

declared would be travelling to New Zealand as more than a mere wife to a missionary) provides a vivid description of one early clash with their patron rangatira at Paihia, Tohitapu. Henry was constantly surprised to encounter far-flung Māori communities that had never before been visited by Pākehā, yet they were familiar with Christian karakia and the Gospel. In some cases, they had been taught to read and write by former slaves in the north, who had been permitted to return to their homes.

There is humour here, too, including Marianne's sacrifice of the missionary clothesline in 1831 in order to hoist the Union Jack at the urging of Māori as the French naval vessel *La Favorite* was imminently expected at the Bay of Islands. On another occasion a young Māori couple married by Williams each took more than ten minutes before signifying their consent to being wed. Also included is a description of the first cricket match played in New Zealand (40 to 50 players per side, the mission boys described by Henry as 'expert' bowlers).

For all of its flaws, then, *Te Wiremu* ultimately serves as a useful complement to the Rogers book (long out of print but now helpfully available on the excellent New Zealand Electronic Text Centre website). Whether one views Williams as a sinner or a saint (or even as a complex human being capable at times of acting out of self-interest even while in other circumstances proving a forceful advocate of Māori rights), there is no doubt that the ongoing debate only serves to remind us of just how central he was to the story of pre-colonial encounters between Māori and Pākehā. In this respect, it is almost certain that *Te Wiremu* will not be the last book to focus attention on this fascinating figure.

VINCENT O'MALLEY

*History Works, Wellington*

*Taonga Māori in the British Museum.* By Dorota C. Starzecka, Roger Neich and Mick Pendergrast. Te Papa Press, Wellington, 2010. 168pp. NZ price: \$99.99. ISBN 978-1-877385-76-6.

THIS LARGE (A4 FORMAT) AND EXTENSIVELY illustrated book is the result of more than a decade of effort. It exceeds its promise as 'a definitive catalogue of the British Museum's Māori collections' and as 'a valuable source of information for anybody interested in Māori culture, but most of all for the Māori people themselves who will know exactly what taonga (treasures) there are in the British Museum and what is known about them' (p.vii). This book is no ordinary catalogue. It sets a new benchmark for such endeavour. Not only does it completely address the entire British Museum collection of taonga Māori and taonga Moriori (2351 entries), but it does so with the almost flawless scholarship one has come to expect from these authors. The catalogue component is also well supported by comprehensive indices, cross-referencing and introductory narratives. The British Museum and Te Papa must be congratulated for producing the book, especially given that the Māori collections are already available 'on-line' in a very comprehensive, user-friendly format. In his preface to this volume, Neil MacGregor, the Director of the British Museum, observes that while the book offers an exhaustive and thoroughly researched account, there still remains much research to be done, and to this end the institution welcomes any corrections or additional information about catalogued items (p.vi). I love this pragmatic and interactive 'two birds with one stone' approach.

The content is certainly extraordinary. In addition to the 168 numbered pages, there are 12 pages of colour plates (96 taonga) and 100 pages of black and white plates (708

taonga, some with additional detailed photographs). This equates to an illustration for approximately one-third of the objects included in the catalogue section. I anticipated that this discretionary image selection might have been the book's 'Achilles heel', but to my surprise I could not actually find any one particular catalogue entry for which I wished the authors had included an image. Although this is quite a subjective assessment, it seems indicative of some carefully considered selection criteria. The colour plates are of the highest quality; the definition of some of the black and white images, however, could have been better.

Three introductory essays provide valuable context and help readers to better understand the multi-layered relationships between the British Museum, its collections and New Zealand. The catalogue proper (pp.25–145) is prefaced by a one-page user-guide to the arrangement of the section and the information within individual catalogue entries. This is clear and practical. Each of the 12 individual catalogue sections (canoes; storehouses, houses and miscellaneous carvings; domestic equipment; treasure boxes, ornaments and tattooing equipment; amusements and musical instruments; ceremonial, memorial and mortuary objects; weapons; fishing, hunting, agriculture, tools; weaving implements, clothing, basketry, related fibre items, mats and samples; modern ceramics; Chatham Islands objects; Māori-style objects) is preceded by an introductory essay exploring that particular aspect of Māori material culture. These are clearly presented and informative, and although obviously written for a general readership, will not disappoint academic specialists. Collectively they also try to present a Māori 'cultural context' for the section and highlight unique aspects of the British Museum collection. The information is up to date and summarises current literature. Sources are not cited, and while this is not a major shortcoming, it results in one instance where ambiguity could have been avoided. The essay introducing material culture from the Chatham Islands begins, 'Sutton has argued ...' (p.137); but this scholar is never cited in the bibliography. In the context of the whole book this is only a minor blemish, but Professor Douglas G. Sutton might not see it in the same light!

Where appropriate and available, individual catalogue entries include the classification/name of taonga, catalogue/inventory details, measurements, description, provenance, and authors' comments and references. A very pleasing aspect of the commentaries — which include significant stylistic and period attributions by Neich and Pendergrast, alongside earlier work by New Zealand ethnologist David Simmons — is that the attributions are initialled (RN, MP, DS) where there is a difference of opinion. This reinforces the point that the majority are based on 'self referential' professional opinion. Where a taonga has appeared in scholarly publications, however, this is acknowledged by adding the appropriate reference.

One important consequence of carefully establishing regional or tribal styles of taonga is that it may allow us to extrapolate knowledge about securely provenanced taonga to unprovenanced material, or more simply attribute a locality to a taonga by comparing it to a stylistically similar example with a known origin. There is a major methodological risk inherent within this approach, namely the potential for the less scholastically skeptical to blur the distinction between provenanced and stylistically attributed taonga. Over time this can lead to what ethnologists have sometimes referred to as 'circularity' and 'broadening'; the situation where stylistically attributed taonga become so closely identified with a particular 'tribal style' that they become widely accepted as a benchmark for further attributions. Indeed during the late 1970s and early 1980s a number of regional and tribal attributions were added to international museum records of unprovenanced taonga in a manner that led to subsequent researchers assuming, without question, that the taonga, in fact, originated from these places or tribal groups. The problem was sometimes further exacerbated when museum records became available on-line. It is a pity that the present authors chose not to discuss or clarify this methodological issue because a book with as

much academic authority as this volume could have made a significant contribution to better scholarship, simply by drawing attention to the need to practise caution and avoid the transmission of potential misinformation.

A biographical dictionary ('Collectors, donors, vendors, institutions') contains 91 thumb-nail biographical sketches of the key players associated with the development of the taonga Māori collections and 14 historical thumb-nails of institutions actively involved. The majority of this biographical information is referenced, indicating the majority of information included comes from published secondary sources. On those occasions where primary sources are utilised, the narratives are more intimate and enlightening, especially about aspects of the individual collectors' motivations and *modus operandi*. The best illustration relates to one of the principal collectors: Fredrick Huth Meinertzhagen and his friend and business partner Walter Lorne Campbell. During a sojourn in New Zealand from 1864 to 1881, Meinertzhagen took up farming with Campbell at Waimarama, Hawke's Bay, and from the primary sources that survive the authors were able to present an intriguing picture of a dilettante collector.

Although outside the scope of the present book, there is fertile ground here for further social history research. Indeed, the biographical tapestry of donors has an awfully familiar imperial/colonial feel as a procession of explorers (including James Cook and Robert Falcon Scott), whalers, colonial administrators (like Sir George Grey), missionaries (such as Samuel Marsden, William Colenso and Carl Volkner), members of the British armed forces and their descendants, rangatira Māori (including King Tāwhiao, Te Rangihaeata and Makereti Papakura), British royalty, naturalists, artists and scholars all play their part. Reading between the lines, it becomes obvious that a significant proportion of the taonga in the British Museum collection moved through a turbulent and rapidly changing landscape, including periods of war and political upheaval brought about by colonisation. Clearly this tumultuous social climate gave impetus to — and facilitated — the movement of both people and objects.

The catalogue is well supported by illustrations, including a geographical map of New Zealand (p.viii), a rather generalised tribal map of New Zealand (p.150), a meeting house diagram (p.151), Māori carving motifs (p.152), and plaiting and weaving techniques (pp.153–54). Although some have appeared in previous publications, they will certainly provide all readers access to a quick point of visual reference additional to the written descriptions. In the same vein, the 'Glossary of Māori terms' (pp.156–58) will assist readers with the sometimes obscure nuances of appropriate Māori terminology that is used rather sparingly throughout the book. The final section comprises no less than five alphabetically formatted indices covering persons, tribal names, places, collections and institutions. These are intended to be used by readers and researchers alike as the book's 'search-engine', a quick, reliable way to access specific information from within the corpus of the book. These indices provide an extra dimension, a handy academic 'add-on' for those of us in the habit of having a few 'first-hit' reference books that we find useful for numerous research enquiries.

This book is unique, as a quick glance over the many exhibition and collection catalogues on this curator's bookshelves shows. It is the cumulative contribution of the publication's many elements that set it apart, in addition to precise descriptions of taonga. It reveals names of makers, tribal owners, collectors and traders, while also tracing the provenance history of specific taonga from Aotearoa/New Zealand to the British Museum. The only difference between the editions published by British Museum Press in the United Kingdom and Te Papa Press in New Zealand appears to be the image on the dust jacket. It could be argued that this was an opportunity lost, as the only major shortcoming of the book is the conspicuous absence of any direct input by iwi Māori, the rightful kaitiaki of the very taonga the catalogue is all about. Perhaps this was the result of a contractual issue, but one hopes that this omission will be rectified if the book

is ever re-released, either in the UK or New Zealand. This book will certainly appeal to 'all with an interest in Māori culture' in the very widest sense.

ROGER FYFE

Canterbury Museum

*E Tū Ake: Māori Standing Strong*. By Huhana Smith. Te Papa Press, Wellington, 2011. 192pp. NZ price: \$49.99. ISBN 978-1-877385-69-8.

TOUTED AS A CATALOGUE accompanying an exhibition, Huhana Smith's *E Tū Ake* is different from the conventional ways in which museums represent collection objects. Readers will not find illustrations here or a referenced list of all of the taonga used in the exhibition itself. Rather, *E Tū Ake* shifts the focus away from the objects themselves to remind us that intentionally presenting korero (stories) is a more useful approach. Those of us working in museums are often asked why certain objects are not displayed and we are pressured to offer the public new objects from storage. *E Tū Ake*'s alternative pathway is valuable for portraying that portion of our intangible cultural heritage that floats below the visible tip of the proverbial museum iceberg. The themes associated with some of the taonga incorporated within *E Tū Ake* are not new — their continuity is, in fact, emphasised throughout the book, arguably to the detriment of change. Nonetheless, the way that this publication uses both contemporary and ancestral taonga Māori reveals complex interconnections between Māori cultural values and strong political debates.

Like many other Te Papa publications dealing with taonga Māori, the book begins predictably enough with a discussion of Māori origins explained using the favoured 1980s chronological framework of Hirini Moko Mead (p.19) and the tired 'simplified iwi map' (p.16). Its use here could surely have been updated by considering the broader objectives of the *E Tū Ake* exhibition, some of the concepts discussed throughout the book, and modern perceptions of tribal boundaries such as those stemming from Waitangi Tribunal research. A detailed discussion of the Treaty of Waitangi that follows will interest an international audience unfamiliar with New Zealand's history of colonisation. Likewise, the glossary provides accessibility for non te reo Māori speakers and the additional resources, especially the list of websites, ensure there is further background information available. It is surprising that Te Papa's own *Tales from Te Papa*, freely available and linked to the exhibition on their website, is never referenced!

Like the exhibition, the book is organised around the overall exhibition theme of tino rangatiratanga (self-determination) and the three supporting strands of whakapapa (identity and interconnectedness), mana (empowerment and leadership) and kaitiakitanga (protection and sustainability). The thematic organisation and the accompanying illustrations of taonga, contemporary art and pictorial records of objects with people and in use, give excellent context to the museum pieces. *E Tū Ake* successfully shows that there are many different (existing) relationships between people and objects, through dialogue between prehistoric taonga and their modern counterparts. To illustrate whakapapa, for example, the role of waka (canoes) as a source of tribal identity is traced through discussions of voyaging waka, carving and the development of the culturally based sport waka ama (outrigger canoe). Amongst other things, the taurapa (sternpost) from the waka Kahutiaterangi, used by Te Rauparaha in the 1830s (p.55), is contrasted with Nikora Ngaropo's modern waka ama graphics (pp.62–63). Mana is illustrated through mana reo, taonga pūoro (musical instruments), mana tangata (mana inherent in a person), mana whenua (authority over land), pouwhenua (land marker post/long-handled fighting staff) and prestigious garments and taonga