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 com­
pletely 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 pre­

tented at some length, which is gratifying, but was already done
in even more detail in the earlier “Horizon” shows, so one won­
ders why the chance was not seized here to do something differ­

cent. The only novel aspect to this show, in fact, was in its some­
what simplistic scenario, presented towards the end, to the ef­
f ect that the islanders recovered completely from their eco­
logical 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 in­
significance” 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.

\[\textbf{Rapa Nui en los Ojos de Lukas (bilingual edition)}\]
Fundación Renzo Pecchenino y Universidad Andrés Bello.
José Miguel Ramírez Aliaga (Translated by William Liller)
ISBN 956-7618-09-7

This book contains \textit{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

\[\textbf{Diccionario Ilustrado: Rapa Nui-Español-Inglés-Francés}\]
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
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 Hu­
man Body, Life Cycle and Relationships, Agriculture, Fishing
and Harvesting Shellfish; Work, School, Games and Sport, Mu­
sic 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 con­
tain a partial alphabetical list of words in Spanish and Rapanui.
For anyone wishing to learn Rapanui, this book can’t be topped.

\[\textbf{Chile. Moon Handbooks. First Edition}\]
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 chap­
ter on Rapa Nui (pages 589-620). Bernhardson covers all the
island basics: geography and climate, flora and fauna, environ­
mental issues, history, government and politics, economy, popu­
lation 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 par­
ticularly helpful. Chile, and Chile’s islands (including Rapa
Nui), are thoroughly covered in this well-researched book.

\[\textbf{Voldemārs Matvejs}\]
(Pseudonym – Vladimir Markov, 1877-1914)
Paper cover, 16 color plates, numerous black/white photographs

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

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