

## Book Reviews

*Hawaii Sports: History, Facts, Statistics.* By Dan Cisco. Honolulu: University of Hawai'i Press, 1999. 544 pp. \$24.95 paper.

Hawai'i has a steep and storied history and tradition in sports. From the Hawaiian sport of canoe paddling to the excellent military sport teams that competed in the 1940s, 1950s, and 1960s. From the high school games at the Termite Palace that drew more in attendance than the University of Hawai'i to the Islander baseball team that existed here more than three decades. The Fabulous Five; the Hula Bowl; the Ironman Triathlon; Duke Kahanamoku; Eddie Aikau—the legends in Hawai'i sports are many, and each almost mythical to the serious sports fan and armchair quarterback alike.

Dan Cisco's, *Hawaii Sports: History, Facts, and Statistics*, compiles almost every single known Hawai'i sports fact, touching sports as far back as A.D. 1200, through December 1998. Cisco covers every conceivable Hawai'i sport, which would satiate even the most serious sports fanatic's lust for facts, figures, and little-known tidbits. The true treasure of the book, over and above the statistical facts, is the flavor the author provides each sport through a meandering historical overview laced with founder's and record-holder's names and legendary stories.

Organized in alphabetical order, the book starts out covering twenty-four sports in detail with an enlightening overview; special feature sections; subsections for college, high school, youth, and clubs when appropriate; and a plethora of facts, figures, and statistics. The biggest sections are on baseball, basketball, football, golf, running, swimming and diving, and volleyball. Other sections covered in detail are bowling, boxing, canoeing, fishing, kayaking, polo, sailing, soccer, sumo, surfing, tennis, track and field, triathlon, water polo, weightlifting, windsurfing, and wrestling.

Approximately the final third of the book covers an additional thirty-five sports with a narrative on each and an appendix on various facts and figures. Although these thirty-five sports sometimes have just a few pages dedicated to each of them, Cisco gives the historical background and identifies prominent persons, facts, and statistics, providing an excellent snapshot of where the sport has been and where it's going. Some of the hidden jewels in this section are sports like bodyboarding, bullfighting, drag racing, gymnastics, hang gliding, lacrosse, motocross, skiing, and underwater hockey, to name but a few. If it's a sport that's been "done" in Hawai'i, or by Hawai'i residents, Cisco has it covered.

Laced throughout the book are fast facts. Some of my favorites include:

- UH Coach Murakami won his 900th game on the same night that the one-millionth fan walked through the Rainbow Stadium turnstiles;
- Leilehua's victory in the 1984 Prep Bowl was the last by an OIA team—the head coach was Hugh Yoshida, now athletic director at the University of Hawai'i;
- In 1935 Tommy Kaulukukui became the first University of Hawai'i All-American;
- Hawai'i has won more Olympic medals in swimming than in any other sport; and
- Angelica Ljungquist was the first University of Hawai'i athlete in any sport to be named All-American four straight years.

These are just but a few of the dozens of fast facts that Cisco has gleaned from the statistics and interviews—each unique, fun, and often times an “eye-opener.”

Clearly, Cisco's *Hawaii Sports: History, Facts, and Statistics* is a fun read for the rabid sports participant or the armchair quarterback. There's a good chance you might even find your name in there as a record holder. If you have any interest in Hawai'i sports history, for just about any sport that's ever been thought of, you'll enjoy spending some time with this book.

*James Joseph Donovan III*  
Associate Athletics Director  
University of Hawai'i at Mānoa

*Molokai: The Story of Father Damien.* By Hilde Eynikel. Translated from the Dutch original by Lesley Gilbert. New York: Alba House, 1999. 324 pp. Historical photo inserts. \$14.95 paper.

Father Damien was born Joseph de Veuster in Tremeloo, Belgium, on January 3, 1940. He entered Sacred Hearts Congregation at Louvain in January 1859 and five years later was ordained a priest in the Cathedral of Our Lady of Peace in Honolulu.

On May 10, 1873, Father Damien traveled with Bishop Maigret and a shipload of leprosy patients to Moloka'i. He continued to work and live in Kalawao the rest of his life. During his tenure, six chapels were built on Moloka'i. He constructed a home for boys and later one for girls. He bandaged wounds, made coffins, dug graves, heard confessions, and said mass every morning. In 1885 he was diagnosed with the leprosy and died on April 15, 1889, in Kalawao.

The bronze statue of Father Damien by Marisol Escobar represents the state of Hawai'i in the National Statuary Hall Collection, and a copy of this statue stands in front of the state capitol. In 1977 Pope Paul VI declared him venerable, and in 1995 he was declared blessed by Pope John Paul II, the second step before canonization as a saint.

There is an obvious conflict regarding the intended readers of this book. The cover of this paperback book has photos from the movie of the same name that was filmed in Kalaupapa and Honolulu in 1998. A photo of David Wenham in the role of Father Damien is on the front cover, while the usual set of historical photos is included as an insert in the center of the book. In the introduction the author describes her access to previously undisclosed original letters and other documentation found in the basement of the Picpus Fathers in Leuven, Belgium. She also mentions sources in Mechelin, Belgium, as well as the Archives of the State of Hawai'i, but there are no footnotes, maps, glossary, index, or even a bibliography in the book. The introduction also refers to her Ph.D. thesis presented to the Catholic University at Leuven in 1996 titled "Father Damien, A Progressive Priest 1840–1889." Copies of this thesis translated into English are available in Hamilton Library of the University of Hawai'i at Mānoa. The book follows the thesis fairly closely.

In general, the book is poorly written, cluttered with names of doctors, priests, and other visitors, and it suffers from the lack of a final editing process. There are many errors in basic English grammar, misspellings, and inappropriate vocabulary. Examples that are found early in the book include the use of the word "fjord" to describe Pearl Harbor and other bays in Hawai'i and "paddy" for a child's tantrum.

This reviewer is becoming increasingly irritated by authors who claim to understand the sensitivities of former patients related to the use of the word “leper” (L word) and propose to use it only when necessary to be historically accurate. However, the author then uses the word throughout the book even in the contemporarily written narrative. Three of the twenty-one chapter headings use the L word, and the back cover uses it four times. In the text of the book, every time the word “settlement” is used, it is preceded by the L word, even though there is only one settlement in the book.

Despite all of the above, I found myself intrigued with the portrayal of three women in the book. Two of the women, Damien’s mother and Mother Marianne, are portrayed quite negatively, while the third, Princess Lili’uokalani, is portrayed more positively.

The first sixteen pages of the book describe Damien’s family and his life before seminary. His mother, Cato, is described as a harpy, a shrew, a witch, hot-tempered, violent, and, after the death of a child, a drunkard. And yet on the other hand she is described as a religious person who read the lives of the saints to her children and put them to bed with a sign of the cross on their foreheads. According to the footnotes in the thesis, the description of Cato comes from personal testimonies taken in preparation for beatification and recorded by the Reverend Father Van Gestel, SS.CC, dated 1938 and from the Reverend Father DeWit, SS.CC (no date). De Wit’s notes allegedly come from Father Pamphile, Damien’s brother.

Mother Marianne Cope, who spent twenty-nine years living and working in Kalaupapa and is currently undergoing her own review for beatification, is also portrayed unsympathetically in the book. It is repeatedly asserted that she resisted going to the settlement to care for the patients and had a low opinion of Father Damien. Most of these references seem to originate from quotations from Walter Murray Gibson. This differs greatly from the account of Mother Marianne given in *Pilgrimage and Exile* by Mary Laurence Hanley and O. A. Bushnell (University of Hawaii Press, 1991). This book used the diaries of the sisters to document the events. Certainly Mother Marianne accomplished much during those six years preceding her move to Kalaupapa, nursing care of leprosy patients in Kaka’ako and the establishment of the hospital in Maui. Damien’s mother, Cato, however, will probably not have anyone championing her side of the story.

Princess Lili’uokalani is more favorably portrayed. The description of her two visits, one in 1881 and the other with Queen Kapi’olani in July 1884, depicts her as sympathetic, kind, and accessible, visiting the patients in the hospital, in caves, and even the dying shed. After each visit Lili’uokalani took positive action, decorating Damien as Knight of the Royal Order of Kalākaua in October 1881 and presenting a critical report to parliament as well as send-

ing more than six hundred parcels of needed materials in 1884. The book also reports that the visit in 1881 ended with the princess singing "Aloha Oe," which she had composed. The thesis doesn't refer to this event, although it was possible since the song was composed in 1878, and it made a touching scene in the movie.

If this book were edited and included footnotes, bibliography, a glossary, a cast of characters, and maps of the villages in Belgium and Hawai'i, it would be more readable and understandable. As it stands, it is better to refer to the thesis. The thesis has the same problems with language, but translation and editing problems are more tolerable in a translated thesis than a published book.

In the meantime, I still wait for a book about Father Damien written not from the view of the church, government officials, or journalists but written from the view of the patients, those people with whom he lived, worked, died, and was buried. The book must still be there amongst his letters and notes waiting to be written.

*Mona R. Bomgaars, M.D., M.P.H.*

*Oh Say, Can You See? The Semiotics of the Military in Hawai'i.* By Kathy E. Ferguson and Phyllis Turnbull. 240 pp. Minneapolis: University of Minnesota Press, 1999. \$49.95 cloth; \$19.95 paper.

Years ago, a visiting Australian friend out cruising one night in Waikiki was arrested for no good reason by what turned out to be military police. His alleged actions took place in a "park" that turned out to be Fort DeRussy, an open expanse that blends seamlessly into Waikiki's tourist playground, yet marks out an entirely different kind of territory. His adventure acutely points out how in Hawai'i the military hides in plain sight, blending into the landscape under a camouflage of normality and the everyday, yet operating by its own rules distinct from the local society.

*Oh Say, Can You See?* calls attention to this camouflaged presence of the military in the midst of Hawai'i's social geography. The U.S. military maintains a largely invisible yet profound influence, operating independently yet interpenetratingly in Island life. This is no mistake: the history of the Western military in the Islands is intimately and inextricably linked to the development of this archipelago from a group of Polynesian chiefdoms to the fiftieth state. Yet throughout this history there has been a dearth of critical analysis regarding this linkage. Until now.

Turnbull and Ferguson's work has been a long time in the making and brings a depth of insight that comes with patient and penetrating analysis. Striking alternately with the sharp tools of critical feminist and literary theory and with the blunt undeniability of physical and historical facts, this text succeeds in ripping large holes in the camouflage. It is about time.

*Oh Say, Can You See?* is book-ended by two chapters on social production, the first a historical review and analysis of the conjunction between military and other colonial forces in the Islands. The extent to which military influence is woven into the fabric of Hawaiian history is laid open, demonstrating the linkage of military-economic goals to the inscription of identities on people and places. In the sociopolitical and discursive transformations of Native Hawaiians and imported laborers, through the trajectory from missionary to plantation to tourism economies, the military has helped produce a social order favorable to U.S. interests. The economic importance of the military since annexation is revealed in its elusiveness, the figures carefully guarded by federal bookkeepers.

From this broad overview, focus shifts to sites and arenas in which the military exhibits itself either through explicit representation or through civil institutions. The first of these is Fort DeRussy and its military museum, wherein the "military history" of Hawai'i is told. Chapters on the Arizona Memorial and the National Memorial Cemetery of the Pacific likewise reveal the military's profound ability to recast the Hawaiian Islands as a "military place," to shape the history and identity of the Islands within a military vision of the world, and to have this vision accepted as "real." With the Arizona Memorial and Punchbowl Cemetery remaining the two primary focal points of American tourism to the Islands, the importance of decoding these sites cannot be understated.

Critically exposing the tension between discourses of "war" and of "national security" powerfully opens areas of inquiry not overtly linked to militarism. "National security," it is pointed out, results in "aggression inwards": domination, control, appropriation of lands and resources as "necessary" for "security reasons." It is here that the tension between the occupying military—a largely Caucasian body that admittedly perceives Hawai'i as "foreign"—and the local culture is admirably elucidated.

This paves the way for the concluding chapter to anatomize the ongoing production of citizenship and the social body within the national-security state. The critical look at institutions such as the Boy Scouts, the JROTC, the Hawaii Chamber of Commerce, the two daily newspapers, and certain popular events points out the milieu within which certain social practices and points of view that serve military-colonial ambitions are acculturated into cit-

izenship. It is shown that the military is not a "them" in the midst of "us" but part of a social order in which all Hawai'i's citizens are members.

Turnbull and Ferguson are both professors of political science at the University of Hawai'i, and this work demonstrates their dexterous skill with theory and method in semiotic interpretation. The book is consequently an academic text that may prove challenging to those unfamiliar with discourse analysis. Nonetheless, the analyses themselves are cuttingly straightforward and can to a substantial extent be appreciated without knowledge of the theoretical underpinnings.

As in those 3-D posters where adjusting one's seeing makes shapes suddenly become visible, the authors excel in elucidating a dynamic and important landscape hidden in the patterns we see everyday. In doing so, they present a powerful insight into how the military and "Americanization" have been shaping society and identity in Hawai'i.

*R.D.K Herman  
Geography and Environmental Planning  
Towson University*

*Hawaiian National Bibliography, 1780-1900. Vol. I: 1780-1830.* Compiled by David W. Forbes. Honolulu: University of Hawai'i Press in association with Hordern House (Sydney, Australia), 1999. xxi, 527 pp. \$100.00 cloth.

The monumental undertaking to compile a Hawaiian national bibliography has seen the completion of the first volume for the years 1780 to 1830. Compiler David Forbes has included 768 titles, many scarce and little known. Extensive annotations for many of these titles make the volume a truly useful work. Future volumes will cover the period through 1900.

The bibliography is possible due to David Forbes's lifetime interest in and knowledge of early imprints about the Hawaiian Islands; no one else is so eminently qualified. Forbes is a book collector, bibliophile, researcher, and author of several books on Hawai'i.

The term "national" is appropriate since Hawai'i was an independent kingdom until 1893. 'Iolani Palace is a vivid reminder that the Hawaiian kingdom ended that year with the overthrow of Queen Lili'uokalani, followed by the establishment of a republic. Then came annexation by the United States in 1898, territorial status two years later, and statehood in 1959. This chronol-

ogy is included here with the awareness that some Hawaiians do not accept the current political status. However, “national bibliography” is not used in the usual bibliographic sense of imprints of a given area but instead refers to imprints about Hawai‘i published during the preterritorial years.

The 768 numbered items arranged in chronological order of publication include many European imprints in various languages. The given year running along the top of each page adds to the convenience of perusing.

In addition to books, selected periodical and newspaper titles are included. These inclusions, though not comprehensive, are useful because they are not easily identified. One can surmise that these citations are those readily available through catalogs of various libraries, appearances in bibliographies, and through serendipitous discoveries since it would be a Herculean task to scan all newspapers and journals for references to Hawai‘i.

The inclusion of broadsides is welcomed. A bolder type font would more readily identify such important items, and an appendix of such items would be helpful.

The initial entry, announcing British explorer James Cook’s discovery of Hawai‘i in 1778 and his death there, is the first known published account in the Western world about the Islands. It appeared in a 1780 German newspaper, *Anton Frederick Büschings Wöchentliche*. Although the year 1830 serves as a cutoff date of the volume because it is a transition period, this may be arbitrary and perhaps determined by the thickness of the volume. A more logical choice could have been 1820, the arrival of the first Protestant missionaries, or 1840, the year of Hawai‘i’s first constitution.

Hawaiian-language imprints figure importantly. The New England missionaries brought a printing press and soon transcribed the oral Hawaiian language using the English letters. The first surviving imprint, in 1822, *The Alphabet* (no. 534), a spelling book using a tentative orthography, was widely distributed throughout the Islands.

For these imprints, Forbes’s bibliography updates and corrects the useful 1978 *Hawaiian Language Imprints, 1822–1899: A Bibliography* (Honolulu: Hawaiian Mission Children’s Society and University Press of Hawaii), compiled by three Hawai‘i librarians: Bernice Judd, Janet Bell, and Clare Murdoch (hereafter cited as Judd and Bell).

Annotations of several pages for many entries are truly useful and sometimes include extensive biographical information about the author. This is particularly true of the major voyaging accounts of James Cook and other crew members, George Vancouver, and Jacques Arago. Also of value to researchers are the many references of other observations on Hawai‘i made by visiting ships on world voyages that stopped in the Islands to refurbish sup-



plies, for these usually elusive references. Also noteworthy is the attention to maps and illustrations on Hawai'i, inserts, and textual information such as lists of Hawaiian-language vocabularies. Information on other Pacific Islands of Polynesia, Micronesia, and Melanesia is also included.

Very valuable, too, are details on differences among variant editions discernable only upon close examination. Subtle differences, confusing at times, are described. Detailed facts about the physical aspects of the book and differences among copies would be of interest to collectors.

The alphabetizing of titles within a given year is sometimes confusing. For 1825, the supplied title of no. 613 and no. 614, *AEIOU aeiou*, appears under "[No. 1] AEIOU," that is, "[Number 1 AEIOU]." It would have been clearer to include a cross-reference from *AEIOU aeiou* to "[No. 1] AEIOU." The same is true for Nos. 2-5 that follow with titles that are not in alphabetical order. Treated in the same manner, this time for both English and Hawaiian items, are the entries for another supplied title beginning with "[Hawaiian Imprint]."

For some of the Hawaiian-language entries, only a reference to Judd and Bell's compilation of such imprints provides the sole clue that the work is in Hawaiian. This is especially true for such titles as the above *AEIOU* referring to the Hawaiian alphabet which uses the English letters.

As for the glottal stop and macron diacritical marks of the Hawaiian language, it is the current practice of the copublisher, the University of Hawai'i Press, to include the marks in the text and in the title if used. In Forbes, they are included only on the title page and its verso in reference to the Press. Today, many writers of the language, particularly Native Hawaiians, consider it an oversight and insensitivity to their heritage when these marks are omitted.

The index includes the standard authors and titles in a bibliography. A useful feature is the inclusion of dates after item numbers for the numerous entries such as for James Cook and George Vancouver. But, a distinction between works authored by these two explorers and those about them would be helpful.

The subject indexing includes many personal and place names and subjects, but one wishes for more complete indexing to both titles and annotations. Where the indexing is refined, as for James Cook, his death, and so forth, these details are most welcome. Betsey Stockton, a former slave who worked and taught with the missionaries, is listed by name; however, there is no listing for African Americans.

For [Hawaiian Imprint] [The King's Name] (no. 547, 1822), the annotation notes that the item is known only by a reference in a journal source that

Kamehameha II chose for the spelling of his name LIHOLIHO over RIHO-RIHO. This is a historical event in documenting whether the missionaries arbitrarily and inaccurately decided which sounds of the Hawaiian language would be used. Yet, in the index there is no listing under the three names of the king. And, with other "Hawaiian Imprint" entries, for at least one item, *Lesson I* (no. 546, 1822), there is no listing under *Lesson I*. This item, according to Forbes, is the first Hawaiian-language imprint, but it has not survived and it is not listed in Judd and Bell.

"Printing," with a cross reference from "Language, Hawaiian," appears to include most Hawaiian-language imprints. Hymns do appear under "Printing" with a subdivision for "hymn books" but are not indexed under "hymns" nor any related words. Similarly, the subdivision, "spelling books" is not listed under these words. Thus, for a more complete index to Hawaiian-language imprints, one should also refer to the index in Judd and Bell.

Another example: "Kahoolawe" (the island of Kaho'olawe) lists no. 60, no. 569, and no. 635, but "Tahoora (Kahoolawe)" (no. 411) is only listed under these words. It is suggested that the reader become familiar with the indexing in order to discover some of the idiosyncrasies.

The location of the publication in at least one library, archive, or collection, often widely scattered throughout the world, is also helpful. Forbes made many visits, but did mention in a panel presented on February 17, 2000, in Honolulu featuring the first volume that he was unable to visit a few libraries, including several in Scandinavia.

Some minor notes on the bibliography of works consulted: The 1968 fifty-page published catalog of the private John Tice Phillips Hawaiian collection purchased in 1963 by the Friends of the Library (Honolulu) for the Hawai'i State Library in that city is not mentioned. Although not a published work, the Hordern House and Rare Books (Sydney, Australia) four-volume inventory of the extensive private Hawaiian collection of the late Paul Markham Kahn is not included. The latter was compiled by Forbes for the purchase of the collection by the state of Hawai'i in 1991. The collection is now housed in the Hawai'i State Archives in Honolulu.

The volume is hardbound in pleasing dark green and printed on acid-free paper, the current practice of the University of Hawai'i Press. Wide margins provide space for those who like to add their own notes. Thirty black-and-white reproductions of title pages, texts, and illustrations from the books cited enhance the volume.

Forbes's bibliography is invaluable to anyone who works with or collects these early resources. Researchers, book collectors, rare-book dealers, and librarians look forward to future volumes of the *Hawaiian National Bibliogra-*

*phy*, which will include more local publications, including those in the Hawaiian language.

Volume II, covering 1831–1850, is in press, and the final volumes through 1900 are forthcoming. It is hoped that a CD-ROM will be issued which will enable users to search by key words in such an extensive compilation.

At the panel mentioned above, Derek McDonnell of Hordern House Rare Books remarked that the national bibliography was a downloading of Forbes's intimate knowledge of these books into written form. We are indeed fortunate that this has been done, for much of this knowledge would have been otherwise lost.

The compilation and publication of the bibliography were funded by several Hawai'i foundations. Samuel A. Cooke serves as president of the Committee for a Hawaiian National Bibliography.

*Chieko Tachihata*  
*Hawaiian Collection Curator Emerita*  
*University of Hawai'i Library, Special Collections*

*Hawai'i Joins the World.* By Walter F. Judd. Honolulu: Mutual Publishing, 1999. 227 pp. Appendixes. Index. \$15.95 paper.

Walter F. Judd, a missionary descendant, has chosen the life of an *ali'i*, Mataio Kekuana'oa (1794–1868), to relate the political history of Hawai'i during the first half of the nineteenth century. Kekuana'oa "straddled two worlds," says Judd. "This was unusual among Hawaiians of his time. He also came to a rare understanding of white men and the western way of life."

Kekuana'oa performed notable public roles, the most important of which was governor of O'ahu, and was present at most major events. He accompanied King Liholiho and Queen Kamamalu to London, where they sought to meet King George IV. The royal party arrived in England on May 13, 1824. Tragically, members of the party contracted measles. Kamamalu died July 8, and Liholiho a week later. Kekuana'oa attended the meeting with King George and heard the British ruler's promise to protect Hawai'i from outside evil. On his return, the chief testified to what was said.

But for the most part in this narrative, Kekuana'oa has no voice, only a presence. He left few records of the events he witnessed. Although Judd guesses what the chief may have thought, perhaps presciently, we have little hard, primary-source evidence from the central figure.

Most of Judd's sources are threadworn from years of handling by other writers. Nor does the author present this all-too-familiar material in a new or insightful way. What is different is his eccentric punctuation. For example, the last line of the book ends with ellipsis: "History speaks for itself . . . ." Only three-dot columnists can get away with that! Although the novelty does not hinder understanding, it trivializes the thought. More annoying, though maybe helpful to some readers, is his use of hyphens: "Ka-mehameha" and "Ka-'ahu-manu," for example.

Curiously, Judd's narrative ends in 1854, at the death of Kamehameha III. But remember that Kekuana'oa was the father of the next two Hawaiian kings, Kamehameha IV and V. Why not extend the narrative through the conclusion of Lot's reign? Surely so talented a father had some significant influence on his sons' political behavior.

The book is abundantly illustrated and handsomely presented. Genealogical charts are included.

Bob Dye

*Pacific Images: Views from Captain Cook's Third Voyage. Engravings and Descriptions from A Voyage to the Pacific Ocean, Volumes I, II, and III, and the Atlas by Captain James Cook and Captain James King, Published as the Official Edition of the Lords Admiralty, in London, 1784.* By Eleanor C. Nordyke, in collaboration with James A. Mattison, Jr. Honolulu: Hawaiian Historical Society, 1999. References. Index. \$45.00 (members, \$40.50) cloth.

Living in Yorkshire, not too far from the birthplace of James Cook, it is my good fortune to have within my library many volumes about this great explorer/navigator which enable me through text and artwork to share something of his life and times. Without reference to books, however, daily glimpses of Pacific life more than two hundred years ago come via three framed engravings of drawings by John Webber, the official artist for Cook's third world voyage of 1776–1780. Such engravings emanate from the large folio/atlas of 1784, which accompanied the published journals of Cook and others. Regrettably, full sets of the journals and the folio/atlas are now very rare due to the ravages of time and, in the case of the folio, the separation of the engravings for individual collection.

On June 24, 1776, the artist John Webber was appointed by the Admiralty "to proceed in Resolution to make drawings and paintings of places she may

touch on, at a payment of 100 guineas a year." On the same day, Captain James Cook was informed of the appointment of "Mr John Webber, Draughtsman and Landscape Painter, in order to make drawings and paintings of such places in the countries you may touch at as may be proper to give a more perfect idea thereof than can be formed by written descriptions only." The Admiralty's instructions to Cook also required detailed observations of people, places and lifestyles—"observe the Genius, Temper, Disposition, and number of the Natives and Inhabitants where you find any, and to endeavour by all proper means to cultivate a friendship with them." The return of the *Resolution* to England in 1780 was sadly without her great explorer captain but brought to the Admiralty, in writing and picture, the most vivid portrayal of their requirements, probably to a level far beyond expectation. John Webber, in the fulfillment of his engagement, ensured accurate depiction of scenes, incidents, and aspects of very different lifestyles in remote parts of the world, without doubt adding greatly to the many carefully written descriptions contained in the logs and journals of Cook and others.

It was to be another four years, in 1784, on the eagerly awaited publication of these journals, before the general public of the Western world was given the first view of Webber's work in the sixty-one engravings included in the accompanying folio/atlas. The publication proved highly popular and sold out within three days to those who could afford to purchase at the publication price of four and a half guineas. Second and third editions were printed during the following year, but in total the printing remained small by modern terms, and during the passing of two centuries these numbers have greatly diminished to the point where it is exceedingly difficult to view all the engravings of Webber's artistry in any one place. (Yorkshire is fortunate in having a full set on view at the Cook Heritage Museum in the small fishing village of Staithes, where the young James Cook had his first breath of sea air.)

It was with some vision therefore that some seventeen years ago Eleanor Nordyke determined to bring these engravings to a much wider public in a volume containing high-quality photographs of all sixty-one engravings together with selected texts. No easy task upon which to embark but one that brought the support of friends, family, and many others, including the essential skilful photographer, James Mattison. Together over the years they have tracked down a copy of each engraving in such condition as to allow precise photographic reproduction of excellent quality. Careful scrutiny of the journals enabled the reproduction of each engraving to appear side by side with the most appropriate passages of the eighteenth-century text. As the original engravings bore no marked link with the text other than a simple title, nor the aid of any index, the selected passages accompanying each scene create a more vivid understanding than either standing alone. Importantly the

chronological sequence of the voyage is retained, and the reader is further helped by a clear listing identifying each plate with its engraver. Also included is a short biography of Webber together with some helpful notes of all the twenty-five engravers, who I am sure would have been amazed, and pleased, that their work would live on to be so appreciated more than two centuries later. The result is a splendid volume, as valuable to the Cook scholar for reference as it is for sheer enjoyment for all those curious to witness life in the Pacific in a very different age, long before the advent of the camera. These first views of a different world must have created endless discussion in the homes of gentry, the professionals, and in the coffee houses of late eighteenth-century European cities. In achieving her aim to bring all these early images to our twenty-first-century eyes, Eleanor Nordyke and her photographer have ensured much further discussion and enjoyment for a far wider readership, and how appropriate that publication coincided with the arrival in Hawai'i of the replica of Cook's *Endeavour* on her world voyage.

The authors can feel justly proud of their endeavors, as also can the publishers, in the production of a most attractive book now available to all at such an affordable price. When my stockbroker recognizes a good thing his advice is "Buy now," and *Pacific Images* comes well within that category!

Alwyn Peel  
 Hon. Secretary  
 Captain Cook Study Unit  
 Thornhill, Dewsbury, West Yorkshire  
 United Kingdom

*Displacing Natives: The Rhetorical Production of Hawai'i.* By Houston Wood. Lanham, Maryland: Rowman and Littlefield Publishers, 1999. 222 pp. \$63.00 cloth; \$24.95 paper.

This book is an account of the historical formation of Hawai'i that directly challenges the ever onward and upward unfolding of history embedded in the principal texts on Hawaiian history that have long been and remain the dominant interpretations. They are histories primarily of foreigners in Hawai'i and include few Hawaiians. These include Lawrence Fuchs's *Hawaii Pono*, Ralph Kuykendall's three-volume *The Hawaiian Kingdom*, and Gavan Daws's *Shoal of Time*. This is not even to mention the powerful political practices that draw legitimacy from these sources. In *Rice v. Cayetano*, the U.S. Supreme Court cited the Fuchs and Kuykendall texts as those recountings of historical events were those understood by lawmakers at both the federal and

state levels and therefore guided its decision in the case. Beginning with the title of his book, Wood's rereading identifies the violences and goals of imperialism and colonialism as the formative forces rather than those of the benign political integration implicit in the other sources. In the first instance, "displacing natives" abruptly relocates agency for the enormous physical, social, and cultural losses suffered by the indigenous people from the alleged self-induced negligence or "character" of the people themselves to the appropriative and coercive practices of colonialism. In the "rhetorical production of Hawai'i," Wood focuses on how successive waves of colonizers undermined, overrode, or banished what they encountered as unfamiliar, uncivilized, or unenlightened, substituting their own preferences in the physical and textual space they created. In so doing, they produced different Hawai'is through new kinds of social relations, reorganizations of space, and devaluation of indigenous identities.

Wood is unstinting in his criticism of the Euroamerican forays and institutions that deformed and reshaped Hawai'i—and continue to do so. And, as in most postcolonial studies, he has plenty of material to work with. Chapter 1, "The Violent Rhetoric of Names," details the disorienting impacts of Western nomenclature. New names for places, persons, and things reshaped social relations, reoriented space, and undermined traditional self-understandings. Personal names in the past had their own "kind of force" and connected its bearer to the past as well as the present; places had spiritual qualities and histories rather than geographic coordinates. A following chapter, "The Kama'aina Anti-Conquest," outlines the development of a postmissionary "orientalism," a knowledge about "authentic" Hawaiians and their culture developed by Euroamerican self-styled "kama'aina" whose effect was to validate the Euroamerican way of knowing over that of Hawaiians. "Unwritable Knowledge" continues to chart that ascendancy by laying out some of the dimensions of the incommensurable loss of meaning that occurs when an oral culture is submerged in the flood of a literate one—when a way of knowing becomes unthinkable. This was more than one of nature's hundred-year floods however. It was more like what happens when the Army Corps of Engineers straightens rivers to run through concrete-lined banks. It was first set in motion by the missionary development of an orthography capable of making Hawaiian into a written language. The later prohibition of the use of the Hawaiian language was the other part of this socially engineered flood, the cultural arrogance of which is as difficult to miss as the extent of the damage is to repair. Later chapters deal with other cultural wrenches such as Hollywood's representations of Hawai'i where the people are outside the history of Euroamericans or idealized primitives and Hawai'i is the stage for the lives and actions of Euroamerican males. Then there are sections on the parasitic Hawai'i created for the tourist trade (in which Waikiki is remade for



their pleasures), the displacement of the Pele legends by the science of volcanology, and the (mis)representations of Kaho'olawe as devoid of any spiritual history or attachments. Wood traces the history of and acutely analyzes these diverse practices that dispossessed and displaced native culture.

His critical project is to contribute to the regeneration and revalidation of a people and a way of life that the Euroamerican colonization of Hawai'i rendered largely but not completely inaudible, unthinkable, invisible, and unsaid. It was a way of life informed and shaped by an awareness of the attachments between native Hawaiians, their gods, and their land; by a language incredibly rich in levels of meaning; and by a kind of knowledge not disembodied from "feeling, thinking, believing, doing, being" (John Dominis Holt, p. 16). So, throughout, Wood explores the complex contradictions existing in that gap of incompleteness by including the Native Hawaiian voices that in the face of continuous colonizing "maintained vigorous alternative views of themselves and their islands" (p. 5). Some of that resistance was in plain sight, though invisible to the Euroamericans who knew no Hawaiian language or whose religious commitments sealed it off from them. It was held within the oral, and the later written, Hawaiian language chants and legends which assumed and proclaimed the (unthinkable to Euroamericans) "copresence of both a physical and a nonphysical world" with the "invisible as palpable as the physical" (p. 131). Wood includes the inheritors of that tradition, citing to the strong voices of today's chanters who continue to "reach out from the physical world to the world of the invisible and to their ancestors, *who might reach back in return*. The contact [does] not always have a visual manifestation" (p. 130, emphasis added). Wood invokes Davianna Pomaika'i McGregor's suggested metaphor of a cultural *kipuka* as another place where resistance found cover—a cultural *kipuka* as a stand of unharmed old practices surrounded by the invasive flow of hot cultural lava destroying large areas elsewhere (p. 4). These *kipuka* might be "rural Hawaiian communities" (p. 4) or individuals exemplified by John Dominis Holt (p. 52). Hawaiian-language newspapers (invisible to twentieth-century Euroamerican scholars) as well as some older standard texts translated into English are being read by younger Hawaiians alert to the past as well as present political implications of the texts. From these have emerged such important pieces of their history as the revelations of the massive Hawaiian opposition to annexation. Reading the legends in Hawaiian recovers political strategies and the lessons given by the ancestors behind them. These offer antidotes to constraining Euroamerican categories. As an example, many present-day Hawaiians do not find the strong and active females of the Pele legends offensive or threatening as did the Euroamericans who displaced her with the science of volcanology and banished her into the realm of "untrue" myth. Wood offers a number of instances



wherein as Kanaka Maoli recover their language and knowledge, they decolonize themselves and increase the cultural and political capital needed for their own form of governance.

Like others of us whose migration here from America would not likely have come about save for the U.S. annexation of Hawai'i, Wood would appear to be an agent of the colonization he criticizes. But his work shows that decolonization can (and should) be a two-way process. Wood's epiphany occurred in the academy when he read, in English translation, *The Wind Gourd of La'amaomao*. It describes forty-five different winds of O'ahu—all of them physically and spiritually invisible, inaudible, and unthinkable to the colonizer. At that point, the author realized his own complicity in the continued subordination of Hawaiians in their own land. From this he concluded, in his words, "it is necessary in Hawai'i today either to declare oneself for some version of Native sovereignty or against it" (p. 3). He offers this work as part of the struggle for it. It is also a part of his own decolonization, visible in his opposition to what he terms monorhetoric—a form of representation that separates knowing from the knower and elevates literacy to a superior form of knowledge. It makes possible the colonial discourse about Hawai'i which is "linear, [with an] irreversible history and with [only] visible phenomena" (p. 129). In its place, he argues for the use of polyrhetoric—a mode of representation felicitous to "multiple, shifting, and context-specific meanings" (p. 130) and that more closely links the present to the past. This distinction between two forms of representation is useful in the same way that his opposition of Euroamerican language and knowledge to that of Kanaka Maoli is. The oppositions clear paths for seeing the dynamics and consequences of differing social practices and, in doing so, also reveal contradictions and incompleteness. But Wood's eschewal of the academy as an incubator of (only) monorhetoric has to ignore the terrain within it where critiques of positivism (and its objectified knowledge and pallid view of language as merely a means of communication) are vigorously alive, and argue strongly (against the old dictum) that knowledge produces truths rather than a single, universal one. Selection from among the various ethics embedded in them is a critical political act. Self-decolonization of all persons is a long series of such acts, not a single blow. It is less a function of location than of choice. Wood hasn't really left the academy but has demonstrated that it is possible to make many good choices.

*Phyllis Turnbull*  
*Political Science Department*  
*University of Hawai'i at Mānoa*

