

through baptismal incorporation above merely biological genetic replication. A thought-provoking comparison of Aristotle's view of contemplation as a godlike activity continuing across a life with Barth's depiction of joy as interruption, then precedes a final chapter on disability and the L'Arche movement in environmental and narrative contexts. These final four chapters bring sparks of theological insight to bear on multiple aspects of material life and are the most exciting.

By the end of the book, however, the reader is little closer to any systematic understanding of Hauerwas' eschatology than at the beginning. Hauerwas states that eschatology pervades every aspect of the Christian faith and associates it with the unfinished nature of the theological enterprise (p. xii). Yet fundamental questions, such as whether Christian eschatology is primarily about consummation or annihilation, are unanswered. Because of this, the cumulative product of the collection becomes an over-realised ecclesial eschatology, with Hauerwas repeating well-worn views such as that the church knows better than the state what the state is to do, and that the church does not have a social ethic but is that ethic (p. ix). Although his failure to accept the proper secularity of state authority under God heightens the immanent eschatological tension in his project, Hauerwas' reluctance to acknowledge that the earthly church might be living under divine judgement has the effect of relaxing the doctrinally more significant eschatological tension between the church in this world and the next.

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Jeremy Begbie *Music, Modernity and God: Essays in Listening* (Oxford: Oxford University Press 2013), pp 272. £35.00.

With the publication of *Theology, Music and Time* in 2000, Jeremy Begbie showed that musicological and theological expertise can be illuminatingly combined. He thereby established himself as a major contributor to explorations at the intersection of theology and music. In this new book, he adds historical expertise and thereby extends the relevance of this interface to a much wider cultural context. His hope is to 'show that music' is capable of providing a kind of 'theological performance of some of modernity's most characteristic dynamics', while at the same time 'yielding highly effective ways of addressing and moving beyond some of the intractable theological aporias that modernity has bequeathed to us'. He acknowledges that 'these

are bold claims', and thereby invites readers to ask just how effectively the book establishes them.

The chapters that follow are full of interest and range widely, from relatively narrow historical topics – Calvin's real attitude to music, for instance – to highly abstract philosophical and theological topics – the 'picture' theory of language and the concept of eternity are just two. At every point, Begbie reveals an astonishing level of familiarity with disciplines that are normally thought necessarily the province of specialists, and he raises and rehearses many evidently important debates in a very engaging way. Several of the chapters are devoted to long and detailed examinations of substantial books on musical and philosophical themes – John Butt on Bach, Karol Berger on Bach and Mozart, Andrew Bowie on German Romanticism, Nicholas Cook on musical multimedia, Roger Scruton on musical understanding. In all these cases Begbie uncovers a relation to contemporary theological debates about which the original authors are largely silent. In between, he makes more limited but highly informed reference to a great many other writers, past and present. Only a profoundly unsympathetic reader could fail to be impressed by the remarkable learning that this book represents.

There are, however, three points on which doubts might arise about just how far all this is used effectively in sustaining Begbie's 'bold claims'. First, since he expounds the writers with whom he is concerned at much greater length than he engages their thought with his own theological position, this generates a sense that it is the authors he discusses who establish the terms of the debate. His theological reflections seem somehow tentative: 'might there be aspects . . . that could be more fruitfully advanced if brought within a theological ambit?'; 'the Christian faith ventures to claim'; 'there seems no *prima facie* reason to suppose that . . . the practices of music making . . . cannot contribute'. This way of writing seems to lack the boldness we are promised. Secondly, and relatedly, it is hard to believe that the secular writers with whom he is concerned – especially Andrew Bowie – would take up his theological themes as readily as he takes up theirs. Indeed, the theological assertions he makes are (to my ear) steeped in the kind of language that isolates much theology from the wider world of academic inquiry at large. Thirdly, and perhaps most importantly, his regular combination of 'music, and discourse about music', raises a question about which of these it is that really engages with theology and modernity. This is an issue he expressly addresses, since it arose in connection with the earlier book also, but his response is not entirely persuasive. Begbie shows, certainly, that musical structures can provide illuminating analogies for theological questions. It is much less clear how sounded music could do this. The book's subtitle is

‘essays in listening’. But for all their interest, the essays invite us to think about music, not to listen to it.

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Nathan MacDonald and Ken Brown (eds), *Monotheism in Late Prophetic and Early Apocalyptic Literature*. Studies of the Sofja Kovalevskaja Research Group on Early Jewish Monotheism, vol. 3 (Tübingen: Mohr Siebeck, 2014), pp. 268. €79.00.

This volume of learned essays stems from the work of a research colloquium held at the Georg-August-Universität Göttingen in June 2012. The contributors include senior scholars from Germany, Great Britain and the United States, as well as younger scholars and doctoral candidates in these countries. The purpose of the colloquium, and now this collection of essays, is to address the somewhat neglected subject of how late prophetic and apocalyptic literature shows a development of monotheistic religion in ancient Israel.

The book includes an introduction by the editors which states the purpose of the volume and gives a summary of the essays. The first five articles focus on specific texts: Ulrich Berges and Bernd Obermayer explore divine violence in Isaiah; Bernd Schipper examines Isaiah 19:1–25 in light of prophetic texts from Ptolemaic Egypt; Mark Gignilliat treats the picture of God in Jonah, Micah and Nahum; Lena-Sofia Tiemeyer probes YHWH’s relationship to other divine beings in Zechariah 1–6; and Nathan MacDonald addresses One-ness theology in late prophetic texts. The final five essays explore themes which appear across many texts: Reinhard Achenbach examines universalism and early expressions of international law (*Völkerrecht*) in Persian Period prophetic texts; Jakob Wöhrle considers the gods of the nations in late prophecy; John Collins investigates the nature and reason for eschatological violence in late texts; Stefan Beyerle discusses monotheism in relation to angels and dualistic expressions in apocalyptic; and Jennie Grillo looks at idolatry in Daniel in light of Tertullian’s *De idololatria*.

These essays provide a trove of knowledge and scholarly inquiry which will be particularly helpful for those interested in literary and theological dimensions of the Book of the Twelve and the portrait of God in the late prophetic and apocalyptic literature. For instance, Gignilliat’s treatment of the picture of God in Jonah, Micah and Nahum gives a helpful discussion