

Museums, Anthropology, and Imperial Exchange. By Amiria J.M. Henare. Cambridge University Press, Cambridge, 2005. xix, 323 pp. US price: \$80.00; UK price: £50.00. ISBN 13-978-0-521-83591-6.

AMIRIA HENARE HAS WRITTEN A SUPERB FIRST BOOK, one that will stimulate scholars interested in material culture and museology, imperialism and anthropology, history and Māori studies. As an intellectual history of anthropology from the later half of the eighteenth century to the present, this wide-ranging and theoretically sophisticated book explores the changing role anthropologists have accorded objects. By investigating anthropological exchange between Scotland and New Zealand from the Cook voyages to the present, Henare interrogates the entanglement of objects and people found in museums, noting how the circulation of objects created new systems of thought, stimulated social interactions, energized policies and aided in the creation of identity. In revealing this complicated, cross-cultural and trans-imperial history, Henare weaves together the loose ends of global and international exchanges of objects. Their collection and display, she observes, serve as important windows of exploration into the way in which 'relations are articulated through things' (p.17).

Backgrounding Henare's work are the great changes in anthropology ushered in by the move away from empirical, object-based research towards the 'linguistic turn', changes effectively set in motion in the twentieth century but foreshadowed earlier. Henare eloquently relates the evolving way in which objects have been displayed in Scotland and New Zealand, in the process reassessing many interpretations of the role of museums and ethnography in national and local settings as they moved from sites of scientific enquiry to sites of memory.

For instance, she presents an alternative way of understanding both the model pa built for the 1905 Christchurch Exhibition and the accompanying Māori artworks displayed there. Rather than dismissing such creations as somehow inauthentic, or as 'exhibited to the gaze of white audiences in a manner over which they have little or no control' (p.226), Henare shows that the pa can be regarded as 'one of the first steps in a collaborative programme that was to revolutionize Māori artistic and cultural practice' (p.225). She also argues that the Māori artworks exhibited here and elsewhere around this time should be seen in light of wider movements such as the Arts and Crafts which similarly sought to reinvigorate British handicrafts through a revival of older artistic heritages.

Although the movement away from object-based to linguistic-inspired anthropology and museum display unfolded at a slower pace in New Zealand than elsewhere, by the late twentieth century many of New Zealand's anthropologists had enthusiastically embraced its tenets. Henare demonstrates the implications of these changes with a contrasting look at two national museums at the dawn of the second millennium: The Museum of Scotland, ostensibly an object-based museum of anthropology, and the controversial Te Papa Tongarewa (The Museum of New Zealand), heavily influenced by the linguistic turn. Henare draws attention to the bi-cultural arrangement of Te Papa and the greater emphasis placed on artefact-based displays in the Māori sections than in the Pākehā ones. The latter are dominated by postmodern interactive displays, textual interpretations and the like, something of an irony, as Henare notes since: 'Museums owe their existence to the view that language does not encompass all forms of knowledge' (p.289).

Space only permits me to sketch out in broad brushstrokes the structure of the book. Beginning with the Cook voyages, the book's nine chapters explore the main shifts in anthropological thought and outline the manner in which objects have helped fashion ideas and attitudes, theories and relationships, especially those between Scotland and New Zealand. Henare eloquently summarizes the principal intellectual currents from the later eighteenth century to the twenty-first century, moving seamlessly between New Zealand and Scotland and enlivening her discussion of theoretical debate with examples. For instance, in Chapter Two, she demonstrates the centrality of objects in initiating and

sustaining relationships between Cook's men and the Māori they met on their travels. Henare shows that objects obtained on the Cook voyages in turn generated new cycles of patronage in Europe. As her later chapters show, arranged in museums, these objects became critical to the development of proto-anthropological theory as 'building-blocks of Enlightenment thought' (p.64) and later as justifications for imperialism and the 'improvement' of Māori and Highland Scots. Later still, she shows how these same objects underwent contestation and restatement as the values and ideas of museums changed.

Henare's emphasis on thinking through objects lays down challenges to the language-based modes of analysis influential in some late-twentieth-century anthropological thought and to studies limited to particular times and spaces. As she powerfully demonstrates, objects move through time and space, accruing different and contested meanings. This lively and intellectually stimulating book makes for rewarding reading and is highly recommended.

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Texts and Contexts: Reflections in Pacific Islands Historiography. Edited by Doug Munro and Brij V Lal. University of Hawai'i Press, Honolulu, 2006. 264 pp. US price: \$47.00. ISBN 0-8248-2942-5.

IN A SUB-DISCIPLINE WHERE ANTHOLOGIES have become almost annual events, this is an anthology with a difference. Pacific history has previously centred its attention on small South Pacific islands (excluding New Zealand). This collection broadens that focus to include Hawai'i and New Zealand. It also includes four anthropologists among its 17 contributors. This makes *Texts and Contexts*, I think, of particular interest to New Zealand historians.

The editors have selected 36 texts published between 1938 and 1992 for consideration in 19 admirably concise essays. This review looks at three questions about the anthology: Are the text selection criteria clear and effective? Were appropriate commentators chosen? Is the context posited for each text consistent and convincing?

In their brief introduction the editors state that they have included 'foundational texts'. These are those that 'had a pivotal role in the development of the sub-discipline'. As might be expected, the dominant ANU school of island-centred studies founded by New Zealand expatriate Professor James Davidson features in text selection. Yet the editors argue that the ANU approach no longer dominates as it once did. They therefore include examples of both older and newer approaches. William Morrell, Douglas Oliver, Andrew Sharp, Francis West and Ralph Kuykendall's texts could not be described as island-centred works. Conversely, most of the anthropology texts included, and Greg Denning's explicitly multi-disciplinary work, qualify for a 'newer' school.

Many selections, however, stretch the meaning of the term 'foundational texts'. I had never heard of a book on the European exploration of New Guinea until I discovered it at the end of this volume. Should not a relatively small sub-discipline have fewer than 36 'foundational texts'? The editors say they chose 'period piece' contributors. They preferred contributors who were not only from the same generation as the books covered, but who also were personally acquainted with the original authors. One extraordinary selection in this regard is that of Francis West. He gets to review his own biography of Hubert Murray, the Australian 'pro-consul' in Port Moresby for most of the first 40 years of the twentieth century. West does this while dismissing the value of Gavan Daws's psycho-analytically informed biography of Father Damien.