

very present in the lives and works of many anthropologists outside the U.S. that I wish the volume's contributors had explicitly acknowledged and not just in some of the volume's footnotes or in a handful of chapters.

As many know, a key favored concept in current U.S. anthropology is "engaged anthropology," and it was Sanjek who chose to relate that to the larger world anthropologies' discussion of "mutuality," even "mutualities." The book itself then is both more than it appears to be and less than it appears to be, but readers interested in "American anthropology" today, ethics and anthropologists' struggle to be ethical, power relations and hierarchies in the practice of anthropology, and even the history of anthropology would do well to read it. Sanjek has gathered interesting and strong representatives of contemporary U.S. anthropology in this volume, and I highly encourage readers to read it.

Virginia R. Dominguez

Schauert, Paul: *Staging Ghana. Artistry and Nationalism in State Dance Ensembles.* Bloomington: Indiana University Press, 2015. 343 pp. ISBN 978-0-253-01742-0. Price: \$ 30.00

Six decades after the nationalist leaders of African independence movements promoted the showcasing of African performing arts, there are more African music-dance groups, companies, ensembles, and practitioners across the globe today than at any other time in history. The subject of performing arts, and in particular the connection between music-dance groups and nationalist movements, has been extensively addressed (see Gilman, Castaldi, Ebron, Agawu, Askew, Nketia, Chernoff, Shipley, and Donkor, among others), but Paul Schauert's new book is among the first scholarly treatises exclusively about Ghana's national dance companies.

Ghana was one of the first sub-Saharan African nations to gain political independence from colonial Europe. Schauert's work focuses on the Ghana Dance Ensemble, the dance troupe whose history is linked directly to the nationalist ideologies of the 1950s that led to Ghanaian independence. "Staging Ghana" also juxtaposes those ideologies with the post-independence strategies of contemporary nation building, in which the needs of ensemble members are intertwined more with harsh economic realities and individual aspirations than with the rhetoric of Ghanaian independence. Schauert's examination of the institutionalized music-dance practices of Ghanaian performances highlights one of the central themes of "Staging Ghana": how the members of performance ensembles balance or reconcile their personal priorities and goals with the (sometimes opposing) objectives of the nation-state.

In the introduction, the author lays out the historical narratives and issues patent to the development of Ghanaian music-dance ensembles and examines how their members constantly negotiate between serving their nation through music-dance performances redesigned for stage presentations and focusing on concerns salient to their daily existence and livelihood. He describes efforts to unite the many ethnic representations of the Ghanaian societies through choreography ideas based on histori-

cal narratives of the early years of Nkrumah's Pan-Africanism, independence, liberation, and cultural nationalist project. With this background in place, he then addresses issues of authenticity and how ensemble members find ways to balance their ethnic cultural affiliations with the need to adopt performance practices that appeal to and satisfy the entertainment preferences of cosmopolitan audiences.

The author discusses the clever ways in which ensemble members use to their own advantage the alternative education (and, often, strict discipline) they have gained under the leadership of the group's successive artistic directors. For example, the members' ingenuity has led them to pursue business opportunities that draw on their experiences with the University of Ghana (such as its study-abroad programs) and with the arts markets in Accra, Aburi, and beyond. The theme of performers intentionally crafting their own message continues in Schauert's analysis of how Ghanaian performers rely on their cultural knowledge and skills in indirect communication to reinterpret long-gone (or still-present but less functional) nationalist rhetoric of the past for contemporary Ghanaian audiences. In this way, Schauert does a superb job of highlighting how individual performers create and share their own understandings and practices.

He also takes a more macro-level view of the music-dance performance scene in Ghana, through his exploration of the 1992 split of the Ghana Dance Ensemble into two troupes and how that controversial division led to increased competition and significant shifts in onstage representations of the nation. His explication of the performers' ideas about self-expression and the creative ability of artists in ensembles and other groups in Accra is particularly interesting.

With theory well grounded in (and balanced by) richly textured ethnography and analyses, "Staging Ghana" is a valuable addition to the literature in the ever-growing fields of African studies and performance studies. Its examination of nationalism, creativity, postcolonialism, culture, music, and dance give it great multidisciplinary relevance, particularly to scholars and students of ethnomusicology, ethnography, dance, cultural anthropology, African diasporas, and African politics and history in general.

Habib Iddrisu

Scherer, Andrew K.: *Mortuary Landscapes of the Classic Maya. Rituals of Body and Soul.* Austin: University of Texas Press, 2015. 291 pp. ISBN 978-1-4773-0051-0. Price: £ 45.00

Scherer's book is about the treatment of body and soul among the Classic Maya in the form of different mortuary practices. His main concern is the variations in burial rites and he explains them against the background of widely held body and soul conceptions (13). To do this he employs a variety of methodological approaches. As anthropological archaeologist and bioarchaeologist, he enriches archaeological with epigraphic and iconographic data. In particular, he takes advantage of his own field experience at sites like El Kinel, El Zotz, and Piedras Negras along