ist community members responded to the plays by producing their own theater pieces that challenged the assumptions of Tagi and Mafine. Unfortunately, Hoëm does not provide any detailed documentation or analysis of those counterplays. What she makes clear, however, is that the political messages of a group like Tokelau te Ata can only be successful if the actors take into account the target community’s conceptions of identity, place, performance, knowledge, and interaction.

In later chapters, Hoëm resumes her discussion of the complex negotiations between traditional Tokelauan culture and the more westernized Tokelauan diaspora in New Zealand from different perspectives. She explores, for example, how those negotiations affect notions of political organization and activism in both communities. She also compares and analyzes various oral narratives that, by dealing with leaving and returning to Tokelau, suggest a strong link between subject identity and sense of place.

One of the most valuable features of the book are the appendixes, which include Hoëm’s transcriptions of the two performance pieces as well as of the oral narratives analyzed in the earlier chapters. However, the overall structure of the book and the major objectives of the author are not always transparent. Ideas and data are often presented in a confusing order. Hoëm does not provide exact dates for the performances she describes. In addition, her use of terminology is occasionally misleading. Chapter 2, for example, is titled “Political Activism: New Media and Arenas of Leadership,” but the chapter itself contains not a single reference to new media, if that term means audiovisual media, computers, the Internet, etc. Apart from these minor reservations, though, Theatre and Political Process provides a valuable and insightful introduction to the identity politics and performances of contemporary Tokelauans.

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One would expect a publication on Pacific jewelry and adornment to be an attractive production, and this book is indeed beautifully designed and printed. Over 240 high-quality photographs embellish the book and illustrate a splendid array of objects from around the Pacific. Many of the objects are dramatically photographed against a black background; all the pieces are very well lit to reveal fine details of workmanship and materials. In some cases backlighting is also used to good advantage to show off the translucence of jade or turtle-shell finery. Additionally, over 40 photographs taken in situ, some from as early as the 1880s and others quite recent, show Pacific Islanders wearing personal adornments. The objects are all from the collection of the Auckland Museum, and the photographs are from both the Auckland Museum
Following an introductory essay, the book is divided into five chapters, each devoted to a geographic-cultural region. A brief two-page note on the collections follows the main chapters.

For a region as diverse and vast as the Pacific Islands, writing an introductory twenty-page essay that contextualizes jewelry and adornment within local cultural systems of meaning without indulging in truisms and overgeneralizations is a difficult challenge. Roger Neich succeeds well. He addresses the cultural diversity of the Pacific at the outset and provides a very brief overview of Pacific prehistory, from its ancient Pleistocene beginnings at least 40,000 years ago with settlement of New Guinea, Australia, and Near Oceania, to the more recent expansion of Austronesian-speaking peoples, the development of the Lapita cultural complex around 3,500 years ago, and the settlement of the wider Pacific. Neich situates jewelry broadly within Pacific Islanders’ beliefs in a “vital spiritual energy, a life force that animates the universe” (14). He makes the point that objects of personal adornment serve as more than mere decoration, by focusing this energy and providing people some control over its power. Alluding further to the semiotic function of jewelry and adornment, Neich describes the “message of the materials” (17). The rarity of certain materials such as varieties of seashell or pearl shell, or the difficulty of working very hard materials into ornaments, gave some materials enormous value and a central role in systems of currency. Neich gives particular attention to the widespread connection between jewelry and currency, especially in areas of Melanesia and Micronesia where shell disc currency was in use. Without proposing an overarching theory of Pacific jewelry, he suggests a continuum in the connection between currency and ornament, from one extreme where the object is purely one of wealth or economic value, to another “where the aesthetic value is paramount and any commercial value is minimal or obsolete” (27).

More culturally specific to Pacific Islanders’ world, Neich points out the “close connection between fishhooks and ornament throughout much of the Pacific” (25), and the deep cultural significance of ornaments made from fishhooks or parts of them or imitations of them. He also discusses the use of jewelry as symbolic protection in warfare or against sorcery, or jewelry worn as “charms, talismans and amulets” to protect against evil or to help seduce the opposite sex (29). Neich describes how Pacific jewelry marked social status, or functioned as symbols of rank and leadership or markers of clan membership, or functioned as heirloom objects embodying ties to ancestors whose preserved body parts (hair, teeth, bones, fingers, skull) might serve as personal ornaments for surviving kin.

Following the introductory essay, the five main chapters serve as regional galleries of areas throughout the Pacific, exemplifying through photographs and descriptions of objects many of the points made in the introductory essay. Each chapter begins with a one- or two-page overview of the geography, history, cultural emphases, social organization,
Chapter 1, Micronesia, includes objects predominantly from Kiribati, undoubtedly owing to the colonial geography of ethnographic collecting in the Pacific. Chapter 2, Mainland New Guinea, includes objects from about twenty-five areas, including West Irian, that are widely representative of the island’s great diversity. Chapter 3, Island Melanesia, spans islands from the Bismark Archipelago to New Caledonia, and includes over eighty objects, the majority of which are from a dozen locations throughout Solomon Islands. Chapter 4, Polynesia, includes about forty objects representing all the main Polynesian island groups, including several of the western outliers. Aotearoa New Zealand merits a chapter of its own, Chapter 5, featuring twenty-five superb ornamental objects carved in jade, serpentine, whalebone, whale teeth, and wood.

The objects illustrated here are well selected, with an eye to both aesthetic appeal and cultural significance. A number of them are very rare, such as a necklace from Rurutu in the Austral Islands, constructed of coiled human hair with attached ivory ornaments representing “chief’s seats,” “testicles,” and “pig,” and carrying associations with power and fecundity (157). Other objects are quite unique, such as an “imitation whale tooth neck pendant” from Raoul Island in the Kermadec Islands east of New Zealand (172), which is dated to the fourteenth century, a period of extensive Polynesian interisland seafaring. Because the objects illustrated in this book derive from museum collections, some of considerable antiquity, readers come away with a sense of extinct crafts and disappearing traditions in Pacific jewelry and body adornment. Neich does make the point that Pacific jewelry has always been changing and adapting, and that “[c]ontemporary Pacific jewelers . . . are looking back on the work of their ancestors for instruction and inspiration, while taking full advantage of modern techniques and materials, sometimes with a mischievous or ironic comment on our contemporary world” (31).

Unfortunately no such objects appear in the book. Very few objects contain any nonnative materials, other than the ubiquitous glass trade-beads used in place of older shell discs on ornaments from Solomon Islands or elsewhere in Melanesia (105). To illustrate Neich’s point, it would have been helpful to include more objects like the contemporary belt from Mangaia (154), in which florets of multicolored ribbon and plaitwork of fine white plastic have replaced an older style made from tapa cloth, pandanus, and hibiscus.

A few design flaws mar this otherwise handsome book. The Pacific map on pages 6–7 is missing a scale, contains mistaken place-names (Marianas Islands for Mariana Islands), misleading placement of culture area names, and inconsistent style for indicating individual islands and island groups. The New Guinea map on page 50 is likewise unhelpful and seems to be missing names of interior marked places; very few of the place-names that appear in that chapter’s object descriptions show up on the map. The beautiful photographs on the front and back cover are missing captions or any other identifying information.
And in a cardinal error for a University of Hawai‘i Press publication, the ‘okina (glottal stop) in Hawai‘i is reversed on the title-page and back-cover inscriptions, and throughout chapter four, Polynesia.

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<http://www.npswapa.org/gallery/AMME-Museum>

On 18 August 1978 the United States Congress authorized and directed the National Park Service “to develop, maintain and administer the existing American Memorial Park . . . for the primary purpose of honoring the dead in the World War II Mariana Islands campaign” (Public Law 95-348). In addition to administering the land for the benefit and use of the public, the park service was also charged with providing educational activities at the park and interpreting the historical aspects of the Marianas campaigns. Decades after the passage of this legislation, the National Park Service and the Commonwealth of the Northern Mariana Islands government committed $5.7 million in funding and personnel and rallied the public to help plan for what would be the newest and probably most visited museum in Micronesia. The museum’s doors opened on 27 May 2005.

As visitors walk into the lobby of the 10,000-square-foot visitor center, the first things they notice are large portraits of the opposing leaders during World War II in the Pacific, US President Franklin D Roosevelt and Japanese Emperor Hirohito, flanking opposite sides of the exhibit portal. Situated between these two world powers are the indigenous peoples of the Marianas, looking peaceful and calm in a panel entitled “Clouds of War in the Marianas.” This positioning illustrates how the residents of the Marianas would soon find themselves—caught between two warring nations.

Throughout the exhibit, the spatial positioning of images and maps subtly reminds visitors that the people and islands of the Marianas were caught between the crossfire of the United States and Japan. The chronologically and thematically organized exhibit hall allows the visitor to virtually walk through time and learn about the American, Japanese, and Islander perspectives and experiences beginning in the 1900s and continuing into contemporary times. Audio stations containing oral histories recorded in English and Japanese offer additional insight as to what it was like to fight in the war as an American or a Japanese soldier, and also what it was like to try to survive as a civilian. Journals detailing personal experiences also appear throughout the exhibit hall.

On entering the exhibit area, visitors see a replica Chamorro house and are introduced to the indigenous peoples of the Marianas at the beginning of the twentieth century. Continuing along the temporal journey, they encounter large murals and story panels describing the Japanese sugar-