

ne peut accomplir que des relevés assez élémentaires, et encore à condition de disposer d'un entraînement suffisant pour éviter les erreurs de manipulation de tout débutant. Il semble plutôt que ce formulaire soit appelé à rendre des services à des étudiants en anthropologie ou à des chercheurs qui auraient besoin d'un aide mémoire, car on ne peut emporter le "Martin" sur le terrain. Mais alors on doit regretter que le choix de la documentation et de la bibliographie soient assez peu à jour. Certaines tables et bien des données se réfèrent à des travaux dont l'intérêt historique est certain mais qui ne répondent pas toujours aux critères modernes. De plus on n'indique pas toujours avec précision les populations auxquelles se rapportent les valeurs indiquées, et on n'emploie pas, au moins parallèlement à la dénomination classique, la nomenclature internationale des termes anatomiques.

Conçu sur une excellente idée de départ, cet ouvrage, malgré ces quelques imperfections peut être utile à des étudiants en anthropologie physique ou en archéologie. On espère qu'une seconde édition plus dense et plus systématique paraîtra un jour.

Jean BENOIST

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Flower in My Ear: Arts and Ethos of Ifaluk Atoll. Edwin Grant BURROWS. University of Washington Press, Publications in Anthropology, Volume 14, 1963. vii-439 pp., 8 figures, map. \$6.75.

The posthumously published book *Flower in My Ear* by Edwin Grant Burrows is a visually arresting book with its distinctive purple and ochre colored dust jacket. Though the title of the book is apt and inspired, it is the subtitle which makes explicit the subject of study.

Part I of the book describes the major arts of Ifaluk, including tattooing, the verbal arts, and dance. Part II, entitled "The Sentiments Expressed" discusses several paired sentiments which either inhibit or reinforce one another; for example, the mellowing effect of kindness on an otherwise strict emphasis on rank (p. 78). Each sentiment, which Burrows defined as a cluster of values (p. 421), is first put into an ethnographic context, and then profusely illustrated with the poetic translations of Ifaluk song.

According to Burrows the "aim of the inquiry was the discovery of the social functions of art on Ifaluk" (p. 3), while the purpose of the book was to describe "some of the major arts of Ifaluk, derive values and sentiments from them, and then outline... the underlying ethos" (p. 11).

As a final rationale for the book, Burrows discussed the contribution such a study can bring to the discovery of both universalities and the range

of variations in human behavior (p. 421). His analysis of the ethos of Ifaluk is a valuable contribution to theoretical studies, although Burrows himself felt constricted by the limited number of ethos studies with which he could compare and evaluate his own analysis. He concluded that although art reveals much, it alone "is not sufficient evidence of ethos (and) it must be supplemented from other sources" (p. 429).

Burrows' study was focussed primarily on those clusters of values which are revealed by the 164 song-poems and 8 legends. He did not analyse how the two interacting and apparently equally important arts of music and dance (p. 7) reveal the ethos.

Neither did Burrows include evaluations of the Ifaluk people concerning their own esthetic standards. Which songs, in local opinion, are more beautiful than others, and why? What yardstick is used, if any, to determine who is the better composer, and what differentiates one performer from another? Missing is the awareness of the artist, although we are told that usually women are the poets (p. 185), and that everyone participates in song and dance (p. 431). Burrows tentatively defined as art those human activities or products that emphasize form to the degree that they provide esthetic experience. He did not classify the 8 legends as art because of their lack of "recognizable form" (p. 25). This raises a question in esthetics. What of the artist? Is it possible to have arts without artists? Perhaps a legend, if told by a skilful speaker, might provide an esthetic experience. If recognizable form, per se, is the standard by which art is conceded, one wonders about improvisation and inspiration in performance. One could reverse the former question to ask if it is possible to have an artist whose product is *not* art? To say that Burrows was concerned primarily with the art product, is not to say he was disinterested in the human factor. It does suggest, however, a gap in communicating to his readers an understanding of the creative process in Ifaluk. Surely his analysis of ethos would have been enriched had this been included.

It is understood, of course, that a single book can seldom be all things. For those who might wish *Flower in My Ear* had included music examples and texts in the Ifaluk language, they are urged to refer to Burrows' footnote 3 of the Introduction (p. 12), concerning an article written for the journal of the Society of Ethnomusicology. This article gives a detailed description of the music, although it is not analysed with regard to ethos.

Burrows' English adaptations of the poetry are remarkable. He noted that after getting line-by-line translations he would turn them "into something that sounded... more like English poetry" (p. 8). From a less skilful writer the results could have been pedestrian. In his poetic renditions Burrows had a double responsibility as interpreter of "implied reference" (p. 52) as well as that of artistic craftsman. A notable example of his insightful handling of this was his decision to express *tru e mami* as "flower in my ear" rather than the literal "my ear hole" (p. 52). Obviously, a book entitled "My Ear Hole" would not be pleasantly compelling.

As an academic work, the book is detached, analytical, and detailed. Correspondingly, the book reveals a sensitive writer; warmly human, humble and empathic. The reader is always aware of the orderly systematic development of the book, and of the powerful beauty in the oral tradition which has been captured and transfixed on the printed page. *Flower in My Ear* is a valuable legacy from Edwin Grant Burrows.

Joann Wheeler KEALIINOHOMOKU
Northwestern University
Evanston, Illinois
