maybe inevitably, a fair measure of overlap, at times of repetition. The
two bibliographies have a strong air of déjà lu. If one is assigned—or
inspired—to read both books, this reviewer's advice is to start with the
encyclopaedic Religious Impact before turning to the more analytical
Religious Militancy.

None of the negative aspects of these two books needs conceal ap-
preciation and recommendation of their real merit and their positive value
for students of Nigerian history. The underlying point is that, if neither
really attempts practical solutions, both are incomparably rich in their
marshalling and discussion of the milestones in Nigeria's politico-
religious history. The authors have it right when they admit they look
on these books as 'largely the groundwork' for more specialized studies.
Dr Vaughan is right, too, in his argument that the authors are not just
writing another scholarly monograph on Nigerian history but are pro-
foundly concerned with the religious factor in the deepening crisis of
the Nigerian state, presenting us with, as he says, 'massive information'
on one of the most important problems confronting Nigeria. For him,
too, these studies expand our knowledge of Nigerian political and social
history, 'while provoking debates on important problems confronting
the Nigerian state.' It is in this vast knowledge and intellectual provo-
cation, and not in political answers, that the strength of these two vol-
umes is to be sought and rewardingly found.

St Antony's College
Oxford

A.H.M. Kirk-Greene

Krabill, James, R., The Hymnody of the Harrist Church Among the Dida of
South-Central Ivory Coast (1913-1949), Frankfurt, Peter Lange, 1995

This substantial work details the history of the prophet William Wade
Harris and the remarkable following he received during his evangelistic
crusade through the southern Ivory Coast. This study of Dida Harrist
hymnody as it developed from 1913 to 1949 is a formidable feat of
historico-linguistic analysis set within the religious contexts of the early
Dida Harrist church. As a Mennonite missionary, Krabill was ably poised
to conduct a musical enquiry of hymnody during his six years ministry
living with the Dida.

Part I explores the limitations of a variety of sources, methodologies
and analytical approaches for the study of the hymn corpus when com-
pared to other areas of ethnomusicological research. Part II locates the
hymn tradition in its historico-religious background. Liturgical expressions of the Dida Harrist movement’s musical identity are prefigured by an analysis of the politico-jural structures of Didaist notions of ethnicity. Part III enters into a musicological analysis of the composition, semantics, structure and contextualisation of the hymnody focusing on correspondence between the meanings of words across a large portion of the hymn repertoire. The texts of two hundred and forty one hymns comprising four categories complete Part IV, the appendices of the book. All of these were recorded during Krabill’s time in Yocoboué and have been organised into five distinct historical periods.

Much of the early discussion of Dida Harrist hymnody is given over to determining concepts of the Dida as an ethnic group and their cosmological cognizance of space, time and social structure. While there is a discussion of the body (pp. 134-141), a striking omission from this historical survey of hymnody is the issue of gender roles in the Harrist movement. This is an odd oversight given that two of the three genres of hymnody are managed by women. The Yocoboué congregation’s hymns are divided into the dôgbloò group composed and sung by the oldest women of the church and some middle-aged men. The genre was traditionally for women. The yeje group is also women’s music deriving from the Avikam people to the south of the Dida. The nodilu genre is performed by young and lower middle-aged men and women. Although there is some discussion of the terminology regarding gender distinctions (p. 135), there is no broader reflection on men’s and women’s roles within the performance of the hymnody itself.

The structure of Krabill’s analysis is somewhat fragmented due to the all-encompassing approach which attempts to cover seven categories: oral literature, linguistics, history, ethnomusicology, religious phenomenology, African theology and liturgical studies. Krabill further argues for the emplacement of Dida Harrist hymns in the larger context of the liturgy and in so doing, he creates a pervasive subtext: that the history of the Harrist movement is complexly underwritten by the fascinating syncretic analogies of traditional Dida cosmology and Christian theology. Thus, a stained-glass effect is achieved by moving between a socio-historical emphasis and a semantic theological examination of the song texts. The syncretic allusions are revealed in the detailed and extensive footnotes to each chapter providing a sub-thesis to the first part of the book. The intricate nature of these concepts really warrants separate treatment in a second volume.

So, while the Harrist hymnody is rich and involved in its historico-religious complexity, providing much substance for the Dida language