

constructed, and subject to ongoing discourse and debate. As Potter puts it: "There is no museum more dangerous than one whose writers and speakers—whose voices—have forgotten that they are first persons, communicating from a point of view, about third persons, to second persons" (p. 107). The second is the call for the inclusion of sensitive and co-constructed exhibits about previously marginalized groups in society. Brian Shepherd makes this point dramatically and eloquently in his article about museum representations of children, whose weakness and silence I have never really appreciated before. The third is the recognition that museum representations are about power. As Shepherd clearly explains: "At the heart of what is occurring are issues of power. Museums are no strangers to the power structure of society. Indeed, their history, especially in its most recent interpretations, makes it clear that both private and public museums have been heavily underpinned by value systems reflecting strong interests of dominant groups" (p. 69).

For me, the most enjoyable essay here—and a tour de force of reading an institution's unintended messages—is Mark P. Leone's structural analysis of the new DeWitt Wallace gallery at Colonial Williamsburg. The gallery is largely underground, and is entered through the Public Hospital, a museum in America's first building devoted solely to the treatment of mental illness (1773-1885). Leone's answer to the question of what does a modern decorative-arts museum have to do with an 18th-century mental hospital is brilliant, and I will not give it away here.

Conserving Culture: A New Discourse on Heritage

Mary Hufford, ed.

Urbana: University of Illinois Press, 1994. 264 pp. \$37.50 (cloth), \$14.95 (paper)

Reviewer: Carole H. Carpenter
York University

This collection does indeed offer a new discourse representing the multidisciplinary, critical leading edge of heritage work. The volume derives from a 1990 conference, sponsored by the American Folklife Center on "Cultural Conservation: Reconfiguring the Cultural Mission," that convened heritage professionals from many disciplines specifically to rethink the cultural mission, in view of the implications of the concept and practice of cultural conservation, an approach to heritage that emerged in the 1980s and was modelled after environmental-conservation rhetoric and its implementations.

As exemplified by contributors to this book, cultural-conservation discourse eschews the tripartite division of heritage—into nature, the built environment and folklore/culture—that evolved from legislation and its implementation through the 1960s and 1970s. In her introduction, Hufford discusses the challenge that cultural conservation presents (to individuals, involved institutions and agencies, as well as policy makers) to perceive culture as a dynamic interaction of people, their products and their environments, and, in effect, to engage in a proactive process for resource planning that involves "moving from a fragmented approach to heritage protection dominated by elite and professional constituencies to an integrated approach based on grass-roots cultural concerns and guided by ethnographic perspectives" (p. 3). Central to this endeavour is the discovery and appreciation of the full spectrum of resources used in

constructing and sustaining people's cultures. Hence, as clearly documented in the case studies at the core of this volume, sound ethnography forms the foundation of cultural conservation.

Following the editor's concise and cogent introduction to the intellectual and legislative contexts, as well as the practical implications of the cultural-conservation movement, 16 essays explore three of its primary objectives: "Conserving History," "Protecting Biocultural Diversity" and "Encouraging Folklife." An afterword by Archie Green offers the visionary integration of historical incident, cultural symbol and call to action that those in the field have come to associate with this pioneer of public folklore.

All six essays on "Conserving History" raise significant concerns regarding the societal and disciplinary paradigms operative in giving the past a future, while the five pieces on "Protecting Biocultural Diversity" indicate the broad relevance of cultural conservation, even beyond the United States (almost too definitely the focus of the book) and across disciplines. The specific cultural-conservation strategies discussed in the five essays under the theme of "Encouraging Folklife" should offer some guidance to heritage workers everywhere. The many provocative premises presented throughout are grounded in case studies, and the entire text is thoroughly erudite, well written and extensively documented.

This is a truly significant work, a worthy addition to the many eminent volumes published by the American Folklore Society and a just reflection of the vision and inspired leadership of the American Folklife Center in international cultural studies.

To Remember the Faces of the Dead: The Plentitude of Memory in Southwestern New Britain

Thomas Maschio

Madison: University of Wisconsin Press, 1994. x + 245 pp. \$48.50 (cloth), \$22.95 (paper)

Reviewer: Wayne Fife

University of Massachusetts at Amherst

This book is a fine ethnography of the almost unknown Rauto people of Papua New Guinea. The text is complimented by the reproduction of a number of excellent photographs, as well as several very fine drawings by Coralie Cooper. Written in the tradition of the new psychological anthropology, it would not be inaccurate to refer to it either as an ethnography of emotion or a phenomenology of religion, for it is both of these and more.

Maschio's main aim is to explicate what he refers to as the "plenitude of memory" among the Rauto. This involves an understanding that life is both a series of losses and an attempt to connect oneself to other human beings, objects and places. This insight builds upon Maurice Leenhardt's suggestion that the person, unlike the individual, is capable of superabundance, i.e., a limitless ability to assimilate exterior elements and make them part of his or her plenitude.

Maschio shows us how this occurs among the Rauto, through chapters that deal with their religious, ritual and mythical life. Along the way he discusses images of time, persons, places and the dead. Chapter 4, for example, contains a very valuable discus-