

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

such as pounamu (nephrite). This strand is woven together by the named Te Roopu o te Matakite pouwhenua which sits comfortably within many elements of the book (p.125). The pouwhenua was presented through historical photographs of its use in the 1975 Māori land march, as well as in more recent photographs with two kaitiaki (guardians). By contrast, kaitiakitanga is illustrated by tracing the pathway from traditional fishing practices and taonga, such as pa kahawai (paua-inlaid trolling lure) and carved mātāhē (sinkers), to the foreshore and seabed controversy and the origins of the Māori Party. Aside from photographs, this strand is punctuated with contemporary art such as Brett Graham's *Foreshore defender*, which comments on the protection of land and resources through the form of a Pacific fruit bat (*Pteropus tonganus*) and an American stealth bomber.

While *E Tū Ake* recognises changes in forms and mediums of expression (for example, in the technology and materials used in hei tiki), change is not as evident in relation to cultural values, which give the impression of remaining fixed. This is not necessarily a negative observation. The strength of both the exhibition and the book is that they show how both contemporary and ancestral taonga Māori are not simply cultural inspiration, art or ethnology. Rather, they form part of a living tradition. As such, *E Tū Ake* documents the modern interpretation of customary concepts through examples in practice and in the world. This is neatly captured by Hohepa Kereopa, Ngāi Tūhoe healer and spiritual leader, on the meaning of kaitiakitanga (p.147) and Reuben Paterson's *Nemesis* (2005), which comments on the connectedness between people, ancestral and tribal identity, and the landscape (p.148). In discussing how the past is linked to the present through taonga, Smith notes that current generations of Māori benefit from these connections and gain inspiration, resulting in positive futures (p.43). The outstanding strength of this book is that the cultural concepts such as tino rangatiratanga are not dissected and therefore appear more natural and accessible.

In order for the book to function as a record of the exhibition, anthropologists, historians and material culture researchers will want to know more about the decisions and motivations of iwi and Te Papa staff in selecting particular taonga. For example, apart from illustrating the main theme, why were the three customary taonga chosen (p.40), as opposed to other similar items? The interest of the general public in these kinds of questions is frequently underestimated by museum professionals. Understanding permission processes and modern responsibilities as kaitiaki, as in the use of life masks (p.43), still remains an important focus for education. As it is now commonplace for Te Papa to work with iwi in presenting taonga Māori, whose perspectives are to the fore in the book? What can be attributed to the author? How can we best capture the shifting of meaning of taonga Māori as they move from local to international contexts, or from display to print?

The exhibition itself set a precedent for touring as it was presented to a national audience (thereby retaining tino rangatiratanga) prior to embarking on an international tour — the reverse process witnessed for previous exhibitions such *Te Māori*. Although some critics felt that the objects and images in the exhibition remained isolated and unconnected, my perception was that the book overcame this weakness. The narratives of significant events such as the 1975 Māori land march, Bastion Point and the reclaiming of te reo Māori communicate political motivations and endeavours and create connections through people and a sense of oratory. In such a small volume, Smith easily negotiates political territory and ends with a discussion of the Waitangi Tribunal. Two taonga are portrayed as tokens of a shared future, anchoring the end of the book with the customary taonga chosen in the beginning (p.40) and reminding us that this is a museum publication after all. I would have preferred more of a summary of the cultural concepts and actually turned the page expecting to learn more, especially about the future possibilities. *E Tū Ake* communicates the concept of tino rangatiratanga successfully through both taonga

and real world examples and should be celebrated. It is clearly unique from other books documenting exhibitions.

AMY FINDLATER

Canterbury Museum

Twelve Days at Nuku Hiva: Russian Encounters and Mutiny in the South Pacific. By Elena Govor. University of Hawai'i Press, Honolulu, 2010. 301pp. NZ price: \$89.95. ISBN 978-0-82483-368-8.

WHEN IT COMES TO STORIES of mutiny in the South Pacific, Elena Govor has some hard acts to follow. There's the *Bounty* story, of course, with a host of retellings from Lord Byron through to Greg Denning; there's Melville and Long Ghost aboard the *Lucy-Ann*; and Humphrey Bogart dementedly rattling those steel balls in the wardroom of the USS *Caine*, but who would have thought to associate mutinous irruptions with a commander as level-headed as Adam von Krusenstern in his Cook-inspired voyage of discovery? Certainly, history does not remember the first Russian circumnavigator that way. A noble statue of the admiral gazes over the Neva in St Petersburg; behind him, on postcards of that city, one is likely to see the tall ship that still bears his name, the elite training school of the Russian navy, bedecked with flags and pennants. Mutiny on the *Nadezhda* and the *Neva*? The jaw drops. It is as if DNA testing were to reveal a hitherto unnoticed gob of Yorkshire spit on James Cook's secret orders from the Admiralty.

Accounts of the 1803 expedition by Krusenstern, Lisiansky and Langsdorff have long been available in French, German and English translation, but a trove of unpublished journals and letters written in Russian has only recently been examined by researchers in that country. Here they become available in English for the first time. Interleaving new material with the 'official' journals, Govor builds a 12-day chronicle of the encounter between expedition members and the people of Nuku Hiva, expertly essaying such ethnographic topics as cannibalism and tattooing, the shipboard market for pigs and the shore market for iron hoops, the allure and meanings of cross-cultural copulation, all the while constructing a narrative of suspense whose denouement is Count Rezanov locked in his cabin and Krusenstern advising the authorities that he must request his own court-martial.

In telling her story, Govor has at her disposal a cast of characters as disputatiously complex as one would find in a dozen series of *Lost*. Krusenstern, along with the naturalists Langsdorff, Tilesius, and others in the officer/scientist class, were gentlemen of the Enlightenment. The scientists mostly came from German universities (Langsdorff spoke no Russian), while several of the more senior officers, like Krusenstern himself, were Europeanised Russians from the Baltic. This cadre of 'Westerners' had little in common with their rough compatriots from the heartland of Russia. In Löwenstern's journal, for example, the 'truly Russian' First Lieutenant Ratmanov attracts such epithets as 'uneducated, rude, conceited, quarrelsome, imperious, foul-mouthed', while in his journal the maligned lieutenant records with disgust that the ship has become a 'German synagogue'. Lisiansky, commanding the *Neva*, was neither quite of the Russian party (he had spent many years in the British Royal Navy) nor quite one of the Westerners. He was of the Bligh school when it came to discipline, but if we are looking for the vanity, petty tyrannies and toadying associated with Charles Laughton's portrayal of that character, the palm undoubtedly goes to Count Nikolai Rezanov — 'a vulgar, bawdy, hypocritical and vainglorious individual', according to one commentator; 'a foul mouthed . . . arrogant slave-driver', says another.

Rezanov and his party of officials joined the voyage after the initial planning stages,