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The Bible in Music: A Dictionary of Songs, Works, and More, by Siobhán Dowling Long and John F. A. Sawyer, Lanham, Rowman & Littlefield, 2015, xxxi + 339 pp., ISBN 9780810884519, $95.00 (hardback).

Those involved in the academic study of the Bible have traditionally focused their attention on trying to understand semantic elements of the Bible and the historical worlds out of which these texts emerged; that is, research in biblical studies has often been devoted to investigating the text and its history. Such questions concerning text and historical context are obviously important. Nevertheless, also worthy of exploration are the various and wide-ranging social, cultural, and religious uses of the Bible down through the centuries, not least because such research brings the study of the Bible into conversation with other fields and disciplines. These sorts of issues have received increasing attention in recent years, as the field of biblical studies has witnessed a renewed interest in exploring the *reception* of these sacred texts, investigating the ways in which the Bible has been used and the impact that it has had in various times and places throughout history.

It is this rich and diverse *use* of the Bible that is the context of the recent volume exploring the Bible and music from Siobhán Dowling Long and John F.A. Sawyer, the former an Irish musicologist and biblical scholar, the latter a well-known biblical scholar who has contributed significantly to the burgeoning field of biblical reception history. As the authors note, there have been a number of important works in recent decades – including reference volumes – that have been devoted to the use of the Bible in literature and the visual arts. However, the use of the Bible in music is an area of study which has lagged behind in these developments. While in recent years there have been a few important monographs looking at the Bible and music, these have tended to focus on particular artists or biblical texts, and a wide-ranging reference work on the Bible in music has been notably absent.

It is this lacuna that Dowling Long and Sawyer aim to fill with this volume, offering a dictionary that aims 'to do justice to the vast range and frequency of musical settings of biblical texts and texts inspired by the Bible, ancient and modern, Christian and Jewish, classical (e.g., oratorios and operas) and nonclassical (e.g., musicals, hymns, spirituals, pop, and rock)' (xxx). The volume is focused on and arranged around musical works rather than biblical texts or characters, taking us from U2's '40' to Handel's 'Zadok the Priest'. Each entry offers background information on the piece in question, such as date and composer, as well as important and well known performances. Biblical references that are used in the piece are also given, along with, when relevant, important contextual information.

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With hundreds of entries spanning well over a millennium and covering a host of genres from classical and pop to liturgy and jazz, this book is impressive in both scope and content. A few examples will give a feel for the way in which the volume works. There are numerous classical works explored in the volume, many of which feature biblical texts or stories quoted explicitly and which serve as the basis for the piece in question. An example of this is Beethoven's 'Christus am Ölberge' (Christ on the Mount of Olives), an oratorio from 1803-04, done in collaboration with Franz Huber (p. 49-50). Dowling Long and Sawyer offer some historical context for this period in Beethoven's life, suggesting that this piece likely was written as he was going deaf, highlighting the connection between Beethoven's despair and Jesus' agony in the Garden of Gethsemane. The entry goes on to point out how the work draws particularly on the Gospel of Matthew, and offers both German lyrics and English translations that demonstrate how the oratorio retells the story of Jesus in the garden. The volume also features entries on hymns and other music associated with church and synagogue. We find, for example, an entry on the hymn 'Abide With Me', from the Scottish Anglican Henry Francis Lyte (p. 4-5). After noting how the song is based on the story of Jesus and the disciples on the road to Emmaus (Luke 24), the authors go on to describe the afterlife of this song, from famous admirers of the hymn to its contemporary usage in various settings. Finally, there are entries that look at more popular music, and in many cases these are works where the biblical text is drawn on in a more complex manner. An example of this can be seen in the entry for Leonard Cohen's 'Hallelujah' (p. 97), where background information on Cohen's original work is given, followed by discussion of a number of cover versions and reuses of the song. The entry then discusses the various biblical allusions and quotations, making note of how the song draws on and reworks the biblical material relating to King David (1-2 Samuel). This entry also discusses compositional and instrumental elements of the piece, noting how these musical elements relate to the content of the song.

Beyond the diverse entries in the main body, especially worthy of note are the various appendices and indices which have been incorporated into the volume. These include a broad and concise chronology of the Bible and music that includes many of the works covered in the volume (p. xiii-xxvi), a glossary of music-related technical terms (275-285), a list of authors, composers, and musicians, with relevant dates (295-313), an index of biblical names and subjects (315-319), and last but certainly not least, an index of biblical references (321-337). The latter two are especially important for those working in biblical reception history given that the volume is arranged around musical pieces rather than biblical texts or

themes, and the former lists will certainly be helpful for teachers and students, among others.

Dowling Long and Sawyer have produced a volume that will be very beneficial to biblical scholars, but those beyond this field will also find it of interest. As the authors note,

> The material is arranged in such a way as to enable biblical scholars and other readers with an interest in the Bible to access as many musical uses and interpretations of the Bible as possible while at the same time providing, for the benefit of choirs, musicians, musicologists, lecturers, teachers, and students of music and religious education, a convenient reference tool covering the biblical, liturgical, and theological information that contributes to the appreciation of the music (xxx).

This is an important and timely volume, and is a welcome addition to studies on the reception of the Bible. While there is still much research to be done on the Bible and music, researchers, students, and teachers will find this to be a valuable contribution, and one that fills a substantial need in this lively, if underexplored, area of research.

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***Secularism and Identity: Non-Islamiosity in the Iranian Diaspora*, by Reza Gholami, Surrey, Ashgate, 2015, pp. 227, ISBN 9781472430106, £58.50 (hardback)**

Reza Gholami's book, published as part of a series on migration and diaspora edited by Anne J. Kershen, explores the often overlooked worldview of secular Iranians living in the UK. Reading Gholami's work, we are reminded of the power held by fixed, often subconscious, dichotomies and the importance of challenging such normative notions. In this case, Gholami explores the idea of an Islamic originated secularity, one which emerges from within the Iranian diasporic context. This book, Gholami's first, explores in great depth, through extensive ethnographic research and innovative framing, the concept of an emergent secularity developing from within a specific Muslim community. This is innovative in that it does not assume the adoption of 'Western secularity' from outside the community itself. While establishing this idea of an internally emergent secularity, formulated through conversation with other modes of secularity yet not being driven to imitate or replicate those modes, Gholami challenges