

Martin's methodology will be useful to those who wish to use architecture as a resource in broader community studies, especially to those concerned with culture change.

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A Musical View of the Universe: Kalapalo Myth and Ritual Performances. By Ellen B. Basso. Philadelphia: University of Pennsylvania Press, 1985. Pp. 464. Appendices, bibliography, index of myths, general index. \$35.00.

This work opens a vista on mythic narrative traditions and ritual enactments of the Kalapalo people, a Carib-speaking community resident in the Upper Xingu River Basin of Brazil. The approach is ethnographic and ethnolinguistic in character: extensive texts of native performances are presented, in English translations accompanied by illustrative samples of unanalyzed Carib; these narratives, along with the author's exegesis and descriptions of ritual events, constitute the empirical grounding for an inquiry into the patterns underlying Kalapalo artistic expression and worldview.

The narrative texts were recorded *in situ*, and they reflect the dynamics of real-life performances, right down to the Kalapalo institution of the 'what-sayer', a co-performer who punctuates the stream of narrative with a periodic vocal counterpoint of assent. Basso maintains that "the tellers of Kalapalo myths evoke an illusionary past" in order to "clarify the conditions of the present world" (p. 8). She regards these myths as "highly condensed explanatory constructions best suited to characterizing phenomena that are inherently difficult and complex" (p. 37). In separate chapters, Basso shows how themes in the myths "make explicit the conflicts . . . in social relations" (p. 141), provide a vicarious outlet for "fantasies of eroticized aggression" (p. 239), and facilitate the "government of grief" (p. 91ff.).

Basso argues that the ritual performances of the Kalapalo "engender the experience of a unity of cosmic forces, developed through the unity of sound formed by creative emotion" (p. 243). Patterned sound is the pivotal element in the depiction of different "orders of animacy," and particularly of the dangerous hyperanimacy of the *itseke*, or 'powerful beings'. She points to "the ability of music to control and channel aggression, to limit hyperanimacy in ways that are helpful to people" (p. 246). Kalapalo ritual produces an "illusionary consciousness" (p. 247) that makes manifest "a wonderful power of community" (p. 252). Basso concludes her study with these words: "It is through sound that cosmic entities are rendered into being and represented by the Kalapalo—not as object-types but as beings causing and experiencing action in a veritable musical ecology of spirit" (p. 311).

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