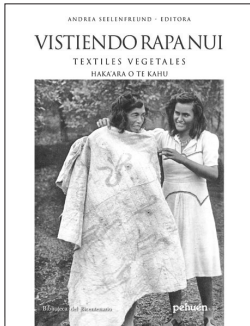


Book Reviews

Seelenfreund, Andrea (Ed.) *Vistiendo Rapa Nui. Textiles Vegetales. Haka'ara o te Kahu [Dressing Rapa Nui. Plant Textiles]*



Santiago: Pehuén Editores, 2013. 78 pages.
ISBN 978-956-16-0580-0.
CLP\$13,000, available from www.pehuen.cl

Review by José Miguel Ramírez Aliaga,
Centro de Estudios Rapa Nui, Universidad de Valparaíso

Esta publicación reúne varios trabajos relacionados con el arte de la fabricación de textiles vegetales en Rapa Nui, a partir de la investigación de la arqueóloga chilena Andrea Seelenfreund sobre la diversidad genética del *mahute* (*Broussonetia papyrifera*) y su dispersión a través de Polinesia, hasta Rapa Nui.

El libro pertenece a una colección especial de la Editorial Pehuén, que cuenta con cuatro volúmenes dedicados a los pueblos de la Patagonia chilena, y dos a Rapa Nui (*Rongo. La historia oculta de Isla de Pascua*, de Patricia Stambuk, y este sobre los textiles). La publicación fue financiada por el Fondo Nacional para el Desarrollo de la Cultura y las Artes (FONDART) del gobierno de Chile.

La portada muestra una notable imagen de la capa de *mahute* que se encuentra en el Museo Fonck de Viña del Mar, sostenida por Magdalena Haoa Araki, junto a Irene Hey Paoa. La pieza muestra claramente imágenes de *manutara* y un *tangata manu*, así como diseños geométricos en el borde. Perteneció a la colección de materiales arqueológicos y etnográficos de Federico Felbermayer, quien fuera tesorero de la Sociedad de Amigos de Isla de Pascua, en la década de 1950. En esos años pudo reunir cientos de objetos de la isla, la mayoría de ellos como regalo de los isleños en agradecimiento a su labor benéfica. Por alguna extraña razón, no consideraba de especial valor esta pieza, y la usó como fondo de las fotografías de otras piezas que aparecen en varias de sus publicaciones, y estaba pegada con chinchas oxidados al fondo de una gran vitrina con su colección. Todo eso llegó al Museo Fonck a comienzos de los años 1980, y recién por el año 1988 se instaló la capa de *mahute* en la nueva sala Rapa Nui.

Lamentablemente, a pesar de las medidas de conservación aplicadas, las imágenes pintadas sobre la capa desaparecieron. Había una serie de estilizados

manutara, y el *tangata manu* que se aprecia en la fotografía. Ahora sólo se distinguen los ojos, que estaban pintados con una tinte negra.

Las fibras vegetales, tanto de uso doméstico como ceremonial, tuvieron un rol muy importante en toda Polinesia, pero aparecen como un arte menor al lado de los trabajos en madera, los artefactos de piedra, el arte rupestre, y los grandes monumentos.

En el escenario original de Rapa Nui estaba el *hau hau*, que servía para hacer cordeles y cuerdas, y la *tatora* (*nga'atu*), que servía para hacer esteras y flotadores, pero faltaba el *mahute*, fundamental por su uso en la vestimenta de hombres y mujeres. El traslado y la instalación del *mahute* en una isla con condiciones ambientales diferentes, así como muchas otras plantas, debió requerir un largo esfuerzo.

En el Capítulo I, Los Textiles en Polinesia, Andrea Seelenfreund analiza los distintos usos y en especial los aspectos simbólicos relacionados con los textiles, mucho más allá de la función práctica de cubrir el cuerpo.

En el Capítulo II, El universo textil de Rapa Nui, Andrea Seelenfreund y Francisca Ramírez (antropóloga) revisan las descripciones etnográficas sobre el uso de los textiles en Rapa Nui, desde los primeros exploradores hasta Alfred Métraux, y luego describen los aspectos simbólicos relacionados con el uso de textiles en una variedad de imágenes, tales como la fiesta del *paina*, que incluía la confección de una gran efigie para conmemorar a un antepasado, y el uso de máscaras en algunas fiestas. Lamentablemente, las referencias para el uso de esos elementos es muy escasa.

Al final del capítulo se describen unas excepcionales figuras antropomorfas modeladas con fibras vegetales, cubiertas con *mahute* y pintadas con diseños lineales de distintos colores. Se muestran fotografías a color, de frente y perfil, de una cabeza bifacial que se encuentra en el New Brunswick Museum, Canadá. Se hace referencia a otras figuras antropomorfas completas, en el Peabody Museum, Harvard University, y en el Ulster Museum, Belfast, Irlanda.

Por último, en un par de páginas se refieren a la cabeza como recipiente del *mana*, y su relación con los distintos adornos, coronas, diademas y sombreros que usan los isleños. En particular, el simbolismo de la relación *moai-pukao* en términos de la unión de los órganos sexuales masculino y femenino.

En el Capítulo III, Reviviendo a los *paina koro*, Sandra Atán Teave describe el trabajo que ha estado realizando en los últimos años para reconstruir esas antiguas figuras antropomorfas de fibras vegetales. Sandra comenzó este trabajo extraordinario a partir de un sueño que tuvo su madre, Averina Teave, y comenzó a mostrarlo en público en la Tapatí Rapa Nui del año 2011, como parte de la competencia, en apoyo a una de las candidatas. Con el tiempo, ha estado produciendo una serie de figuras de gran calidad artística, que

requieren de gran paciencia y delicadeza, un trabajo que ella misma describe como algo perteneciente a la mujer.

Además, define el significado de estas imágenes como representaciones de los difuntos, que son utilizados en las ceremonias del *paina koro* para calmar los espíritus durante el proceso del entierro en los antiguos *ahu*, junto a todos los otros elementos rituales y sociales relacionados con el luto, tales como el *umu takapu*, el curanto de muerto.

En el Capítulo IV, Las fibras textiles en Rapa Nui, Andrea Seelenfreund, Francisca Ramírez y Merahi Atam (arqueóloga) describen las distintas materias primas utilizadas en la confección de una variedad de objetos de uso doméstico y ritual, a partir del análisis de piezas de museo y de entrevistas a mujeres rapanui que continúan trabajando con esos materiales: *mahute*, plátano, totora (*nga'atu*), *hau hau* y *purau*.

En el Capítulo V, Artefactos textiles, Paola Moreno (diseñadora) y Ana María Rojas (Historiadora del arte, especialista en textiles) describen una serie de piezas que se encuentran en el Museo Nacional de Historia Natural de Santiago de Chile, el Museo Fonck de Viña del Mar, el Bishop Museum de Honolulu, y el Field Museum of Natural History de Chicago.

Con escasos materiales y técnicas muy simples, hicieron los finos cordeles necesarios para amarrar los anzuelos, sujetar firmemente los *mataa* a su mango, tejieron una variedad de redes de pesca, hicieron los pespuntos de las capas de *mahute*, los cordones para sujetar la ropa, las figuras de *kai kai*. En esta amplia gama de las amarras, mencionan los excepcionales cordeles de cabello humano, normalmente asociados a la protección de tablillas *rongo rongo*.

Fibras como el plátano y la totora se utilizaron en el trenzado de esteras, sombreros y bolsos. Entre estos últimos, destacan piezas que curiosamente no aparecen en el inventario habitual de las antiguas artesanías de Rapa Nui, a pesar de su abundancia y calidad. Las coronas y diademas en que se combinan fibras vegetales y plumas, en cambio, todavía son parte importante de los adornos corporales en las fiestas tradicionales.

Por último, resaltan el uso del *mahute*, como fieltro vegetal – que no es realmente un textil – para una serie de usos, pero en especial para la confección de las capas (*pua nua mahute*). Un detalle único en las capas de Rapa Nui es el pespunte con fibras de *hau hau*, que no existe en otras partes de Polinesia. Las capas de Rapa Nui resultan menos suaves, pero más firmes. Probablemente, una adaptación a la escasez de la materia prima.

El relato de Mateo Hereverí, recopilado por el Padre Sebastián Englert, incluye importantes detalles sobre la preparación del *mahute*, el teñido con el jugo de *pua* (*Curcuma*) y, en especial, el pago a la mujer que cosía la capa: pescado, langosta, camotes y ñames cocidos en curanto, dos veces al día, por cinco o seis días.

Finalmente, ofrecen un estudio técnico del método de confección de réplicas de diademas y de las capas de *mahute* con pespunte, con el objeto de apoyar la recuperación de la tradición.

A pesar de la modernización de la isla, muchos se resisten a olvidar sus valores y tradiciones. De hecho, son muchos los jóvenes que están estudiando, reproduciendo y recreando distintos aspectos de la tradición, como es el caso de Sandra Atán Teave. No son simplemente copias de objetos fósiles sacados de las vitrinas de un museo. Está en su espíritu y surge de los sueños. En cada Tapati Rapa Nui, la competencia anima la restauración de la identidad y el orgullo de un pueblo. En esa recreación personal y social revive la cultura, renace en cada generación, adaptándose a los cambios.

En este contexto, el aporte de las autoras merece un especial reconocimiento.

This publication brings together several related projects about the art of plant-based textile manufacturing on Rapa Nui, beginning with the investigation of Chilean archaeologist Andrea Seelenfreund about the genetic diversity of *mahute* (*Broussonetia papyrifera*) and its dispersion across Polynesia, up to Rapa Nui.

The book belongs to a special collection of the Editorial Pehuén, with four volumes dedicated to the people of Chilean Patagonia, and two on Rapa Nui; this book about textiles, and one by Patricia Stambuk entitled *Rongo. La historia oculta de Isla de Pascua* (Rongo. The hidden history of Easter Island). The publication was funded by the National Fund for the Development of Culture and the Arts (FONDART), Government of Chile.

The cover shows a remarkable image of a *mahute* cape from the collection of the Fonck Museum in Viña del Mar, supported by Magdalena Haoa Araki, together with Irene Hey Paoa. The piece clearly shows images of *manutara* and *tangata manu*, and geometric designs on the edge. It belongs to the collection of archaeological and ethnographic materials of Federico Felbermayer, who was the treasurer of the Sociedad de Amigos de Isla de Pascua [Society of Friends of Easter Island] during the 1950s. In those years, he collected hundreds of objects from the island; most of them were given as gifts from islanders in appreciation for his charitable work. For some strange reason, this piece was not considered to be of particular value, and he used it as the background in photographs of other pieces that appear in several of his publications, and it was secured with oxidized thumbtacks to the background of a large showcase with his collection. All of that came to the Fonck Museum during the early 1980s, and in 1988, the *mahute* cape was installed in the new Rapa Nui gallery.

Unfortunately, despite conservation measures, the images painted on the cape disappeared. There had been

a series of stylized *manutara*, and the *tangata manu* that is seen in the photograph. Now only the eyes, which were painted with a black dye, are distinguishable.

Plant fibers, which were used in both domestic and ceremonial contexts, played an important role throughout Polynesia, but appear as a minor art form alongside wooden art, stone artifacts, rock art, and the great monuments.

In the original landscape of Rapa Nui was the *hau hau*, which was used to make cordage or rope, and *totorā* (*nga'atu*), which was used to make mats and floats, but the *mahute* was lacking, essential for its use to clothe men and women. The transfer and installation of *mahute* on an island with different environmental conditions, like many other plants, must have required a large effort.

In Chapter I, “Los Textiles en Polinesia” [The Textiles in Polynesia], Andrea Seelenfreund analyzes the distinct uses and especially the symbolic aspects of textiles, far beyond the practical function of covering the body.

In Chapter II, “El Universo Textil de Rapa Nui” [The Textile Universe of Rapa Nui], Andrea Seelenfreund and Francisca Ramírez (anthropologist) review ethnographic descriptions on the use of textiles on Rapa Nui, from the early explorers to Alfred Métraux, and then describe the symbolic aspects related to the use of textiles in a variety of images, such as the *paina* celebration, which included the making of a great effigy to commemorate an ancestor, and the use of masks in some celebrations. Unfortunately, references to the use of these elements are very few in number.

At the end of the chapter, some exceptional anthropomorphic figures modeled with plant fibers, covered with *mahute* and with painted linear designs in different colors are described. Color photographs, of frontal and profile views, of a bifacial head that is in the Museum of New Brunswick, Canada are shown. Reference is made to other complete anthropomorphic figures in the Peabody Museum of Harvard University, and the Ulster Museum in Belfast, Ireland.

Finally, a couple of pages refer to the head as the recipient of *mana*, and its relationship with various ornaments, crowns, headbands, and hats worn by islanders. In particular, the symbolism of the *moai-pukao* relationship is discussed in terms of the union of the male and female sex organs.

In Chapter III, “Reviviendo a los *paina koro*” [Reviving the *paina koro*], Sandra Atán Teave describes the work that has been done in recent years to reconstruct those old anthropomorphic figures of vegetative fibers. Sandra started this extraordinary work from a dream that her mother, Averina Teave, had, and started showing it in public at Tapati Rapa Nui in 2011, as part of the competition, to support one of the candidates. Over time, she has been producing a

series of figures of high artistic quality, which require a great patience and delicacy, a job she describes as belonging to women.

Further, it defines the meaning of these images as representations of the deceased, which are used in the ceremonies of *paina koro* to calm the spirits during burial in ancient *ahu*, along with all the other rituals and social elements associated with mourning such as the *umu takapu*, earth oven of the dead.

In Chapter IV, “Las fibras textiles en Rapa Nui” [Textile fibers on Rapa Nui], Andrea Seelenfreund, Francisca Ramírez, and Merahī Atam (archaeologist) describe the various raw materials used in the manufacture of a variety of household and ritual objects, based on the analysis of museum pieces and interviews of Rapanui women who continue to work with these materials: *mahute*, banana, *totorā* (*nga'atu*), *hau hau*, and *purau*.

In Chapter V, “Artefactos textiles” [Textile artifacts], Paola Moreno (designer) and Ana María Rojas (art historian, specializing in textiles) describe a series of pieces that are in the National Museum of Natural History in Santiago, Chile, the Fonck Museum in Viña del Mar, the Bishop Museum in Honolulu, and the Field Museum of Natural History in Chicago.

With a few materials and simple techniques, they made the fine twine required for tying fishhooks, firmly hafting *mata'a*, they wove a variety of fishing nets, made stitching for *mahute* capes, laces for fastening clothing, and the *kai kai* figures. In this, the wide array of ropes, they mention the exceptional ropes of human hair, usually associated with the protection of *rongorongo* tablets.

Fibers like banana and reeds were used in the braiding of mats, hats, and handbags. Among the latter, pieces stand out that curiously do not appear in the standard inventory of the ancient crafts of Rapa Nui, despite their abundance and quality. The crowns and headdresses that combine plant fibers and feathers, however, are still an important part of body adornment in traditional festivals.

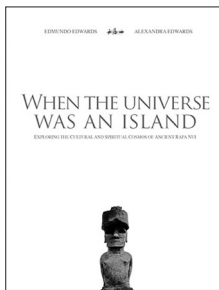
Finally, they highlight the use of *mahute*, like a vegetative felt – which is not really a textile – for a range of uses, but especially for making capes (*pua nua mahute*). A unique detail in the capes of Rapa Nui is the stitching with *hau hau* fiber, which does not exist elsewhere in Polynesia. Rapa Nui capes are not as soft, but are firmer. It is probable that this is an adaptation to scarcity of raw material.

The account of Mateo Hereveri, compiled by Father Sebastián Englert, includes important details on the preparation of *mahute*, dyed with the juice of *pua* (*Curcuma*) and, in particular, the payment to the woman who sewed the layer: fish, lobster, sweet potatoes and yams cooked in an earth oven, twice a day for five or six days.

Finally, they offer a technical study of the method of making replicas of headdresses and capes in *mahute* with stitching, in order to support the recovery of tradition.

Despite the modernization of the island, many are reluctant to forget their values and traditions. In fact, many young people are studying, reproducing, and recreating various aspects of the tradition, as is the case with Sandra Atán Teave. They are not simply copies of fossilized objects taken from the windows of a museum. They are in their spirit and come from their dreams. In each Tapati Rapa Nui, competition encourages the restoration of the identity and pride of a community. This personal and social recreation revives culture, reborn in every generation, adapting to changes.

In this context, the contribution of the authors deserves special recognition.



Edwards, Edmundo and Alexandra
Edwards. *When the Universe was an Island. Exploring the Cultural and Spiritual Cosmos of Ancient Rapa Nui*

Hanga Roa: Hangaroa Press, 2013. 517 pp. ISBN: 978-956-353-131-2. US\$89.99 (softcover). Available at www.amazon.com and www.universeisland.com.

Review by Georgia Lee,
Easter Island Foundation

When the Universe was an Island... is not intended as a guide for the first-time or casual visitor to Rapa Nui who is planning a trip to the island to surf and hang out. This is heavy stuff. And, to my knowledge, there is no other book about Easter Island that incorporates the material that Edmundo Edwards and his daughter, Alexandra Edwards, have collected here. It is a gold mine of esoteric information.

I first met Edmundo Edwards in the 1980s when I was working on Rapa Nui and, in fact, I (with my university teams) lived at his adopted family's *pensión*. He talked about his plans for this book at that time, and he was actively thinking about and gathering material for it. Decades went by and then, *voilà!* At long last, the opus has arrived, and along with it, great memories of rainy days when we all sat around the kitchen table with a bottle of cheap Chilean wine and talked about the island, various ideas, and opinions. At that time, word had just been received that Routledge's unpublished field notes from 1914-15 had been discovered and

we agonized about how to get our hands on such a valuable resource.

Edwards managed to access Routledge's notes and they became a vital part of this book, as did interviews with the island's elders, collected by Edwards himself during decades of living on the island. The reader will not hear lurid tales of islanders destroying their habitat in *When the Universe was an Island*, but about the gods of Polynesia, the ancient rituals of those who settled Rapa Nui, the cycle of life, and those pesky *aku-aku* from the world of the spirits. We learn of the importance of the stars in the heavens, of cargo cults, nature spirits, and deified ancestors – the meaning of life on Rapa Nui. We learn of social organization, connections with the rest of Polynesia, the names of men who became birdmen, and the priests and kings.

Aside from living and working on Rapa Nui since 1960, Edwards has conducted archaeological studies in the Marquesas Islands and in Tahiti, as well as in the Austral Islands. He thus has an in-depth background for making comparisons between the many isolated island cultures of the Pacific.

Chapter 1, "The Origin of the Polynesians," covers Lapita origins, navigators and sailing technology, and how the early explorers traveled eastward bringing with them plants and animals, and gradually populated uninhabited islands – and how they became Polynesian in the process.

Chapter 2, "The Birth of Rapa Nui: Natural Surroundings v/s Human Expansion," covers the flora and fauna of Rapa Nui and climate change. Here, the authors discuss the impact of humans and deforestation, invasive plants, and those controversial rats.

Chapter 3, "From the Nothing to the Thought: Rapanui Religion and Cosmography," deals with the cycle of life, the major gods, family gods, spirits, and deified ancestors. Much food for thought here!

Chapter 4, "Family Business: Rapanui Social and Political Organization," discusses the *ariki* and the social and political system, settlement patterns, clan and family ties, clan origins, and territories.

Chapter 5, Parts I, II and III: "Five-Star Cuisine: Rapanui Ethnoastronomy and the Agricultural Cycle." Here, the authors describe (in Part I) sky-watching, astronomically-oriented structures, the lunar calendar, and Rapanui astronomy. Part II includes the seasons, agriculture cycles, and rituals for increasing crops, the seasonal opening of deep-sea fishing, *tapu* and *rahi*. Part III deals with the Practical vs. the Supernatural in Rapanui Archaeoastronomy. Thus, Chapter 5, which contains 55 pages, is amazing in its depth of information. As the authors state, "Polynesians believed most stars had been placed in the sky by the gods endeavouring to guide and please humans" (p. 181). Sections in this chapter include astronomical observations and *pipi horeko*, *tupa*, astronomical observatories on Poike and

at Ra'ai, and ceremonial structures that are oriented to the stars and the lunar calendar.

Chapter 6, Parts I, II, and III. In the first two parts, "The Meaning of Life: A Rapanui Perspective" deals with life cycles from pregnancy and birth to death and the afterlife, and includes material on tattoo, illness, disease, murder, suicide, and sacrifice as well as life celebrations ranging from procreation to death and festivities to honor the recently departed. Part III discusses "being Rapanui" and how the ancestors still today continue to affect the living.

Chapter 7, "Temples and Gods of Stone: The Rapanui *Ahu* and *Moai*," is divided into three sections: 1) Sacred Structures, including dates and symbolism of excavated *moai*; 2) *Moai* statues and *Aringa Ora*, which includes names of master carvers, the quarry and the meaning of the statues' features, and moving the statues; 3) The Polynesian Connection, which discusses where else in Polynesia similar statues are to be found, which suggests inter-island communication with them.

Chapter 8, "To the Ends of the Earth and Back: The Rapanui Birdman Cult," describes and discusses the Birdman Cult, its origins, the competition, the search for the sacred egg, and the victory of the *hopu manu*. There is a section regarding migratory birds and the god Make Make, the priests who officiated at the ceremonies, Mataveri and 'Orongo, the famous statue Hoa Hakananai'a (now in the British Museum) and the life of the winning birdman following his becoming Tangata Manu, and finally, the end of the cult competitions in 1879. A list of winners is provided, including the winner's clan affiliation.

Chapter 9, "The Rapanui Continuum" is the conclusion, and the book ends by giving notice to one and all that the Rapanui still exist, and extended families still are at the center of island life today. While they have adjusted to changing realities, strong connections with old traditions and beliefs are maintained. The Rapanui are not just survivors—they stand tall and proud as a unifying force within the society. This chapter discusses early politics, epidemics, the establishment of the sheep ranch and Catholicism, the messianic revolution, and the search for cultural identity. Included in this chapter is the arrival of *Hōkūle'a* in 1999, closing the Polynesian triangle.

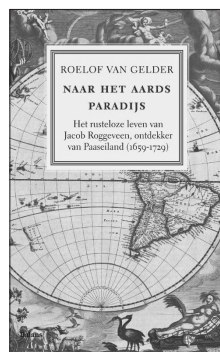
Chapter 10, "Bookends: Full Circle" contains eight appendices: 1) The *akuaku*; 5 pages that list their names, attributes, residence, and source; 2) The Rapanui Sky explained; 3) Culture and Cults, Rapa Nui in 1770; 4) The incipient Rapanui Cargo Cult and the *Hare o te Atua* ceremonies; 5) 'Orongo houses, their names and owners; 6) Ritual gathering of sooty terns on Motu Nui; 7) The *tangata manu*: chronology and names of the year, plus clan and lineage; and 8) Clans that had

surviving birdmen living in Orohie, Hanga Ho'onu, 'Anakena, Tongariki, and Ovahe.

Next is a glossary of Rapanui Words (18 pages), and then Local Ethnographic Sources, consisting of eleven pages that read like a "who's who" on Rapa Nui. Which ethnographer the various islanders worked with is listed, many going back to Thomson in 1886 and Routledge in 1914.

When the Universe was an Island, Exploring the Cultural and Spiritual Cosmos of Ancient Rapa Nui is a tour-de-force that belongs in the library of all serious students of the past culture and lifestyle of the Rapanui. Highly recommended.

Maururu, Edmundo and Alexandra!



van Gelder, Roelof.
Naar het aards paradys. Het rusteloze leven van Jacob Roggeveen, ontdekker van Paaseiland (1659-1729) [To the earthly paradise. The restless life of Jacob Roggeveen, discoverer of Easter Island (1659-1729)]

Amsterdam: Balans, 2012. 335 pages, index, bibliography. ISBN 978-94-600-3573-9. €29.95

Review by Peter Mason, *Rome*

The year 2022 will mark the 300th anniversary of the first discovery of Easter Island by a European: Jacob Roggeveen. But who was Roggeveen, and what was he doing in those waters?

This book, by the Dutch historian Roelof van Gelder, is based on detailed research in the archives and in the publications of the time. The author not only provides us with full biographical information about Roggeveen, but also offers a series of panoramas of the economic, religious, and institutional situations of the cities in which the Dutch navigator's life unfolded. Without going into these aspects of the book in more detail here, I present the main features of the biography of Roggeveen for the benefit of those who are unable to read Dutch.

Arent Roggeveen (1626-79), the father of Jacob, came from a family of seafarers. As a self-taught land surveyor, mathematician, astronomer, and cartographer, he easily found employment in Middelburg, the maritime center and base of the Dutch West India Company in the southwest part of the country. In 1675, he published a compilation of 33 charts of the coasts

of North America, the Caribbean, and Brazil, and in the following year attempted to raise funds for an expedition to explore the ocean to the west of Chile and Peru in search of the *terra australis incognita* described by, among others, the Portuguese Pedro Fernandes de Quierós (who had actually reached Vanuatu). Arent died in 1679 without accomplishing the voyage of his dreams, but his son Jacob swore on his father's deathbed that he would not abandon the project. One of the three ships that formed what was to become Jacob's small fleet was called the *Arend*. The Dutch word means 'eagle', but no doubt it was also a reminder of his father Arent and of the pledge he had given.

Jacob Roggeveen was born in 1659 and grew up in Middelburg. Unlike his father, who had received no formal education, he graduated in law from the University of Harderwijk in 1690. Aspects of his restless character had already emerged during his youth: in 1681 he boarded a ship destined for Batavia, the capital of the Dutch East Indies, in charge of personnel. By the next year he was back in Holland. It was around this time that Jacob married Maria Margarita Vincentius, who died in 1694.

Roggeveen returned to Batavia in 1706 to occupy the important and well-paid position of magistrate. He increased his fortune even more by marrying the extremely wealthy Anna Adriana Clement in Batavia, though she died in 1713. Roggeveen's seven years as magistrate of Batavia were characterized by bitter conflicts between the stubborn Dutchman and the local administration. When he tendered his resignation in 1714, it came as a great relief to everybody. Although in accordance with his high rank he should have been in command on the return voyage, the authorities in Batavia decided to put the command in someone else's hands to avoid inevitable conflicts on board.

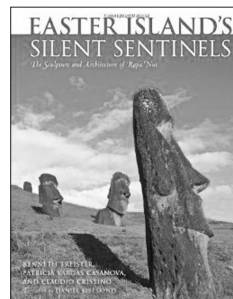
Jacob Roggeveen displayed the same contrariness in the position that he adopted in the religious conflicts that divided Middelburg and other cities in Holland during the second half of the seventeenth century. Dutch Protestantism, the official religion of the United Provinces of the Low Countries, had been born from a schism, and it provoked the fragmentation and rise of a host of different sects. Roggeveen sided with a heterodox sect connected with a person who is totally forgotten today, Pontiaen van Hattem. Roggeveen's religious allegiance led to the decision to ban him from taking communion in 1714, and five years later he was banished from the city of Middelburg. The immediate pretext for this sanction was his work in compiling and publishing the tracts of van Hattem.

This public disapproval and his itinerant way of life formed the background of his decision to carry out the promise made forty years earlier. He took up the project of his father Arent Roggeveen again and started to organize an expedition. The economic climate was favorable;

these were the years of the South Sea Bubble before the crash of 1720. Roggeveen wanted and needed to regain public respect. He may also have entertained the hope of establishing a religious colony abroad, organized along the lines of Van Hattem's principles. With the support of the Dutch West India Company, Jacob and his brother Johan fitted out three ships – *Arend*, *Tienhoven*, and *De Afrikaanse Galei* – which left the harbor of Texel in July 1721. They followed the route around Cape Horn and the island of Juan Fernández before an unidentified island came into view on 5 April 1722. Since that date coincided with Easter Sunday, Roggeveen gave the new territory the name Paaseiland (Easter Island).

The events of his brief stay on the island are well known. At any rate, it was not the southern continent that he was looking for, so the vessels continued their course westwards. What had begun as a commercial venture turned into a nightmare; *De Afrikaanse Galei* was shipwrecked on the island of Takopota, and when the 119 survivors of the original crew of 244 finally reached the East Indies, it was only to see their ships and cargo confiscated because Roggeveen did not have official permission to sail in those waters. To crown it all, on the day after his return to Holland, Jacob Roggeveen had to bury his brother Johan. In spite of everything, upon his death on 31 January 1729, Jacob Roggeveen left a small fortune.

The fact that in his final years Jacob went back to publishing his heterodox ideas on religion and once again became involved in complicated legal disputes is evidence of a certain mental inflexibility and a large degree of stubbornness. Perhaps without that obstinate character he would never have reached Easter Island, but if he had been less pig-headed he would undoubtedly have been a more likeable person.



Treister, Kenneth, Patricia Vargas Casanova, and Claudio Cristino. *Easter Island's Silent Sentinels: The Sculpture and Architecture of Rapa Nui*

Albuquerque: University of New Mexico Press, 2013. 160 pp. ISBN 978-0826352644. US\$45 (hardcover). Available from www.amazon.com

Review by Britton Shepardson, *Terevaka Archaeological Outreach & Northern Arizona University*

This is a large-format (27.75cm x 8.75cm x 0.75cm), coffee-table style book whose three unique features are

meant to be (1) "... the conjectural reconstruction...of the prehistoric, thatched pole houses based on ancient postholes found at Anakena Beach"; (2) "details of the Easter Island Statuary Project—started in 1977"; and (3) "that it describes in some detail the island's stone architecture."

Indeed, Treister et al. offer a few beautiful and detailed sketches of possible reconstructions of prehistoric architecture from the island. These sketches focus on archaeological clues from the *hare vaka* (boat-shaped house) foundations around the island as well as early European accounts from ships' logs. Treister et al. show a particular interest in some of the more secular forms of architecture or construction on the island (e.g., circular houses, furnishings, ovens, chicken houses, catch basins, etc.), which is a refreshing departure from the traditional focus on ceremonial architecture and monumentality in Rapa Nui literature. Chapter 4, "The Architecture of Easter Island," which includes discussions of these various forms of quotidian structures within Rapa Nui settlements, is the book's most appealing contribution.

As for the details of the Easter Island Statuary Project (pp. 81-85), Treister et al. do little to improve upon summaries included in the reports from the same project that were published in the 1980s (e.g., Van Tilburg 1988; Vargas Casanova 1988; Vargas Casanova et al. 1988).

The most disappointing aspect of this book has to be the photographs included therein. They are, almost without fail, all very low resolution. While part of the problem may have stemmed from the quality of the printing press, subtle contextual clues within the photos suggest that many of them may actually have been taken more than a decade (or even two decades) ago. In a more scientific publication, this unfortunate aesthetic might have been overlooked, but for a coffee-table style book, the images are everything.

The back cover of the book includes a quote from Jared Diamond: "Easter Island, its gigantic stone statues, its Polynesian society, and that society's collapse continue to fascinate and mystify the public as well as scientists. This beautifully illustrated book is now the best current account of those riveting themes." I would argue, rather, that the book lacks a clear unifying message, and that the methodology employed to arrive at any conclusions within the text is a frustratingly incomplete mix of scientific research, historical accounts, oral tradition, and speculative interpretation. The book references only two sources published more recently than 2006. Some of the conclusions, or at least the way conclusions are phrased (e.g., "The final destruction of a people" (p. 24), "The tremendous creativity [of the prehistoric culture], so successful and wondrous, was ultimately fatal." (p. 114)) harp on a societal collapse that might be supported more by folklore than by any physical evidence, and at the

same time, these exaggerated conclusions overlook the fact that the island culture today (a culture directly descended from the prehistoric Rapanui culture) is as vibrant, creative, and resilient as ever.

In short, the book will hold a true Rapa Nui-ophile's interest in its unpretentious observations and explorations of the details of stone architecture (Chapter 4) and the fine arts (Chapter 5) of the island. The passages which attempt to shed greater light on the overarching prehistory of the island are more of a throwback to dramatic archaeological texts between the 1960s and 2000s that propagated the potentially-oversimplified notion of a "Golden Age" on Rapa Nui giving way over time to widespread civil warfare. Domsday fanatics will surely be tickled, as Treister et al. urge us once again to ponder the question: "When was that day when the wondrous culture of Easter Island had just one year before its collapse?" (p. 110).

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Jakubowska, Zuzanna, *Still More to Discover: Easter Island in the Unknown Manuscript by the Forsters from the 18th Century*

Warsaw: Museum of the History of the Polish Popular Movement & Institute of Iberian and Ibero-American Studies, University of Warsaw, 2014. 218 pp. ISBN: 978-83-7901-035-6.

Review by Christopher (A.K.A. Krzysztof Konstanty) Vorbrich, *Space Research Centre, Polish Academy of Sciences*

The extended title of the present work is appropriate for such an innovative and multifaceted book. It alludes to the fundamental subject matter of the research that Zuzanna Jakubowska asserts concisely and in support of which she presents first rate evidence.

The author's aims appear difficult to fulfill. Her research questions the long established dogma, that all possible works of any literary or scientific value by the Polish-Royal-Prussia born Forsters (supernumeraries on James Cook's second circumnavigation, 1772–1775) have been both identified and closely read, and that nothing new of any primary value could possibly be found in the documentation of the voyage.

The aim of Jakubowska's research is also of a rather sensitive nature. The literary heritage of the Forsters is claimed by six nations or states: Poland, Germany, England, Scotland, France, and Lithuania.

The present work is especially important with reference to Poland and Lithuania. The Forsters were contemporaries of Cook and King George III of Great Britain and Ireland, and Catherine, Empress of Russia, as well as of King Stanislaus Augustus Poniatowski of the Polish/Lithuanian Commonwealth. All of the above had a profound effect on the lives of the Forsters.

The Forsters were born near Gdańsk/Danzig in the territory of Royal Prussia, at the time part of the Crown of Poland, which itself constituted part of the above-mentioned Polish/Lithuanian Commonwealth. They were partly forgotten in the countries which formed that state. The work of Jakubowska strives to bring them back to the pantheon of the old Commonwealth's heritage.

The work also engages in the political and literary controversy surrounding the British Admiralty's ban on *The Resolution Journals of Johann Forster*, which he had written on board Cook's flagship HMS *Resolution*.

Finally, the work of Jakubowska engages in the controversy surrounding the alleged German as opposed to Polish cultural heritage of the Forsters.

Despite its short length, this work is an extensive scientific enterprise. The footnotes are generously provided, and are mostly justified. The facsimile of the original text in French gives the book the character of a truly primary source. Translations of the original into Polish and English are provided. These translations have been carried out with due care being given to the technical details and cultural idiosyncrasies of the three languages concerned.

With regard to the Polish translation, the author gives a new and extremely powerful tool to the Polish lay reader, who can now compare the three different Forsterian Easter Island primary sources, all translated by one highly competent individual. It is worth remembering here that in one of her books, Jakubowska has already translated the Easter Island fragments from *The Resolution Journals of Johann Forster* and George

Forster's *A Voyage round the World, in His Britannic Majesty's Sloop, Resolution* into Polish.

For any researcher seriously interested in the eastern part of the Pacific Ocean, the author's English translation seems to be even more important than the Polish one. Her English translation can serve as a comparative study of the following works by the Forsters: *The Resolution Journals...*, *A Voyage...* and its German translation *Reise...*, as well as *Observations...* Bearing in mind that any Anglophone researcher of Pacific literature should have at least a working knowledge of Dutch and German, the English translation of the manuscript should enable the student of Pacific cultures and literature to compare the findings of the Forsters with that of the Dutch voyagers. Francophone readers are in a position to compare the original – meticulously and painstakingly transcribed in French by Agata Frankowska-Thuinet – with the primary sources written by Spanish and French voyagers who called at Easter Island in 1770 and 1786. In the footnotes to her translation, Jakubowska presents ample citations in Dutch and German and the reader is amazed at her command of various languages, which are of particular importance for the study of the history of Pacific exploration from Magellan to Cook and beyond.

Special attention should be paid to the question of the availability and the credibility of the Forsters' manuscripts deposited at the library in Berlin and at other libraries, and in part held in private collections. The best known memoirs are: *A Voyage...* supposedly written by George Forster with the possible help of his father Johann, and *Observations...* supposedly created by Johann Forster. Scholars have maintained that Johann's *The Resolution Journals...* were the primary, if not the only, source for the facts included in the two cited works. However, the situation is much more complicated, as has been shown by Vorbrich (2011):

Upon learning of his death, George's widow, Therese, who held his botanical manuscripts, "gave them to the people of France." The manuscripts are now deposited at the Library of Natural History in Paris. (p. 69)

...after Johann's death, his widow, Justyna, deposited the manuscripts of Forster's *Journals...* in Berlin, where they are kept presently. However, it is important to realise that in Berlin Justyna deposited also Johann's short scientific notes, anthropological notebooks, and vocabularies kept during the Voyage. (p. 71)

The record of Johann's manuscripts kept at the museum in Berlin was, however, not particularly well kept. *The Resolution Journals...* manuscripts were

found by accident during the late 1970s or early 1980s, were meticulously rewritten by Michael Edward Hoare, and were finally published in 1982.

Jakubowska has approached the question of the authenticity of the unknown document in French extremely well. The handwriting has been subjected to professional scrutiny and a graphologist declared that it is most likely that of George Forster. The “hand” of the elder Forster has been excluded.

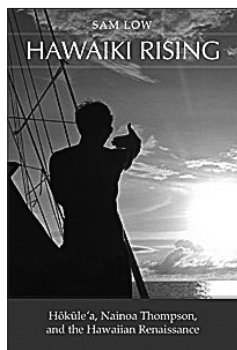
The author had subjected (and the reviewer later followed in her footsteps) the text of the French original and of *The Resolution Journals...., A Voyage...., and Observations...* to the process of a meticulous contrastive and comparative analysis. The conclusion is that there is no contradiction to the supposition that the French text had been composed either by J.R. Forster, by his son George, or by both of them.

The author called the fourth part of her analysis *Easter Island in the Forsters' Mémoire*. It deals with the following problems: Easter Island's geography and resources, the population's characteristics and lifestyle, and material culture. It is worth stressing that the manuscript contains some novel and unusual remarks compared with the known works by the Forsters.

In summary, the present reviewer, without hesitation or reservation, expresses his satisfaction that Zuzanna Jakubowska's work has been published in book form.

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Low, Sam. *Hawaiki Rising: Hōkūle'a, Nainoa Thompson, and the Hawaiian Renaissance*

Waipahu: Island Heritage Publishing, 2013. 343 pp. ISBN 978-161-7102-00-4. US\$25 (hardcover). Available from www.amazon.com.

Review by Ben Davies, *The University of Auckland*

The story of *Hōkūle'a* should be a familiar one to readers of this journal. Much of that familiarity can be attributed to the author, Sam Low, whose documentary

film *The Navigators* is standard viewing in courses on Pacific Island cultures. That film frames the anthropological interpretations of the settlement of the Pacific within the story of the disappearing practice of navigation and efforts to re-invigorate it in Hawai'i through the voyage of a reconstructed traditional canoe. His new book, *Hawaiki Rising*, covers the first three voyages of *Hōkūle'a* between 1976 and 1980. Rather than a data-driven assessment of Polynesian seafaring, of which there are now several, Low has crafted a very personal biographic sketch of those who came together to make the dream of *Hōkūle'a* a reality.

The first third of the book makes this abundantly clear. The 1976 return voyage to Tahiti, which is considered by many as a resoundingly successful venture (and is portrayed as such in *The Navigators*), is revealed as an uneasy wedding between indigenous and western academic interests. Predominantly *haole* researchers who helped organize the construction and initial voyage sought to clarify existing hypotheses about the settlement of the Pacific islands in a carefully controlled experiment. Many of the predominantly *maoli* crew saw the power of the canoe in reinvigorating long repressed Hawaiian culture. The different agendas were frequently in conflict and, when stirred up by public and media pressures, the outcome was an on-board clash of cultures and egos which resulted in the departure of Mau Piailug, the renowned Micronesian navigator brought in to pilot the vessel, prior to the return voyage.

As the promise of *Hōkūle'a* seemed to be disintegrating, a young Nainoa Thompson finds himself in Tahiti, both (rightly) afraid of sailing home on a vessel now vacated by its most important component, and yearning to connect to his ancestral roots. The latter emotion prevails, and his voyage home is a comparably uncomplicated one. Sailing from one end of the tropics to the other, he and the reader begin to understand how deep one's knowledge must need to be to navigate over the open seas without instruments.

Thompson returns to Hawai'i determined to learn as much as possible in the absence of Piailug. The peculiar behaviors of a person singularly focused on such an esoteric pursuit produces entertaining anecdotes, including visits from the Honolulu Police during beachside orientation exercises, and naps in the Bishop Museum planetarium during long nights of simulated stargazing.

With Thompson's confidence growing, and interest in voyaging once again surging, a second voyage to Tahiti is planned. A new crew is assembled consisting of many of the canoe's better-known alumni, including surfer Eddie 'Aikau. The strong bond between crewmembers suggests a bright future for the canoe. The tragic premature conclusion of the second voyage, however, is Hawaiian history. 'Aikau's

legendary act of bravery in setting out for land on a surfboard to seek salvation for the capsized vessel is foundational for the rest of Thompson's story, as well as for the future of *Hōkūle'a*, and Low laces this into the remaining story artfully.

As the crew begins putting the pieces back together, it becomes clear that Piailug's absence is keeping Thompson from fully realizing his role, so Thompson travels to Micronesia to implore him for instruction. Piailug agrees only to prevent further loss of life, but in Honolulu, Piailug is Mister Miyagi to Thompson's Danny LaRusso: the two spend nights at sea until the motions of stars, clouds, and rolling seas become muscle memory. Trust in oneself becomes as important as specific navigational knowledge.

With Thompson navigating exclusively, the third voyage is an internalization of the lessons from the first two. The crew is no longer strained by racial division, but strengthened by mutual respect. An escort vessel, *Ishka*, provides safety in the unpredictable seas. And Piailug, initially only agreeing to aid in preparation, decides that training is not complete until he sees his student through until the end and joins the crew. Bad weather delays the trip, and storms, calms, and mechanical failures bedraggle the crews of both the canoe and her escort. But Thompson, having done the hard yards, finds himself at home under the stars, and a quiet Piailug shows unwavering faith in his student. With a final change in course made by a poised Hawaiian navigator, *Hōkūle'a* heads not only for landfall but also the full return of traditional navigation to Polynesia. A flash forward to the spiritual induction of the *Hōkūle'a* navigators by Piailug in Micronesia and his 2010 passing reminds us of the preciousness of his gift to Hawai'i and the rest of the Pacific.

As a general interest read, the book is very enjoyable. Useful vignettes, derived from historical and scientific research, help elucidate core concepts, so a limited understanding of sailing mechanics should be no hindrance to the novice reader. But while the book discusses and clearly illustrates some of the methods

used by Piailug, Thompson, and other traditional navigators, it does not give the impression that these can be applied successfully without a lifelong investment in developing expertise. As Thompson begins to learn from Piailug, he realizes "there's a deeper side to navigation than what I know – a learned mastery that I might never know."

Interviews with crew members from each voyage provide color and perspective. Jo-Ann Sterling's candid depictions of rashes and other discomforts bring a bit of humor to the mundane elements of life on board. The loquacious Sam Ka'ai interweaves the canoe and its journeys into the deeper Hawaiian cultural mythos, interpreting signs encountered at sea and shore indicating that the 'aumakua are indeed invested in the canoe's success. Parts of the book are clearly pieced together from sailor's logs, and accounts of the voyages occasionally read as such. For the final voyage, Low fully embraces this approach with day-by-day accounts; this has the desired effect of drawing the reader into a world where some days are in fact spent passing time in the doldrums, but also draws attention to its absence earlier on.

Hōkūle'a has travelled far, faced many challenges, revived the ancient art of Polynesian navigation, and helped to establish an enduring renaissance for Hawaiian culture. In Hawai'i, the stories through which essential knowledge is passed down through generations are called *mo'olelo*. Hawaiian *mo'olelo* are usually told in a way that provides a thorough understanding of where *kūpuna* (elders and ancestors) come from, the motivations behind their acts, and the order of events by which they have brought about important changes. Dr. Low provides us with such an account in *Hawaiki Rising*, and as *Hōkūle'a* continues to ply waters literally the world 'round, and expand its mission in promoting Hawaiian cultural values, this book will remain an important part of that *mo'olelo* and touchstone reading for those with an interest in sailing and contemporary Polynesian culture.