

by Ho-Chunk people, Arndt's discussion would have benefited from the inclusion of additional Ho-Chunk voices. These could have provided further context detailing the dichotomy between traditional (warrior ceremonialism) and modern (commercialization, admission fees, and contests) that Arndt identifies as a defining characteristic of contemporary Ho-Chunk society. Despite the tension, these two powwow forms seem to coexist among the Ho-Chunk today, suggesting that at least some Ho-Chunk support commercialization. Do the Ho-Chunk see a clear distinction between these powwow forms? Does this dichotomy affect which powwow Ho-Chunk dancers and other participants attend? Does the high-stakes contest powwow continue to have support in the Ho-Chunk community?

Although scholars of Native North America will find familiar themes, Arndt's ethnohistorical critique of the development – and dangers – of commercialized cultural performance among the Ho-Chunk is an important and useful addition to the literature.

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BARKER, JOHN. *Ancestral lines: the Maisin of Papua New Guinea and the fate of the rainforest* (Second edition). 227 pp., illus., plates, bibliogr. Toronto: Univ. Press, 2016. £16.99 (paper)

*Ancestral lines* is an ethnography of how the Maisin people of Papua New Guinea make their living in and from their environment, and within a wider political-economic framework. It focuses especially on livelihood activities as well as the social and political life of the Maisin – culminating in the decision not to allow large-scale logging on their customary lands in the 1990s. John Barker has written the book to be accessible to those with no prior knowledge of anthropology or Melanesia, and to be compatible with introductory courses and textbooks. This monograph is also an ethnographic case study in its own right. First published in 2008 with the same two aims in mind, this is the second, updated, and revised edition. The revisions are thorough: discussion with and references to new research have been added and the Maisin position in the fast-changing resource politics of PNG has been updated.

The book is divided into seven chapters that follow roughly the structure of an introductory course and that work as single-standing entities focusing on a particular topic. These are ethnographic fieldwork, Maisin livelihood

activities, Maisin social life and relations, cosmology and religion, Maisin politics and communal life, and the Maisin rejection of logging. The final chapter draws the discussion together and reflects on more recent events.

*Ancestral lines* also revolves around tapa cloth, which the Maisin make out of the bark of the paper mulberry. Tapa indexes many elements of Maisin life and society, from cultural identity to gardening, gender relations, and socially reproductive rituals (pp. 2, 37, 87, 100). The Maisin have long been famed for their tapa, its trade spanning precolonial networks to its contemporary, international marketing as a part of their conservation efforts (pp. 2, 39, 136, 184). It is also an entry point into Maisin culture, and Barker's own efforts to learn to make tapa become a metaphor for conducting fieldwork and learning about the Maisin (pp. 5, 35, 66, 108, 134).

*Ancestral lines* is a rich, nuanced ethnography. For example, in chapter 2 on livelihood activities, the gathering of mulberry bark for tapa making is situated within Maisin methods of tropical horticulture (pp. 35, 40-2). Moreover, Barker shows how gardens and gardening, the main livelihood activities of the Maisin, constitute a 'total social fact' which both is based on a variety of Maisin institutions and sheds light on them; these include landownership, interpersonal relations, kinship, and gendered personhood (pp. 45-7, 51). These are of great use and interest also to researchers working on similar topics.

The same could be noted of the other chapters as well: Barker illustrates and explains in lucid detail how consensus politics works in a non-hierarchical community (p. 152) and what its implications are for Maisin conservation efforts, the commodification of tapa cloth, or Maisin engagements with NGOs (pp. 177, 183). Whether discussing Christianity, the environment, or the state relations of the Maisin, Barker always situates his themes admirably within their history.

Barker imparts knowledge to his readers, much as his Maisin taught him (pp. 40, 69), not by telling, but rather by showing. Based on long, thorough, and careful ethnographic research, and written in admirably clear and unpretentious language, *Ancestral lines* is a fine example of an ethnographic monograph that students can read, emulate, and think about. For example, the passages on gardening show careful attention to and appreciation of seemingly mundane and everyday activities, providing a basis for understanding rather complicated matters.

Thus *Ancestral lines* succeeds admirably in both its aims, namely in being an accessible introduction to anthropology and in being, first

of all, an ethnography of the Maisin. Clearly structured and concise, it covers most of the themes typically taught on introductory courses, refers to central texts, and clarifies these with examples from Barker's own research. While the text is intentionally light on specialist jargon and references, the book and its arguments are by no means simple or shallow. On the contrary, Barker's book is a solid ethnography that presents a broad account of Maisin social life – documenting its continuities and changes – situated within a larger historical and political-economic framework. Barker's expertise, especially as an anthropologist of Christianity, is as obvious as his respect for and nuanced understanding of Maisin culture. As a case study, especially in regard to Maisin environmental politics and indigenous art, this ethnography will be of interest to the specialist reader as well. This is a text I would have wanted to read as a first-year student, and a volume that has helped me when conducting my own research.

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ELLIOTT, MARK. *Another India: explorations and expressions of indigenous South Asia*. 135 pp., illus., bibliogr. Cambridge: Museum of Archaeology and Anthropology, 2017. £20.00 (paper)

In the context of ongoing debates over decolonization and restitution, museums are under increasing pressure to rethink their role and relevance to the contemporary world. A key challenge is to make the extensive collections stored in museums accessible to the public, and especially to the communities from which they were historically sourced. A second and interlinked responsibility is to give voice and representation to those things and people that have been traditionally excluded from museums.

*Another India* is the catalogue for the exhibition that took place at the Museum of Anthropology and Archaeology (MMA) in Cambridge in 2017-18. The exhibition was envisaged as an effort to bring to the public some of the artefacts from the Indian subcontinent, many of which were never exhibited and had no recorded details of their provenance, collector, or donor. As the title suggests, it was also an exhibition that tried to be different by telling 'other' stories and presenting an alternative portrait of India from the one with which most British and Indian audiences are familiar. This volume does so by focusing on the objects and stories of indigenous, tribal, or *adivasi* people,

and by exploring the particular micro-histories that created the collections at the Museum.

The catalogue is richly illustrated with high-quality images of artefacts, paintings, and photographs from the MMA collection, as well as of artworks by contemporary indigenous artists. Some chapters are arranged around a theme and a tribal group, including the Bhils, Gonds, Santhals, Chenchus, Todas, and Nagas. Other chapters revolve around types of objects, including combs, forest arms and implements, and equestrian figures. As Mark Elliott himself reflects, efforts at decolonizing museum collections have sometimes ended up over-emphasizing the stories of 'dead white men' at the expense of the biographies of those who made and used certain objects. In order to address such criticism, the exhibition links objects from the collections to contemporary indigenous communities, either through interpretation or by juxtaposing historical pieces with contemporary ones. Yet inevitably the stories of white men remain the most detailed in the publication, which leans more heavily on the museum rather than the field view.

Via the history of objects, the catalogue critically interrogates the processes of defining and categorizing objects and people. For example, the chapter on Bastar shows how sculptures and material artefacts made for use by *adivasi* communities and often classified as Tribal were in many cases made by caste groups (p. 61). Moreover, equestrian figurines point to the historical links between *adivasi* communities and a caste-based feudal aristocracy (p. 65). Accounts associated with objects from the Naga collection show how 'soldiers-ethnographers' of the late nineteenth century were struggling to classify communities as Tribes (p. 111). Some of the objects also offer insights into the ongoing struggles between *adivasi* groups and the state. The collection by Margaret Milward portrays a community branded as a Criminal Tribe under colonial rule and forced to live in an Industrial Settlement camp akin to a prison. The photograph of Rani Gaidinliu in chapter 12 brings attention to prophetic movements that developed among the Nagas, posing a threat to British rule and to the spread of Christianity. The contemporary piece by Bokli Naeshwar Rao employs traditional motifs to highlight *adivasi*'s contemporary plight as targets of a counter-insurgency operation driven by the Indian state.

Underlying the volume's various sections is a continuing reference to the objects' changing agency. Elliott shows how objects like arrows,