

McLean's lifelong dedication to Oceanic music and dance. In the introduction he states his hope that the book will stimulate further research into Polynesian performance traditions. His wish will certainly be fulfilled. *Weavers of Song* is destined to become an essential reference tool for those who choose to pursue scholarly work in Polynesian performance traditions.

REFERENCES CITED

McLean, Mervyn

- 1995 *An Annotated Bibliography of Oceanic Music and Dance*. Revised and enlarged second edition. Warren, Michigan: Harmonie Park Press.
 1996 *Maori Music*. Auckland: Auckland University Press.

Stillman, Amy K.

- 1991 *Himene Tahiti: Ethnoscience and Ethnohistorical Perspectives on Choral Singing and Protestant Hymnody in the Society Islands, French Polynesia*. Ph.D. thesis in Music, Harvard University.

Barry Craig, Bernie Kernot, and Christopher Anderson, eds., *Art and Performance in Oceania*. Bathurst, N.S.W.: Crawford House Press and Honolulu: University of Hawai'i Press, 1999. Pp. vii, 318, illus., bib., index. A\$65.95 and US\$65 cloth.

Reviewed by Jehanne Teilhet-Fisk, Florida State University

The Fifth International Symposium of the Pacific Arts Association, held in Adelaide in early 1993, was a lively and stimulating conference. It hosted some two hundred international delegates and scholars in anthropology, art history, archaeology, sociology, art, cultural-center arts, repatriation-related issues, museology, and ethnomusicology. The conference had the largest ever participatory attendance by indigenous artists and performers. It also had workshops and a very successful showing of indigenous films. This volume contains twenty-four papers from the sixty or so presented and is divided into four parts: "Art as Performance in Micronesia and Polynesia," "Bringing People Back into the Collections: Indigenous Australians and the Presentation of Culture," "From Performance to Museum in Melanesia," and "Pan-Pacific Development." The title of the book does not really capture the scope of these contributions, a range which while not particularly focused does represent many of the interesting issues occupying scholars in the area of Oceanic arts. It is unfortunate that this volume follows so long after the con-

ference, a casualty being as well the failure to really capture within it the vibrant energy this symposium carried.

Markedly diverse types of papers are presented here. We find, for example, Brenda Croft's personal experience as "other." We feel Deane Fergie's strong reaction to the housing of indigenous cultures with natural history. We learn from Rod Ewins about the acoustic properties of the Fijian *lali* or slit-gongs. Junko Konishi's evaluation of Yap dance performance is given sociological context. Karen Stevenson analyzes the complex role of the Tahitian *heiva* and its place in the Festival of Pacific Arts. The Polynesian body as an art form is investigated by Nancy J. Pollock. Indigenous political analysis by Vilsoni Hereniko considers the role of clowning in Polynesia. Michael Gunn presents the meaning of ownership of *malagan* ritual art images. The case is made for specific attribution of nineteenth-century Massim woodcarvings. Attention is given to the volatile area of museum collections. Changes in the role of ritual performance are scrutinized. Philip Dark discourses on the proper context appropriate for the Pacific arts.

A virtue of this collection of papers is its eclectic nature. One can dip anywhere in its pages for stimulating ideas. The editors have made a good selection of robust papers covering in an interesting manner issues that continue to burn. No global synthesis emerges from these pages, but we do find here able and intelligent deliberations on many issues that have acquired more urgency since 1993.

One such general issue addressed in a number of the papers concerns the deep and complicated subjects of museums and their nature and purpose. We find here papers on the colonial New Zealand International Exhibition of 1906–1907 (Bernie Kernot), Fergie's account of indigenous people's museum involvement in western Australia, Christopher Anderson's more interesting discussion of the 1988 *Dreamings* exhibition in New York, Helena Regius's call for "recontextualizing" collections, Harry Beran's related and interesting deductive work in identifying the Massim carver Mutuaga mentioned above, and Susan Cochrane's broader remarks on museum and cultural centers. The central issues attending the museum domain transcend particular fields, but the issues as projected onto specific areas bring important and thought-provoking focus. In particular, there is in Oceania the important and immediate concerns arising from the ever-growing attention of the indigenous peoples to the representation and presentation of their cultures. There is much worth thinking about here and the issues discussed remain as fresh as they were at the time of the conference.

In conclusion, this is an excellent book to be used as a reader by anyone interested in the visual and performing arts of Oceanic cultures. I recommend it to my colleagues.