Like Israel Yuval, to whose book on the fourteenth- and fifteenth-century German rabbinate this book is in some sense the sequel, Zimmer takes a prosopographic approach. That is, he illustrates his subject by the biographical treatment of selected representative figures. Zimmer focuses on fewer individuals than Yuval, and he is more successful in portraying them as individuals. More than Yuval, he focuses on the variations that separated the career of a village rabbi from that of a city rabbi, or a major scholar from a lesser one.

In the later Middle Ages, Yuval has argued, processes of professionalization and sacralization tended to make the rabbinate into a class of sacral functionaries, sharply distinguished from the lay leadership, whose power much exceeded theirs, and who to a great extent defined the rabbinate's duties and powers. Zimmer accepts Yuval's thesis and argues that during the sixteenth century, the German rabbinate, if anything, tended to lose power even further.

In such a situation, the stakes of some of these intra-rabbinic conflicts were therefore quite small. Zimmer's interest, however, is not in the stakes, but in the complex fault lines which these conflicts lay bare. He finds conflicts between rabbis, *kehilah* leaders, and (later) court Jews; between clans or patronage groups (such as the Ginzbergs and their clients); between the larger communities — Frankfurt, Worms, and Prague — and the smaller ones; between "qualified" (yeshivah-trained) rabbis and unqualified rabbis; between Polish (and Polish-trained) rabbis and German ones; and between regional rabbis and local rabbis. The overall picture is thus one of the complex interaction of multiple power centers, a picture that fits well into the larger picture of the infinitely complex power structure, lay and clerical, of the Holy Roman Empire.

It is a truism that historians are influenced by their times and their societies. Even if they are careful and judicious scholars, as Zimmer surely is, they may be influenced by contemporary concerns in their choice of topic or focus. In a sense, this is a very Israeli book. Zimmer chooses the theme of conflict as the lens through which to view his subjects, and in consequence produces an image of a highly contentious, highly politicized rabbinate of sacral functionaries. We would not be wrong, I would suggest, to see in this image the reflection of a certain view of the Israeli rabbinate.

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Don Harrán. *Salamone Rossi: Jewish Musician in Late Renaissance Mantua*. Oxford Monographs on Music. New York: Oxford University Press, 1999. x, 310 pp.

Salamone Rossi (c. 1570–c. 1630) is a fascinating but enigmatic figure. The man who epitomizes the Jewish participation in the Italian Renaissance left only



a few meager footprints in history. We know of Rossi only from his thirteen surviving publications and from the appearance of his name in the Mantuan archives. He was all but forgotten until 1876, when Samuel Naumbourg, Chief Cantor of Paris, published a modern edition of fifty-two of Rossi's compositions. For yet another hundred years Rossi would remain for the most part hidden in the shadows. Not until the past four decades has Rossi's music been extensively and seriously published, performed, recorded, and studied.

Rossi was a man who moved freely between two worlds. Because of his enormous talent, he was hired by the Gonzaga family to serve as violinist and composer for the ducal court. Vincenzo Gonzaga even exempted Rossi from wearing the yellow Jew-badge, and granted him the privilege of free passage between the ghetto and the ducal court. Rossi was an avant garde musician. He was the first composer to publish concerted madrigals (1600—five years before Monteverdi). He was the first composer to publish trio sonatas (1607—ten years before Marini). He was the only composer in Mantua to publish both instrumental and vocal music. His madrigals are based on texts by the ultra-modern mannerist poets.

But Rossi was equally at home in the narrower world of the Jewish community. He was active in the Jewish theater of Mantua as composer and performer. At the suggestion of Rabbi Leone da Modena, Rossi composed polyphonic settings of selected texts from the synagogue liturgy. Published in 1622/23, *Ha-Shirim Asher LiShlomo*, the first anthology of choral music for the synagogue, constituted a radical break with tradition. Bringing the styles of the madrigal, the *balletto*, and the church motet into the synagogue was a controversial move — one that incurred both approbation and censure. In an attempt to deflect the criticism, Rossi prefaced his publication with a lengthy responsum by Rabbi da Modena, justifying this radical practice.

But Rossi's music is not merely a historical curiosity, it's great art! Why has it taken so long for Rossi to be accorded his due? For several centuries after Rossi's death, as the Jews of Italy retreated into their ghettos, there was no context for his synagogue polyphony. Furthermore, in the non-Jewish world, for most of the eighteenth and nineteenth centuries the styles of the pre-classical period were considered passé. But in the twentieth century there has been a growing understanding of and enthusiasm for "early music."

Harrán's recent monograph, the first full-length study of this innovative musician, is the culmination of nearly two decades of fastidious research and analysis.[1] Like a Sherlock Holmes, the author has pored over the sparse clues and immersed himself in his subject's environment. He expresses himself with authority in fields ranging from choreography, music, and poetry to Jewish history and practice. Harrán is a meticulous researcher: He has counted every measure in Rossi's oeuvre, sung every verse of Rossi's strophic canzonets, and analyzed every chord and contrapuntal device.

Harrán is careful about how he weighs his evidence. He will often suggest,

1. This publication coincides with the release of Harrán's equally fastidious edition of the complete works of Salamone Rossi in modern, scholarly editions.

but will rarely assert, a definitive conclusion. For example, the author states that it is a "reasonable possibility" that Rossi's sacred music might have been performed in the setting of the Jewish confraternities (p. 217), and that Rossi "might have even tried out some of the songs in Sara [Copio]'s house" (p. 34). In response to a surprising document from 1645 in which Rabbi Nathaniel Trabotto asserts that his late wife had sung Rossi's setting of the *Kedushah*, Harrán carefully posits, "But what if these sacred songs were *not* performed in prayer services?" (p. 24).

Harrán points out that the title of Rossi's collection of synagogue music, *Ha-Shirim Asher LiShlomo*, is more than just a play on words. He reminds us of the well-established rabbinical convention of choosing titles which included the author's name in a Biblical citation, such as Isaac Arama's *Akedat Yitzhak* or Judah Moscato's *Nefutsot Yehudah*. Harrán deduces that by identifying himself with this convention, Rossi hoped to balance his modernity with a grounding in tradition.

It is interesting to note the evolution in Harrán's attitude towards Rossi's innovations in synagogue music. In 1987 he wrote that Rossi and Modena ". . . wished to dispense with the conventions of Jewish prayer melody, replacing them by a music based on the best features of the Italian art music tradition."[2] But in the present monograph he admits, "The polyphonic song . . . via the 'Songs of Solomon,' supplemented [the synagogue chant] — notice that I did not say 'replaced it', for Rossi's intention was not to reform, but to expand the synagogue repertory . . ." (p. 254).

Given the exhaustive nature of this study, it seems odd to discover any lacunae. And yet Harrán misses a few connections between Rossi's synagogue compositions and church music practice. In his analysis of Rossi's use of triple meter (p. 226) he fails to mention that the *triplum* is often used in church motets to designate rejoicing and to refer to the trinity. Thus the shift to the quicker dance-like triple time in Psalm 128 underscores the joyous text, "your sons will be olive shoots around your table."[3] In *Adon Olam* the *triplum* appears twice, in both cases inspired by a quasi "trinity" of divine attributes: "And He was, and He is, and He shall be in glory" and "And He is my God, and my living Redeemer, and a Rock for my suffering in a day of distress."

Harrán is fully cognizant of Rossi's attraction to the *balletto*. It is curious that he misses the fact that the *Kaddish a5* is modeled on this popular Renaissance dance form. And while calling attention to Rossi's unusually dark scoring of Psalm 137 (*Al Naharot Bavel*), he seems unaware that Rossi is merely following the accepted practice for composing church lamentations.[4]

But these are but a few tiny lapses in a work of careful and thorough scholarship. This is a fascinating study of a pre-modern Jew coping with the dialectic that we normally associate with modernity: preserving Jewish identity in a non-

2. Don Harrán, "Salamone Rossi: Jewish Musician in Renaissance Italy," *Acta Musicologica* 59:1 (1987): 61.

3. Not, as Harrán suggests, reacting to the word "around" [saviv] to indicate circularity.

4. For a description of this practice, see Pietro Cerone's 1613 handbook, *El melopeo y maestro*

Jewish environment, communicating with both Jews and non-Jews, moving ahead with bold innovations in the context of ancient traditions.

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Keith H. Pickus. *Constructing Modern Identities: Jewish University Students in Germany, 1815–1914*. Detroit: Wayne State University Press, 1999. 222 pp.

Given the centrality of education for all programs to transform Jewish society and ready the Jews for civic integration in Europe, the disproportionate use modernizing Jews actually made of non-Jewish education, and the particular zeal of German Jews for *Bildung*, Keith Pickus' book treats an important theme: the identity of Jewish students in German universities. It sets out to explore how young adults constructed a sense of self when loosed from familial moorings and grouped with non-Jewish peers in an era of unprecedented openness as well as continuing hostility, an important question in itself that is also significant because the university-educated elite were disproportionately likely to lead or speak for the German Jewish community in its main defense organization (the *Central Verein*, led overwhelmingly by men trained in law) in the rabbinate, in welfare institutions and in political groups.

Pickus uses some important archival sources: student publications and memoirs (particularly the holdings of the Leo Baeck Institute, New York). He makes a number of valuable observations: that organized anti-Jewish activity in German universities faced opposition, and not only from Jews; that despite the widespread hostility Jewish students faced, those who founded and joined Jewish student organizations were not simply responding defensively to Jew-hatred but were part of a broader, affirmative struggle to create a German-Jewish identity in this era. He looks at students who joined or founded a wide range or organizations, from dueling societies to academic ones, Jewish and nondenominational, and rightly grounds the impetus of Jews — men, and once they were admitted to universities, women — to found or join such organizations in the German proclivity, in and outside the university, in a desire for "active associational life" (p. 87, see too p. 145). Thus, even the founding of Jewish associations, far from demonstrating simple defensiveness or separateness, was an expression of acculturation, of "Germanness" — at the same time, Pickus insists, that it was a venue for asserting Jewishness. In this, he usefully applies categories of analysis developed by Shulamit Volkov and David Sorkin.

The book as a whole has a number of problems. For most of it, we lack a sense of who Pickus' subjects are. He writes of many organizations without telling us about their founders or joiners: where they were from; what disciplines they studied; their religious affiliations, if any; or how, if at all, their student activism