

which would “supervise payments of compensation to the correct beneficiaries, handle complaints about failures to implement orders or agreements, and supervise the administration of trust funds and provide co-trustees” (xxxii). The report envisions the panel and the board to be funded through charges levied on settlements and income from the administration of trust funds. Trust funds would be established whenever compensation payments are large, or involve a class of claimants like a tribal group or future beneficiaries.

What is included under the rubric of “compensation” in this volume seems to be much narrower than what anthropologists understand as “kompensesen” in Tok Pisin. This highlights the fact that “compensation” means many things to many people, and its wide use has resulted in it becoming a somewhat loaded term. The authors suggest (but do not develop) the idea that a more neutral term such as “restitution” might be substituted (134). This seems like a promising proposal, as the formalization of customary legal structures results in entirely new institutions, for which fewer assumptions and expectations exist.

Unfortunately, it is hard to be optimistic that the structure recommended in this volume can successfully address existing problems. While a Compensation Board would bring a measure of uniformity and simplicity to a system in which procedures vary widely, those officials and institutions that currently deal with compensation—including mining wardens, land courts, the Land Titles Commission, the National Land Commission, village courts, and dis-

trict courts—have had great difficulty resolving these claims. Compensation demands are often so extravagant as to be beyond the ability (or inclination) of the responsible parties to pay. Difficult cases that a Compensation Panel could not satisfactorily resolve would likely be appealed, resulting in further delays. Also, the Compensation Settlements Administration Board could be a problem. Accusations of corruption and siphoning of funds plague many institutions in Papua New Guinea, and it is hard to imagine that an organization that handles large trust funds, especially one that finances itself, would be exempt.

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*Sālote, Queen of Paradise*,  
by Margaret Hixon. Dunedin, NZ:  
University of Otago Press, 2000.  
ISBN 1-877133-78-7; 239 pages,  
maps, tables, illustrations, notes,  
bibliography, index, appendix.  
US\$39.95.

This is a beautifully presented, informed, well-illustrated, and, above all, accessible biography of Queen Sālote of Tonga: a public figure who, as the author makes clear, was not always so easily accessible as a person. The author, who has produced a number of works documenting life in traditional communities, first visited Tonga in 1987 and began researching this biography soon after. The project’s approval by the present king made possible the extensive collection of oral histories concerning his late mother, and an impressive list of over

sixty people, including the queen's close relatives, who shared their memories of her is appended. The result is a rounded and frequently moving account that incorporates an array of sources, including Sālote's personal papers, poems written at various times throughout her life, and newspaper accounts as well as scholarly sources. Skillfully interwoven are eyewitness accounts of key events. The book includes a number of photos, including family photos, I had not seen elsewhere. The artful inclusion of personal reminiscences of the queen by many people who knew her, including grandchildren and former attendants, enlivens the account and warmly brings to the fore domestic matters that inform all lives.

The focus remains on the woman who was queen; the politics and events of her time are sketched deftly but form only a backdrop against which her life was played out. Divided into fifteen relatively short and easily absorbed chapters, the book details what is known of Sālote's birth and childhood, and traces her friendship with the Kronfeld family in Auckland and their home, Oli-Ula, from which she attended the Diocesan School for Girls in Epsom. This time she later described as her happiest years (61). One feels for her the wrench when, in 1915, her father, Tupou II, abruptly terminated her education and required that the teenage schoolgirl become a woman and prepare for marriage. By the time she was eighteen, she had borne her first child, the present king, and taken the crown as Tupou III.

Thereafter, affairs of state (for which she was not well prepared) and church matters became her concerns,

together with a succession of family events, visits of dignitaries, and overseas trips. The Second World War opened an outside vista that Tonga had not experienced hitherto, and the queen herself put Tonga on the map in a different way when she took London quite by storm at the time of Elizabeth II's coronation. Throughout it all, despite some failure of nerve, she remained seemingly serenely in control of her ever-increasing extended family, which is the way she saw her kingdom.

The queen's efforts on behalf of her people and her special interest in women's progress in the kingdom gathered pace over the years despite periods of deep loss and grief, particularly over the premature deaths of both her husband and her second son. In the 1950s, she began Langa Fonua to promote women's welfare, and the Tongan Traditions Committee to preserve the culture. She actively supported these and other organizations such as the Red Cross, Girl Guides, and church schools. One of her triumphs was to have Tonga host the 1964 Conference of the Pan-Pacific and South-East Asia Women's Association. Despite a lack of formal accommodation in the kingdom, the queen determined that outsiders would come to get to know and understand the people of the region by staying in their homes. She used her considerable charm and persuasion to get people in Nuku'alofa to prepare for their overseas visitors. Not only was the conference a stunning success, but the standard of houses and hygiene took a sharp upward movement. In many ways her swansong, the conference summed up her powers of organiza-

tion, her capacity to mobilize her people, her ability to captivate, and her cultivated theatrical sense of culture as drama and entertainment as well as moral and political instruction. By this time, however, the queen was unwell and her illness an open secret. She died in December 1965, and fifty thousand people gathered in the tiny capital for this great traditional chief's televised funeral.

There is a great deal of absorbing information and little to take issue with in this account of the queen's life. Her consort Tungi, however, was almost certainly fifty-three at the time of his death in July 1941, and not forty-five as stated (119), it being emphasized elsewhere that he was thirteen years older than she (26, 32, 42). The easy, informal manner of presentation of the wealth of homely detail gathered from contemporaries, friends, and relatives conveys much of the vaunted warmth and charm of this fabled monarch. Moreover, at several points in the queen's life, Ms Hixon adroitly stops short of unsupported inference and, by this means, delicately and more effectively than words would allow, manages to suggest the personal reserve and the way of keeping others at a distance that also was a part of this singular and, perhaps inevitably, lonely majestic figure. Even for readers already acquainted with the broad outline of this larger-than-life sized monarch's life, this story is so well told that it remains engrossing.

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Tagi Tote E Loto Haaku—*My Heart is Crying a Little: Niue Island Involvement in The Great War 1914–1918*, by Margaret Pointer; Niuean translation by Kalaisi Folau. [Alofi] Niue: Government of Niue; Suva: Institute of Pacific Studies, University of the South Pacific, 2000. ISBN 982-02-0157-8; xiv + 195 pages, figures, photographs, maps, notes, abbreviations, glossary, bibliography, appendixes, index. US\$17.00.

Why did 149 Niuean men leave home in 1915 to fight in a European war on the other side of the world? "Where are the graves of those who did not return? What did the men see and do in those strange and far away countries? What was it like for the families left behind?" (vii) Until the publication of Tagi Tote E Loto Haaku/*My Heart is Crying a Little*, Niue's role in World War I lived mostly in the memories of its returned servicemen and those who were privileged to hear their stories. However, from transcripts of interviews with the survivors, and from other evidence that chronicled the men's movement through New Zealand, Egypt, France, and England, author Margaret Pointer compiled a brief, but detailed history of the 1st Niue contingent.

Like the narrative, the book chronologically features photographs that include headstones of Niuean soldiers who succumbed to the combined perils of extreme weather and foreign disease (134, 139). Other illustrations include burial registers while the appendixes feature the "Niue Island Roll Call," "Shipping Lists" detailing the men's movement, and a list of

Queen of Paradis movie reviews & Metacritic score: After selling out her first exhibition in Los Angeles in 2016, artist Reine Paradis, and her filmmaker husband... Your score has been saved for Queen of Paradis. Would you like to write a review? Write a review. No, thank you. Review this Movie. There is a 75 character minimum for reviews. If your review contains spoilers, please check the Spoiler box. Please do not use ALL CAPS. Queen Salote acknowledged this in some of her public speeches by paying respect to the chiefs then a separate respect to the Nobles of the Crown as: «Highly respectful for the Chiefs is also Highly respectful for the nobles in this land». In the 21st century King George Tupou V created eight new noble titles but with no hereditary lands. I.C. Campbell; Classical Tongan kingship; 1989. Margaret Hixon; Salote Queen of Paradise; 2000. Tonga Liuaki; Taufua'ahau, Tu'iha'apai; 2008. v. t. e. Nobility by nation. (\*) : state where monarchy still exists. Africa. The finished documentary, titled Queen of Paradis, does more than present how Paradis creates the photo series, it demonstrates how each piece is profoundly personal in its conception. April 26, 2020 | Rating: 4/5 | Full Review | Douglas Davidson. Elements of Madness. A surprising gem of a film. Though perhaps unknowing in its intrusions, an interesting mix of talent featuring the complex artistry of Reine Paradis and her talented filmmaker husband Carl Lindstrom. April 17, 2020 | Rating: 9.4/10 | Full Review | Vincent Schilling. Queen of Paradis is a fun art documentary from the beautiful collection of Reine Paradis. She, at times, imperils herself for her art and has a sharp sense of humor about it. March 8, 2020 | Rating: 7.5/10 | Full Review |