

on the other hand, argues for vertical transportation. But just as one expects the narrator to explain that Love's excavations of the roads, probably the most exciting and important piece of work on the island in years, have rendered this debate completely redundant, we are whisked off to another topic. No mention is made at all of this crucial development.

The show also has an unfortunate structure which gives the unwary viewer a wholly erroneous impression about how the island's story was pieced together. We are told at the start that there was no one left on the island who could tell the story, and just a few fragmentary legends survived. So scholars set about figuring out what had happened. Later we are told that Steadman found the first clue about what drove the people to war, as if it was the study of bird bones which first revealed this! The program indicates that it was only later that the tree pollen evidence came to light! Needless to say, this is not just misleading but a travesty of a long and complex learning curve. Flenley's work and his interpretation of the evidence are presented at some length, which is gratifying, but was already done in even more detail in the earlier "Horizon" shows, so one wonders why the chance was not seized here to do something different. The only novel aspect to this show, in fact, was in its somewhat simplistic scenario, presented towards the end, to the effect that the islanders recovered completely from their ecological disaster, as exemplified by the Birdman system! By 1722, when the Dutch arrived, everything was hunky-dory, and the Dutch painted a glowing picture of an island of plenty with healthy people (no mention is made of the fact that the Dutch only landed for a few hours, and saw only a small fraction of the population). So it is claimed that the islanders were doing very nicely again, and it was the arrival of Europeans that did them in. Obviously, one cannot deny that Europeans eventually had terrible effects – though the program goes right over the top when it speaks of the arrival of diseases as "germ warfare", and claims that the ecological disaster on the island "pales into insignificance" when compared to the effects of contact. The two phenomena are not comparable, and each played a crucial role in the island's history.

In short, therefore, this program had some good points – and mercifully, unlike its predecessors from the BBC, it made minimal use of live-action reconstructions, and instead used computer graphics, for example showing the three Dutch ships off-shore. But overall, it was a great disappointment, and above all a wasted opportunity. What could and should have been a first-class account of the very latest work and its implications became a simplistic and often misleading generalized account.



Rapa Nui en los Ojos de Lukas (bilingual edition)

Fundación Renzo Pecchenino y Universidad Andrés Bello.
José Miguel Ramírez Aliaga (Translated by William Liller)
ISBN 956-7618-09-7

This book contains *Rapa Nui, Land of the Ancestors* in both English and Spanish, written by Ramírez. This 19-page essay on the island it is illustrated by Lukas' sketches. The following 36 pages are of Lukas' drawings and cartoons. Lukas was the pen name of Renzo Antonio Giovanni Pecchenino Raggi, who was born in Italy but came to live in Valparaíso. He was famous in

Chile for his cartoons and drawings that appeared in various editorial pages. He first published in 1958 under the name of "Lukas". He died in 1988.



***Diccionario Ilustrado: Rapa Nui-Español-
Inglés-Francés***

By Arturo Hernández Sallés and Nelly Ramos Pizarro, 2001. With Profesores del Departamento de Lengua y Cultura Rapa Nui del Liceo Lorenzo Baeza Vega, Isla de Pascua. Illustrated by Carlos Carcamo Luna. Universidad Católica de Tumuco. Pehuén Editores. ISBN 956-16-0338-1. 152 pages, soft cover. All illustrations in color.

The words in the dictionary are organized in semantic groups, by associated meanings: Useful Phrases, The Home, The Human Body, Life Cycle and Relationships, Agriculture, Fishing and Harvesting Shellfish; Work, School, Games and Sport, Music and Dance, Nature, Colors, Numbers, Beliefs, Customs and Traditions, Crafts, Archaeology, and Place Names. Each section is beautifully illustrated.

To distinguish between the vocabulary used by the elders and the young people, "classic" is used to identify expressions used by the older, more traditional Rapanui speakers; the words originating from Tahiti are used by the younger population.

Pages 126-145 consist of an alphabetical list of words in Rapanui, Spanish, English, and French; Pages 146 to 149 contain a partial alphabetical list of words in Spanish and Rapanui. For anyone wishing to learn Rapanui, this book can't be topped.



Chile. Moon Handbooks. First Edition

Wayne Bernhardson 2002
ISBN: 1-56691-405-1

627 pages plus Index, maps, black/white photos; soft cover.

Nestled toward the rear of this massive guide to Chile is a chapter on Rapa Nui (pages 589-620). Bernhardson covers all the island basics: geography and climate, flora and fauna, environmental issues, history, government and politics, economy, population and people, Hanga Roa, plus a feature on The Art and Architecture of Rapa Nui, and the Parque Nacional Rapa Nui. One very useful feature is "The Rapanui Bookshelf". There is a map of both the island and the village of Hanga Roa.

As the bulk of this guidebook deals with Chile, travelers going to the island by way of the mainland will find it to be particularly helpful. Chile, and Chile's islands (including Rapa Nui), are thoroughly covered in this well-researched book.



Voldemārs Matvejs

(Pseudonym – Vladimir Markov, 1877-1914)

Raksti, Darbu Catalogs, Sarakste. 2002. "Neputns".

Paper cover, 16 color plates, numerous black/white photographs
Text in Latvian and Russian. ISBN 9984-729-19-2.

Matvejs was a Latvian artist and a founding member of the St. Petersburg society of artists, "The Union of Youth". In the 1910s, Matvejs made an impact in the Russian avant-garde by publishing a number of works. This volume consists of all of