

such as the description of Cook's bodily death (34; ellipses in original):

The sea closes around Cook  
like a mother,  
takes him in as another  
drop in the ocean, speck in  
the sea,  
a bit of flotsam floating free  
in the wreck of a dissolving  
dream. . .

His second death, after many years in the lasting hell of historical fame/infamy, comes as an acceptance of the atua (gods) of Aotearoa and a merging into the future that poetry creates through its relationship to writers from the past. A recording would make interesting listening.

It is testament to the success of both collections that there is a great deal more to say and discover about them than can be said in one review; they will sustain and reward the long-term attention of dedicated readers.

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*Gender, Song, and Sensibility: Folktales and Folksongs in the Highlands of New Guinea*, by Pamela J Stewart and Andrew Strathern. Westport, CT: Praeger, 2002. ISBN 0-275-97792-7, x + 235 pages, photographs, notes, bibliography, index. US\$83.95.

Pamela J Stewart and Andrew Strathern dedicate this remarkable volume to the "humanity of expression that sits in the quiet corners of imagination." And, indeed, the expression of longing, loss, desire, and pleasure

infuses this book's rich and textured examination of the complex relationships between men and women in a range of Highland New Guinea societies. The book draws our attention quite effectively to a number of key interpretive issues. Stewart and Strathern provide a compelling, ethnographically grounded challenge to what has become a recurrent theme in the regional literature on gender in the New Guinea Highlands, that is, male domination, male-female antagonism, fear of menstrual pollution, and a downplaying of interest in sexual activity. The authors set their goal as "reexam[in]g the terms of this stereotype and . . . build[in]g up a rather different overall picture, one that gives room for what we may recognize as a more positive view of gendered relations in these societies and tak[in]g into fuller consideration the nuanced expressiveness and ingenuity of the New Guinea Highlands people" (1). Questions of embodiment, its expression, and its representation are central to their argument. How somatic experience and desire are conveyed, remembered, anticipated, and actively pursued are critical issues. The notion of "sensibility," "mediat[in]g between the worlds of the mental and the sensory" (5), and, further, between individual actors and sociocultural framework, is pivotal to their discussion. It also allows a particularly revelatory perspective on questions of imagination, agency, and efficacy, and the ambit for action that the sensory can afford.

Taking sensibility seriously provides a compelling framework within which Stewart and Strathern consider a wide range of materials from a diverse

sample of Highland societies. The central chapters of the book provide a principled, systematic, and magisterial account of various genres of expression in the Highlands; the discussion draws on the authors' own research and their insightful and imaginative readings of the work of others. Much of the material examined is textual. The two chapters considering courting song lyrics are particularly interesting, as the song texts are clearly intended not only to be about desire and affection but also, through performance, to catalyze and inflame them. Here evocation figures centrally as a powerful and necessary complement to expression, and the descriptions of the events in which these songs figure are particularly tantalizing. Other chapters on tales, ballads, and other narrative forms are more focused on the representation of sexual sensibility—on how it is conventionally assumed to take shape in human relationships, and, reciprocally, on the consequences it engenders. These discussions are primarily thematic, but, as with the courting songs, the texts provide rich accounts of the sensory modalities—sight, smell, sound, movement, and taste among them—through which sensibility is assumed to work. A particularly stimulating chapter is concerned with body decoration. Drawing on a long anthropological tradition in the Highlands, the authors provide a complex account of the meanings associated with different decorative elements. They also move beyond solely semantic interpretations to consider the other forms of semiosis at play here, and especially how decoration and self-presentation can index

more complex and global phenomena: somatic health and fullness, desire and desirability, and the integration of mind and body. As with the chapters on courting songs, this discussion points to the ways in which sensibility is more than a matter of meaning—and in which ethnographic interpretation benefits from moving beyond those materials that lend themselves easily to textual and thematic analysis. A final—and particularly interesting—ethnographic chapter is concerned with female spirits and initiation. Institutionally and ritually defined relationships between men and female spirits provide, in many of the communities under discussion, an especially rich nexus for teasing out powerful forms of gender interdependence and complementarity. While these relationships rarely directly model those among human men and women, Stewart and Strathern's discussion of such ritual associations sheds powerful light on mundane practice.

Comparison underlies the book's argument in several ways. Clearly the principled pursuit of particular themes and variations across the Highlands is required for the authors' argument. The rich comparative materials not only help support Stewart and Strathern's claims; they also provide a magisterial record and resource. A second comparative dimension briefly contrasts the Highlands with other areas in Papua New Guinea, especially the neighboring Bosavi/Strickland area, where emotion, sensibility, and performance have been salient—and elegantly explored—ethnographic themes. This discussion suggests an interpretive question: How might one productively explore

the complex interplay of regionally linked theoretical foci with social and cultural difference on the ground? Finally, Stewart and Strathern make some very suggestive links to recent work on sensibilities in lowland South America (*The Anthropology of Love and Anger: The Aesthetics of Conviviality in Native Amazonia* edited by Joanna Overing and Alan Passes, 2000). The implied comparisons here may in part reflect some similarities along social dimensions such as scale, local organization, and the like. But, more signally, and especially when read with and against related work elsewhere, this volume points effectively to the considerable conceptual power of “sensibility” as an orienting notion—and as a lively nexus of agency, experience, and imagination. *Gender, Song, and Sensibility* provides a rich ethnographic record, serves as a stimulating corrective to the excesses of our theoretical pre-occupations, and subtly lays out an interpretive program of considerably broader applicability and value.

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*Panpipes across the Ocean: A Production of Popular Tunes from the South Pacific Islands.* Suva: Newsounds Oceania Studio; Oceania Centre for Arts & Culture, University of the South Pacific, 2002. E-mail <Oceania@usp.ac.fj>. Compact disc. US\$16.00.

Contemporary musicians in the Pacific, as in many other parts of the world, are often exploring ways of

combining elements of their traditional musics with those of the West. Whether as an attempt to express the complex cultural mixtures of contemporary life or as a marketing ploy to tap into the seemingly lucrative world music scene, such experiments encourage new approaches to musical expression. In the compact disc under review here, a traditional instrument—panpipes—is used to perform a type of popular music found throughout the Pacific.

As observed in the brief notes accompanying this recording, panpipes have quite a wide distribution in the Pacific. They are or were found throughout most of Melanesia, but also in Polynesia, in Tonga and Sāmoa. Everywhere, these instruments consist of a number of bamboos or other tubular plants put together to form a single instrument. Depending on the area, the pipes may be bound together in a raft form or in a bundle. If in raft form, there may be one or two rows of pipes. The distal ends of the pipes may be closed or open. Panpipes may be played solo or in combination with other panpipes or different instruments; singing and dancing may or may not also be included.

Beginning in the 1970s, Swiss ethnomusicologist Hugo Zemp's numerous releases of Solomon Islands panpipes introduced many listeners to these important traditional instruments, particularly as expertly played in ensembles by 'Are'are musicians of Malaita. Here, we were exposed to distinctive tunings and polyphonies, coupled with a fascinating indigenous theory of music. Many listeners, including this reviewer, were spellbound.