

contact in the Marquesas was structured by a geographical division of the group into north-western and south-eastern sections appears to be something of a myth, despite its demonstration by this reviewer (Green 1966). It is a relief therefore to find these editors now employing this late 18<sup>th</sup> century contact data to strongly affirm that it leaves no room for doubt "that there were and, in essence, still are (though with massive leveling and shared Tahitian contamination), two distinct Polynesian tongues in the Marquesas Islands: Northwest Marquesan and Southeast Marquesan."

The enhancement of the original essay lies in the 41 pages of the editors' introductory remarks. They make clear the essay's origin, the nature of each of the three authors' contribution to it, and its present-day significance for linguistic studies in the Pacific. Some of their remarks, such as "the Marquesas as a principal dispersal center in Eastern Polynesia", or the dating of the development of Proto Polynesian to the second millennium BC, I would quibble with, but over all it is a valuable commentary when using the second part.

This section is scrupulously edited version of the original essay consisting of: General Remarks, A Marquesan and English Dictionary of 45 pages, a Marquesan and English grammar of 14 pages, and the Lord's Prayer as an example of composition in the Marquesan tongue. Three appendices complete the volume: a finder list to the dictionary spellings, an English-Marquesan finder list, and portions of Peter Heywood's Tahitian vocabulary of 1792 which has correspondences in Marquesan.

#### REFERENCES

- Green, R. C. 1996. Linguistic Subgrouping Within Polynesia. The Implications for Prehistoric Settlement. *Journal of the Polynesian Society*, 75:5-38.
- Thomas, N. 1986. Further Notes on Marquesan Dictionaries. *Journal of the Polynesian Society*, 95:127-29.

### Archaeology of Easter Island (Rapa Nui)

By Helene Martinsson-Wallin in Collaboration with Paul Wallin and Sonia Haoa.

Rapanui translation by Nicholas Haoa and Sonia Haoa.

The Kon-Tiki Museum, Institute for Pacific Archaeology and Cultural History, 1999. ISBN 82-995087-0-3; papercover, 27 pages, 31 full-color plus black/white photographs, maps and drawings. A summary in Rapanui is included. Order from the Kon-Tiki Museum; price: 50 NOK (US\$6.50). A version is available in Spanish <Kon-Tiki@online.no>.

*Archaeology of Easter Island* is an abbreviated version of what the Kon-Tiki Museum has been doing on Easter Island from the 1950s to the present. It is a "popular" version, made with the people of Rapa Nui in mind, particularly in view of the synopsis in the Rapanui language.

The first section describes the Norwegian expedition of 1955-56, and then the work that was accomplished after 1960, including the island-wide survey by the members of the Chilean Instituto de Estudios. Following that is a description of the work sponsored by the Kon-Tiki Museum in 1986-1988, and finally the recent La Pérouse Project of 1996-1997. Many of the photographs show islanders working with the various projects and

clearly is aimed to "give something back" to the people.

This is an excellent small booklet and will surely be treasured by the islanders who often wonder what is happening, on their own island. Few archaeologists have made the effort to include the locals and explain to the Rapanui the importance of archaeological study and research. Martinsson-Wallin, et al., and the Kon-Tiki Museum are to be commended.

### Spirit of Place. Petroglyphs of Hawai'i

Georgia Lee and Edward Stasack  
Easter Island Foundation, Los Osos.  
\$35.00; 211 pp.

Review by Paul G. Bahn

Like most people, I suspect, my limited knowledge of Hawaiian rock art hitherto came entirely from the invaluable little book by Cox and Stasack (*Hawaiian Petroglyphs*, 1970). And I had the distinct impression that Hawai'i's rock art was somewhat dull, and consisted primarily and repetitively of human stick-figures. This new volume, which is dedicated to the late J. Halley Cox, has been produced by his co-author, this time writing with Georgia Lee, and it has revealed to me how wrong I was.

The book itself is a worthy addition to the already distinguished series of monographs from the Easter Island Foundation—I found no typographic errors, the design and layout are excellent, and there is a striking and evocative color photograph on the cover.

This is not an exhaustive account of Hawai'i's rock art, since no book of this size could possibly encompass it all: for example, of 70 sites known on the big island, only 6 are covered here. But nevertheless the authors present a wide variety of sites on a whole range of islands, and they have a computerized database of 31,640 petroglyphs. Moreover, through a pioneering series of studies over the past decade, all the sites have been carefully and thoroughly recorded, not only by camera but also by tracing or drawing to scale, and by measurement—the ideal combination of methods where any rock art study is concerned.

A whole series of direct dates for a wide variety of motifs are presented here for the first time; and although the debacle over direct dating of the petroglyphs of the Cõa in Portugal a few years ago has sent aspiring daters back to their drawing boards, the results obtained so far in Hawai'i appear to fit well with what was expected from local archaeological knowledge, so they may well be valid. Hawai'i's rock art is dominated by cupules and human stick-figures, but the latter are far more varied than I had remembered, and there are some truly remarkable long lines of them (e.g. p. 22, 7.4 m in length). There are also occasional motifs of a different kind, such as what may be sails, turtles or dogs, for example. As in other parts of the world, there are also some ringing rocks (p.147), at least one of which is covered with petroglyphs.

However, the authors are not content with simply presenting the figures at each site. They also set them in their physical and archaeological context, with an emphasis on rock-type and shape, location (including sacred locations, or places with

sweeping vistas), and links with local legends. Motifs vary according to site use—sites associated with trails tend to have geometric designs such as cupules and circles, while those away from trails have more figurative images. The earlier the site, the more stick figures it contains, while later sites have a preponderance of anthropomorphs with a triangular torso.

The authors sensibly conclude that “we cannot enter the minds of those long gone nor can we share the same psychological states of those who made the carvings”, a sentiment that is very unpopular today in some circles, but one which remains irritatingly true nonetheless. Yet they make some sound deductions from the available raw data of motif, technique and location, speculating that the petroglyphs may have multiple hidden meanings, and have been used to keep records, mark boundaries, commemorate events, record legends, document births or deaths or battles or genealogies, proclaim domain or custodianship, and seek mana and favour from the gods. The one solid piece of ethnographic evidence about petroglyph making in Hawai'i is that the images at one site were a commemoration of a chief's death. The only disturbing aspects of the book's subject matter are the constant references to the alarming catalogue of damage done to Hawai'i's rock art—some has been lost over the years to new lava flows, but by far the greatest culprits are people. Thousands of glyphs have been lost to developments such as golf courses, but damage has also been done by bulldozers, vandalism, graffiti and gunfire, as well as the frequent unthinking application of latex, paint and chalk. Since education is the only real long-term antidote to this kind of threat, it is to be hoped that this fine book will play a major role in teaching the Hawaiians to care more about these treasures that are scattered through their islands.

### **From the Stone Age to the Space Age in 200 Years: Tongan Art and Society on the Eve of the Millennium**

Edition for the 80<sup>th</sup> Birthday of His Majesty King Tāufa'āhau Tupou IV in July 1998.

The Tongan National Museum, Catalog, 1999.

Adrienne L. Kaeppler  
ISBN 982-9005-01-1

Distributed by the Vava'u Press, Ltd., PO Box 958, Nuku'alofa, Tonga, South Pacific. Email: vapress@kalianet.to

The exhibit at the Tongan National Museum and this catalog focus on artifacts collected in Tonga in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. These are now in the collections of the Fiji Museum in Suva, Tupou College at Toloa, objects from the royal collection, and private citizens. The bulk of the objects on display and in the catalog are from the collection of Mark and Carolyn Blackburn of Lancaster, Pennsylvania.

This paper cover exhibit catalogue contains 70 pages and is beautifully illustrated with color and black and white photographs and early etchings. The material is divided into History and Society; Art and Society; Art, Events, and People; Tufunga, The Work of Male Artisans and Craftsmen; Koloa, the Fine Arts of Women; Personal Objects and Body Ornamentation, Teuteu;

Poetry, Music and Dance; Tongan Art and Artifacts as Cultural Documents; and Tools of Modern Tonga.

The text provides background and general information about the arts of Tonga, and the catalog listing at the back gives full information on the beautiful objects in the exhibit.

### **Two new blockbusters from David Stanley/ Moon Travel Books: Tahiti Handbook, and Fiji Handbook**

Reviewed by Georgia Lee

#### **Tahiti Handbook Including Easter Island and the Cooks**

Moon Travel Handbooks, PO Box 3040, Chico, CA 95927  
4<sup>th</sup> edition, 1999; \$15.95. ISBN 1-56691-140-0

Paper cover, 435 pages, fully indexed with separate index for accommodations; 51 maps, black/white illustrations, charts, book lists, glossary and 'capsule' vocabulary for Tahitian and French. A web site directory provides an invaluable resource for internet users.

This edition of the *Tahiti Handbook* includes Tahiti-Polynesia, the Australs, Tuamotus, Gambiers, Marquesas Islands and also Easter Island and the Cook Islands. It is a handy and convenient all-inclusive source for travelers heading in either direction from Tahiti, or across the Pacific.

The Introduction covers the islands in general, their history, and customs. 'On the Road' covers holidays and festivals, arts and crafts, services, health, getting around, etc. Interspersed are small gems about the literature of the area, famous movies (*Mutiny on the Bounty* comes to mind), such esoterica as how to buy a black pearl, and tips for single women who don't wish to be hassled by the local hunks.

The islands or island groups are then taken in order from Tahiti, the Australs, Tuamotus, Gambiers, Marquesas, Easter Island and, finally, the Cook Islands.

Stanley is noted for his off-beat "takes" on travel, and he provides a wealth of detail on just about any subject you can imagine. His comments on ecology, conservation, and customs are particularly germane; his descriptions of accommodations on even the most remote spots are invaluable. Stanley travels anonymously when researching his travel books, thus he is not treated as a "favored guest" at hotels, resorts, and restaurants. This means the reader can trust his opinion and know that he/she will get the same sort of service. Each and every hotel in these islands is included, not just a sampling. As the author points out, luxury hotels separate the traveler from the environment, and the visitor from the culture. He stresses mid-price accommodations, sights and things to do for the independent traveler.

Looking for a hiking guide? The karaoke bars? Interested in the lost treasure of the Tuamotus? How about Hinano beer? Want to know which resorts pump raw sewage into the bay? The difference between "ecotourism" and "ecoterrorism"? You will find it all in this book.

#### **Fiji Handbook**

Moon Travel Handbooks, PO Box 3040, Chico, CA 95927  
5<sup>th</sup> edition, 1999; \$14.95. ISBN 1-56691-139-7

Paper cover, 321 pages, fully indexed with separate index