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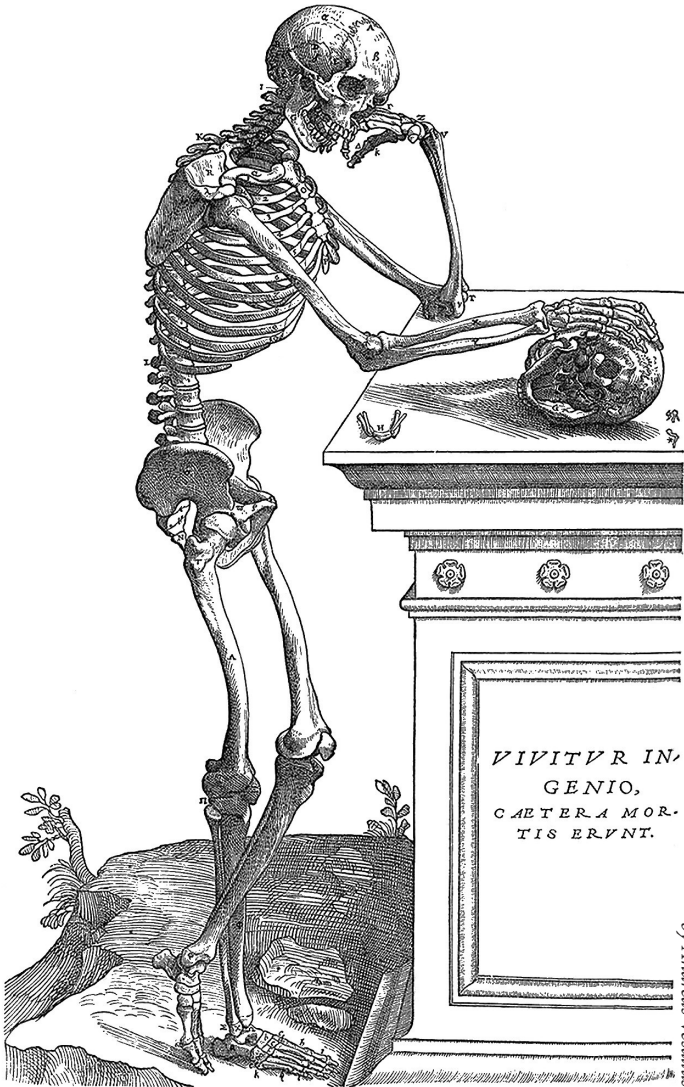
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For information:
Journal of Religion and Culture,
Department of Religion (FA-101)
Concordia University
1455 de Maisonneuve O.,
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H3G 1M8

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show the reader a story different from the dominant narrative: one that places women of color and disabled women as victims or lacking agency. Rice makes clear her focus on “hearing the voices of those missing from the story of North American feminism” (5). How these women responded shows throughout her research that women do, in fact, navigate norms and expectations, conforming and fighting against societal messages. Indeed, women are receptive to a myriad of messages and expectations from media and society, yet women actively engage with these expectations to find their place and create an identity.

Ashely Crouch
Concordia University

Religious Men and Masculine Identity in the Middle Ages

Edited by P. H. Cullum & Katherine J. Lewis. Woodbridge: The Boydell Press. 2013. 224 p. \$133.78 CND (Hardcover).

Religious Men and Masculine Identity in the Middle Ages is a collection of eleven previously unpublished essays which seeks to systematically explore the devotional lives of medieval men from a decidedly gendered perspective. Noting that medievalists and scholars of religion have enjoyed a wealth of recent research focusing on femininity and female mysticism and piety, which has in turn helped to uncover the religious lives of medieval women, there has been a comparative lack of studies that examine male devotion outside of its patriarchal or canonical forms. While these forms have generally represented the dominant forces of masculinity, by no means were they the only expressions of manhood to which religious men, from both the clergy and laity, could find meaning.

Thematically, many of the essays in this collection deal either directly or indirectly with the debates leading up to, and the repercussions following, the clerical reforms of the eleventh and twelfth centuries. These reforms, which at their heart sought to bring about a greater distinction between lay and clerical masculinities and piety and resulted in enforced clerical

celibacy, were not met without resistance. Rather, as there was no singular, definitive ideal of medieval masculinity during this period, but rather a variety of ideals each in competition, dialogue and disagreement with one another, the underlying theme which the editors convey with this volume is that for every form of masculinity which rose to prominence, another fell into decline and disrepute—notably, competing definitions of fatherhood.

As a whole, these essays represent a diverse body of work. While there are too many entries in this volume to cover each in detail, there are a number of standout articles which help frame and situate the issues at large. Jennifer D. Thibodeaux's "The defence of clerical marriage: Religious identity and masculinity in the writings of Anglo-Norman clerics" examines the married clerics who stood on the opposite losing side of the celibacy debate. Even though these clerics were writing after the debate had been settled and legislated, their refusal to remain silent reveals the extent to which alternative forms of masculinity and piety sought to resist celibacy laws and the imposition of a new standard on the male body. Kirsten A. Fenton's "Writing masculinity and religious identity in Henry of Huntingdon" examines the sometimes paradoxical nature of sexuality and celibacy in the lives of clergy and lay people. Her cases studies underline how language can be employed to repurpose marriage contextually as either the ultimate purity or the ultimate defilement when alternately applied to lay and clerical bodies. Matthew Mesley's "Episcopal authority and gender in the narratives of the First Crusade" illuminates distinctions between lay and clerical masculinities and the role that violence, authority and leadership play in shaping these male identities. Following several major figures during the first crusade, we witness clerical bodies mixing material and spiritual cultures by simultaneously adhering to ideals of both piety and warrior ethics.

Despite the overall sense of cohesion that the articles included in this volume convey, there are a few which come across as editorial oddities. Satlow's "From salve to weapon: Torah study, masculinity and the Babylonian Talmud", while acting as a reminder that not all men in medieval Europe were Christian, is nevertheless the only chapter that focuses on Judaism in a volume where virtually all other papers focus on Christian masculinities. As well, Clarke's article "Why Men Became Monks in Late Medieval England" proposes a heavily sociological approach. While both of these articles appear as academically sound pieces, they are lacking the thematic and methodological similarities which the other pieces in this volume tend to

share. As such, both of these articles come more like an appendices or last-minute inclusions to attempt to balance out the rest of the volume. Perhaps a tighter focus on explicitly Christian male identities, or incorporating a broader range of papers to include more minority masculinities, would have helped iron out these slight thematic inconsistencies. Regardless, these remarks should in no way detract readers from this volume. Cullum and Lewis have assembled an overall strong and insightful collection of sources which should prove valuable to scholars of masculinity, clerical culture and medievalists alike.

Alexander Nachaj
Concordia University

***Mortality and Music:
Popular Music and the Awareness of Death***

Christopher H. Partridge. London/New York: Bloomsbury Academic, 2015. 222 p. \$140 CND (Hardcover).

Mortality and Music: Popular Music and the Awareness of Death by Christopher Partridge examines the myriad ways that music has both responded to and formed an awareness of death and dying in the Western world. Partridge, a professor of Religious Studies at Lancaster University, specializes in the study of the occult, countercultures and popular music. The book argues that music's power lies in its ability to create affective spaces of mortality in a society that has largely denied death. The strongest sections of the book examine the musical discourses surrounding violence, suicide, gore and depression— especially amongst subcultures. Partridge's use of wider sociological models argues for the serious implications of music as a meaning-making device is similarly well articulated. Yet Partridge's reliance on sociological models can be problematic. While his overall thesis is clear and convincing, the book suffers from an under appreciation of the parody in music.

Mortality and Music is divided into five chapters. Chapter one outlines the shifts in attitudes towards death with a focus on the modern denial