, its English style is evenhanded. Errata are few and seldom impede comprehension.

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Tamburini, Elena.

Culture ermetiche e Commedia dell'Arte: Tra Giulio Camillo e Flaminio Scala.

Rome: Aracne Editrice, 2016. Pp. 263 + 25 ill. ISBN: 978-88-548-9420-4 (paperback) €16.

Elena Tamburini brings together a vast field of ground-breaking research to augment interpretations explaining the rise of the *Commedia dell'Arte* as she traces the myriad cultural influences it drew on to build itself into a “theatre of excellence.” It investigates such topics as its signature mixture of high and low art; the *Gelosi*'s early *zanni* origins and links to the Academy of the Val di Blenio and Giovan Paolo Lomazzo; the profound influence of Giulio Camillo's memory theatre; Isabella Andreini's *zanni* connections; and Flaminio Scala's exemplary scenarios. The introduction outlines how the six chapters connect a range of cultural movements and institutions to the *Commedia dell'Arte*'s artists and their practice. The appendix of twenty-five illustrations links the actress with the courtesan.

Chapter 1 revolves around the claims the *Commedia dell'Arte* made to show how it improved on its imitative function as the third genre of comedy tasked to hold the mirror up to Nature. The actors defended their great skills as improvisers and related themselves to other artists, painters, and sculptors who were also known to act in plays. Lomazzo's stress on the artist's genius lying in the ability to capture a subject's real feelings “in motion” resonated with actors who could claim to be performing live in three-dimensional space. Tamburini traces examples of famous actors appearing in paintings holding the neutral mask to indicate their profession, and connects the mask to one in Ripa's “Ancient Comedy,” arguing that this neutral mask also appears in an