Gill has become an unhappy suburban housewife addicted to alcohol and prescription drugs. She tries to regain her sanity by confronting and proclaiming her Maori heritage, which she had previously denied. Her liberation conflicts with her husband's racist orientation and leads to the break-up of their marriage. When we read that Gill's liberation is followed by tragedy, there is an unsettling feeling about it.

The novel does not show Ola pondering the question of why Gill and her younger daughter Karin had to die; the death of a loved one, especially in a novel with strong themes of aging and dying, normally provokes that sort of questioning about the nature and purpose of life. It is missing here, and it is also missing in the resolution of the novel, when Ola's father dies.

Instead of coming to any satisfying self-revelations about love, life, and death, and thus determining the course of the rest of her life, Ola's destiny is decided for her in the bestowing of a high matai title on her by her dying father. But this is appropriate, an act of love that needed to be imposed on one so narcissistic and self-destructive that she would not have chosen it for herself.

Was Wendt successful in portraying a believable and sympathetic female character with whom women can identify? No and yes. No, because the emotional dimensions of Ola's personality are too thinly drawn. Yes, but mainly at the intellectual level and in the political implications of women's status in the past (Gill), present (Ola, the confused), and future (Ola, the matai). Has he redeemed himself? I think so, if only to say that he tried, that the best he could do was scratch the surface of a woman's psyche, but that he did understand and respect her struggle.

Wendt does have the disclaimer, the premise that someone named Ola wrote this, rather than himself. Even so, as Ola says: "art is not life" (236). And Wendt, the artist, was given the life (ola) to shape into art. Therefore, the disclaimers are declared null and void.

Ola is a worthwhile read if you can set aside the mind games about who is the actual author. Among the many intriguing issues Wendt presents, it is refreshing to see a glimmer of hope in this novel's resolution.

DIANE AOKI
University of Hawai'i

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Christianity in Oceania is the second monograph from the Association for Social Anthropology in Oceania (ASAO) on the phenomenon of the Christian experience in the Pacific Islands. It is entirely appropriate that the first, Mission, Church and Sect in Oceania (1978), was the result of a conference that took place on the Atlantic coast of Florida. That location was a liminal metaphor for the encounter between imported Christian messages and traditional belief systems which formed the subject of that work. The papers
embodied in *Christianity in Oceania* were, by way of contrast, first presented amid the Indiana countryside, in the tiny town of New Harmony. That "village," half museum, half working community, is a religious metaphor in its own right: a living artifact of nineteenth-century efforts to reconcile European utopianism with American frontier values. It is that process of reconciliation, to use a simplistic, portmanteau term, that is at the heart of this latest study of postmission Christianity in the islands.

As Forman maintains in the book, the relative isolation of the islands enabled a greater "non-Western expression of Christianity on a broad, popular level" than in any other region of the world (25). Barker and his colleagues have located their studies within a Davidsonian context in which Islanders are portrayed as active participants in the complex structuring of the Christian experience. Furthermore, as Kaplan's analysis of Christianity in Fiji illustrates, the contributors to this volume are particularly sensitive to "more contextualized and historical accounts" (23). Kaplan employs "Fijian cultural logic" (128) as an analytical tool to lay bare the religious and historical roots of the political culture that encouraged and sustained the coups in Fiji in 1987.

What this valuable monograph reveals is that the Christian experience has been enormously subtle and complex. It was not merely a case of Christianity—in one or other of its various guises—replacing traditional beliefs. Nor was it merely a case of syncretism. Instead, what these studies highlight is that much of the old coexists with the new, merging, separating, and redefining in altered contexts. MacIntyre, Barker, and Gordon in their examinations of Misiman cosmology, religious practice among the Maisin, and Mormonism in Tonga address the issue of cultural incongruence. As MacIntyre notes, beliefs about sorcery remain undiminished among the Misima of Milne Bay Province, Papua New Guinea, despite a century of Christian opposition. The central question is, How have island societies managed the accommodation of apparently irreconcilable value systems? It is not merely a case of Sunday Christians, Monday sorcerers. Instead, as Gordon concludes, Tongan Mormons have been able to deal with what MacIntyre calls the "fundamental disquiet" (87) or tension between the social separateness of Mormon identity and traditional Tongan values of resource sharing "by 'inventing' viable representations of the Mormon nuclear family while preserving many core Tongan values relating to kinship, economic cooperation and status rivalry among family and church groups which make social life possible and meaningful" (198).

Despite the Islanders' genius in invoking competing principles selectively according to social context, there is a powerful undercurrent of dissatisfaction with their Christian experience, the realization that they have been denied untrammeled access to what Trompf calls the "great secret," the real source of power in the white man's religion. Accordingly, a number of the studies examine unrealized expectations and the ways in which such peoples as the Kove and Mengen of West and East New Britain respectively have
attempted (frequently with the assistance and direction of charismatic figures like Koriam among the Kove and Buliga among the Mengen) to articulate strategies for gaining control of the forces of change. In a number of instances those strategies involve propitiating ancestral spirits and enlisting their support to gain greater power. This mediation between the quick and the dead raises perplexing questions about the position of cultic activities within the Christian experience. The answers to these and other questions are elusive as the contributions to this monograph suggest, particularly when we take into account the horizontal and vertical variations in attitude toward that experience within and between Pacific Island societies.

Barker’s aim in editing Christianity in Oceania was to reveal how Christianity has become “part of the indigenous reality: an important aspect of Pacific Islands cultures, one dimension of the integration of local cultures into regional and global culture” (22). Further, he wished to develop “ethnographic frameworks that recognize that people live simultaneously in several kinds of social contexts and that their religions are capable of looking inwards and outwards” (23). He and his colleagues have succeeded admirably in meeting these challenges. But Barker had one further objective, to isolate other areas of research. As MacIntyre argues, it remains for researchers to continue the examination and explanation of “the persistence of particular conceptualizations and beliefs, and their coexistence as dynamic, but often contradictory cultural forces” (100). This detailed, carefully argued account is an excellent addition to our knowledge of the phenomenon of the Christian experience and sets the stage, skillfully, for the very research that Barker and his fellow authors hope to encourage.

JAMES BOUTILIER
Royal Roads Military College
Victoria, BC

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Sepik Heritage is a collection of more than fifty papers originally presented at a 1984 Wenner-Gren symposium entitled “Sepik Research Today” held in Basel, Switzerland. The organizers invited every anthropologist, geographer, art historian, and linguist who had done research in the Sepik region of Papua New Guinea (broadly defined as the East Sepik Province, the Ramu area of the Madang Province, and the Sandaun Province excluding the Telefomin area) since about 1960 and had remained active in their discipline. The resulting group of contributors includes Papua New Guineans, Australians, Americans, and Europeans.

Among the stated purposes of the volume is to document the Sepik as a culture area, a task that includes both