

constructed and informative overview of both the historiography and his interpretation of the causes of the Northern War of 1844–1845. O'Malley, taking James Belich one step further, argues that the war was a success for Ngāpuhi because it protected their independence for some decades to come. This would assume that independence was Heke's only objective. Ngāpuhi isolation also signified their irrelevance to the Crown's extension of the colonial frontier. This is amply demonstrated by one of Malcolm McKinnon's fine maps, drawing on the ability of mapping to provide an otherwise unobtainable perspective on the experience of colonization. By the end of the 1850s, as McKinnon's map shows, patterns of land purchasing and settlement had cut off Ngāpuhi's ability to participate in the conflicts of the 1860, had they wished to. McKinnon's Rohe Pōtae maps complement Carwyn Jones's and Cathy Marr's focus on political and constitutional narratives on the Kīngitanga, while Mark Hickford illustrates how complex the historiography of the Treaty of Waitangi has become in the half century since *The Shadow of the Land*.

Without including other areas of public history, such as history in museums and oral history, this book does not quite make a snapshot of the state of public history today, but with these exceptions it does pretty well. If there is a quibble, it is that the state can be criticized but the Waitangi Tribunal's findings appear to be treated as the last word on historical interpretations, rather than simply as findings on claims. Ian Wards would have found this very difficult to accept and, on this at least, Keith Sinclair would have agreed with him.

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*Tāngata Ngāi Tahu = People of Ngāi Tahu. Volume One.* Edited by Helen Brown and Takerei Norton. Te Runanga o Ngāi Tahu with Bridget Williams Books, Christchurch and Wellington, 2017. 352pp. NZ price: \$39.99. ISBN: 9781988533308.

TĀNGATA NGĀI TAHU is a collection of 50 biographies published to coincide with the twentieth anniversary of the tribe's Treaty settlement deed. Twelve of these are lightly edited and referenced reproductions of essays from *The Dictionary of New Zealand Biography*. The remaining 38 are new, and written by a wide range of tribal members, from the Ngāi Tahu archive team, tribal and professional historians, to otherwise unpublished whanau members.

Diversity across contributors and subjects means the collection requires strong framing, and it is certainly given this, first by Tipene O'Regan's typically trenchant foreword arguing Ngāi Tahu must 'know who we are as a tribal nation' lest they be 'flotsam on someone else's tide' (p.6). Helen Brown and Takerei Norton explain that their choices together 'trace a diverse trajectory through time, kaupapa, geography and whakapapa'. But the editors emphasize the biographies are above all centred on whakapapa (p.8). Michael Stevens's short tribal history highlights how Ngāi Tahu have defended their collective tribal identity despite the state's pursuit of racial amalgamation, landlessness and loss of te reo, largely through inter-generational

pursuit of Te Kereme: The Claim. As Trevor Howse (1931–2017), who led much of the tribe's research for their Waitangi Tribunal proceedings, succinctly put it, 'The Claim was the people' (p.96).

Such history is a self-conscious political project. The lives recounted are all first grounded in whakapapa, and designed to re-member the tribe, encouraging a diasporic people back into the communal fold. As Stevens concludes, 'by collectively knowing the people in these pages, we continue the important task of collectively knowing ourselves' (p.20).

Of particular note, the editors have done a fine job pulling lesser known people out of the shadows, and they showcase the lives of some remarkable women (much needed given the old DNZB entries are, with only one exception, men). Among the many features of tribal historian and whakapapa expert Ulva Belsham's (1921–2011) life, for example, was her role as radio operator for the fishermen of Fiordland through Foveaux Strait, who 'knew her voice as well as if not better than the voices of their wives and mothers' (p.29). Maria Te Aranga Tini (1952–2006), first woman on the Ngāi Tahu Māori Trust Board, drove the development of Te Rau Aroha marae in her home town of Bluff, and was also a brilliant pianist. Her family still play her piano at the marae, 'just to hear her again' (p.270). Such women sustained community and traditional arts, and kept at least some *te reo* alive through the twentieth century. Their biographies are also shaped, just as their menfolk's were, by the material practices of *mahinga kai*, as important to Ngāi Tahu identity as any other cultural marker. William Te Paro Spencer (1844–1938), for example, was 'one of James Herries Beattie's most important Māori informants' (p.204), and wooed his wife-to-be during mutton-birding by swimming to her island bearing a plum duff in a *poha*. As Tipene O'Regan remarks of Riki Te Mairaki Ellison (1916–1984), 'the face of Ngāi Tahu in the Canterbury region' (p.54), their journeys together on tribal business were just as much 'a long series of stops at nondescript creeks, springs and streams' where they would gather food (p.55).

Most of the people chosen for this book, the first of a planned series, are in one way or another tribal worthies, with lives depicted as being shaped by service to *iwi*, *marae* and *whanau*. Read cover to cover (perhaps not the intent) too few lives fall far outside the tribal ambit. Those that do – the singer Evaline Skerrett (1931–2017) who had an international stage career as 'Princess Iwa', for example – become all the more interesting for that. In addition, many essays, especially those of the recently departed which are largely based on interviews with *whanaunga*, are effectively old-fashioned obituaries: they recite a litany of community and tribal service, do not speak ill of the dead, and protect the family, whose loved ones are fondly and warmly remembered. It would be quite unfair to expect a rogue's gallery, but too few anecdotes catch the quick of the person and speak to their diverse characters.

On the other hand, the portraits of the people and their families, many taken down from family walls, are very well chosen and revealing images. Overall, the entire book is notable for being richly illustrated with landscapes, *taonga* and manuscripts, and beautifully designed. As a book written by the tribe, about the tribe and for the tribe, *Tāngata Ngāi Tahu* succeeds admirably.

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