

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

filmmaking that aimed to create, produce and transmit the stories of indigenous people, and in their own image. Barclay devised the term to distinguish indigenous cinema from Hollywood, art-house and Third World cinemas. He expounded this theory in a short book published in 1990, which is reprinted in this new edition, with a foreword written by a North American Indian filmmaker. The fact that *Our Own Image* has been published again by the University of Minnesota Press in 2015 attests to its groundbreaking status and its ongoing importance in the international domain of indigenous filmmaking.

The book consists of seven brief chapters in which Barclay reflects upon the issues to be considered when taking a camera into a Māori community and the ways in which he sought to respect Māori cultural values in his own practice. His view is based on the assumption that every culture has a right and responsibility to present its own culture to its own people in ways that answer to its own values and needs. Describing his own work with Māori communities – for example, in the *Tangata Whenua* TV series (1974) – Barclay points to his use of a long zoom lens making it possible to film people in conversation from a distance, thus respecting the communal values reflected in the customary procedures of a Māori hui, rather than creating ‘talking heads’ that foreground the individualism privileged in Western culture.

To achieve such an ideal of indigenous filmmaking, Barclay argues, requires a Māori film to be one that is ‘made by Māori’, which means finding Māori technicians, as well as Māori actors, and resisting ‘Pākehā plots’ when devising a script, given that these inevitably reflect a different value-system. To illustrate his point, Barclay imagines two ways one might script a beach scene: whereas a Pākehā writer might use the beach as a location where the boy and girl have their first kiss, a Māori scriptwriter is more likely to present it as a place where people go to collect seafood or to fish. Production crews also need to respect the ways communities operate in terms of their cultural imperatives, meaning that interruptions that seem to reflect ‘Māori time’ might need to be understood more sensitively in terms of cultural obligations.

Judged by these ideals, the New Zealand films that could unequivocally be described as manifesting a ‘Fourth Cinema’ are strikingly few. Barclay discusses his own film *Ngati* extensively as illustrating the attributes and procedures that characterize a truly indigenous cinema. He also cites the example of Merata Mita, a Māori woman filmmaker with whom he worked closely, in her remarkable fiction feature film *Mauri* (1988) – the first to be written, directed and produced by an indigenous woman. When one looks at more recent films by Māori filmmakers, however, one wonders whether Barclay’s noble vision has actually become deeply rooted in New Zealand, or whether Māori filmmakers have opted instead for a different kind of cultural hybridity – a trend that is equally observable in Māori literature written since the turn of the new millennium. As the contemporary protagonist of Witi Ihimaera’s *The Rope of Man* (2005) asserts: ‘We wanted to live our own dreams and they were not the dreams of our parents’. Taika Waititi’s extremely successful coming-of-age films *Boy* (2010) and *The Hunt for the Wilderpeople* (2016) similarly embrace the cultural hybridity symbolically asserted and celebrated in Ihimaera’s novel, given that they display generic elements derived both from Hollywood cinema and American popular culture.

It may be, therefore, that, in retrospect, Barclay’s noble vision should be seen as pertaining to the resurgent Māori cultural nationalism of the 1980s, rather than permanently laying down a prescription that subsequent Māori filmmakers would feel obliged to follow in order to feel authentically Māori. What is indisputable, however,

is that Barclay's pioneering work contributed to a growth of cultural self-confidence in indigenous filmmakers in New Zealand, and continues to exert an international influence.

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The Native Land Court, Volume 2, 1888–1909: A Historical Study, Cases and Commentary. By Richard Boast. Thomson Reuters, Wellington, 2015. 1146pp. NZ price: \$246. ISBN: 9780864729217.

The Native Land Court has gained a reputation as an 'engine of destruction' for its pivotal role in the transfer of millions of acres of New Zealand to Pākehā ownership in the nineteenth and early twentieth centuries. With two published volumes covering the period from 1862 to 1909 and a third planned, Richard Boast has at last made a large selection of its decisions available in print, 135 in the first volume and 105 in the current. Each judgment is prefaced by a historical and legal introduction and there are 250 pages of analysis of major legal and political developments.

Particularly interesting is an essay on the development of procedure and doctrine 1865–1900, in which Boast criticizes several shibboleths of the current historiographical orthodoxy, in particular claims that an adversarial court, taking cognisance only of testimony presented in court, was antithetical to Māori interests. He lists a dozen cases where judges and assessors went on long trips to inspect boundaries and occupation on the ground. 'I have been surprised', he writes, 'by the extent to which the Native Land Court conducted site inspections' (p.115), and in many cases judges and assessors were involved in questioning witnesses. He also supports Judge Fenton's decree that decisions would be based only on evidence presented in court: 'It would be especially blameworthy for a judge to make a decision based on matters which were known personally to him- or herself, but were not disclosed in court to the litigants ... [this] would probably amount to judicial misconduct' (p.112). He notes, with approval, Fenton's Orakei case dismissal of purchases by the Crown as evidence of ownership, and dismisses the idea of an 1840 rule with examples of the court's pragmatic approach to consensual developments since 1840 in awards of title.

A chapter on the 1893 Validation Court and earlier precursors is somewhat sketchy on the critical issues of attempts in post-1873 legislation to require a majority of owners to endorse decisions to sell or partition for sale. For many years purchases of individual shares were void until a majority of owners had sold, at which time the purchaser could claim a majority decision had been made. There are still blocks of land on the East Coast where purchasers' titles remain incomplete, although they may own 80 or 90% of the shares by value.

Complex proceedings on the East Coast where Māori owners were persuaded to vest vast amounts of land in the W.L. Rees/Wi Pere Rees-Pere Trust and then to on-sell it to a soon-to-be-bankrupted New Zealand Native Land Settlement Company in exchange for shares in the company, are well covered. Connections are drawn with