

Book Reviews

Dismembering Lāhui: A History of the Hawaiian Nation to 1887. By Jonathan Kay Kamakawiwo'ole Osorio. Honolulu: University of Hawai'i Press, 2002. ix + 310 pp. Illustrated. Glossary. Bibliography. Index. \$55.00 cloth, \$22.95 paper.

Jonathan Osorio's book is about the loss of political power and control, not at the shallow level exemplified by the recent Democratic "loss" of the governorship to the Republicans, but one far more disastrous. Dismemberment is the name he puts to it. This powerful metaphor captures the destructive impact on Native Hawaiians when their traditional forms of social relations and ways of life were ruptured by *haole* (foreign) persons and forces. Osorio's volume joins other recent works that excavate the devastating costs of the incursions by these foreign strangers whose familiarity with Anglo-American law, capitalism, and only one god severely limited their cultural and social imaginaries. See O. A. Bushnell, *The Gifts of Civilization: Germs and Genocide in Hawai'i* (1993); Tom Coffman, *Nation Within: The Story of America's Annexation of Hawai'i* (1998); Lilikalā Kame'eleihiwa, *Native Land and Foreign Desires: Pehea Lā E Pono Ai?* (1992); Sally Merry, *Colonizing Hawai'i: The Cultural Power of Law* (2000); Noenoe Silva (forthcoming); Haunani Trask, *From a Native Daughter: Colonization and Sovereignty in Hawai'i* (1993); Houston Wood, *Displacing Natives: The Rhetorical Production of Hawai'i* (1999).

In foreign eyes, Hawai'i was a place and a people lacking the kinds of order—religious, gender, knowledge, economic, and political—that signified civilization, and they set about bringing it into proper alignment. The authorial focus here is on one of their means of setting things right—the implantation of constitutional government in an already weakened form of traditional rule—and the valiant attempt by Hawaiian monarchs and people to make it work for them. In the first several chapters of this book, the author

briefly sums up those traditional reciprocal relations, both spiritual and material, that bound the ali'i nui (chiefs of high rank) and maka'ainana (commoners) to each other in a way of life that Bushnell (p. 14) termed "less brutish [than] most of its contemporary societies throughout the world, even those of patronizing Europe." In a variety of ways, and at strategic times, the outsiders set about the "civilizing" or colonizing process.

Osorio notes this was neither a monolithic nor meticulously coordinated effort, nor did it (nor does it yet) lack stout resistance by the affected Hawaiian people. It needs to be seen against a background of weakened traditional rule, when the kapu system was no longer able to provide the balance "between spiritual and material realities" that defined the Hawaiian way of life (p. 10). The first of the foreign invasive forces, disease, had already taken the lives of hundreds of Native people. This dismemberment continued through the 19th century, killing over 90% of the Native population (p. 9). Osorio rightly calls this the "collapse of the Native population." Microbes were not deliberately introduced here or elsewhere in the Pacific, but were part and parcel of the baggage of such colonial voyages as those of Captain James Cook. Such a catastrophe, coupled with Kamehameha's consolidation of power, abetted by foreign advisers and weaponry, tragically reduced the number of future leaders at a time when the need for them was acute.

The writer has charted for us the resolve of Kamehameha III and his successors, in these weakened circumstances, to keep alive their people and way of life, and to prevent the kingdom from being swallowed by foreigners from within or becoming a trophy for foreigners without. To accomplish either, they reluctantly concluded that they had to sup the devil—turn to Western advisers and legal forms. The feast began with the promulgation of the Rights and Laws of 1839, followed by the 1840 Constitution (drafted by a foreigner). Together these legal turns effected another dismemberment since in erasing all traditional distinctions, obligations, and responsibilities between the Kanaka maoli (Native persons) and ali'i nui, as well as the including foreigners, the documents made a We, the People, a singular body of everyone in Hawai'i. With the redefinitions of personhood and social relations embedded in these two documents, Osorio writes, "the ultimate responsibility for the maintenance of the land and the people in Hawai'i passed from the ancient line of ali'i and the gods they represented to the newer and much less understood authority of law" (p. 25). Subsequent organic acts furthered the dismembering, creating ministries to take over some functions of the king and bringing foreigners directly into the government.

But as the author notes, the "single, most critical dismemberment of Hawaiian society was the Mahele (p. 44). Beginning with an organic act that

created a Board of Commissioners to Quiet Land Titles and supplemented and tweaked by subsequent pieces of legislation, it took five years. At the end, it had transformed land into private property, commodified labor by introducing a cash economy, and remade social relations to be competitive rather than cooperative. Whether the Mahele (and the Kuleana Act of 1850) were intended, as Osorio charges, to “destroy the interdependence between the ali’i and the maka’ainana” (p. 44), or, as foreign advisers saw it, to emancipate the maka’ainana by giving them “a sense of their rights separate from those of the chief” (Merry, p. 93), remain contentious interpretations.

The main part of this work is a close study of the turbulent politics of the representative government of the constitutional monarchy between 1840 and 1887 when the Bayonet Constitution placed foreigners in political control. Consulting legislative documents, the works of Native scholars and historians, Hawaiian and English language newspapers, letters, and photographs, the author has richly peopled the history. It provides close looks at the legislators who struggled, often heroically, with learning the new system of governing in which were embedded such fundamental questions and dilemmas of western political life as the basis of legitimacy, the meaning and means of representation, the separation of powers, and the basis, meaning and rights of citizenship. All these concepts were new to Hawaiians except to the few relatively younger men who had been educated at Lahainaluna. Alignments on these issues were more complex than simply Hawaiian vs. foreigner. As did Hawaiians differ among themselves, for instance, over the election of a monarch (an act entirely foreign to most of them), so did the increasing number of foreigners in Hawai’i and in government.

Despite the deep gulf between tradition and western law, Osorio writes that in those few decades of the constitutional monarchy “Hawaiians would learn to use and master the haole democratic system. Representatives would, within a decade of the first legislature, come to be lawmakers with real and informed constituencies” (p. 42) who firmly grasped the value of petitions. Between 1840 and 1845, they sent “dozens” to the government (p. 30) objecting to high and/or unfair taxes and to having foreigners as citizens or land owners. (Four decades later, the massive petition drive against Annexation was signed by most of the remaining 40,000 Hawaiians. It succeeded in forestalling a treaty of annexation.) The author concludes that although Hawaiians, during the period of the constitutional monarchy, came to accept having foreigners amidst them, “electing them to office, marrying them” and trusting them with their money, two things didn’t change: that Hawaiians generally saw their ultimate survival linked with the ali’i nui and their mo’i (king) and that the haole “regarded the Native people as hopelessly back-

ward because of their loyalty to their chiefs,” (p. 42). Osorio’s consistent emphasis on the threats that western law posed to Hawaiian identity—culture, language, and self-understanding—is undone from time to time by his reference to Hawaiians as a race.

In the final chapter, the author, a Native Hawaiian, reflects on the present condition of the *kanaka maoli* and the formidable legal (and cultural) obstacles that subsequent Anglo-American law has erected against their asserting their nativeness or their sense of being a unique people: “[T]he law was bigger than we understood. . . . Nothing that any of [the king and his supporters] brought to the struggle—their lineages, their enormous talents, their courage, not even their numbers and their loyalty to each other—was a match for the law” (p. 254). The contemporary goal of self definition, he writes, has far less to do with claiming entitlements than with preserving their identities as Hawaiians and their kinship ties with one another.

The book is important for several reasons. The first is simply that these few decades of the history of the kingdom have come under close scrutiny by a trained historian in recent times. It is valuable therefore for the new information gleaned and developed about significant actors and their actions from such primary sources as those mentioned above. He puts less emphasis on trying to establish the moral qualities of the actors, as many historians do and have done, and who then lay the ultimate outcomes at the feet of clay they have uncovered.

As for the second, the metaphor of dismemberment challenges the more numerous benign narratives of gradual development or inevitability to explain the formation of modern Hawai‘i. In those, the emancipator interpretation is trump. Most of us who have emigrated here were able to do so because of this. But this is a history of loss of lives, land, identity, and home. It is a history that makes visible the social violence that is embedded in such abstract concepts as law, market, and property that *a priori* promise a better life for some but whose costs are borne by others. The others here were the original inhabitants. In writing the history of Hawai‘i in the 19th century, Osorio has also written a part of the cruel history of modernity whose violence is now visible worldwide.

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Hawai'i's Russian Adventure. A New Look at Old History. By Peter R. Mills. Honolulu: University of Hawai'i Press, 2002. xi + 295 pp. Illustrated. Maps. Bibliography. Index. \$39.00 cloth.

The title, a paraphrase of the eminent historian Richard A. Pierce's groundbreaking book *Russia's Hawaiian Adventure, 1815-1817* (1965), puzzled me until about midway in my reading I realized that it is a gimmick on which to hang the rather thin "discovery" that in the 19th century the Hawaiians used, for their own purpose, a stone structure built for the Russians on Kaua'i Island in 1816 and named grandly by the main actor Fort Elizabeth. The author prefers to refer to the structure by its Hawaiian name.

Pierce's title accurately reflects the nature of an episode engineered by a German adventurer in the service of the Russian-American Company (RAC), Georg Anton Schäffer. Sent by Baranov, manager of the RAC enterprise in Alaska until 1818, Schäffer almost wrecked the commercial intercourse between the Russian-American Company in Alaska and the Hawaiian kingdom. There is little of adventure, or Russian, in the use the Hawaiians made of the original structure after Schäffer's ignominious departure. The same observation applies to the use by Hawaiians of other stone forts built, according to the author, on the Russian model elsewhere in the archipelago. These structures were fortresses of sorts, garrisoned by soldiers and armed with cannon, used also as prisons, places of execution, and burial and/or sacred ground.

The book is based on the author's doctoral dissertation, presented by an archaeologist turned ethno-historian and social anthropologist without thorough training in either of the two last named disciplines. Pseudo-scientific jargon and poorly digested questionable "theories" of the latest fashion fail to add anything useful to the basic thesis of the work: scholars who published on the topic of Schäffer's unauthorized activities in Hawai'i were hopelessly prejudiced. Part I, "Old History," contains two chapters, the first one titled "Introduction to Indoctrination." The second presents a capsule view of the historical episode in question and contains many errors not only of interpretation but also of fact. Political correctness is reflected in Part II, "A New Look." Here the author claims that formerly no one considered that the Hawaiians were active participants in the interactions with foreign interlopers and that older scholars did not understand that cultures change and that at any time participants make decisions based on their own understanding of the current situation. The proverbial straw men appear in force. In their ranks are unnamed anthropologists and historians who allegedly failed to recognize that culture is a process, that culture change in contact situations

is not a one-way street, and never gave room to Hawaiian voices. I waited in vain for a testimony by a Hawaiian elder or a Hawaiian story about Russian presence in their land. After all, the author promised to make their voices heard. The information presented on the Hawaiian utilization of stone structures mentioned above is based on testimonies of English and American adventurers, traders, and missionaries, some of which, according to the author, are derived from Native testimonies.

Among the historians, two are singled out as Western chauvinists: Pierce and internationally known and widely respected Russian scholar, Academician Nikolai N. Bolkhovitinov. Neither is guilty as charged. On the contrary, in their works dealing with the Imperial Russia's and Russian-American Company's (the two, contrary to the author, are not identical) dealings with Hawaiian rulers, both historians clearly demonstrate the active participation and their own motivations of the great Hawaiian statesman Kamehameha I and his contemporary and rival, Kaumuali'i, the king of Kaua'i and adjacent islands. Both historians show excellent grasp of internal Hawaiian politics of the time and the difficult maneuverings necessitated by conflicting interests of rival European powers and European and American traders.

I am not competent to judge the author's presentation of purely Hawaiian political history, but his treatment of the Russian side is regrettable. Errors, as already mentioned, abound, and the reader should be careful even in perusing the bibliographical data. An example is the history of the Russian-American Company by P. A. Tikhmenev. The author cites him as a Russian scholar and states (see "Bibliography") that Tikhmenev's book was published originally in 1888. Tikhmenev was a lieutenant on the Imperial Navy frigate *Pallada* on a cruise to the Russian Far East. The activities and vitality of the Russian-American Company impressed him. After leaving the Navy in 1857, he took employment with the Company and was assigned to write its in-house history. The work was published as *Istoricheskoe obozrenie obrazovaniia Rossiisko-Amerikanskoi kompanii i deistvii eia do nastaiashchago vremeni*, published in two volumes 1861–1863. All of this could be gleaned by reading the preface to the English language edition of Tikhmenev's work, translated and edited by Richard A. Pierce and Alton S. Donnelly (1978). Among other irritating errors is the characterization of Otto von Kotzebue's vessel, the *Rurik*, as a navy ship. The expedition to the North Pacific and Bering Strait was conceived and the ship outfitted privately by chancellor Rumiantsev. Kotzebue was permitted to fly the navy flag of St. Andrew by a special dispensation of Emperor Alexander I. Thus, in his conversations with the Hawaiian rulers, Kotzebue acted as a private individual. The author also suggests that Kotzebue conversed with Kamehameha via translator. Kotzebue spoke excellent

English, as did the King, and no translator was needed. The above examples I chose at random, and I will not burden the reader with a “dictionary” of errors of fact. For these, I cannot really blame the author, at least not entirely. There is currently a regrettable tendency in academic institutions to insist that graduate students focus on the newest “theory” and, among archaeologists especially, that they fit all data into the “world economic system.” Seldom do graduate committees incorporate, even as readers, colleagues with expertise in the particular area the student deals with. Unfortunately for the author, he was one of the victims of such policy. His book suffers accordingly.

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Finding Paradise: Island Art in Private Collections. By Don R. Severson. Honolulu: Honolulu Academy of Arts and the University of Hawai'i Press, 2002. xxxix + 356 pp. Illustrated. Index. \$79.95 cloth.

Cancel those fancy dinner reservations. Don't get yet another aloha shirt. Ignore that late-night infomercial for the 10 CD set of Disco Favorites. Instead buy this book. You likely wouldn't be reading *The Hawaiian Journal of History* if you didn't love these Islands, and *Finding Paradise* fills an enormous *puka* in anyone's library.

Finding Paradise is a perfect blend of Hawai'i's art and history told through the medium of rarely-seen private collections. A few years ago, longtime Hawaiiana collector/appraiser/dealer Don Severson and photographer Michael Horikawa approached Director George Ellis at the Academy of Arts about the comprehensive book about Hawai'i collectibles on which they were working. They had an idea to create an exhibit at the Academy simultaneous with the publication of the book. Ellis did more than provide exhibit space. He notes in the Foreword that the show

would include all categories of material that had attracted the collector's eye over the last two centuries, an extraordinary array of material representing all aspects of life in Hawai'i, both real and imagined, and reflecting the history of the Islands and our own and our visitors' perceptions of and fantasies about 'paradise.' Eventually the Academy took the lead role in producing this publication and its accompanying exhibition.

From the earliest recorded arrival—Captain James Cook and his expedition of exploration in 1778—these Islands and their people have fascinated outsiders. Working almost like a photographer, Cook voyage artist John Webber sketched and painted hundreds of Hawaiian scenes, and members of the expedition collected important artifacts, from chiefly feather cloaks and helmets to more plebian everyday objects like fishhooks and stone tools. Perhaps within minutes of first contact, the collecting had begun.

And it has continued. When Cook's ships finally arrived back in England, the Royal Society published the voyage's journals with accurate charts. These lured traders to the Islands, first to provision the fur trade between the Pacific Northwest and Macau, then as a provider of sandalwood to China, and later as a provisioning port for the hundreds of whaleships in the Pacific fleet.

Hawai'i's lure was already apparent. The early art often depicted fun—Hawaiians surfing, dancing, paddling canoes—and exotic locales. The Islands' image as a tropical paradise was established two centuries ago and has been perpetuated since.

Finding Paradise is divided into 17 areas of collectibles:

Stone • Wood and Bone • Feather and Fiber • Hawaiian Monarchy • Paintings and Drawings • Prints • Books • Photographs • Sculpture • Jewelry • Souvenir Spoons • Quilts • 'Ukulele • Surfing • Ceramics • Furniture, Lamps, Clocks, and Figurines • Hawai'i's Fantasy Image

Each chapter has been written by an acknowledged expert—often more than one—in the field. These contributors (listed alphabetically) are: DeSoto Brown, Carol Anne Dickson, Bruce Erickson, Chuck Fayne, Heather Horn, Watters Martin, Derek McDonnell, Don Medcalf, Tamara Moan, Michael Pfeffer, Dan Pincetich, Roger Rose, Jennifer Saville, Brandon Severson, Don Severson, and Loretta Woodward.

The range of collectibles featured combined with the expertise in the chapter copy and captions makes the book fascinating reading. Given its design, *Finding Paradise* can be read in any order, though I would recommend starting with Roger Rose's overview "On Collectors and Collecting: An Appreciation." After that, I gravitated first to those chapters in which I had a personal interest and learned something new on every page. Even those categories that fell well beyond my preconceived curiosity—"Jewelery" and "Souvenir Spoons" qualified here—were enjoyable and well worth reading.

Two lists add to this volume's value. The chapter "Books" consists almost entirely of The Hawai'i One Hundred, a comprehensive, chronological listing of important volumes published between 1781 and 1900. At the end of the book, an Appendix lists 80 Prominent Photographers in Hawai'i, 1845–1925.

Reviewers always seem required to find something they'd change, and in this case if I have any nit to pick, it would be that I missed a chapter on the

bottles of Hawai'i. However, there is already an authoritative tome on the subject—Steve Gould's *Hawaiian Bottles of Long Ago* [1988]. So the omission does not detract.

Technically, *Finding Paradise* is a masterpiece. Michael Horikawa's photography is brilliant, the lighting dramatic on three-dimensional objects and evenly washed on flat art. Good book design often goes overlooked as it just seems to work, but that grace is extremely difficult to create. Barbara Pope and her team did magnificent work with *Finding Paradise*.

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Kapi'olani Park a History. By Robert R. Weyeneth. Honolulu: Kapiolani Park Preservation Society, 2002. 160 pp. Illustrations. End Notes. Timeline. Index to People. \$24.95 cloth.

After reading Robert R. Weyeneth's *Kapi'olani Park a history*, a walk in the park will no longer be simply a walk in the park. History, cultural change, politics, and controversies will seem to be lurking behind every ironwood and banyan tree. Viewing tranquil scenes will suddenly prompt stimulating questions such as: "What is public space?" "Who should determine the uses of the park?" "How does this park contribute to the city and to the public?"

Visual recall of historical photographs from the book will superimpose themselves on contemporary scenes, bringing another dimension to views of the Natatorium, the Waikiki Shell, and the Louise Dillingham Fountain. In designing the book, MacKinnon Simpson's selection and placement of photographs and maps makes each page a visual tour of the history, development and beauty of the park. For many readers the pages will be their first introduction to the park's early days, replete with man-made islands, lagoons, and a mile-long horse-racing oval. Other images will bring back more recent memories of concerts at the older bandstands: the Kodak Hula Show; baseball, soccer, rugby and tennis games; and visits to the zoo and the aquarium.

The park today expresses a totally different concept than it did at its inception in 1876. Originally it was established by a private corporation whose stockholders were some of the leading men in the kingdom. Their stated purpose was to build residences for themselves along the ocean at Waikiki with a first-class race track as the focal point of the development.

The corporation leased 300 acres of crown land at one dollar a year from King Kalākaua, who was a stockholder. Neighboring property was leased for 24 dollars a year from Allen Herbert, described as the "originator of the

scheme.” The park was named in honor of Queen Kapi‘olani, the king’s consort.

On Kamehameha Day 1877, the king explained how the idea for Kapi‘olani Park occurred to him: “I was greatly struck, even in my winter journey in the United States [in 1874–1875] with the large spaces set apart in and near cities for public grounds.”

The parks Kalākaua visited reflected the 19th century development of landscaped parks, which were greatly influenced by the vision of Frederick Law Olmsted and Calvert Vaux, who designed New York City’s Central Park in 1858. According to Roy Rosenzweig and Elizabeth Blackmar, authors of *The Park and the People, a History of Central Park*, Olmsted envisioned Central Park as “a pastoral retreat for the public from the pressures and aesthetic monotony of a growing city.” (*New York: Henry Holt and Company, 1992, p. 3*).

Professor Weyeneth observes that although “the king may have been genuinely inspired by the examples of the parks he saw in San Francisco, Chicago and New York . . . the Kapi‘olani Park enterprise provided a unique opportunity for the few, the rich, and the well-born to construct a showplace for their suburban villas.”

For its first 30 years, the park never had a publicly accessible beach—the oceanfront lots were all leased to the park shareholders. Even as the park evolved under the various government agencies it still retained much of its Victorian elitism. Weyeneth notes that “working-class residents of the Kapaehulu and Kaimuki districts sometimes thought they saw invisible lines extending across the park, delineating sections where they were and were not welcome. Before World War II, for example, the Public Baths and Pahi Playground were for general use but the stables and polo club were off-limits.”

After the city assumed control of the park in 1913, some old features disappeared and new features were added to broaden the park’s public appeal: the Honolulu Zoo, the Waikiki War Memorial Natatorium, the Waikiki Shell; and numerous playgrounds and athletic facilities.

The Central Park model of a “landscaped park” was not realized for Kapi‘olani Park until 1948. Irrigation and a gigantic sprinkler system brought the possibility of attractive green lawns, healthy shrubbery and flowering trees to the formerly arid plain. But the democratizing influence of recreational areas caused concern about the over-development of Kapi‘olani Park—and other landscaped parks throughout the United States. Should open space give way to restaurants, tennis courts, access roads and parking areas?

Other issues also arose. According to Weyeneth, “Misgivings about commercial activities in the park coincided in the 1980s with a renewed interest in the restoration of early design . . .” Changing social values and tastes are reflected in the complex history of the park’s development. The confronta-

tions, the controversies, the politics, the battles, and the fiscal crises create a dynamic history for a park that is still evolving.

Kapi'olani Park is different than any other park in the Islands. It is governed by a charitable Trust, dating to 1896, with very specific provisions as to what can and cannot be done. A court sanctioned watchdog group, the Kapiolani Park Preservation Society (which published this book), oversees the park and is responsible for blocking Burger King's proposed restaurant and several other ventures. "The secret of the park's success," notes society president Jack Gillmar in the Preface, "has been its open space that welcomes many groups for their brief use while leaving the space open, the next day, for the next group's activity."

Weyeneth, currently a professor of history at the University of South Carolina, formerly taught at the University of Hawai'i. While in Hawai'i, he wrote three reports for the Department of Parks and Recreation of the City and County of Honolulu, one of which, "Kapi'olani Park: A Victorian Landscape of Leisure" (1991) forms the basis of *Kapi'olani Park a history*. The purpose of this recent book Weyeneth says is to tell "... the little known history of a well-known place . . . to put this local history into a national context by situating Kapi'olani Park within the development of urban parks elsewhere in the United States. In doing so, it seeks to introduce the Honolulu experience into discussions of the history of American landscape architecture and city planning." Weyeneth achieves his goal.

He concludes his book with 12 questions pertinent to the future of Kapi'olani Park—questions readers will be eager to contemplate. This beautifully conceived book is a welcome addition not only to Hawaiian history, but to the continuing debate over the present and future use of public spaces within a democratic society.

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The Honolulu Symphony: A Century of Music. By Dale E. Hall. Honolulu: Goodale Publishing, 2002. xvi + 224 pp. Illustrated. Three Appendices. Index. \$39.95 cloth.

Dale Hall's history of the Honolulu Symphony Orchestra (HSO) is a labor of love. The result of decades of careful research, it chronicles in prodigious detail the ups and downs of one of the major cultural institutions in the state from its inception as a men's club in 1902 through its centenary in 2002.

The book will appeal to two groups of readers. For residents of Hawai'i, it

provides a nostalgic view of life in the Islands during the 20th century. Many of those connected with the history of the organization are familiar names because of their contributions to business, politics, and other areas of endeavor. There is an aspect of “name-dropping” to the book that will be fascinating to long-time residents, as will the descriptions of numerous concerts over the course of the Symphony’s history. Hall peppers the book with humorous anecdotes like the following:

George Barati was urbane, always well-dressed, and although his native language was Hungarian, he was never at a loss for words in English. Once at a performance at Kamuela (Waimea) on the Big Island, he lifted his arms to give the downbeat to the orchestra when the hall was suddenly plunged into darkness. . . . Everyone waited patiently for the current to be restored; some people in the audience, accustomed to such happenings and prepared for them, lit flashlights. Eventually the house lights came on. Barati lifted his arms once more; the lights again went out. When they came on the second time, he attempted to exorcise the demons responsible for such happenings by a threat that alluded to the next Big Island HSO stop. Turning to the audience—no doubt with a twinkle in his eye—he announced in his Bela Lugosi accent, “If this happens again, we pack up and go to Laupahoehoe” (pp. 67–68).

The book is more than a trip down memory lane, however; it provides an important case study in the development of the American symphony orchestra. Historian Joseph Horowitz has noted that the symphony orchestra is a distinctively American phenomenon exemplified by Henry Higginson’s founding of the Boston Symphony Orchestra in 1881. The establishment of a full-time permanent orchestra dedicated to the masterworks of orchestral repertoire has since been the goal of many American urban centers, including Honolulu. The history of the orchestra is significant both because of the commonalities with other orchestras of similar size and because of the differences created by the unique situation in the Islands.

Students of the symphony orchestra will recognize familiar themes. Honolulu, like other American cities, has struggled with the challenges of financing its orchestra. Unlike European countries, the federal government of the United States has been resistant to the idea of supporting the arts, arguing that in a democratic country, the people should decide whether they wish to support the arts. The result has been a heavy reliance on the goodwill of private donors who throughout the history of the HSO have stepped forward to cover the inevitable budget shortfalls. As federal and state support waxed and

waned, as the economy rose and fell, the generosity of private donors has been the constant in Honolulu as in other U.S. cities.

Another familiar theme is audience building. The orchestra from its earliest years has worked to expand the audience for orchestral repertoire through a variety of means. Educational concerts for children, pops concerts, and renowned guest artists have all been used to attract new audience members. An important factor in audience building has been the choice of repertoire. Conductors in Honolulu, like their counterparts everywhere, have been forced to balance programs between standard orchestral repertoire and unfamiliar works, between older music and recent compositions, between conventional and unconventional sounds. Hall traces the preferences of the conductors who have led the orchestra, noting the success and failure of various attempts to introduce new and challenging repertoire. Especially interesting are the performances of works by resident composers, many of which were on Hawaiian themes.

If the previous problems are common to orchestras everywhere, there also have been challenges unique to this organization. In some cases the trajectory of the HSO has been in direct opposition to trends on the mainland. For instance, during World War II most mainland orchestras suffered from a lack of qualified players as men were drafted into the armed services. In Honolulu, the opposite was true, as the military brought numerous persons to the Islands who were eager to make music as they had at home. These military musicians swelled the ranks of the orchestra during this era, allowing it to reach new levels of activity.

Like many orchestras, the HSO has experimented with touring at various points in its history. Few orchestras have experienced what Honolulu players did in the Trust Territories in 1972–1974, however, as here extreme heat and humidity played havoc with string instruments and forced some players to perform shirtless. Another unique feature of this orchestra has been its relationship to the opera company, which began as an arm of the HSO in 1961. As both the orchestra and opera company grew, their combined clout allowed the HSO to gain major orchestra status as defined by the American Symphony Orchestra League in 1973–1974. The separation of the Hawai'i Opera Theatre (HOT) from the HSO in 1980 resulted in the downgrading of the orchestra to regional status.

Hall deals throughout the book with several issues that have played out differently in the Islands than elsewhere. One is the role of Western art music in the cultural life of Honolulu. This city perhaps more than any other in the country has embodied multiculturalism throughout the 20th century. The struggle to find a place for classical music alongside musical traditions from Asia and the Pacific has been a persistent theme in the organization's

history. Along with this has been the desire to incorporate persons of diverse ethnic backgrounds among the players and audience of the symphony. Hall traces in detail the growth of non-Caucasians among the players, patrons, and audience.

Source materials for the study are drawn from two categories. In the first place, the author makes extensive use of symphony records, newspaper articles, and other archival materials. His diligence in searching out these sources and the care with which he uses them are exemplary. A second category of sources consists of interviews conducted with past and present personnel, patrons, critics, and audience members. His sensitive use of information gleaned in this manner reflects both his scholarly integrity and his respect for the persons interviewed.

In the preface, Hall presents his rationale for writing this history: "Some composers and critics who represent the cutting edge of composition and musical thought charge that the symphony orchestra has been dead for years because it has failed to present the public with vital new works. I do not share this point of view. I believe that it is important to present new music and educate the symphony-going public in what is new in music; but I also believe that acquainting audiences with the transcendent body of human endeavor called western classical music is a noble task" (p. viii). By documenting the contributions of the HSO to this noble task, Dale Hall has provided an important addition to Honolulu history as well as to the history of the symphony orchestra.

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Blue Latitudes: Boldly Going Where Captain Cook Has Gone Before. By Tony Horwitz. New York: Henry Holt, 2002. 480 pp. Illustrated. Maps. Bibliography. Index. \$26.00 cloth.

For those long since smitten by the achievements and explorations of Captain James Cook, and familiar with the vast library of volumes already devoted to the man and his life, an initial thought might be that this is just one more. That would be a mistake. For those already familiar with the work of Tony Horwitz, either as a journalist or author—and Pulitzer Prize winner—the thought might cross the mind that an American writing about THE English explorer is a little surprising. That too would be a mistake. This is not a basic history text, nor is it a simple travelogue. It is rather one man's practical endeavour to gain access to the mind of the most distinguished and accom-

plished explorer of the 18th century world, and to the thoughts about him of the peoples of very different language and culture who inhabited those remote lands and islands virtually unknown to Europeans of that period.

James Cook died on the island of Hawai'i on February 14, 1779. He was in his 51st year and in the third year of the last of his three world voyages. His life came to a violent end far from the peaceful surroundings of his life's beginning in rural Yorkshire. Between came the years of experience, achievement, and then fame that exceeded even a boyhood dream. Relaxing at home in Virginia, after years wandering the globe as a foreign correspondent, Tony Horwitz became immersed in the journals of Captain James Cook and found himself wondering more and more, not just about the man, but about so many places noted by Cook, yet remaining unknown to Horwitz despite his own extensive travels. What trace of Cook's boot prints remained in the lands of the Pacific; how had the natives viewed him and what perceptions of him were held in the minds of their descendants today? Spurred on by such thoughts, the author determined to travel once again. The journey, in part accompanied by a very hale and hearty Yorkshireman turned Aussie, led to places and scenes of life usually much changed from Cook's time but occasionally with surprisingly little change, and, midst the travel, to meeting some extremely interesting characters. To judge from those known to me personally, the vivid pen portraits are very true to life, and the reader is constantly left wanting to meet more.

Initially the author seized the opportunity to gain a rude introduction to life at sea aboard the replica of Cook's first voyage ship, *Endeavour*, on the northwest Pacific coast. In doing so, came the discovery that experience of sailing from teenage years was no preparation for a "week before the mast." How would he ever have survived three years or more, the span of each of Cook's three voyages! A 21st century mode of travel took him swiftly by air to the commencement of the search for Cook's boot prints on the island of Tahiti. From here to Bora Bora, on to New Zealand, and then the east coast of Australia, following something of *Endeavour's* route. Meeting people, visiting places, witnessing life, Horwitz leads the reader in most descriptive and colorful style, drawing the comparisons and contrasts with the 18th century by regular extracts from the journals of both Cook and Joseph Banks, the paying young aristocratic naturalist, whose record of his *Endeavour* voyage is also available to us due to the work of that great biographer John Beaglehole. As Cook, in his repaired vessel, sought his homeward path from Endeavour River via the Barrier Reef, so Horwitz retreated from the annual boisterous reenactment on the same site, present day Cooktown, to Sydney, his reflections on that first voyage giving way to contemplation of Cook's second and third voyages.

Daunted by the huge areas covered and the volume of journal text, not to mention the most unattractive prospect of Antarctica (“preferring people to penguins”), he selectively determined to return to the Pacific to just two of many island options which offered direct contrasts in their welcome to Cook. The violent reception given to him by red-mouthed warriors at Niue led to Cook’s name of “Savage Island,” so Horwitz wanders the island to solve the mystery of the red teeth before journeying on to the heavenly reception afforded at Tonga which earned Cook’s name of “Friendly Isles.” Sadly, despite an interview with the king, modern Tonga proved too much of a contrast with those wondrous islands and their friendly inhabitants described by Cook and his men. Nevertheless, we are assured by the author that “For all that had changed, Polynesia still offered glimpses of the pleasing simplicity that appealed to Cook and his men.”

Cook’s earlier footprints in North Yorkshire are known to many in Marton, Great Ayton, Staithes, and Whitby, and revered by some. The devotees gladly revealed what remained of the footprints and in so doing, something of Yorkshire folk in general and their own individualism. The author’s search for the “inner man” began to clear and yet still left him occasionally feeling that it might be good that we know so little for “each of us could fill him up with our own longings and imagination.” London added little to his search, and what it did owed much to another companion—another Yorkshireman, whose reassuring words revealed years of similar searching, “The best you can do is to catch an echo of the man. You can almost never reach out and touch him.” Far away to the north and west, Alaska and the Aleutian Islands do not emerge attractive to tourists despite the icy scenery, and voyaging through rough seas once more adds to the author’s woes and increased admiration of Cook’s courage and navigational skills. That final voyage in fruitless search of a northwest passage brought the need for a warmer haven and led to the accidental European “discovery” of Hawaii. There, Kealakekua Bay was to prove the place of Cook’s final moments in life, and the author and companions pay homage by the monument on the anniversary date of 14th February.

Excellent chapter notes, a lengthy bibliography, and a full index complete a book well worthy of standing alongside the best of Cook volumes. The narrative never slows and provides a modern adventure with picturesque characters and humorous scenes intermingled with the constant portrayal of Cook amidst his life’s endeavours. Those who do not enjoy this search for the “inner man” of Cook are very hard to please.

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