

political, cultural, economic, and nationalistic lines, and indicates that music and dance occupied central positions from the beginning. He notes the tension between the elite and lower class Carnival celebrations, as well as the various regulatory approaches of the French and British authorities. As changing, often reproachful, attitudes toward Carnival celebrations appeared in newspapers and official governmental proclamations, responses surfaced in the songs, dances, and other facets of the celebrations. Cowley argues that calypso music arose from a combination of traditions, and he finds African, French, English, and Latin American influences in the music, lyrical content, and presentation. In the conclusion, he briefly looks at other African contributions to Caribbean culture.

It is unfortunate that there are few references to other scholarly work done in the area, either general work on culture contact or specific ethnographic studies of the Caribbean. The lack of scholarly or ethnographic material does not, however, detract from the significance of this book, but it does indicate that only part of the story is being told. Cowley's book is more of a journalistic reconstruction than an investigation, but the result is rewarding for anyone interested in calypso, Carnival, or Trinidadian history.

Henry Glassie. **Art and Life in Bangladesh**. Bloomington: Indiana University Press, 1997. Pp. five color plates + 511, illustrations and photographs, bibliography, index. \$49.95 cloth.

John Fenn

The title is apt, for in his latest book, Henry Glassie sets out to explore art, which he refers to as the "most human of things," as it is created by regular people in Bangladesh (1). They also happen to be some of the most talented and important artists in their respective crafts, and the book is thick with in-depth looks at their aesthetic styles. These detailed studies are woven into a larger narrative about economic and social change across the Bangladeshi countryside. As world-wide economic forces come to bear on markets for small, handmade crafts, the artists responsible for the goods dutifully and willfully change their art—but only to a point. Glassie provides vivid insight into the decisions and actions, both artistic and economic, taken by some of the people he came to know so well while conducting the fieldwork for this book.

The arts that Glassie investigates are not limited by type or genre, nor are they limited by the number of artists practicing any given craft that he was able to talk with and portray in the book. He begins in the capital city, Dhaka, and discusses the construction and painted decorations of rickshaws

and baby taxis (motorized rickshaws). He turns to pottery and religious sculpture in the villages, yet does not forsake the motifs and themes he found in the city's arts. Moving on to engraved brass vessels, Glassie extends his sketch of thematic and symbolic content. Through this widely roving exploration of art and art-making, he discusses the overlaps and the distinctions between the Hindu and the Muslim worlds that coexist in Bangladesh. He provides an outstanding discussion of the actual people who fill the various religious, social, artistic, or economic roles we often find so easy to project onto the world.

In the end, he ties the themes together, introducing more art forms (cane mats, sari weaving, and boatmaking) and discusses, both generally and specifically, Bangladeshi style. Throughout the book, there is a balance between the symbolic and the pictorial, the functional and the decorative, and Glassie periodically plots this balance along a continuum that he believes underlies all of Bangladeshi art. With its excellent photographs and thorough discussions, this book should appeal to anyone interested in art, history, Bangladesh, folklore, or human beings in general.

Ruth M. Stone, ed. **Africa: The Garland Encyclopedia of World Music, Volume 1**. New York and London: Garland Publishing, 1998. Pp. v + 851, glossary, photographs, compact disk, notes, index, guides to publications, recordings, films, and videos. \$150.00 cloth.

Lisa Gilman

The *Garland Encyclopedia of World Music* is a new series that provides general and specific information about musical practices throughout the world. It is divided into ten volumes, nine of which focus on geographic regions, including Africa, the United States and Canada, and South East Asia. The tenth is a general volume entitled, *The World's Music: General Perspectives and References*. The first volume, *Africa*, edited by Ruth M. Stone, is an important resource for scholars of African music, African culture, and music in other parts of the world. As compiling a volume representing all the musical practices in Africa is impossible, Stone strategically organizes the volume to cover a wide range of topics, cultural groups, and geographic regions without attempting to define or make claims for one African music. Included under the rubric of African music are those styles that might be labeled "traditional," "indigenous," "popular," "syncretic," "western," and "art," providing a rich overview of the diversity and depth of contemporary