

A close-up photograph of a person with dark hair, wearing a red long-sleeved shirt, focused on carving a large, light-colored wooden block. The person is using a chisel to shape the wood. The background is slightly blurred, showing another person's face in the upper left. The overall scene is brightly lit, suggesting an outdoor or well-lit workshop environment.

JPS

The Journal
of the
Polynesian Society

VOLUME 127 No.2 JUNE 2018

THE POLYNESIAN SOCIETY
THE UNIVERSITY OF AUCKLAND
NEW ZEALAND

REVIEWS

COOTE, Jeremy (ed.): *Cook-Voyage Collections of 'Artificial Curiosities' in Britain and Ireland, 1771–2015*. MEG Occasional Paper, No. 5. Oxford: Museum Ethnographers Group, 2015. 300 pp., £10.00 (members), £15.00 (non-members) (softcover).

IRA JACKNIS

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The collections, artefacts as well as natural history, gathered by Captain James Cook on his three voyages (1768–71, 1772–75, 1776–79) have become a kind of incunabula for museum ethnography, particularly in Great Britain. That this has occurred at all, in the face of the dispersal and destruction of so much of Cook's original collections, is both unexpected and admirable. Most of this was due to the dogged research of Adrienne Kaeppler, then a curator at Honolulu's Bernice P. Bishop Museum, who took up the challenge in the late 1960s. Her effort to discover all of the extant Cook-related collections culminated in her magisterial study of 1978, which all now realise was just the beginning. Joining Kaeppler in this pioneering effort was Cambridge archaeologist Peter Gathercole (1929–2010), to whom this volume is dedicated.

What Kaeppler began in her "*Artificial Curiosities*" (1978) has now resulted in a veritable flood of Cook books, most of them accompanying exhibitions. Given the historical significance of the Cook voyages, almost all of this scholarship has focused on the Pacific Basin. We have several overviews: Kaeppler (2009) and Hauser-Schäublin and Krüger (1998), both drawing upon the excellent Johann Reinhold and Georg Forster collection in Göttingen, Germany. As well, there are more specialised studies from different parts of the region: Hetherington and Morphy (2009) from Australia (which was also based on a display of the Forster collection), and Barnett and Nicandri (2015) dealing with the Northwest Coast of Canada and Alaska, as well as a related book, which includes Cook artefacts (Hooper 2006).

Among the most recent studies are a lavishly illustrated, large-format volume devoted to the Cambridge collection (Thomas 2016), another on the collections of Joseph Banks, the naturalist for the first Cook voyage (Chambers 2016), and a new exhibit catalogue from the National Maritime Museum of Britain on Cook's life, career and historical memory (McAleer and Rigby 2017).

In contrast to some of the other Cook literature, this book deals only with the Cook collections in Great Britain and Ireland: in London, Oxford, Cambridge, Dublin, Edinburgh and Newcastle. While the collections in the first three cities have long been known and studied, those in the latter three are less familiar. The essays published here actually had their origin in 2005, with discussions among the group of researchers investigating the Cook collections. The long time that it has taken for this project to come to fruition was due to the inevitable movement of authors to new jobs and countries, as well as a continual expansion of research. Once planned as a special issue of a journal, these essays are now published as an Occasional Paper of the Museum Ethnographers Group.

The quality of the seven chapters is especially high, each from a major Cook scholar who has managed to find new facts and insights in a field where one would have imagined that we had exhausted what could be discovered in the relatively limited sources. On the one hand we find a continuation of historical methodologies, most often and successfully combing artefact, pictorial and textual sources. A more recent development, applying to museum anthropology in general, has been the increased collaboration with source communities, descendants of those peoples who first encountered Cook. This movement has spread from the Māori to almost every population in the Pacific with a Cook connection.

Following Jeremy Coote's useful introduction, Jennifer Newell offers a fascinating case study in museum anthropology, exploring the Cook collections at the British Museum. Focusing on its exhibition history, she contrasts the great public enthusiasm for the collections with the museum's persistent disinterest in them, until recently. Amiria Salmond summarises the Cambridge collection, consisting of more than 250 Cook objects, with the largest documented collection of objects from the First Voyage. Drawing upon her own important research on the collection (Henare 2005), she summarises the major collections, according to their diverse proveniences. She notes that much of the analysis of the collection has been devoted to textual or pictorial sources rather than the artefacts themselves. In calling for the reconnection of these objects with their source communities, Salmond also notes the complexities, and often, failures of such efforts. Like Newell in her essay, Jeremy Coote discusses what has been done to the Cook collections at Oxford, in the Ashmolean as well as the Pitt Rivers museums, since they have arrived. Like Salmond, Coote explains how modern conservation tools have been used for the close analysis of historical materials and techniques. The Oxford collections have benefitted from their generally good documentation and long-term exhibition, now presented in an excellent, comprehensive website (<https://www.prm.ox.ac.uk/cook>).

Turning to those more obscure collections, Rachel Hand reprises the new research devoted to the Cook collections of Trinity College, at the National Museum of Ireland in Dublin. In great detail, she considers how much more has become known, and how much still needs to be known, about these collections since Kaeppler's original research. Echoing Hand's essay, Dale Idiens and Chantal Knowles explain that until quite recently the Cook provenience of collections at National Museums Scotland in Edinburgh was poorly understood. Even more obscure are the collections in northeast England discussed by Leslie Jessop. As a case study in the more obscure fortunes of Cook objects, in contrast to the larger and better-documented collections in London, Cambridge or Oxford, Jessop applies clever historical detective work in order to identify her Newcastle corpus. She appends a special analysis of a group of Māori pendants, now in the Bowes Museum in Barnard Castle, County Durham. To conclude, Adrienne Kaeppler returns to her original research, considering what we now know of the late 18th- to early 19th-century collectors, dealers and museums through whose hands the Cook collection passed.

While by no means elaborate, the book's paperback format is well executed, with coated paper stock allowing good reproduction for the many black-and-white illustrations. Their subjects include museum artefacts, historic and recent gallery installations, historical illustrations of people and manuscripts, and contemporary

scenes of interaction with these historic collections. Throughout, there are extensive notes and references (usefully appended at the end of each essay, to facilitate reproduction). Most chapters include appendices listing the relevant Cook artefacts at each institution. As Coote points out (p. 5), this is a scholarly tradition of Cook studies that stems from the work of both Kaeppler and Gathercole, in which one presents maximum documentation of one's research, thus laying the foundation for future research. Surely this approach is a response to the tremendous loss of documentation suffered by these collections over the centuries.

Scholars of the Cook voyages and of his ethnographic collections in general will want to acquire this detailed and engaging volume.

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James Cook: The Voyages, exhibition curated by William Frame and Laura Walker, British Library, London, 27 April–28 August 2018.

FRAME, William and Laura Walker (Curators), *James Cook: The Voyages*, exhibition, British Library, 2018, 224 pp, 140 illustrations, £25 (paperback).

RICHARD WOLFE

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On 26 August 1768 James Cook's *Endeavour* sailed from Plymouth on the first of his three voyages to the Pacific. Two hundred and fifty years later a British Library exhibition tells the story and examines the legacy of those expeditions. In addition to journals and maps, mostly drawn from the Library's own rich resources, this exhibition includes one of the largest—if not *the* largest—collections of original artworks associated with Cook's voyages to have been displayed together at one time. As explained here, these documents—which show history “as it is being made”—are “not neutral” but reflect the perspectives of their creators, most of whom were of course European. To provide balance they are both supplemented and complemented by the inclusion of current views on Cook, presented in a series of short videos shown continuously. In one of these, David Attenborough hails Cook as “the greatest seagoing explorer of all time, in terms of how far he travelled and what he discovered”. But his voyages are the source of much debate; as Nicholas Thomas points out, they were “controversial from the start”, while Anne Salmond suggests that Cook himself “had doubts about the virtues of the imperial enterprise”.

The primary focus of *James Cook: The Voyages* are the documents and records produced by European explorers, rather than the Pacific cultural material they encountered. There is however a small number of such objects; the New Zealand section includes a *hei-tiki* ‘neck pendant with carved abstract human figure’ (British Museum) collected at Queen Charlotte Sound and given by Cook to King George III, and a *pūtōrino* ‘flute’ and *wahaika* ‘short club of wood or whalebone’ (both Museum of Anthropology and Archaeology, Cambridge). The exhibition also features several well-known paintings of the main protagonists: Sir Joshua Reynolds's *Portrait of Sir Joseph Banks, Bt.* (1771–73), John Webber's *James Cook* (1776) and William Parry's *Omai (Mai), Sir Joseph Banks and Daniel Charles Solander* (c. 1775–76), all from the National Portrait Gallery, London, and an early undated self-portrait by botanical artist Sydney Parkinson (Natural History Museum, London).

The exhibition covers Cook's three voyages in strict chronological sequence. Partitions between the various spaces are painted light grey or oceanic blue, echoing the carpet, and their upper sections are shaped to suggest rugged Pacific topography. A section on the Enlightenment sets the scene, illustrating how science, trade and national identity intermingled in late 18th-century Britain, and the types of ideas that were taken to the Pacific. Shown here is botanist Joseph Banks's own copy of a book illustrating the 24 classes of plants in the Linnaean system, and specimens he collected on the *Endeavour* voyage. The scientific process is documented by a sample

of blue morning glory (Natural History Museum, London) from Australia, alongside Parkinson's preliminary painting, the finished artwork (later painted in Britain by John Miller) and Solander's catalogue description (Natural History Museum, London) of the same plant.

Cook's cartographic skills—evident in his 1759 chart of the St Lawrence River and the approach to Québec—qualified him to take the *Endeavour* into uncharted waters. Attenborough further describes Cook as “the great revealer of the Pacific”, a claim supported by several highly detailed surveys of Tahiti and New Zealand, among them the first chart of the latter. The exhibition also includes original written accounts by Cook and other mariners, recording their first hand observations of the Pacific, and a broad selection of works by artists on all three voyages. The first of these was Alexander Buchan, who documented the *Endeavour*'s visits to Rio de Janeiro and Tierra del Fuego, but died at Tahiti on 17 April 1769 following a seizure. Thereafter the responsibility for painting landscapes and portraits was assumed by Parkinson, who is especially well represented in this exhibition. His landmark pair of Māori portraits from 1769, including one identified as Otegoowgoow, son of a Bay of Islands chief, are remarkable early records of facial tattoo (*moko*) and traditional Māori ornaments such as the whale-tooth *rei puta* neck ornament, *hei-tiki* and ear pendant. Equally impressive is Parkinson's painting of three Māori decorated paddles, while his versatility is demonstrated by natural history subjects such as his *Pilot Fish* and *Shark* (Natural History Museum, London), and one of the first European images of the kangaroo. Finnish naturalist Herman Spöring, who also sailed on the *Endeavour*, drew *The Head of a Canoe*, a highly detailed and dimensioned elevation capturing the intricacies of Māori carving patterns. But like Parkinson, Spöring did not make it back to Britain; the two of them died of fever in late January 1771 on the journey across the Indian Ocean.

A unique feature of this exhibition is a collection of drawings by Tupaia, a Tahitian high priest and navigator, who effectively became one of the scientific party on the *Endeavour*. While these works by Tupaia had been exhibited individually before, here they are shown together for the first time. They include a c.1769–70 chart of the islands of the South Pacific, sometimes attributed to Cook and thought to be a near-contemporary copy of an original. Based on information provided by Tupaia, it represents traditional Polynesian knowledge expressed in a European form. Drawings by Tupaia show various aspects of Tahitian life, including dancing and musical performances—supported by a flute and drum exhibited nearby—and a diagrammatic depiction of a *marae* ‘temple or shrine’. Recently attributed to Tupaia is his only known drawing of New Zealand, from 1769, a Polynesian interpretation of an early and tentative act of commerce between Joseph Banks and a Māori. In this frequently reproduced image the botanist is offered a lobster in exchange for what is probably a piece of cloth.

An alternative view on Tupaia's contribution to the *Endeavour* voyage is voiced by cultural historian Anne Iranui McGuire: “To our people he was the chief the captain of that boat”. Māori culture adviser Victor Walker claims Tupaia brought “integrity and dignity” to the meeting between the two cultures, and museum curator



Figure 1. Drawing featured in British Library exhibition (cropped), illustrative of materials from Captain Cook's first voyage, 1768 -1770. This watercolour, depicting four Aroi musicians, is attributed to Tahitian navigator-priest, Tupaia. Additional detail at <https://www.bl.uk/collection-items/musicians-of-tahiti>

Jody Wylie suggests there may have been a happier outcome had the Tahitian come ashore on the East Coast, for Cook may have then had cause to name the locality Enlightenment Bay rather than Poverty Bay.

Pacific exploration was a hallmark of the European Enlightenment, while another was the fascination for “curiosities”. Perhaps the most curious item in this exhibition is a map, published in 1771, on which Cook subsequently pencilled the *Endeavour*'s route across the Pacific. His meandering line was then “fixed” with a coating of skimmed milk, preserving it for posterity. Other small gems in this exhibition include a book of Pacific barkcloth samples, published in London in 1787, and an exquisite engraving of a polar bear based on a drawing produced by John Webber on the third voyage.

An enthusiastic David Attenborough describes the works produced by William Hodges, official artist on the second voyage, as “the most exciting episode in Western painting”. Certainly, a collection of Hodges's panoramic drawings from Tahiti are a highlight of this exhibition, and a spectacular personal response to an unfamiliar and exotic world. His 1774 records of Matavai Bay and Tahitian war canoes, for example, depict various types of vessels, with their ornate prows, set against rugged volcanic backdrops. Along with Georg Forster, Hodges also painted several highly evocative images of the *Resolution* and *Adventure* dwarfed by icebergs in the Southern Ocean, capturing the meteorological phenomenon known as “the blink of the ice”. These otherworldly experiences were later immortalised in Samuel Taylor Coleridge's *Rime of the Ancient Mariner*:

The ice was here, the ice was there,
The ice was all around ...

The introduction to Cook's third voyage notes that there was already disquiet in Britain, at least, on the impact of Europeans on the Pacific. A satirical poem, *An Historic Epistle, &c.*, referred to those who:

Crossed o'er the seas, to ravage distant realms,
And ruin thousands worthier than themselves.

During this voyage Cook returned to New Zealand, where Webber's paintings included a fortified Māori settlement (*The Hippah*) and a portrait of Kahura, a Ngāti Kuia and Rangitāne chief, both at Queen Charlotte Sound, 1777. The expedition later went in search of the elusive Northwest Passage, enabling Webber to record the inhabitants of Alaska and the Aleutian Islands. En route the *Resolution* and *Discovery* are believed to be the first European ships to visit Hawai'i, where in 1779 Webber produced the panoramic watercolour, *A View of Kealakekua Bay*, seen from offshore and dominated by the dark form of the rugged hinterland. Rather ominously, this bay would shortly be the scene of Cook's death, on 14 February.



Figure 2. *View of the Harbour of Huaheine* by John Webber, 1777. From the British Library's online press release.

The various points of view presented in the videos throughout this exhibition remind us that the impact of the arrival of Europeans in the Pacific was dramatic and wide-ranging, from the slaughter of the whale and seal populations to the devastating effect of the introduction of exotic species. New Zealand artist Nick Tupara acknowledges the existence of a “tension” among Māori people about Cook’s voyages and how they are told, but also expresses gratitude for the explorers’ written records. Similarly, Anne Iranui McGuire notes that those records have “validated” the oral histories she learned from her great-grandparents. In Australia, memorials honouring Cook have become the focus of protests, and Queensland artist Arone Meeks likens one such monument—on Possession Island, where in late August 1770 Cook claimed the whole eastern coast of the country for George III—to “a tombstone or grave marker”. But Aboriginal community liaison officer Dean Kelly suggests there is little to be gained by blaming people of past events, and we should instead “accept what’s happened, recognise it, respect it, and draw from that for our future”. As Nicholas Thomas observes, “Neither side was ever the same again after these encounters.”

Accompanying the exhibition is a substantial and richly illustrated publication by William Frame and Laura Walker, the British Library’s Head of Modern Archives and Manuscripts and Lead Curator of Modern Archives respectively. Like the exhibition



Figure 3 (left). Collared lory (*Phigys solitarius*) from Fiji, 1875, on loan from University Museum of Zoology, Cambridge © Jon Ellis. Figure 4 (right). Mouth parts of a squid, specimen from first voyage © Royal College of Surgeons. From the British Library’s online press release.

the book takes a chronological approach, tackling each of Cook's voyages in the form of a series of short essays, such as "Tupaia", "Aotearoa", "The Transit of Venus", "The Properties of Ice" and "The Last Visit to New Zealand". Each of these operate as extended captions for the adjacent illustrations, most of which are documents and artworks drawn from the Library's own collection.

While the stated aim of the authors is to document how 18th-century European ideas about non-European cultures shaped the story of Cook's voyages, they do not "endorse" those ideas. Similarly, there is no attempt to tell a new story or present new information about the voyages. Instead, as presented here the original documents and sources allow their authors and artists to speak for themselves, and the reader can therefore examine those voyages "as they took place" and from the perspective of those who were directly involved. Today, original records of Cook's voyages are likely to be of interest as much for the light they shed on Pacific societies at the time of early European contact as for what they reveal of European exploration. And while understandings and interpretations of those early and frequently traumatic contacts will surely evolve and be modified over time, the original historic sources—such as are recorded and discussed here—will remain the same.

Several of the videos in the exhibition enable individuals to express concerns about the impact of European contact on Pacific peoples. But as this book demonstrates, by early 1773 and during the second voyage, Cook had his own reservations. Following the drunken behaviour of his crew during celebrations of George III's birthday at Queen Charlotte Sound, Cook wrote in his journal that the introduction by Europeans of vices only served to disturb the "happy tranquillity" of indigenous people. If anyone doubted this assertion he countered: "[L]et him tell me what the Natives of the whole extent of America have gained by the commerce they have had with Europeans."

Cook was hardly the first European to venture into the South Pacific—he was preceded by Magellan by nearly 250 years—but prior to his voyages that region was primarily "an imagined space" to Europeans (p. 29). Cook succeeded in filling in the blank spaces on maps which, along with published accounts, would later both guide and attract an increasing number of Europeans to the wider Pacific. Colonisation and settlement began with a vengeance in the mid-19th century, and the authors suggest that the extent to which this "systematic ... intervention" was due to Cook is "a subject that is both complex and deeply contested". However, they concede that Cook's voyages will probably always be viewed as "a symbolic starting point" for the changes visitors brought to the Pacific (p. 218).

Tupaia features prominently in this publication, along with generous reproductions of seven drawings which were attributed to him in the 1990s and previously thought to have been by Banks. The significance of Tupaia's contribution to European exploration of the Pacific is not understated; the authors describe his arrival in Aotearoa on the *Endeavour* and his ability to speak to the people he encountered in a common language as "an extraordinary moment in world history" (p. 58).

Following a number of Cook bicentennial events which began in 1969, this collection of material from the resources of the British Library may qualify as the first substantial exhibition to mark the next milestone, the 250th anniversary, a period which extends from 2018 to 2030. As the authors suggest, this lengthy time frame should allow ample opportunity for the further examination of those three trail-blazing expeditions to the Pacific, their legacy and their relevance (p. 13).

FRIMIGACCI, Daniel: *Archéologie de 'Uvea Mama'o*. Nouméa: Institut d'archéologie de la Nouvelle-Calédonie et du Pacifique, Collection: Traces, No. 1., 2017. 398 pp., appendices, biblio., illus. CFP 4,995/NZ\$71 (softcover).

AYMERIC HERMANN

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This monograph synthesises 20 years of field research carried out on 'Uvea, the main island of the French territory of Wallis and Futuna, by archaeologist Daniel Frimigacci (CNRS) and a team composed of ethnologist Bernard Vienne (IRD), Christophe Sand (IANCP), Jean-Pierre Siorat (Musée de Nouvelle-Calédonie), Frédérique Valentin and Maurice Hardy (CNRS). While authorship of this volume is slightly misleading at first (the front cover presents Frimigacci as the sole author while the title page shows Sand as a co-author and the aforementioned colleagues as contributors), an explanation is provided in the Foreword/*Avertissement* sections. Here, Sand describes his role in the production and edition of the volume, with the assistance of several IANCP staff members. This book can therefore be viewed as an effort to share a comprehensive collection of unpublished fieldwork data collected on 'Uvea between 1982 and 1997.

In its search for lines of convergence between archaeological data and Polynesian oral traditions, this work is very much in line with the French tradition of ethno-archaeology in the Pacific, exemplified by the seminal work of Guiart and Garanger on the Retoka burials and oral traditions in Central Vanuatu (Garanger 1972; Guiart 1973). However, unlike Frimigacci's book on Futuna that incorporates more oral histories (Frimigacci and Vienne 1990), the ethno-historical data offered here provides specific information on the use and function of certain places and on the identity of individuals said to be buried in monumental mounds. Related genealogies, chants and legends can be found in other publications by the same author (Frimigacci *et al.* 1995; Vienne and Frimigacci 2006) and in earlier ethnographic works on the island (Henquel 1910; Burrows 1937).

The volume opens with a summary of the mythological cosmology in Western Polynesia, followed by an overview of the archaeological evidence on the peopling of the western Pacific. The organisation of the introduction in this way offers the traditional Polynesian perspective alongside the western, scientific point of view on the origins and social order of said Polynesian populations. Following this composite introduction are four primary sections, the first two of which represent the core of the volume in that they correspond to two steps of field research: 1) exhaustive survey of the island; and 2) excavations of selected sites. The first part presents a well-documented inventory and mapping of more than 300 sites. Each entry offers a concise description of archaeological features as well as related oral traditions and toponyms. The listing is organised both geographically and by topic (material culture, burials, roads, water management sites, fortifications, legendary places, domestic sites, etc.), which makes it easy to search. The second part, the longest, reports on multiple excavations carried out in five key sites (Utupoa, 'Utuleve/Mālamatangata, Kalāfilia, Talietumu and Atuvālu) and presents site plans, details of stratigraphy and general counts of artefacts. The third part presents a global typology for ceramic and

lithic assemblages. A classification of monumental burial mounds is also proposed, with direct connections made with oral traditions that provide the name and status of each buried individual. The fourth part is a synthesis of the chrono-cultural framework, which is essentially the same as previously published (Frimigacci 2000). Four periods are defined based on a variety of criteria. Distinctive ceramic types are used to distinguish a 2,000-year-long 'Utuleve period (1000 BC–AD 1000) from the subsequent Atualu period (AD 1000–1400), while later periods are defined by the construction of fortifications between AD 1400 and 1500 and the establishment of a late “kingship system” closely related to the elites of the Tongan empire from AD 1500 onwards. A short conclusion follows, in which the author offers a depiction of Oceanic ancestral societies. The volume closes with appendices that provide further documentation on the location of archaeological sites and on complementary excavations. This includes a very useful contribution by Valentin and Sand on the Petania burials, which leads to the description of funerary practices and ornaments not described in oral traditions. While this study has already been published elsewhere (Sand *et al.* 2006), it is presented here in greater detail and therefore fits with the general attempt to present an exhaustive version of the available data for 'Uvea.

While the volume is undoubtedly a major contribution in its comprehensive description of over 15 years of fieldwork and in the wealth of data and illustrations that it provides, the reader should be aware of possible discrepancies in the interpretations of the data. In section one, toponyms have been literally translated, but the interpretations of the translations, relative to the culture and environment, are without reference to specific sources or informants. In section four, the historical reconstruction is presented as a straightforward interpretation that is, in fact, based on some assumptions and is rather debateable. First, the small amount and limited resolution of radiocarbon dates does not lend to such an extensive interpretation. Second, there is a general lack of consideration for more recent literature (no citation post-2007) that deals with the chronological milestones of the Lapita arrival and the beginning of the Polynesian period in the region. The presented chronology is controversial according to even Sand himself (see Sand 2000). Finally, in the Conclusion, the author makes several claims that cannot be based on the archaeological data presented. In particular, the author makes bold statements concerning practices of cannibalism, clothing made of human skin, and the use of pigs by seafarers to locate islands that must be assumed to be the author's own personal opinion.

In sum, this richly illustrated book represents a comprehensive report of the archaeological research achieved on 'Uvea since 1982. The wealth of detail regarding the mapping of each site, the stratigraphy and distribution of excavated features, and the collection of line drawings representing artefact collections makes *Archéologie de 'Uvea Mama 'o* a useful compilation of clearly presented data. In spite of a few far-fetched assertions and some very personal interpretations, this volume is one that belongs in every library with a shelf dedicated to the origin of Polynesian societies.

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VEYS, Fanny Wonu: *Unwrapping Tongan Barkcloth: Encounters, Creativity and Female Agency*. London: Bloomsbury Academic, 2017. 277 pp., biblio., illus., index, notes. US\$130.00 (cloth).

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In the introduction to this interdisciplinary art-historical, historical and ethnographic monograph on Tongan barkcloth (*ngatu*), F.W. Veys cites a broad range of methodological influences, from the formal analysis of archaeological assemblages to Pacific anthropology's material turn over the last four decades, and the autobiographical, discourse-oriented *talanoa* research methodology that has arisen in Pacific-based scholarship over the last ten years. She observes that such a methodological hybridity is particularly suited to the participant observation and informal interviews characteristic of art practice's documentation in Tonga, and also ameliorates the epistemological limitations of western academia's hierarchisation of sensory data—enabling an interpretive multi-sensory plurality central to the book's latter parts. This is a particularly welcome dimension of the book, as it leads Veys into her own *talanoa* on coming to the research topic of *ngatu*, a mature iteration of the central socialising role that textiles have played over four generations of female relationships in her own family. This reflexive, person-centred approach equally

situates the text within wider modes of feminist ethnographic writing. It is to the author's credit that *Unwrapping Tongan Barkcloth* negotiates and reconciles the inevitable tensions between these diverse interpretive approaches so deftly; the reader simply experiences an effortless synthesis.

The book is structured into three parts, entitled *Encounters* (Chapters 1–3), *Creativity* (Chapters 4–5) and *Female Agency* (Chapters 6–7) respectively. This structure, she explains, imposes a chronological and thematic order on the book's narrative. In truth, however, these three guiding themes are interwoven throughout. The narrative arc of this fine, accessible monograph does not simply lead us from the first astonished historical descriptions of the Dutch navigators Schouten and Le Maire in 1616, through the impact of 19th-century Christian mission on dressways and cloth production, to a discussion of *ngatu* materialising a multi-sensory Tonganness in the royal ceremonies of modern Nuku'alofa, and the diasporic communities of the 21st century—although it certainly does all this admirably. Nor does the book merely provide a timely synthesis of recent archaeological and genetic findings on paper-mulberry barkcloth's ancient technological and genetic origins in Asia; a concise and clear description of modern *ngatu* manufacture, adding ethnographic details and correcting inaccuracies in earlier accounts; as well as a clear art-historical discussion of *ngatu*'s shifting style and its transformation from a ubiquitous household commodity into the ceremonial treasure it is today, offering a perceptive analysis of the much-discussed *koloa* concept into the bargain. In fact, and largely due to the self-conscious investment of authorial presence in the text, Veys skilfully guides the reader on an educational journey from *ngatu*'s opaque cultural illegibility to naïve eyes—by countless entertaining turns historical, analytical and anecdotal—into a territory where we ourselves can internalise the shifting historical currents and multi-sensory richness of this remarkable art form. To do this with such facility and clarity is very admirable.

Speaking aesthetically, the main text is a very readable 170 well-set pages. The book is attractively bound and lavishly furnished with fine images. As well as 20 monochrome figures mixing historical voyage images with her own photographs, diagrams and tables, Veys includes 32 colour plates: 7 richly detailing the operational sequences of modern cloth manufacture and pigment production; 13 detailing the key stylistic variations of *ngatu* identified during her extensive survey of the world's museum collections; and 12 further ethnographic images of barkcloth in the ceremonial and economic contexts she analyses in the book's later chapters. These colour images are full of insight and visually gorgeous, and show Veys to be as skilled a photographer as an anthropologist and historian. Mark Gunning's three maps are also clear, appropriately scaled and attractive. Of course, fine works have been published on the cultural centrality of Tongan barkcloth in the past. However, here Veys has achieved a carefully balanced monograph weaving together ethnography, history, art history and women's studies into a sophisticated, up-to-date, compelling and eminently readable whole. Without doubt, it ought to find its way onto the shelves of any scholar or academic library keen to keep up with the very best new studies of Pacific art and material culture, anthropology, gender or cultural history. It is a fine example of each.

WALTER, Richard and Peter Sheppard: *Archaeology of the Solomon Islands*. Dunedin: Otago University Press, 2017. 194 pp., illus., index, maps, photos, tables. NZ\$50.00 (paper).

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The Solomon Islands archipelago has long occupied an uncomfortably liminal position in Pacific archaeology, widely seen to be of great significance but suffering from a scarcity of information and lack of synthesis. Despite the early successes of the Southeast Solomon Islands Culture History project led by Roger Green and Douglas Yen, and other regionally restricted surveys, the archipelago as a whole has received comparatively less archaeological attention than Papua New Guinea and its offshore territories and most other Pacific island groups – a problem because the geographical position of the archipelago at the cusp of Near and Remote Oceania means that its archaeological record should connect the history of those regions and be crucial for understanding the spatio-temporal patterns, limits and motivations of human expansion into the wider Pacific.

This state of affairs has improved over the last 25 years partly due to a sustained series of research programmes led by, and branching out from, the efforts of Peter Sheppard and Richard Walter (and these, initially at least, were continuations of Green's and others' earlier work). The publication of their *Archaeology of the Solomon Islands* is a testament to the progress that has been made in filling important knowledge gaps so that a broader culture-historical account of the archipelago is possible. Readers will discover that many gaps and loose ends remain, and there are some anomalous characteristics of the archaeological record that challenge expectations and will no doubt fuel debate for some time. But, as a whole, the book is an important waypoint that takes stock of what we now know and sets out key issues that will occupy research in the future.

The region covered by the book includes all of the modern Solomon Islands nation-state, but adds Bougainville and Buka as part of the main archipelago. This encompasses an incredibly diverse range of islands, many with quite distinct cultural sequences, particularly at the margins where island histories connect as closely to Papua New Guinea, Micronesia, Vanuatu and Polynesia as to the central Solomons chain. Chapters 1 and 2 outline this cultural geography, reviewing modern patterns of linguistic affinity and social interaction to define what are effectively culture areas structured by geographic propinquity and settlement history. It is not possible to develop a truly synthetic overview given this diversity, so the book summarises evidence according to broad time periods, providing local cultural phase sequences determined by previous researchers when available (a history of research is provided in Chapter 3), but resisting blending these into a new whole.

Chapter 4 summarises evidence from Wickler's excavations at the Kilu cave site on Buka for Pleistocene occupation of the Solomon Islands starting at 29,000 BP, and discusses mid-Holocene developments based on David Roe's findings from the Poha and Vura valleys on Guadalcanal and less well-known palaeoenvironmental records

from New Georgia. The Vatulumu Posovi cave site on Guadalcanal is a key data point for the mid-Holocene in the Solomons, and the authors make minor adjustments to its occupation chronology—most significantly arguing for a later start to the sequence, at 4200 BP rather than the usually accepted 6400 BP. It is a change of unknown significance since, as the authors point out, the period is severely underrepresented in the archaeological record, and most evidence is “weak and equivocal” (p. 51). This situation does not greatly improve until we get to the record of the last 3,000 years, and it is this more recent period that occupies most of the book.

Chapter 5 “The Austronesian Expansion” is an account of the evidence for, and debates about, the arrival of the Lapita cultural complex and its descendants in the Solomon Islands. To all practical purposes this is (for better and for worse) all about the presence and absence, stylistic affinities and dating of pottery. Conventional models treat the Lapita phenomenon as a population expansion that proceeded stepwise from the Bismarck Archipelago at 3500–3300 BP eastward into Remote Oceania, reaching every island group as far as Sāmoa by 2800 BP. Archaeologists in the Solomon Islands, however, have not found any early Lapita pottery: the Guadalcanal sequence remains wholly aceramic despite the occurrence of sites of Lapita age; surveys in the New Georgia region by Sheppard and Walter, and their doctoral student Matt Felgate, found late- and post-Lapita pottery sites dating to 2700–2000 BP, but no early Lapita. For some the latter finds offer tantalising hope that more surveys will eventually produce early Lapita sites, but for Walter and Sheppard their results indicate that early Lapita migration skirted the main body of the Solomons. They review and defend their “leapfrog” model here, pointing out strong evidence for direct connections between the Reef Islands/Santa Cruz Lapita sites and the Bismarck Archipelago, and demonstrating that much more pottery-focused survey has taken place than is widely assumed, increasing their confidence that the apparent absence is real rather than sampling error.

Chapter 6 is a wide-ranging summary of the archaeological record of the last 2,000 years, beginning with post-Lapita ceramic sequences in Buka and Bougainville before moving on to the aceramic central Solomons and the post-Lapita Reef Islands/Santa Cruz and their connections to surrounding Polynesian Outliers. The thematic focus of the chapter is on the processes governing the origins of cultural diversity in the region, arguing again for a simple model of divergence from common origins structured by the geography of least-effort interaction patterns (p. 130). They allow that inputs from outside sources (e.g., Polynesian arrivals) or regional expansions might overlie this general trend, causing some complexity.

Up until this point the book focuses heavily on matters of culture history and phase sequencing—getting the chronology right, and understanding cultural relationships via artefact affinities. It is only in Chapter 7 that attention turns to political economy, social structure and cultural practice, in a case study of the late-period Roviana chiefdom and its influence in the Western Solomons. I am extremely biased here, since my own work in the Solomons focuses on this material, but the chapter is an exemplary model for a modern Pacific archaeology. The research brings local communities and their traditions into dialogue with archaeological data, methods and theories to develop a rich account of processes governing socio-cultural change. It is a chapter that may

also prove to have the widest appeal for the generalist reader, since it looks up from the minutiae of radiocarbon chronologies and ceramic sequences to address broader anthropological themes.

This is a very well-produced book in a highly legible format, and it contains a much greater wealth of attractive colour figures than is indicated by its price point. It will serve as a useful textbook for advanced courses in Pacific archaeology and an essential reference for all those interested in the long-term history of the western Pacific. Specialists may already be familiar with some of the debates regarding ceramic sequences in the region, but the volume collects information from many disparate sources in a coherent and easily digestible form. In scope, detail and depth this is a benchmark publication that will hopefully inspire publication of similar volumes for other island archipelagos in the Pacific.