

the lack of analysis and critical reflection on oral history methodologies. Parr's minimal intervention means that there is little in-depth explanation of why and how individuals responded as they did within a particular historical context. Moreover, Parr's generalizations may be open to dispute, given that they are based on a limited number of interviews. This book does not deal with the contentious issues of reliability, memory and construction of narrative, which preoccupy oral historians writing within an academic context. Of course the response to these criticisms might be that *Home* is not targeted at academics. Such issues are not necessarily important to general readers and so it is understandable that they would have been omitted. Nonetheless, the role of memory in storytelling is an extremely significant question and one that could have been addressed and made accessible to a broad audience.

On a more positive note, the production of this book is outstanding. Many local history texts are attractively formatted and well-illustrated, but *Home* takes this to a whole new level. Indeed, its appearance is positively seductive. The use of sepia ink, buff paper, thick end covers and the frequent use of illustrations enhance the reading experience and ensure that the book will appeal to interested, non-specialist book-buyers. Throughout *Home* authorial comments are printed in brown ink, whereas the narrators' voices are printed in black in a larger, bolder type. Margins are generous, giving the book a spacious feel. The care and attention given to *Home's* layout make it aesthetically pleasing to handle and an effortless read.

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The Parihaka Album: Lest We Forget. By Rachel Buchanan. Huia Publishers, Wellington, 2009. 291pp. NZ price: \$45.00. ISBN 978-1-86969-399-2.

PARIHAKA. IT HAS A POWERFUL HISTORY and legacy stemming from its invasion in 1881 by government forces. Many New Zealanders were introduced to its history through the work of Dick Scott and Hazel Riseborough, as well as the paintings of artists such as Ralph Hotere and Tony Fomison, amongst others. Parihaka's history, its people and their experiences have been told through a wide range of formats from the moment the settlement came to the attention of Pākehā in the mid-nineteenth century. The diverse modes of storytelling, of how history is packaged, told, constructed and memorialized, is the subject of *The Parihaka Album*.

The Parihaka Album is a smart and impressive book. It is graceful, attentive, personable and highly readable. This is not, however, the history of Parihaka retold and recast; instead, it is an 'album' of memories, a loving portrait of families, and a clever and careful study of New Zealand history. Rachel Buchanan's book started as a doctoral thesis at Monash University, but it then became a personal journey of discovery, which she eloquently describes in the opening pages. She quickly realized on her first research trip to Parihaka that a purely academic research mindset was not going to be a useful approach. Initially, states Buchanan, 'I planned to collect oral histories from Parihaka residents, histories that would enrich, contradict or unsettle the largely Pākehā-created written record about the place' based on a research approach framed by a Foucauldian analysis (p.6). Buchanan, in this statement, really asks: who do we write history for? Research involving people, she cautions, needs to be considerate of them; it requires listening to all kinds of sounds: waiata and whaikōrero, for instance. One needs to 'seek depth' and 'pursue relationships' (p.7), a process of researching anathema to a trained journalist used to researching and writing with speed.

Foucault's influence certainly marks this book, but that does not mean it is inundated with post-modern jargon. Buchanan has written for her community and her family. Nevertheless, her approach to sources, the attention to silences and attempts to uncover

the less well-known aspects of Parihaka's history bear witness to her academic influences. Foucault and subaltern studies give *The Parihaka Album* its analytical framework, which Buchanan communicates gracefully and eloquently.

The dissertation on which *The Parihaka Album* is based was sparked by questions about representation, particularly the kinds of narratives that have been told about Parihaka, and by a desire to understand why some narratives have been obscured in favour of the iconic imagery of passive resistance. Buchanan asks where war and violence fit into this story, and questions their absence in contemporary artistic and filmic interpretations. *The Parihaka Album* offers 'a starting point to explore the relationship between past and present' (p.12), to unravel history and memory, and to foreground what has been overlooked, obscured and lost from view. Buchanan uses the analogy of the album: 'a keepsake or a memento, a reminder of times past, a place to protect snapshots, autographs, stamps, clippings', to explore Parihaka's past and present. In centring the album as an ordering and analytical device, Buchanan alludes to the fragments and snapshots that make up history. The album is also a useful analogy for historical research: so often we are left with fragments that we piece together and reconstruct, often from what others have collected. The album is a container of source material for historians, but as material objects, albums are constructed and ordered, and often contributed to by a range of hands. Thus, the album is a useful analogy in another sense: held and looked at by different people, it reveals diverse histories of place and people.

The 'album' is also a repository of memory, and it is around this idea that the book is ordered. In the first chapter Buchanan places Parihaka into the larger story of protest and resistance, and this is immediately followed by a chapter on Parihaka's place in the larger story of nineteenth-century colonization. The remaining chapters are more focused on memory and personal narratives, deconstructing the colonial archive, examining the competing voices and narratives of colonization and invasion, detailing contemporary representations, exploring the nineteenth-century visual record of Parihaka and considering the place of commissions of inquiry (the 1927 Sim Commission and the Waitangi Tribunal's 1996 *Taranaki Report*) in the rewriting of history. Buchanan argues that new histories of Parihaka, and, indeed, of nineteenth-century Māori, must take account of oral testimonies, especially those of Māori witnesses told before the Waitangi Tribunal, so that we not only read the textual archives and see the pictorial record, but also listen to the past. Throughout, Buchanan pays attention to diverse sources and views, unfolding the interpretations of historians, artists, filmmakers and photographers, but it is the voices of the people she is most interested in recording. In *The Parihaka Album* Rachel Buchanan has succeeded in highlighting the many voices and histories that constitute Parihaka.

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The Treaty of Waitangi Companion: Maori and Pakeha from Tasman to Today. Edited by Vincent O'Malley, Bruce Stirling and Wally Penetito. Auckland University Press, Auckland, 2010. 422pp. NZ price: \$49.99. ISBN 978-1-869404-67-3.

THE TREATY OF WAITANGI COMPANION is similar to John Castleberg's *Maori is my Name: historical writings in translation*, which came out in 1975. Both books are good fodder for students and teachers because they allow us to browse selected readings to construct our own understanding of the Treaty without the restrictive narrative from the historian. The only real problem with Castleberg's publication was that it was too small and covered a limited time frame. Nonetheless, it has always been a reference point for teaching