

Book Reviews

John A. Burns: The Man and His Times. By Dan Boylan and T. Michael Holmes. Honolulu: University of Hawai'i Press, 2000. 362 pp. \$25 cloth; \$19.95 paper.

In the history of the state of Hawai'i, John A. Burns was in fact *the* man, and his times have run on—through the political coalition that he, more than anyone, pulled together—for nearly half a century. Today he is relatively unknown to a new generation, while he has been mythologized by the old. This long-awaited biography by Dan Boylan and Michael Holmes will help inform both audiences.

To a remarkable extent, it removes the veil from his troubled childhood, his anger, and his wilfulness. Abandoned by his father Harry, he in turn abandons his christened name, Harry John Burns, to emerge from Catholic confirmation at 13 as John Anthony Burns. He is an erratic student. In football he must be quarterback, and in basketball he is the point guard. As a young man, he is sure of himself but aimless, drinking late with his pals and sleeping late on his sainted mother's couch. He mismanages his shot at college, but as a young husband and father lands a job with the Honolulu Police Department.

"Jack thought he could do anything," his sister Helen tells us. What he cannot do is make his wife Beatrice walk again in the aftermath of polio. In his depression, he is caught with liquor on his breath during duty hours at work. This is his crisis and his turning point. Seething with ability and ambition, passion and frustration, he swears off drink and adopts a rigid code of moral discipline.

Since Burns as politician created an impression of a perfectly clear-minded individual who lived by clear-cut guideposts, one may ask why this early biography matters? It is because Burns's inner turmoil was a metaphor. In Burns,

people found some part of themselves—a burden of adversity that was managed by extremes of discipline. The discipline was channeled by powerful codes. These codes translated passions, dreams, and events in understandable terms and prescribed how to deal with them.

The book takes us well beyond past accounts into his simultaneous policing and protecting of the Japanese alien and Japanese American population in the pre-war and the early wartime. Nineteen days before Pearl Harbor, in a voice fully formed, he writes in the *Honolulu Star-Bulletin* that the swarming investigations of the Japanese-ancestry community have found no hint of disloyalty to America. “Our pride in ourselves and our ability to fulfill our obligations as Americans dictates that we also be jealous of our rights—that we should not allow ourselves to be condemned or our people condemned without proper reason.”

This is part of the foundation of modern Hawai‘i. It is in these crucial months—late in the pre-war, early in the war—that a commitment to equal treatment is being made by a relatively small, identifiable network of people in Hawai‘i. Burns played an important role in this, along with such figures as Charles Hemenway, Robert Shivers, Hung Wai Ching, Shigeo Yoshida, Mitsuyuki Kido and Masaji Marumoto (all of whom have unfortunately been nearly forgotten). Had this group failed, the large-scale internment of the Japanese-ancestry community in Hawai‘i would have taken place here, as on the West Coast. The Federal government would not have mobilized the nisei 100th Battalion and 442nd Regiment. There would have been no community as we experience it today, and probably no state of Hawai‘i.

From the obscure events of wartime, the reader enters more familiar ground, when Burns resigns from the police department, devotes himself to organizing the Democratic Party, and forms his extraordinary bond with the returning Americans of Japanese Ancestry veterans. The chapter on Burns as delegate to Congress (1956–1959) reflects Boylan, as interviewer and storyteller, at his best. As delegate, Burns is a sort of priest who redeems the Southern Democrats from their sin of racism. He appears to have been even closer to Lyndon Johnson than previously described, and his correspondence with author James Michener during this period is likewise interesting.

Most books have errors of fact. The few errors here lie on the side of fitting information to the mythology, as if the myth at close range can only be partially examined. The Democrats of Burns’ 1946 rescue effort are “moribund,” (which they were at the O‘ahu precinct level, but decidedly were not in the Territorial House elections, thanks to the ILWU). Individuals, such as Robert C. Oshiro, become veterans of the 442nd Regiment, even when they were too young to be in the army. Tom Gill is merely more genuine than Frank Fasi, but never the architect of bold programmatic thinking.

The weakest chapters are the tentative and respectful treatment of Burns's governorship. Try as it does, the book offers no compelling evidence for Burns having been a great governor in his second and third terms—great in the conventional sense of articulating programs and purposefully administering the solutions. Indeed there is evidence of him dealing mainly in abstractions. He micromanages the paperwork, which piles up while he engages in long, philosophical conversations. After re-reading, I am still comfortable with being quoted as the critical young political reporter who said, "His first term was the one that mattered; thereafter it was downhill." Douglas Boswell comes closer to the mark, however, when he says that it was "in the spirit of things" that Burns' governorship mattered most: "He strove to change the ethnic balance of the State, and he succeeded. He wanted to involve everyone in the State, to make them all coequal; and to a significant degree he did."

Now, more than four decades after the glow of statehood, we can see more clearly that Hawai'i is not only a state, but a submerged nation, an overseas colony of the continental superpower, and a mixed plate in a semi-separate world. In this re-interpretation of Hawai'i, Burns becomes not less but more important. He helped us more comfortably explore who we are. In the way that a president sets the tone for a country, he set a tone not only for Hawai'i as a new state, but for Hawai'i as a unique society that is a work in progress. It is as the agent of social and cultural change that John A. Burns endures in the realm of the god-like. Recently I interviewed a person who was on the fringes of Burns' political circle. After describing his various conflicts with Burns, he added, "But I thought Jack was a great man."

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Colonizing Hawai'i: The Cultural Power of Law. By Sally Engle Merry. Princeton, N.J.: Princeton University Press, 2000. 371 pp. Illustrations. Bibliographical references. Index. \$59.50 cloth; \$18.95 paper.

I recently received an e-group SOS from a Canadian aid worker in East Timor seeking help in the drafting of a constitution for this emerging Pacific state. That the request was for a copy of the Marshall Islands Constitution was especially poignant as Timor is neither Micronesian nor had it ever been colonized by the United States or Britain. Perhaps it was gratitude to the Australian forces who liberated Timor from horrific Indonesian administration which prompted this request, perhaps it was the fact that the aid worker was

Canadian. In any event, the request was speedily addressed by group members and the Marshall Islands Constitution was e-mailed, to be quickly followed by the resignation of Timorese independence leader, Xanana Gusmao, from the National Council and its ongoing legislative/consultative process.

One cannot help but draw an analogy from unfolding events in Timor to those events in Hawai'i in the mid 19th century. *Colonizing Hawaii, the Cultural Power of the Law*, puts forth a theory of why Anglo-American law was transplanted to Hawai'i and who were the agents of the transplant 150 years ago. Much of this theory, that the Hawaiian elite, seeking to navigate new oceans of capitalism and the printed word (referred to as *palapala* in Sally Merry's text), seized upon Christianity and the rule of law as replacements to the already abandoned *kapu* systems which ordered 18th century Hawaiian life, has been debated for years in Hawaiian political and academic circles. I rather prefer the explanation that "competing cultural logics intersect in particular places at particular times" in the contact zone of 19th century Hawai'i. This leaves 21st century Hawaiians the possibility of saving the baby so to speak, and reaching a reconciliation with ancestors and relations who formed part of those so called agentic elites.

It is another concept put forth in *Colonizing Hawaii* which provides a cautionary tale, and that is the premise that appropriation of Anglo-American law by Hawai'i's *ali'i*, taken as a route towards sovereignty in a mid 19th century world, formed the roots of annexation some 50 years later. The journey to sovereignty continues today, its most recent manifestation being Senate Bill 746, the Akaka Recognition Bill. To the extent that this bill was drafted in Washington and is designed to be understood and implemented by 21st century foreigners from the Eastern seaboard of the United States, fixes its outcomes in the theoretical framework posited by Merry—that the new laws and institutions necessary to claim independence require foreigners to run them.

Merry, in her concluding chapter, points out that "understanding how this transplantation (of systems of law) happens and what its implications are is a critical but understudied process." She draws the picture of a 19th century Hawai'i, colonized by a transplanted American legal system which afforded no protected space for maintaining customary law. It is this same America in the 21st century which is proudly "colorblind" and not at all ashamed to wield its 19th century sword, the Fourteenth Amendment to the United States Constitution. If there is a lesson to be learned here, it is that 21st century Hawai'i is once again the contact zone, where the competing logic of America, most powerful country on earth, takes no hostages as it intersects and then incorporates into its body politic those persons who would be "other," who would seek to dance to the beat of different drums.

The persistence of Hawaiian language, arts and spirituality, the cultural

practices of survival in the Pacific and in this place, have all served as sources of tradition, sources of the law so to speak, over the last 25 years in Hawaiian jurisprudence. The impacts of the judicial and legal history of the 20th century must also be considered, if one is to understand the cultural power of the law in Hawai'i. This is perhaps the singular deficiency in *Colonizing Hawaii*, that it stopped short in its analysis with the judges and lawyers and parties of 19th century Hilo. For, despite the unitary nature of American jurisprudence, Hawaiian custom and practice evolved and persisted in the 20th century. And, it is from just such embers that the transforming fires of modern life can be built, in East Timor and in Hawai'i.

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Staging Tourism: Bodies on Display from Waikiki to Sea World. By Jane C. Desmond. Chicago and London: The University of Chicago Press, 1999. xxv + 336 pp. Illustrated. Index. \$30 cloth.

Jane Desmond brings together here in one volume two apparently disparate worlds of tourist attractions: hula and animal performances. It is a well researched and valuable volume, but for reasons that follow below, her conceptual bridge—a focus on the performing bodies engaged in each—ultimately cannot support critical traffic across it despite the quality of the abutments she has constructed on either side of the span.

On the Hawai'i side, her work is based on extensive archival research, particularly photographs and other representations of both hula and females, combined with participant/observer and ethnographic work in Hawai'i and elsewhere. It traces the changes over time in the graphic enframing of Hawai'i for tourist consumption. The launch site for the Waikiki staging of the modern Hawaiian experience is a commercial *lū'au* on the leeward coast of O'ahu. Advertised as "Too Good to Miss," it might also be called a saran-wrapped Hawaiian Edenic Experience Bubble. Tourists who select this event as their introduction to Hawaiian-ness are collected in Waikiki, bused to the site, entertained and fed there, and finally returned to their Waikiki ghetto. The "captive time" on the bus is an important part of the introduction to the "soft primitivism and feminized sensuality" that the touristic representation of Hawai'i promises. The uninterrupted chatter of the driver or hostess enjoins passengers to "loosen up" and enjoy themselves. Such banal patter overlays a subtext of sex while simultaneously, as Desmond acutely notes, distracting

passengers from noticing the sub-Edenic tract houses, freeways slashed through the land of enchantment, the industrial sites that stand between Waikiki and the *lū'au* beach location. This Bus Ride from Hell is the beginning of the continuous relays of the practices that buoy the erotic and exotic visions of Hawai'i produced for tourists. "Loosening up" includes enduring compulsory heterosexuality rituals (in this spirit of unbounded desire, female tourists are obliged to receive kisses or embraces from male strangers), "learning" Hawaiian concepts and words (guests at the *lū'au* are told to think of themselves as *'ohana* or family members), and undergoing such public humiliation ceremonies as taking infantilized "hula lessons" while wearing coconut bras and grass skirts.

The thematic of the show that follows the *lū'au* buffet dinner, eaten from styrofoam containers, is pan-Polynesian in music, costumes, and dance styles, yet performed by representatives of "Hawaiian-ness"—slender, dark haired females and young bare-chested males. The women are, in Desmond's words "unindividuated examples of the Hawaiian hula girl." Their youthfulness and their hapa-haole appearance, a modern requisite, eliminate many other women who perform hula at other sites. This includes older women, most women of "Oriental" backgrounds, those with blonde hair, or those with the hardier, more robust bodies of many Polynesians; in other words, most of the women one sees in daily life in Hawai'i. The men do not duplicate the hapa-haole appearance—they're simply "non-white and non-black" natives whose dances are more virile, aggressive, flamboyant. The pairing of these two reproduces and reinforces the idyllic image of the South Seas peopled by beautiful, accessible women and dangerous, drumbeat-raddled men.

Desmond's point here is to show how central the body of the female hula dancer has been to the staging of Hawai'i by and for the tourist industry. One of the strong features of her work is in tracing the growth of the industry from its earliest days. Although she recounts the early *ali'i* use of Waikiki for leisure, only by implication does she suggest that the subsequent erasure of Hawaiians from Waikiki came with the development of roads and transport leading there, outgrowths of the avid economic expansion urged by the Caucasian merchants and businessmen who had helped accomplish annexation. (The construction of the Ala Wai canal can also be added to these removal forces). When Matson Steamship Company constructed the Moana Hotel at the beach in 1901, which featured the same modern conveniences found in the metropolitan cities of the world, Waikiki became "a resting place for the tourists of the wide, wide world." As she sharply notes, the hotel's opening brought together "business, 'modernity', and U.S. colonialism" (with the playing of "The Stars and Stripes Forever").

The archive materials she uncovered included old newspapers, playbills,

hotels' collections of memorabilia of the rich and famous, movies, posters, picture postcards, stereoscope cards, advertisements, songs, etc., many of them neither hitherto accessed nor critically examined. Not surprisingly, Desmond repeatedly encountered the image of the hula dancer. The shape, the areas, the kind, and the amount of flesh available to the gaze of the viewer, the gaze of the dancer, her backdrop, her costume, her stance and mobility/immobility—all of these changed over time. But not the dancer as object of desire.

Desmond fortifies her presentation of the commodifying dynamics of tourism with citations from early to mid-twentieth century scholarly work in such social sciences as anthropology, social psychology, ethnography, and sociology. In their various fields, they came up with such concepts as "primitive," "less developed" and "exotic" types of persons. The distinctions marked how other peoples differed from the norms and appearances of the "more developed" Euro-American people and nations. Seeing those who differ as lacking some essential quality is the stuff of colonialism and its forms of domination. Those who lack are seen to need what the colonizer has or is, whether that is personal ambition, an alphabet, a "civilization," western rationality and institutions, or other bourgeois values. Such a perspective undergirds the tourist industry. It confers upon tourists the pleasures of looking at those whom they see as different and an admission price entails a sense of control.

Tourists who come to "see" Hawai'i may not recognize themselves as trek-ers of the colonial trail. Many come for the "spectacular coastline," "pristine beaches," "paradise for parents and children," "fantasy island," "hula Hawai'i," or "exotic Kaua'i." They anticipate release: playing golf, swimming in the ocean, playing at the hotel waterworld, boogie boarding, taking kayak tours, hiking in the forests or mountains, snorkeling, walking along white sand beaches, lying in the sun, fishing, enjoying tropical foliage, eating new foods, trying outrageously exotic drinks. Hawai'i is offered in the register of desire for tourists who generally think of themselves as friendly, interested, curious. When William James called this kind of proclaimed innocence a "viciously conceived naivete," he was reminding us that it has a history and a cost. People are carriers of their culture and the expectations of entitlement it shapes. The national and economic narratives we have imbibed all our lives shape a perspective that enables us to think of the world and its inhabitants as exhibitions. Our national stories by and large occlude the violences and costs of our country's formation and maintenance, economic ones tell us that the world consists of commodities.

The second half of the book is devoted to animal shows and performances in both the United States and Europe. Here again, Desmond's research has been conducted on site as participant/observer and is well grounded in natural history and philosophy. Where her work on hula dancers traced differ-

ences over time in one site, here she takes us to differences at a number of contemporary sites: aquariums, zoos, animal theme parks, and ecotourism outings. Her point is that both kinds of tourism, she calls them cultural and natural, reaffirm to their audience “what they are not and most often [do] so through the talismanic display of physical difference.” She also allows that both kinds of tourism “share a particular historical relation to imperialism and the process of nation building,” but seems to shy away from considering the ways in which those forces might still be invisibly at work in ways that we now call normal or modernity.

A rich discussion of the phenomena of natural tourism begins with her own three categories of the industries’ stagings of nature:

- *in-fake-situ*. The Monterey Bay Aquarium brings the inhabitants of the oceans into view by literally incorporating a portion of the bay.
- *in-situ*. Ecotourism at Año Nuevo State Park, south of San Francisco where parties of tourists restricted in number can hike in to the area where northern elephant seals gather during breeding season.
- *out-of-situ*. Marine World Africa USA, a categorical challenge if there ever was, in Vallejo, California eschews habitat re-creation in favor of research and educational outreach.

Each page is filled with both clear descriptions of the exhibits and Desmond’s critical reflections on the elements framing the performances. For instance, she decodes the ways in which “realism” is achieved through exhibits that encourage animals “to climb, play, build nests, or otherwise express their natural abilities and simultaneously pander to the tourist’s sense of voyeurism. What is visibly staged, she argues, distracts us from what is invisible. “The direct act of **looking** and the **force** required to contain the animal for our view, which was underlined by the old bars and cages mode of display, are less obvious to us here” (emphasis added). In this way, the violence of imperialism has become normalized and unremarkable.

Reserving theme park Sea World in San Diego for her longest analysis, Desmond shows in detail how three complex components (the predominant tropes, the political economy of theme parks, and the minutely orchestrated steps of animal shows) of “Performing Nature” are integrated into an ideological production starring animals. Just as the animals’ focus is controlled by keepers so is the tourists’ by means of architecture, landscapes, paths, distance, and grounds maintenance. Although the animals in the shows respond to verbal and visual cues given them by trainers, the responses are so practiced as to seem intuitive responses to the narrative being broadcast to the crowd and the cues—a finger tap on the water or tickling the animal—part of the narrative as well. “Instrumental movements,” Desmond writes, “are

transposed into expressive behavior." The result is that the shows "ultimately promote a utopian view of Americanism tied to corporatism and world leadership."

"The Shamu Show at Shamu Stadium" is a showstopper. When Shamu does the "spyhop," she explodes 20 feet into the air with her trainer poised lightly on the tip of her nose and both dive gracefully back into the pool. That there are four Sea Worlds and, necessarily, four Shamus (orca whales) seems to matter not a whit to the audience whose gaze is riveted on the beauty, power, and grace of the "natural body" before them. In Desmond's words, "[a]nimal and human are one in this moment. Underneath it all, we celebrate diversity, mutual love, understanding, and trust through the union of opposites . . . the paradox of power and domination [is] invisibly applied to achieve the fiction of a world living together in familiar harmony modeled on a Christian notion of Edenic paradise."

There is much rich information in this book. What makes it unusually so is that in focusing on performing bodies, the author does not whisk such historical forces as colonialism, capitalism, or racism out of sight. These bodily objects of the tourist gaze are in both cases symbols of "imperial conquest." Nor does she withhold agency from the people and animals these forces have heavily impacted. She notes instances of hula shows which, while still within a commodity exchange relationship, stop well short of pandering to sexual allure and make possible a co-presence of viewers and performers. The animals' resistances range from loss of appetite to attacks on trainers or each other.

The subtext of the book has been domination: biological, political, economic. Yet the subtitled focus on performing bodies, where the problematics of the natural and the cultural are in "constant dialectical motion," is retrograde. In accepting the dichotomy of the nature-culture divide, the author seems to step back from her insight that what is visibly staged distracts us from what it makes invisible. The world does not come to us equipped with categories. Nature and culture have been socially constructed, and by domination, not plebiscite. In modernity, the culture/nature opposition remains valuable to those with the opposable thumb, to colonialism, and to capitalism. Tourism, nestled in these relations and practices of global capitalism, is a complicitous actor in keeping the bars invisible. It depends on them. As for the animal shows being "where the most intense preoccupation with the nature-culture divide is acted out," contemporary American politics would seem to offer other preoccupations whether the issue is the environment, education, economics, affirmative action, or the genome project.

Readers may share the author's commitment that such "products" of cultural consumption as hula dancers can have a hand in reshaping the ideo-

logical framework in which they currently appear. There is a growing literature to support that idea. Reshaping that of animals may be a more intractable problem. The difference between Sea World animals and commercially-raised animals and fowl in their Auschwitzes is in how they are framed as commodities: are they on a stage or on a plate? The animal example raises the question of what the further theorizing of tourism urged by the author can produce as part of global capitalism. It may be that work in the direction of humane governance would be more productive.

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Captain Cook's World: Maps of the Life and Voyages of James Cook R.N. Maps and text by John Robson. Auckland, New Zealand: Random House, 2000. Illustrated. 128 Maps. Gazetteer. Bibliography. 212 pp. [NZ\$59.95; Random House, Australia, A\$45.00, and University of Washington Press, US\$40.00].

Despite the passage of more than 200 years and the publication of thousands of books, manuscripts, and articles relating to the voyages of Captain James Cook on his scientific explorations to the Pacific during the 18th century, the remarkable achievements of this courageous seafarer and his men continue to offer fresh perspectives and understanding to readers of the 21st century. *Captain Cook's World* provides a comprehensive collection of 128 maps that trace Cook's early life in Cleveland, England; his experiences with the Royal Navy in Scotland to the North Sea, the English Channel, and the south and west coasts of Newfoundland; and his three voyages to the Pacific.

Extracts from a review of *Captain Cook's World* [*Cook's Log*, Vol. 23, no 4, Oct.–Dec. 2000, pp. 1770–71] prepared by the Captain Cook Study Unit and offered to *The Hawaiian Journal of History* for reprint, state: "This book is an atlas, chronology, and biography of the life and voyages of this celebrated explorer. A set of 128 specially drawn maps and accompanying text give a detailed overview of his life. Included on the maps are locations visited, named, or surveyed by Cook; the routes of his voyages; and sites that have been marked in his honor, such as monuments. Based on meticulous scholarship but aimed at a general audience, the book is a fascinating and accessible record of Cook's life and travels."

In an exclusive publicity interview with the author John Robson, offered by

Shelf Life Publishing Ltd., the writer explains his motivation for the preparation of his book:

“Too many books have been produced about Cook, often just reprocessing information (some of it incorrect) from earlier efforts. In most of them a failing, to my eye, anyway, has been their lack of decent maps showing where events in Cook’s life and voyages took place. Cook, perhaps more than most because of his extensive travels, needed an atlas that would show such details.

“Andrew David produced for the Hakluyt Society the three volumes of *Cook’s Charts and Coastal Views*. These magnificent books reproduce all of Cook’s maps and charts but the books are very expensive and not easily available to most people. Added to that, Cook did not always produce a chart showing the exact details.

“I felt a niche existed and that I could use both my interests, Cook and drawing maps, to remedy the situation.”

John Robson described his background: “I grew up in Stockton-on-Tees in the Northeast of England, very close to Marton where Cook was born. Cook’s influence was still very strong, though it predated the idea of Cook Country as a tourist feature and the opening of several Cook museums. My mother used to tell my brother and me that we were related to Cook, and we had close friends in Great Ayton whom we visited regularly and with whom we went walking near Cook-associated features. Through these events I always had a strong awareness of Cook.

“A parallel interest developed in maps and atlases. When asked what I wanted for Christmas, my usual response from a very early age was “The Times Atlas of the World”. Poring over and drawing maps was something of a passion. Travelling, which I have always enjoyed, was also an excuse to collect maps associated with where I was going.

“My degree in Mining Geology had little or no connection with Cook, though it did enable me to be working in Australia in 1970 at the time of Cook’s Bicentenary there. My conversion to Librarianship has given me easy access to Cook material and knowledge of how to find out more.”

“I live very near the University of Waikato Library (where I now work) and started making use of their wonderful map collection, in addition to my own. I drew a hundred or so maps and produced text to go with them. Beaglehole’s biography of Cook, together with his editing of the Journals of the three voyages, made life somewhat easier. From them you have a good starting-point in knowing about Cook’s life and travels, especially the three great voyages. I already had a very large collection of Cook books and I was able to use them to fill in aspects of Cook’s early life. Information about Cook’s childhood, his time on the North Sea and his time with the Royal Navy in Canada and New-

foundland has always been harder to trace, but between various sources I was able to map this section also. Usually I traced outlines and then added, as exactly as you can with such things, the tracks of the ships, etc. Cook's own charts were a good starting-point but often I have had to make reasoned guesses as to where the ships sailed or where people walked.

"Most of the work was completed in 6 months in 1997, but fine tuning, rewriting, new information, changes in projected layout, etc., ensured that it took a lot longer to come to publication. Printing of the book produced a surprising restriction whereby the maps would be run off in sets of eight. The four sections of the book had, therefore, to be multiples of eight. This meant that some maps had to be squeezed up and, in other parts, extra maps had to be included. Overall, the satisfying thing about the book has been producing a body of information in a different way. The old adage about a picture being worth a thousand words holds true, and I believe these maps are a good and easy way of portraying information."

John Robson has drawn on Cook's skills in seamanship, keen observation and recording, navigational ability, surveying, cartography, and astronomy to produce high quality charts that allow the reader to trace clearly the path of his scientific voyages. The overlap of maps and text offers some clarification to the extensive scope of the broad contributions of Cook's achievements.

Shelf Life Publishing Ltd. offered their opinion of this new publication. "OUR VERDICT:" they declared, "A fascinating new book on Captain Cook that will appeal to many readers here and overseas. Rating ***** (= We're impressed!)"

Appreciation is expressed to Alwyn Peel, Secretary, and Ian Boreham, Editor of *Cook's Log*, of the Captain Cook Study Unit for personal communication and permission to use abstracts from their review of *Captain Cook's World*. We are also grateful to John Corbett of Shelf Publishing Ltd., Auckland, New Zealand, for sharing material from his promotional interview with author John Robson.

Eleanor C. Nurdyke