

As conveyed by the book's title, the heart of Cantrell's book comes in the final chapter when he details the post-genocide rise of the Anglican church to an unofficial "state church" under the watchful eye of the ruling Rwanda Patriotic Front (RPF). Dominated by Anglophone Tutsi who grew up in Uganda, the Anglican Church of Rwanda (PEAR) has combined charismatic-style worship practices, significant international development dollars, and influential reconciliation ministries under figures such as Bishop Emmanuel Kolini and Bishop John Rucyahana. The discourse of the East African Revival has been refashioned to downplay ethnic difference, portraying Rwanda as a "chosen people" leading a global "Spiritual Renaissance" (130) with headquarters at Gahini. At the same time, Cantrell castigates Anglican bishops' silence in the face of RPF human rights abuses, as well as Anglican leaders' willingness to serve as intellectual apologists for the RPF's whitewashing of precolonial history.

By bringing the Anglican story to the center, Cantrell's *Revival and Reconciliation* offers an original and noteworthy contribution to historiography on Rwanda. There are gaps in his analysis, however. First, Cantrell needs to devote more space to analyzing Anglican relationships with the post-independence Hutu state, up to and including the genocidal regime of 1994. For example, Cantrell claims that "numerous pregenocide Anglican bishops were vocal in their support of Habyarimana's regime and supported the genocide" (117), but he only spends one paragraph developing this claim. The book would also benefit from more engagement with indigenous African voices during the colonial and postcolonial periods, moving beyond the select British missionaries that dominate the narrative. In turn, while Cantrell reflects an impressive grasp of English-language literature on Rwanda, he almost wholly ignores Francophone literature on Rwanda. The dated nature of his 2004–2007 fieldwork also makes it difficult to sustain some of his later claims about contemporary Anglican politics in Rwanda. And although his critical perspective on the post-genocide Anglican church is surely warranted, one could hope for more balance and nuance, breaking down some of the competing voices beyond the Kolini/Rucyahana mainstream.

These concerns notwithstanding, Phillip Cantrell's *Revival and Reconciliation* is a well-written, comprehensive, and accessible history of the Anglican church, religion, and politics in Rwanda. It deserves a wide readership.

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doi:10.1017/S0009640722002566

***American Unitarian Churches: Architecture of a Democratic Religion.* By Ann Marie Borys. Amherst: University of Massachusetts Press, 2021. ix + 263 pp. \$34.95 paper.**

"American Unitarian churches express their faith in freedom and democracy" (8), declares author Ann Marie Borys in *American Unitarian Churches*. Her task here is hermeneutical: to demonstrate the embeddedness of meanings, specifically the values of Unitarians, in the architecture of the churches they erected between the late 18th century and the 1960s. Several Unitarian values are identified—the human capacity

for rationality and education, a commitment to social service and action, individualism, humanism, innovation and creativity, and communalism—all indicative, in Borys' estimation, of one overarching value: "democracy."

The main contribution of this book lies with the inclusion of numerous architectural examples of Unitarian churches. Illustrations are numerous, and Borys describes the buildings with alacrity. The effort to see these churches as articulations of Unitarian principles is hampered, however, by a dearth of primary source material, particularly from the 18th and 19th centuries, in which Unitarians directly discuss their buildings. Lacking such direct connections between values and architectural features, Borys reads values articulated in sermons and other writings into the physical features of the buildings, making connections that are plausible but not proven. Only in the twentieth century is Borys able to draw upon dedication sermons, congregational records, and anniversary books to demonstrate direct connections in support of her thesis. A tone of Unitarian triumphalism characteristic of denominational histories, a perplexing insistence on linking all values to "democracy," and a tendency to dismiss undemocratic situations or articulations as mere anomalies will leave some readers questioning the conclusions. Nevertheless, Borys does succeed in her effort to raise the visibility of the significant contributions of Unitarian thinkers and architects to the American religious and civic landscape.

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doi:10.1017/S0009640722002505

***Sacred Sounds, Secular Spaces: Transforming Catholicism Through the Music of Third-Republic Paris.* By Jennifer Walker. AMS Studies in Music. New York: Oxford University Press, 2021. x + 355 pp. \$74.00 cloth.**

In *fin-de-siècle* France, the battle between the Third Republic and the Catholic Church was at the center of French politics. Fearing Catholic influence, the Republic created a national system of secular education, expelled thousands of members of religious congregations, and in 1905 separated church from state in the aftermath of the Dreyfus Affair. In the midst of this period, in 1890, Parisian audiences flocked to *Noël*, a critically acclaimed musical puppet show presenting the birth of Christ put on by the Petit-Théâtre des Marionnettes. In her new book, Jennifer Walker shows how *Noël* was more than a charming and eccentric product of the symbolist *avant-garde*. For Walker, *Noël* was just one among many musical performances in this period that created a cultural space where the secular and the sacred came together, providing a counterpoint to the political battles that occupy the foreground in historical accounts of the early Third Republic.

Walker opens with a chapter that reviews the debates over the nature of sacred music that ran throughout the nineteenth century. Plainchant, revived at the Benedictine monastery of Solesmes under the direction of Dom Guéranger in the 1830s, was vigorously defended by ultramontane music critics as the purest form of sacred music. By the end of the century, however, the polyphony of Palestrina had emerged as an acceptable alternative, and Félix Huet, the organist at the cathedral of Notre Dame, proposed modernizing plainchant by allowing for organ accompaniment. Walker illustrates the emergence of this