

the straitjacket of official assimilation policies. The later sections of the book explore the history of Maori exhibitions at the National Art Gallery from 1949 and trace the politics of decolonization as art and object found their way into new discourses of resistance. Then from the 1980s, an indigenous nationalist discourse saw the rise of Maori audiences visiting the museum. With Te Maori receiving international acclaim, the museum was reinvented as a new Maori space. The museum also became a means as well as a locale for decolonization, especially through the art of Bick Nin, Ralph Hotere and others. Nowhere was this more apparent than at Te Papa Tongarewa the Museum of New Zealand, where Maori have opportunities to tell their own stories with their own objects. Perhaps with Te Papa we are getting closer to what McCarthy describes as the 'indigenization' of the museum.

Te Papa Press have taken care to produce a text that is theoretically rich yet also very accessible. The black and white images are judiciously and sensitively employed throughout; many of the images will be familiar to readers, revealing both 'front of house' publicity shots as well as 'behind the scenes' perspectives. The cover photograph is an appropriately chosen visual metaphor for the book; while the deliberately posed shot portrays the exhibition space as the meeting ground for both cultures, a Maori woman sitting in the centre of the image looks squarely down the lens (and by implication) at the reader.

This is an important and timely book which ought to find its way onto essential reading lists for courses in History (especially Public History), Maori Studies and Museum Studies; but it will also strike a chord with scholars from an array of cognate disciplines. Theoretically informed and intellectually rigorous, this text delivers on the promise to engage with postcolonial debates around authenticity and representation and makes a strong and compelling case for the need to constantly interrogate the politics and intentions of display. Museum objects are not static and fixed remnants of bygone eras; rather, they are, to borrow Nicholas Thomas's phrase, 'entangled' in a web of meaning and political, institutional and transnational networks.

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Heaphy. By Iain Sharp. Auckland University Press, Auckland, 2008. 232pp. NZ price: \$64.95. ISBN 978-1-86940-421-5.

CHARLES HEAPHY WAS A REMARKABLE CHARACTER and Iain Sharp's biography is a remarkable book. Gifted artist, intrepid explorer, decorated soldier, surveyor, politician and judge, Heaphy was a central figure in New Zealand's early colonial history. Sharp has skilfully rendered a coherent picture of a complex and contradictory man whose life and legacy continue to resonate.

Generously illustrated with almost 100 paintings, sketches, maps and other images, *Heaphy* is organized into an introduction and six more or less chronological chapters. The introduction opens with what Sharp describes as the 'standard image' of Heaphy, a photograph taken in about 1867. Heaphy is portrayed in military attire, prominently displaying the Victoria Cross awarded for his actions in helping a wounded soldier during the skirmish at Waiari in February 1864, the first such medal to be awarded to a colonial volunteer rather than a regular British Army soldier. While Sharp reads too much into this photograph, detecting in Heaphy's expression the anxiety and sorrow of a man 'haunted by private disappointment' (p.8), his analysis of Heaphy's character relies much less on this image of him than on those by him. In this way the 'standard image' is considerably augmented by both the content and approach of the book.

Heaphy came to New Zealand in 1839 on the *Tory*, one of the contingents of New

Zealand Company officials accompanying William Wakefield on his land-buying expedition. His role as draughtsman (and propagandist) was the context for many of Heaphy's best-known paintings, including *Mt Egmont from the Southward*, which Sharp discusses at some length. A key strength of this book is the way Sharp uses text and images to contextualize each other. In this case, the liberties taken with the shape and snow-line of the mountain, as well as the emphasis on aspects attractive to potential colonists — fresh water, trees for timber, land for cultivation and absence of natives — are exposed as 'advertising stratagems' (p.6).¹ The deceptive nature of New Zealand Company propaganda has been documented elsewhere, but Sharp also sees in Heaphy's work a counter-balancing 'authentic sense of wonder' (p.6), which accounts for much of its importance and impact. There is a great deal more evidence for the deception than for the authenticity, but the apparent paradox is consistent with Sharp's analysis of Heaphy's contradictory character.

Heaphy's opportunistic and restless nature is well illustrated in chapters covering his journeys of exploration and his development as a surveyor. Heaphy took part in several major, though fruitless, expeditions to the south and west of Nelson in search of the flat arable land that would make possible the realization of Edward Gibbon Wakefield's colonizing vision. Although these journeys were arduous and, at times, life-threatening, Heaphy appears to have found them more rewarding than tending his turnips in Motueka. As Sharp points out, in spite of boasting of his early New Zealand settler status later in his life, his existence here was anything but settled. Even as he took a position in Auckland as chief draughtsman in the government's survey office, Heaphy continued to seek to travel in the field rather than remain office-bound for long.

Heaphy was not a trained surveyor or cartographer but he was adept at transferring skills and learning on the job. He did not lack confidence in promoting himself, once even claiming expertise in anatomy and surgery in order to act as coroner at an inquest. Best known in his own lifetime as Major Heaphy, VC winner, Heaphy's soldiering skills were also self-taught. He was clearly brave and resourceful but, in truth, the action he was most famous for was not his most significant in the Waikato war. His maps, like the '*Map of the North Island of New Zealand shewing native and European territory, 1861*' and the '*Sketch of the Waikato River from Whangamarino to Rangariri (sic) showing approximately the soundings obtained from on board the "Pioneer", October 30th, 1863*' both reproduced in the book, would have served as useful tools for the invading British Army. His involvement in the survey of the subsequent confiscation has had lasting ramifications.

An ambiguous character during his lifetime, Heaphy's legacy continues to resist consensus. His artistic achievements were ignored by his obituarists, whereas the centennial of his death in 1981 was commemorated by the publication of *A Portfolio of Watercolours by Charles Heaphy V.C.*, at that time the largest and most expensive book published in New Zealand. Sharp reveals Heaphy's influence on a number of twentieth-century artists and poets and, while he has not entered this debate directly, Sharp's book will also provide useful context for historians to decode Heaphy's images for their historical evidence. Some will no doubt find the absence of foot or endnotes irritating, although for most purposes the extensive section 'Sources and Further Reading' will more than suffice.

Of the works written on aspects of the life of Charles Heaphy, Iain Sharp's is the most comprehensive account. By bringing the numerous aspects of Heaphy's life together in one volume, illustrated and contextualized by such a range and number of his artworks, Sharp has provided a valuable contribution not merely to biography but also to New Zealand's social and cultural history of the period.

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NOTE

1 In a rare careless phrase, by suggesting that Mt Egmont is 'now known' as Taranaki (p.8), Sharp has reinforced the absence of tangata whenua.

Samuel Marsden, Altar Ego. By Richard Quinn. Dunmore Publishing, Wellington, 2008. 219pp. NZ price: \$34.95. ISBN 978-1-877399-35-0.

THIS IS A HIGHLY OPINIONATED BOOK which sets itself against the works of A.T. Yarwood, notably his *Samuel Marsden: The Great Survivor*. It levels a number of highly specific charges against Marsden, arguing the not-unfamiliar case that he was a hypocrite and a greedy rogue. The book gives more or less equal space to Marsden's Australian work and reputation on which much has been written, and to his New Zealand activities.

Some degree of detachment is required to assess this work, but it is a detachment which Richard Quinn himself singularly lacks. This does make the book quite entertaining. Quinn plays with words: Marsden is 'SM' throughout, and quips and word plays slip into the text in a constant banter. The effect is entertaining but perhaps in the end distracting. There is no hiding the author's view of Marsden. It is so passionately angry against Marsden that he cannot forebear commentary even on Marsden's more acceptable side. It is also unfortunate that the book is not based on a thorough re-reading of the primary evidence. He relies heavily on the work of earlier historians and transcribers, in particular Sandy Yarwood's works.

Yet Yarwood, who is certainly the principal Marsden scholar of the last generation, is the focus of much of the book's hostility to academic writers. Quinn construes Yarwood as a defender of Marsden. This I find somewhat troubling. Certainly Yarwood aimed to balance the hostility to Marsden in previous Australian scholarship, but his work was based on meticulous scholarship and he clearly recognized the flaws in his subject. Yarwood's concern was that the tendency of Australian scholars to idealize Governor Macquarie made them unsympathetic to his key opponent. Marsden was vicious and mercenary in his opposition to Macquarie, but as Yarwood points out, each of the opponents had strengths and weaknesses. This political balance is lacking in Quinn's book. He scores a legitimate point in showing how Yarwood plays down the most outrageous act of Marsden, his treatment of the witness Rumsby, whom Marsden locked up, leading to his deposition from the magistracy. However, Yarwood did comment on the case and thus one can scarcely say he was an apologist for Marsden. The final sentence of Yarwood's biography reads: 'He had a sense of destiny and divine purpose which not only sustained him in physical danger and political controversy but drove him on to the zealot's great error of believing that ends justified the means'.¹ While this is a defence of a kind, it is scarcely a ringing endorsement.

The Australian evidence cited by Quinn is therefore familiar, and not particularly new. However, the portrayal of Marsden in New Zealand has been far too sympathetic and it is therefore valid to question Marsden's motives and to attempt to find some common values in the Marsden we know from Australia, preoccupied with his own interests and distinctly grumpy and uninspiring, and the role he played in New Zealand. Here Quinn makes some useful contributions. In essence he follows the clues of the early critics of the mission, John Dunmore Lang and the pamphleteer John Thomas Campbell, under the pseudonym Philo Free. First he suggests that the CMS, not Marsden, paid for the establishment of the mission. The evidence certainly points to a very tight control of the funds by Marsden, and (the point is taken from Yarwood) that Marsden used the *Active*, the so-called missionary ship, to bring profit-making cargo back across the Tasman. Quinn's most damning charge is that Marsden either directly or indirectly facilitated the provision of guns to Maori. His evidence is essentially inferential; we know that some