

## REVIEWS

"GONE NATIVE" IN POLYNESIA. CAPTIVITY NARRATIVES  
AND EXPERIENCES FROM THE SOUTH PACIFIC

I. C. Campbell, 1998

Contributions to the Study of World History 63. Greenwood Press, 88 Post Road West, Box 5007, Westport, CT 06881. Hardcover, 208 pages, \$55. ISBN 0-313-30787-3. This book can be ordered from the publisher by calling (800) 225-5800.

*Review by Georgia Lee*

Contrary to the romanticized version of the beachcomber as seen in Hollywood films, the majority of those who fetched up on the shores of various Polynesian islands were more like refugees than immigrants. Many arrived as the result of shipwrecks and some were promptly killed—and sometimes eaten. The reception of a beachcomber depended a great deal upon which island group he reached, the type of society in power, and whether or not he had something to offer the local chief and/or populace. For example, a knowledge of firearms and how to repair them was a distinctive plus. Some chiefs wanted a whiteman as a sort of 'pet' or a status object. Whether or not they succeeded in integrating into the local society depended upon numerous variables, beginning with the chief of that area who may—or may not—have had a use for a whiteman. Of those who survived, few wrote down their stories.

*Gone Native* is divided into three parts: "Culture Contact and Polynesia"; "Captivity Narratives", and "Captivity Experiences". A photo section containing 22 rare black/white illustrations is included at the end of Section II.

In "Captivity Narratives" we read the stories of eleven men who survived to tell their stories. In some cases, the men lived a marginal existence, in terror of their lives; others became confidants of kings. It is clearly shown that not all of those cast ashore on an island lived like Melville—in paradise with his beautiful *vahine*, the reality often was more difficult and stressful, and sometimes fatal.

Only a few voluntarily stayed in their respective islands for their lifetime. Of those who chose to return to their homeland (or were able to do so), many had problems upon reentering society. The individuals and their circumstances varied widely. The flamboyant Jean Capri was carried off involuntarily from the Marquesas and struggled to survive in Europe by exhibiting his tattooed body. George Vason came to Tonga as a missionary but succumbed to the island life. When things turned bad, he fled for his very life.

Campbell states, "As to the beachcombers, they were more like the flotsam and jetsam of the great ocean that they crossed. On their coming to ground on island shores, they were picked up to be used, discarded, destroyed or returned to the ocean as the island inhabitants chose." (155).

Meticulously researched, *Gone Native* is a small gold mine of information about the little-known phenomena of castaways in Pacific Island history.

MAVE MAI, THE MARQUESAS ISLANDS  
Sharon Chester, Heidy Baumgartner, Diana Frachoso,  
and James Oetzel, 1998

Wandering Albatross, 724 Laurel Av. #21 1, San Mateo, CA 94401, Fax (650) 342-6507. ISBN 0-9638511-8-7. A total of 139 pages with 172 photographs, 29 illustrations, 23 maps, and one table. Approx. \$18.

*Review by Sidsel Millerstrom  
University of California, Berkeley*

Due to recent increase in Marquesan tourism the islands' first guide, a richly illustrated and glossy 23 x 11.5 cm (9 x 4.5 in.) soft-cover book, was published in May 1998. Tourism in the Marquesas has steadily grown over the last fifteen years. As a member of the Marquesan Rock Art Project, I have observed with great interest, since early 1984, the development of modern tourism in the archipelago. It was not until sometime after *Aranui I*, (a freighter and passenger ship) made its initial voyage to the archipelago in the last part of 1984, that several archaeological complexes were cleared of underbrush on a regular basis. Partly as the result of increased tourism, and the activities surrounding the Marquesan Art Festivals organized by the Motu Haka Cultural Association (the first was held on Ua Pou in 1987), several sites were subsequently restored by the Department of Archaeology, Tahiti. Simultaneously, the islands' artists were motivated to increase their production of traditional handicrafts, such as wood and stone carvings, bark cloths (*tapa*) and *pareu* (Polynesian sarong) for the tourist industry. The timing of the publication was excellent and not surprisingly, the guidebook became an instant success.

It is appropriate that Heidy Baumgartner and Diana Frachoso co-authored the guidebook. Both served for several years as guides and hostesses on the former and the present *Aranui*, the 343-foot freighter that carries up to 100 passengers on a 16 day round trip-voyage between Tahiti, the Tuamotus, and the Marquesas. They are knowledgeable about the islands and familiar with the Marquesans and their culture. In addition, Heidy Baumgartner, an accomplished archaeologist with field experience in both Europe and the Pacific, has conducted extensive ethnographic and archaeological field work in the Marquesas.

The content of the guidebook is organized into four parts. As background information the guide book commences with French Polynesian facts, e.g. demography, geology, ecology, the present day economy, followed by an overview of the prehistoric culture, Western contact period, and contemporary culture (20 pages).

In the succeeding section the uniqueness of each individual island: Nuku Hiva, Ua Pou, Ua Huka, Hiva Oa, Tahuata, Fatu Hiva (Fatuiva), and the uninhabited islands are then described (54 pages). Location of art centers, archaeological sites, banks, post offices, and some restaurants and lodging are pointed out. Although several maps lack a scale, both island and village maps help the visitors to orient themselves. Archaeological maps with descriptions of the most frequented sites give the reader a good idea of the sites' use.

Flora, terrestrial and marine fauna, past and present fish-

ing practices, ciguetera (human seafood poisoning) and even a section on snorkeling, form the third part (57 pages). I am somewhat confused about the purpose of the list of 225 different fish. Considering that the majority of the fish lack illustrations, the list seems excessive for a guidebook. Those interested in Polynesian ichthyology may be better served by consulting the book *Poissons de Polynésie* (Bagnis et al. 1976)

The fourth and last part of the guidebook includes a section on common Marquesan vocabulary, a bibliography and a "quick conversion" (6 pages). The bibliography is helpful in that it is separated into General Guides, Archaeology and History, Personal Narrative and Literature, Physical Sciences, Marine Fauna, Terrestrial Fauna, and Flora. There are minor inconsistencies in the bibliography format and several of the sources lack the year they were published or written.

I have a few comments regarding the section that deals with archaeology. In this regard it must be noted that archaeologist Ralph Linton, ethnologists E. S. Craighill Handy and his wife Willowdean Chatterson Handy, were not on two separate expeditions to the Marquesas as stated on page 7. All three were members of the Bayard Dominick Expedition sent by the Bernice P. Bishop Museum, Honolulu, in 1920. Their 9 month project, from September 21, 1920 until June 21, 1921, was financed by Mr. Bayard Dominick of New York.

Concerning the human stone sculptures (*tiki*) located at *me'ae liopona*, Puamau Valley, Hiva Oa, described on page 62, the authors state that "The stone figures are the largest in Polynesia except for those on Easter Island." This statement is not entirely correct. While the tallest stone *tiki* at *me'ae liopona*, named Takii, measures 243 cm or 95.7 in (above the ground), as the authors correctly write, this sculpture is the tallest stone sculpture in the Marquesas only. One stone statue, a female, collected from Ra'ivavae, Austral Islands in 1933, now located at Musée Gauguin, Tahiti, is the largest known figure in Polynesia except for those on Easter Island. Moana-hei-ata as the Ra'ivavae figure is known measures 272 cm (107.1 inches) including its pedestal.

Regarding the archaeological site Paeke (Vaitaviri), Taipi Valley on Nuku Hiva, described on pages 30 and 31, the number of stone *tiki* is 12 not 11. Missing from the text is a small headless *tiki* with protruding stomach, located on the front section of Platform A (Millerstrom and Edwards 1997).

I wish to briefly discuss what we presently know about the prehistoric Marquesan dog. On pages 9 and 10 the authors write that the Polynesian colonizers brought with them pigs, dogs, and rats. They correctly write that in the Expansion Period, AD 1100-1400 and in the Classic Period, AD 1400-1790, dogs became increasingly rare (Suggs 1961). On page 104 they repeat that pigs, dogs, and rats were brought to the Marquesas with the first settlers, but here the authors state that "...the ancestral pariah dogs died out." Based on excavations by archaeologist B. Rolett (not Rowlett as his name is spelled on pages 7 and 67) at Hanaimai, Tahuata, dog bones were uncovered from levels extending from the initial occupation of the site, around AD 1100, until the mid-nineteenth century (Rolett 1986). According to Rolett's work, the Marquesan dog never became extinct. It should be added also that chicken were part of the fauna brought by the early colonizers.

Personally, I appreciate the authors successful efforts to place the Marquesan themselves and their culture in the forefront. Overall the guidebook is an excellent source of information and it contains exceptional photographs of local residents, many of whom visitors are likely to encounter while traveling in the islands. The authors managed to convey to the reader that the shy but friendly Marquesans truly welcome the visitors with smiles, music and dances.

Although *Mave Mai, the Marquesas Islands* contains a few typos and syntactic glitches, these are not prevalent enough to dull a stellar publication.

#### REFERENCES

- Bagnis, R., et al. 1976. *Poissons de Polynésie*. Les-éditions du Pacifique.
- Millerstrom, S. and E. Edwards. 1998. Stone Sculptures of the Marquesas Islands (French Polynesia). *Easter Island in the Pacific Context, South Seas Symposium*; University of New Mexico, Albuquerque, 5-10 August 1997.
- Rolett, B. V. 1989. Hanamiai: Changing Subsistence and Ecology in the Prehistory of Tahuata (Marquesas Islands, French Polynesia) Ph.D. dissertation, Yale University.
- Suggs, R. C. 1961. *Archaeology of Nuku Hiva, Marquesas Islands French Polynesia*. New York: Anthropological Papers of the American Museum of Natural History.

#### THE SYMBOLISM OF POLYNESIAN TEMPLE RITUALS Paul Wallin, 1998.

The Kon-Tiki Museum Occasional Papers, Vol. 4. Available from the Kon-Tiki Museum, Bygdoynesveien 36, 0286 Oslo, Norway. Price not given.

*Review by Georgia Lee*

*The Symbolism of Polynesian Temple Rituals* has a total of 66 pages, paperback, and is illustrated with black/white prints and drawings. The book is divided into eight sections: Introduction; Ritual Focal Points; The Mythological Reality; Description of Temple Rituals; Ritual Sacrifices and Their Meanings; Ritual Communication—God and Humans; The Social Boundaries Shown in Ritual Symbols; and Rituals and Power—A Concluding Discussion.

Wallin's previous study of archaeological examples of *marae* led him to expand his interest into a consideration of temple rituals, and to write this book.

By using ethno-historical descriptions, this book shows the complexity of the religious structures in Polynesia and their rituals. There is a wealth of information here as Wallin compares and contrasts the rituals in various islands or island groups of Polynesia.

Editing by a native English speaker would have improved the text since some misused English words bring the reader up short. Despite this, *The Symbolism of Polynesian Temple Rituals* is a valuable addition to Polynesian studies.

#### ⊙ Rapanui Music CD

*OSTERINSEL/EASTER ISLAND/RAPA NUI: Music from the most Mysterious Place on Earth* is more than 70 minutes long and comes with a full color booklet. Taped by Jörg Hertel, the CD is in professional distribution through Indigo