

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

and a basic starting point for research on the Treaty of Waitangi.

The problem in reviewing publications like *The Treaty of Waitangi Companion* is that they can be easily dismissed as a random collection of observations and comments by anyone and everyone. Historians by nature tend to avoid texts such as this, preferring to align their material within a sequence that allows a 'grand narrative' of the past. Sometimes we submit our work as lesser narratives with more emphasis on the mini-narrative; yet this is really a false humility. Whether the narratives are authoritative or something less, historians still act as the Grand Masters of time and space. Historical narratives may start at the end of an event or in the middle, but whichever sequence is used historians create historical time. And in this time schema, figures from the past are given voice and are equally silenced, depending on the whim of the author and the particular agenda they wish to pursue.

The Treaty of Waitangi has revealed weakness ever since it was signed. Yet over the past three decades historians have produced as many opinions on the Treaty as there are facts. We should not be surprised to see Television New Zealand scheduling on Waitangi Day, *About Waitangi: What Really Happened*, even though historians know full well that we can never know what 'really happened'. The problem we now have with any discussion on the Treaty is that there are as many opinions as there are leaves on the ground and birds in the air — all of which are 'new', 'ground breaking' and 'authoritative'.

The *Companion* is more relaxed about its position among the debris and this makes a welcome change for the reader. The editors avoid the authoritative position when they say that there are no facts outside the construction of theories. Having placed aside the burden of writing history as a detective novel, selected readings are provided within ten overarching themes, ranging from the obvious movements towards the Treaty to the 'New Zealand Wars', and finishing with contemporary comments from this millennium.

The only real criticism I have is that there are few texts in Māori. Penetito should have known this and there is no real excuse for their absence. Māori newspapers are now available online and there is a vast range of material that could have been used, even if the editors had limited themselves to the *Te Ao Hou* magazine, or even extracts from Television New Zealand's *Waka Huia* and *Te Karere*, let alone *Te Kaea*. The omission of Māori texts is a significant gap in this book and ultimately its weakness because the range of material and the phrasing used would have signaled a wider range of views and feelings Māori have had towards the Treaty.

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Quarantine! Protecting New Zealand at the Border. By Gavin McLean and Tim Shoebridge. Otago University Press, Dunedin, 2010. 184pp. NZ price: \$45.00. ISBN 978-1-877372-82-7.

ONE THING THAT IMMEDIATELY STRUCK ME about this beautifully produced short history is the centrality of quarantine to border security in New Zealand. From the opening pages it is clear that this has been the case throughout the country's history. As an aside it is interesting that in the current political climate a similar observation in Australia would possibly be politicized and the point lost in a bipartisan discussion about defending Commonwealth shores, whereas the opposite is the case in New Zealand when considering the quarantine experience. Indeed Gavin McLean and Tim Shoebridge even include a mirthful sight gag on the cover, using an image of an attractive airline hostess spraying some sort of aerosol spray to preserve the health of a seemingly very healthy group of people (who are presumably New Zealanders).

Quarantine! Protecting New Zealand at the Border begins with a brief and important contextual discussion about how New Zealand is at a remove physically from most of the