

from China and from elsewhere in the East settled in Kerikeri. The settlement's founder, E.S. Little, an ex-missionary and latterly businessman, had earlier helped to negotiate the end of imperial China.

The work is a flawed first step towards a general history of New Zealand and China, one that will hopefully lay the foundation for more careful studies drawn from unpublished primary sources and a wider literature.

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Ka Ngaro Te Reo: Māori Language Under Siege in the Nineteenth Century. By Paul Moon. Otago University Press, Dunedin, 2016. 280pp. NZ price: \$39.95. ISBN: 9781927322413.

Kua tāia i konei, i tēnei pukapuka a Ahorangi Moon, he kōrero e mārāma ake ai pea te arohia o Ngāi Māori, o Ngāi Aotearoa ki ngā nekenekhehanga o aua tekau tau, o aua rua tekau tau. Autaia ana tā te ringa rehe ki te whao kupu me te tāmaka marau e tūhuratia ai te pānga o tēnā mahi, o tēnā mahi ki te ao Māori- tikanga mai, reo Māori maiu, whakapono mai. Hua noa, nāna i whēnei ai te āhua o te reo Māori, me te āhua o te iwi Māori me Ngāi Aotearoa whānui tonu ki te reo Māori- huhua noa ana ngā huarahi atu, mātauranga atu, hāhi atu, tānga kupu atu, tiriti atu, ture atu, waiaro atu, whakapono atu, whakatakē atu, tautoko atu, aha atu. Whakaohohia ana te ihomatua ki ngā waiaro o te wā, ki ngā pēhitanga o te wā, ki ngā whakawai o te wā- ahakoa piki, ahakoa heke – he whakaohoho o te hunga pānui ki ngā koringa o ngā hapori o aua wā, ināhoki, he kotahi rautau tēnā e whakatāhūhūtia ana e ngā manene tuatahi te whakapono 'Kei te reo Pākehā te mana me te rangatiratanga.' Hei ahakoa, inā te pai o te pukapuka nei mō te reo Māori o taua rautau, tae atu anō hoki ki ngā mātua nekenekhehanga o te wā. Kia hīa ake rā te kōrero (p.225), 'ki te hutia mai te mana tangata hei Māori, me tana whakahihī ki tana Māoritanga, makuhanē noa ana tana tū hei tangata Māori, ko te reo Māori ia tērā tētahi o ngā pou e amohia ake ai tērā, te whare o taua tangata rā.

The publication of this book is timely. The gems of archival material provide valuable perspectives on the sociocultural environment that existed while the Māori language was being sought, removed, challenged, approved of, reformed and re-presented, and 'entertained' by settlers and missionaries in New Zealand from the early 1800s. The author's running narrative of circumstances across specific decades and his skilled contextualization of those conditions also provide a clearer picture of attitudes and motivations and, therefore, the effects on the Māori language as the title of the book suggests.

The records Professor Moon brings from obscurity into greater public view also validate knowledge management by Māori and the systems employed and applied by them that ensured language maintenance, although I doubt that a conscious and deliberate language management strategy would have existed at that time. The author shows the efforts of some missionaries and Crown agents that supported the Māori language, demonstrating a will that was not always intentionally destructive, as the

larger populace of New Zealand possibly still believes. In-depth detail regarding the development of the written form and orthography of the Māori language provides an interesting insight on early literacy for Māori, especially on how skilled Māori became in both English and Māori. Quotations unveiled by the author present the extent of the critical attitude of colonizers towards Māori, their language, beliefs and culture and the self-belief that what they were doing was for the greater benefit of Māori themselves and progressive for New Zealand. In this way they rationalized the direct and indirect effects these had on the Māori language. In recognizing that two peoples existed then co-existed, the accounts include the attitudes, sentiments, considerations and crucial decisions that had their own effects on the Māori language – progressive and regressive.

The literary style of the author is provocative and challenging in its own right. One key advantage of the chronological approach is that it adds broader understanding of the political, social and economic conditions which in some way led to key acts that, in recent years, have been identified as critical factors that impacted on Māori language decline. I believe this contextualization provides for greater understanding of the factors that, for example, led to the Education Ordinance. The main point here is that some of these apparently destructive practices weren't always targeting the Māori language yet they had inimical consequences.

The narratives also provide accounts whereby colonizers, particularly missionaries, observed the decline of the Māori language and to their credit posed the same questions as Māori do today as to how that decline might be stemmed; they again were instrumental in advocating for the maintenance of the Māori language. Given the strong influx of newcomers and the diversity of challenges facing nineteenth-century Māori, including negative attitudes and stereotyping, and the hostility towards and marginalization of the Māori language and culture by early Europeans, even the author questions how it was supposed to survive. There are a number of interesting ironies subtly presented which also provide for interesting reading. Although the focus of this book is primarily on the Māori language, the chronological layout spanning the nineteenth century provides so much more than just the Māori language itself.

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Our Own Image: A Story of a Māori Filmmaker. By Barry Barclay. Foreword by Jeff Bear. University of Minnesota Press, Minneapolis and London, 2015. xiv + 100pp. US price: \$20.00. ISBN: 9780816697618.

Barry Barclay (1944–2008) was not only one of the most accomplished documentary filmmakers that New Zealand has produced, he has historical significance within the world of international cinema as the first indigenous person to direct a fiction feature film, with *Ngati*, made in 1986. That distinction, reinforced by acclaim accorded this film by critics all round the world, made him the doyen of indigenous directors at a time when the idea of authentic indigenous filmmaking was just beginning to find currency, leading to his being invited to many conferences on that topic. Barclay is noteworthy for coining the concept of 'Fourth Cinema' to describe a form of