

for example, that cave Q-25-001 is Ana o Keke and cave Q-15-074 is Ana te Pahu.

The book features English and Spanish text, which definitely makes it available to the wider audience. However, it seems that the English version was probably translated from the Spanish one, as it abundantly uses Spanish terms with immediate translation thereof in English. In some cases the Spanish text is slightly more accurate. For example, the legend to the cave maps includes helix-shaped signs, labeled in the English as “pottery fragments” (which would be key evidence for a South American connection hypothesis); the corresponding Spanish text uses a less sensational word: *conchas* (shells). The curious reader could easily find cave plans with aforementioned helix signs (e.g., Q15-016 and Q15-019 on pp.142-143), for which the cave descriptions indeed mention “small shells”. However, these translation inaccuracies are subtle, allowing easy reconstruction of the correct meaning from the context.

The general impression of the book is definitely positive. The sheer number of cave plans and photographs presented in the book makes this publication an outstanding contribution to the speleology of Easter Island.

References

- Bahn, P.G. 2010. Easter Island on the air: British TV and Radio, *Rapa Nui Journal* 24(2):65-66.
 Lee, G. 1992. *Rock art of Easter Island*. Los Angeles: UCLA Institute of Archaeology.

Kaeppler, Adrienne L., *Polynesia. The Mark and Carolyn Blackburn Collection of Polynesian Art*.



Honolulu: University of Hawai‘i Press, 2010. Photographs by Heini Schneebeli, Hal Lum and Masayo Suzuki, and designed by Barbara Pope Book Design. 448 pp., 695 items, glossary, bib., index of collections. ISBN: 978-1-883528-38-6. US\$100.00 (hardcover).

Review by Georgia Lee, Easter Island Foundation

Both the book design and the photographs are absolutely outstanding; photographed artifacts are interspersed with early sketches and paintings by explorers and others, and most are shown in color.

As Kaeppler points out, the Blackburn Collection is one of the greatest private collections of Polynesian art in the world, comprising both ceremonial and functional forms, in diverse media. The artifacts in the collection are from New Zealand, the Australs, the Cook Islands, Fiji, Futuna, the Gambiers,

Hawai‘i, Malden, the Marquesas, Niue, Nukuoro, Rapa Nui, Rennel Island, Sāmoa, Tahiti, Tokelau, Tonga, and the Tuamotu Islands. Each image, and its corresponding caption, is identified by a catalog number and is included in the complete catalog beginning on page 210. Captions contain provenance, history of exhibition, and notes regarding the artifact.

Introductory “Greetings” are by HRH Princess Salote Piloleuu Tuita. The “Preface” is by Kaeppler and it introduces the collection and its history of exhibition. Here, private collections vs. museum collections are discussed, and Kaeppler points out how comprehensive the Blackburn Collection is, in that it includes at least a few objects from every Polynesian island area except Tuvalu and encompasses a variety of artifact types, including utilitarian objects.

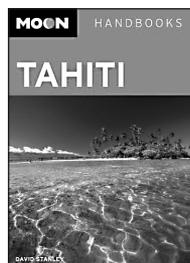
The “Introduction”, also by Kaeppler (29 pages plus illustrations), places the Blackburn Collection into the larger context of Polynesian cultural and artistic traditions. The Introduction also covers geology; the origins of the Polynesians; Polynesian Outliers and East Polynesia; culture and traditions; status; stratification; the “aesthetic of inequality” which gave each group its distinct character; and the impact of Western influence.

“Island Essays” begin with Fiji (Page 43) and individual essays progress throughout the book, focusing on each cultural group represented in the collection. Described are the art forms of Polynesia encompassing architecture, sculpture, textiles, body adornment, music, dance, and oral literature.

The final section is a catalog of each illustrated piece with dimensions and provenance, and is illustrated with drawings, paintings, photographs, and documents. The graphics add excellent context to the artifacts and the essays. Kaeppler’s essays are excellent, as always, and eloquently place the artifacts into their time and place. The book itself is drop-dead beautiful; the photographs of the artifacts, plus additional images of paintings and sketches by early visitors to Polynesia, are outstanding. Buy this book!

Two new Pacific blockbuster travel books by David Stanley:

Stanley, David, *Tahiti. Moon Handbooks*.



Berkeley: Avalon Travel. 2011 (7th Edition). 359 pp., 24 col. plates, photos, 47 maps. ISBN: 978-1-598807-38-0. US\$19.85 (papercover printed on recycled paper).

Review by Georgia Lee, Easter Island Foundation

The front matter of this amazing and comprehensive guide to Tahiti includes a section titled “Planning your Trip”. Here

the island groups are divided according to whether the tourist has one or two weeks, or three or four weeks. This is a handy summary that involves travel time, accessibility, and what one can see in various available time-frames. Also, here we find out *when* to go to this part of the world, what official papers one needs, and how to get around. The end matter includes a Glossary, Phrasebook, and Suggested Reading.

In-between is everything you ever wanted to know about French Polynesia.

The section titled “Explore Tahiti and French Polynesia” has a 14-day itinerary titled “The Best of French Polynesia”, followed by a 10-day itinerary for scuba divers including details of the best places to dive and how to reach them; a 7-day honeymoon itinerary, and a 7-day “*tiki-trek*” to the Marquesas Islands. This section continues with Ancient Temples and Sacred Sites for those who are interested in archaeology, and includes sites to see in Tahiti, Mo‘orea, Huahine; Ra‘iatea; Bora Bora; Nuku Hiva; and Hiva Oa. Lastly, “Back to Nature” includes hiking suggestions for jock readers.

The general text begins on page 25 with a description and discussion of Tahiti that includes a history of the island and of Pape‘ete (with maps); Accommodations; Food; Services; and information about getting around the island. Following that, the “Other Windward Islands” are described.

A chapter on Mo‘orea follows, with the same format and information: “Highlights” to “History” to “Sights”. Inserts include information about Captain Cook, how to buy a black pearl, sports and recreation, day cruises and diving. This section ends with descriptions of places to stay, restaurants, and information about how to get there.

The Leeward Islands are described in the following section, including “Highlights” and “History” and “Getting There”. Detailed sections on Huahine, Ra‘iatea, Taha‘a, Bora Bora, Maupiti, and other Leeward Islands follow. Stanley then tackles the Australs (Rurutu, Tubuai, Rimatara, Ra‘ivavae, Rapa, and Marotiri). The Tuamotu and Gambier Islands are treated in a chapter followed by a comprehensive chapter on the Marquesas Islands.

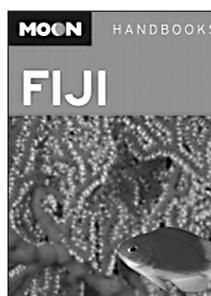
“Background” begins on page 244, with discussions of the land, geology, climate, flora and fauna, history and government, European contact, the Colonial Era, and the Nuclear Era. “Economy” describes trade and tourism, agriculture and fishing. “People and Culture” is followed by “Language” and then “Arts and Entertainment” and “Handicrafts and Shopping”, as well as “Holidays and Festivals”.

At page 287, we reach “Essentials” such as Getting There, Organized Tours, and Cruises. “Getting Around” describes how to reach the various islands by air or boat, bus or car rental, or bicycle. And finally, “Visas and Officialdom.” Starting on page 312 are “Accommodations” and here Stanley lists the hotel chains, *pensiones*, and then a discussion of food. Finally we come to “Conduct and

Customs” and “Tips for Travelers”, followed by “Health and Safety”. Page 326 concludes with “Information and Services”, “Tourist Information”, and “Time and Measurements.”

While the layout of these guidebooks is unusual, it makes excellent sense in the way the material is presented. By the time one has read through the front matter, it is time to think of booking a trip – and as soon as possible. The text is well-written, comprehensive, fun, informative, and can be read for information and interest whether or not a trip is the end result.

Stanley, David. *Fiji, Moon Handbooks*.



Berkeley: Avalon Travel, 2011. (9th edition). 420 pp., 24 col. plates, photos, 49 maps. ISBN: 978-1-598807-37-0. US\$19.85 (papercover, printed on recycled paper).

Review by Georgia Lee, Easter Island Foundation

Moon Handbooks Fiji follows the same format as Stanley’s *Tahiti*, with suggestions based upon the amount of time one has available. Given the far-flung islands of Fiji, this is an excellent way to estimate what is possible to do in a given time-span—although to visit all the islands would become a major and time-consuming effort: the Lau group and Rotuma mark the far limits of this group.

The sheer numbers of islands that comprise “Fiji” are staggering, and reaching these far-away places can be a challenge. The islands are grouped into Viti Levu; the Yasawas; Kadavu; Lomaiviti; Venua Levu; Lau; Moala; Ringgold; and Rotuma, and they range in height from 2 meters to 1,323 meters, and from 0.1 sq. km. to 10,532 sq. km. Each is described with details of things to do and see, how to get there and back, where to stay and eat.

David Stanley has been writing guidebooks since the late 1970s and his relaxed writing style, firsthand information, and personal insights into the various countries he writes about mark his books as the best handbooks for the intelligent traveler. Headed for the Pacific? Don’t leave home without these guides in your pocket.