a range of Indian policies, such as allotment at the turn of the century, the Indian Reorganization Act of the 1930s, and the attempt to terminate the special sovereign status of Indian tribes in the 1950s.

But because the subjects in this collection are so interesting in their own right, readers may be left wanting more. The authors view their subjects primarily as public figures with eventful outer lives. Deloria, for example, is presented as a fascinating man of enormous energies, as demonstrated both in his play on the baseball diamond and in his lobbying of unresponsive church officials. In the midst of following Deloria's very busy and productive public life, the reader is told that he also married a non-Indian woman he met at school in New York State. She soon disappears, as Deloria moves on to work in another parish and lead another organization. Deloria is one of several figures here who deserve full-length biographies.

Only so much can be done in a short article and not every historical figure has left the type of materials with which to reconstruct his or her inner life. Nevertheless, this collection gives the reader a glimpse of what might be done in joining biography and American Indian history, while teaching much about this history over the last one hundred years.

James B. LaGrand is associate professor and chair of the Department of History at Messiah College, Grantham, Pennsylvania.

Sacred Song in America
Religion, Music, and Public Culture
By Stephen A. Marini
(Urbana: University of Illinois Press, 2003. Pp. xi, 395. Notes, music examples, indexes of titles and first lines and of names and subjects. $34.95.)

Utilizing description and interview, and borrowing interpretive methodologies from history, musicology, and religion and cultural theory, Stephen Marini investigates the multiple roles and meanings of sacred song as a substantive component of religious culture. Marini, Elisabeth Luce Moore Professor of Christian Studies at Wellesley College, explores these functions through “local illustration” of eleven representative sacred song traditions from among the vast assortment found in contemporary America. Five examples, comprising the five chapters of part one, date at least to the seventeenth century: the identity-rich Native American song and its accompanying dance as shared at the Denver March Powwow, the
transforming Hispanic alabados used by Holy Week pilgrims at Chimayo, the sanctifying shape-note song preserved in parts of the rural South (specifically the annual Sacred Harp “sing” in Blount County, Alabama) and also recontextualized by northern and southern singers, the improvisatory and “signifying” African American song found in Chicago’s Apostolic Church of God, and the heritage-reconnecting revival of Jewish klezmer and Sephardic song in theater and concert hall. Native American, Hispanic, and African American sacred song, observes Marieni, not only plays a significant role in ritual contexts, but also articulates in complex ways the particular religious cultural traditions. Today’s Sacred Harp and Jewish musics, however, may operate at the level of a “secondary sacrality,” in which the traditional religious worldview is presented, but in a setting that may not expect a religious commitment.

The six chapters of part two identify songs from more recent movements and contexts, exposing four different forms and communities: the minimalist and nature-inspired New Age music of Wiccans and neo-Pagans, the sectarian and mainstream (and thereby socially legitimizing) repertoire of the Mormon Tabernacle Choir, the Catholic charismatic and iconic song of John Michael Talbot, and the proclamatory and evangelistic gospel music offered by the Lewis and Isaacs singing families. In addition, Marini identifies two Protestant denominational hymnals intended to reinforce (The Baptist Hymnal) and reorient (The New Century Hymnal) religious belief, and examines the contributions of two “conservatory” composers, Daniel Pinkham and Neely Bruce. Throughout the book, the author probes the issue of public performance outside the sphere of the original community (e.g., what makes sacred music sacred?), thereby raising the significant and timely question of the commercialization and commodification of sacred song.

Marini’s engagement with an array of materials and traditions gives legitimacy to his conclusion that sacred song has a central place in American religious traditions. This wide-ranging approach has the added benefit of possibly acquainting readers with previously unknown music traditions. But such an asset is also a liability: specialists may note the author’s unfamiliarity with critical literature, which may have a bearing on some of his statements, though not on his overall conclusions. Nevertheless, Sacred Song in America fills a significant gap in American historical studies, and hopefully will inspire further interdisciplinary work.

KAREN B. WESTERFIELD TUCKER is professor of worship at the Boston University School of Theology and author of American Methodist Worship (2001) and Worthy Anthems Raise: Hymnals in Protestant Faith and Practice (forthcoming).