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Book Reviews

Kū Kanaka, Stand Tall: A Search for Hawaiian Values. By George Hu'eū Sanford Kanahēle. University of Hawai'i Press and WAI'ĀHA Foundation, Honolulu, 1986. 530 pp. Bibliography. Index. \$30.00.

To attempt reconstruction of a value system of a culture wounded and dying for 200 years is, in one sense, incredibly ambitious, and, in another, it is a laudable attempt to take on a very difficult job, using nebulous and fragile data in order to reach conclusions pertinent to surviving heirs of these values, the living carriers of a culture which since the arrival of Captain James Cook and his company began immediately to disintegrate.

It is remarkable that some of what is Hawaiian in the purer terms of feeling, thinking, believing, doing, being, survives to this day from those perilous times of contact: a friendliness, "less noisome than the Indians of Otahiete," easier to trade with, not hostile like the Tongans, and certainly showing pride in the creation of fine works. All in all, a utilitarian, greatly religious and artistic people. They were dreamers and poets. But they were also extremely practical and productive to an astonishing degree. Read the Pele and Hi'iaka chant, see it danced, read the stories of Kawelo, Lai'ei'kawai The Song of Kualii. Read the descriptions of Hawaiian pond and field culture fishpond fishing techniques, and descriptions of the ahupua'a system.

George Kanahēle has produced a remarkable book in *Kū Kanaka*, and one marvels that he would tackle the subject of Hawaiian people and their culture, gleaning material from ancient sources and working this composite into present day revelations of the remnants.

Kū Kanaka is an unusual achievement. It is daring in its premise and even more so in its elaboration of religion and concepts of time and space.

Here it might be well to say that Kanahēle was off base in writing that Hawaiians paid little attention to the universe. One asks, in what sense? In terms of Newton's mathematical, machine approach with telescopes? The universe in terms of astronomy? Perhaps.

But considerable attention was paid to the skies and to its mysteries in the voyages of exploration. Professor Rubellite Johnson and John Mahelona published *Na Inoa Hoku* (Topgallant Publishing Co., Honolulu, 1975). They offer considerable lore on the phenomenon of space in their treatment of Hawaiian star names. Space as a source of mana is implied in ancient prayers, in the esoteric ritual of *kahuna* (see David Malo on the subject of the Luahine Heiau construction).

If anything, Hawaiians were greatly in tune with the universe, but on their own terms. They sensed the inscrutable, ego-smashing reality of such a mystery, one that man may perhaps never completely understand. I think of the *nihō palaoa* (whale tooth) as an object with artistic and practical use which somehow related wearers to that larger power invested in *pi'o ali'i*, the universe itself from which all mana originates.

Kanahēle builds his thesis on impressive foundations and employs categories with deeply spiritual and practical implications. His discussion of Hawaiian time is well done. He clearly understands the difference between clock time, machine-established time, and time measured in a more abstract dimension. Time seen from the histrogeological basis captured in the network of oral memory forces is profoundly Polynesian.

In the sense of place, Kanahēle establishes the importance of continuum and relationships, the connection between all things creating the world into a planet where all things depend on a chain of functions between species and clouds, ocean, rocks, and winds, which all form vital functions for the ultimate survival of all things. Hawaiians understood those relationships, respected them all equally, and created a marvelous way of life that was equal in its functions—artistic, religious, technological, and in social organization—and held together by a divine force.

Kanahēle has drawn generously from the worlds of great books to underline his points. Outstanding thinkers of the Western world are pulled into his creation, adding luster, interest, and academic panache to this highly readable book.

George Kanahale has given us a treasure in *Kū Kanaka*. It will provide us through the ages a source of mana and knowledge not previously found and pulled together in a single book.

John Dominis Holt
Publisher/Writer

Ni'ihau Shell Leis. By Linda Paik Moriarty. University of Hawai'i Press, Honolulu, 1986. 104 pp. Illustrated. Bibliography. \$39.95.

“ . . . *Haina ia mai ana ka puana | Na lei o Hawai'i, na lei o Hawai'i, e'o mai.*” In a new echo of composer Charles E. King's song of “The Leis of Hawai'i,” Linda Paik Moriarty “tells the refrain about the leis of the Hawaiian Islands”—the leis strung from myriad small shells that are more delicate and durable than any blossom.

Ni'ihau Shell Leis is, as the author intended, a definitive book, first, because it comprehensively explores many facets of a chosen subject and, second, because it addresses issues of pertinence to several constituencies of readers. Moriarty's text, in a manner beautifully analogous to her subject, intertwines multiple strands of narrative, from the social and cultural history in which the use of shells for adornment and currency is embedded, through popular lore of pre- and post-war Hawaiian history, to the technical aspects of making a shell lei, and its subsequent care and handling.

The interests of malacologist, ethnographer, craftsperson and connoisseur are all acknowledged, and it is a particular virtue of Moriarty's presentation that she respects these specific perspectives of expertise without intimidating the lay reader. This is evident, for example, in the chapter on types of shells used in Ni'ihau leis, in which Moriarty deals with the taxonomy of the several varieties of shells preferred by lei makers. The clarity of description and the accompanying Hawaiian names for each kind of variant not only provide a reference for purposes of identification but also reveal the many subtleties of linguistic nuance that indicate how astutely observed and lovingly respected these shells are. A subsequent chapter which describes the manner in which the shells are collected creates a timeless vignette of the labor-intensive nature of this work and the careful balance between nature's gift and the traditions and standards of the art.

Ni'ihau Shell Leis possesses an excellent and readable text. It is also favored with superlative photography that supports the text with an eloquence and poetry of its own. The photographs by noted product photographer Leland Cook and his son Christopher Cook reveal the lustrous textures and quiet spectrum of colors found in the shells. The photographs, with the few exceptions of historical material, are all in full color and are an integral part of the book.

There are a few aspects of the visual material of the book which may be considered equivocal: the absence of a simple and straightforward metric measure of scale; the need for clarity of minute detail of some individual shells which might have been better revealed in a few line drawings; the excessively complex backgrounds against which some of the leis are placed. But the general level of both concept and production is very high, and even the more didactic images which accompany the text in the chapter on making a lei (figures D-N) are suited to convey the focused and finely tuned detail of this work of the hand.

Ni'ihau Shell Leis by Linda Paik Moriarty with photographs by Leland and Chris Cook is a reader's ideal, providing in a single elegant volume a new understanding of this intriguing but largely undocumented island tradition.

Marcia Morse
Art critic/Teacher

Exotic Intruders: The Introduction of Plants and Animals Into New Zealand.
By Joan Druett. Heinemann Publishers, Auckland, 1983. 291 pp.
Illustrated. Bibliography. Index. \$24.95.

Ecology of Biological Invasions of North America and Hawaii. Edited by
H. A. Mooney and J. A. Drake. Springer-Verlag, New York 1986.
Ecological Studies 58. 321 pp. Illustrated. Bibliography. Index.
\$59.00.

The Honolulu Advertiser's Wildlife of Hawaii. Edited by Jim Richardson. Honolulu. The Honolulu Advertiser, 1986. 56 pp. Illustrated. \$3.95.

In a year that has been marked by the increasingly worried voices of biologists over the demise of thousands of plant and animal species worldwide, three books dealing with the diversity of animal and plant life on Pacific islands come to attention.

When Captain James Cook's ship *Endeavour* rounded Cape Horn and ventured into the Pacific nearly 220 years ago, the ship's company found a new world of animals and plants on the islands they visited, among them shells such as the golden cowry, birds such as the honeycreepers of Hawai'i, and cultivated plants like the breadfruit. Shells, bird skins, and pressed plants, together with artists' illustrations prepared in the field, were returned to England and the continent, where, bearing the labels "South Seas," "Owyhee," and "New Zealand" they were to stimulate an unparalleled interest in the richness of Pacific island life.

The same ships which carried the wonders of the Pacific islands back to England and the continent, also delivered to those Pacific islands, with the thought of future voyages in mind, the seeds of melons, pumpkins, and oranges, and put ashore young bull calves, fine cows, goats, and horses. As I point out in *A Natural History of the Hawaiian Islands* (1972), the irony was recognized by at least one of those early voyagers. August Kotzebue remarked in 1821, after his visit in Hawai'i, that "the art of using the productions already existing, is a more urgent want than the introduction of new ones" (p. 618). One hundred years later, Charles Darwin, after his visit to New Zealand, wrote with prophetic pen: "From the extraordinary manner in which European productions have recently spread over New Zealand, and have seized on places which must have been previously occupied by the indigenes, we must believe that if all animals and plants of Great Britain were set free in New Zealand, a multitude of British forms would in the course of time become thoroughly naturalised there, and would exterminate many of the natives" (preface, *Exotic Intruders*). Isabella Sinclair, wrote in a similar vein of Hawai'i: "The Hawaiian flora seems . . . to grow in an easy, careless way, which, although pleasingly artistic, and well adapted to what may be termed the natural state of the islands, will not long survive the invasions of foreign plants and changed

conditions” (*A Natural History of The Hawaiian Islands*, pp. 636-637).

In *Exotic Intruders*, Joan Druett details the story of the invaders of New Zealand, beginning with Maori introductions of the *kiore*, or Polynesian rat, and the *kuri*, or Polynesian dog. There is no record that Captain Cook saw a garden planted there during his first voyage, but on his second voyage to New Zealand he put ashore some goats.

Druett details each step of the way as New Zealand was slowly converted into a Pacific England. She provides reasons: livestock were transported not only for farming but for horseracing; tobacco and fruit trees were introduced for obvious reasons; deer were brought in for hunting, salmon and trout for the fisherman, and birds for song. She tells of the embarrassment of the rabbit and rodents which arrived both accidentally and on purpose. The book is rich in facts, in insight, and in illustrations. Profiles of people, events, insects, and plants are interspersed in each chapter and enliven and focus the text. This is a book for browsing, for learning, for enjoyment, and for providing an awareness that trees, flowers, birds, pests, all that are familiar around us, have a history.

Wildlife of Hawaii is a compilation of Adam Nakamura’s pencil sketches and Jan TenBruggencate’s verbal sketches of 49 plants, birds, fish, reptiles, insects, and even prawns in Hawai’i. Although it attempts to say a little about Hawai’i’s wildlife, the small book is more a potpourri than a coherent story: the Hawaiian crow, the ‘*alala*, appears opposite the golden eagle, and is followed by the barn owl, the brown booby and the cattle egret. One wonders why some selections were made and not others. Although attempts are made to provide background, they are unsuccessful in either providing a picture of the richness of native plants and animals or the impact of the invaders.

The third book reviewed here is a scientific publication with an unfortunately misleading title. Despite its promise of a discussion of animal and plant invasions of both North America and Hawai’i, the Hawaiian Islands are dealt with in only one of 16 chapters, and mentioned on only two additional pages. The book is clearly intended for the professional biologist. The single chapter on Hawai’i does, however, present an impressive array of facts: in the state of Hawai’i, 28 percent of all the insects and about 65 percent of the plant species

are introduced—and more than 50 species of birds, 20 species of mammals and 20 species of reptiles and amphibians. As a source of factual data on dates and numbers of introductions of birds and livestock, it is a useful reference, but it is not meant for easy reading.

E. Allison Kay
Professor of Zoology
University of Hawai'i

The Early Mapping of Hawai'i (Palapala'āina: Volume I). By Gary L. Fitzpatrick, with contributions by Riley M. Moffat. Editions Limited, Honolulu, 1986. 160 pp. Illustrated. Bibliography. Index. \$65.00.

A landmark publication in its own right, *The Early Mapping of Hawai'i* is only the first volume in a projected series entitled *Palapala'āina*, which literally translated means “land document,” the introduced Hawaiian word for “map” (since this is actually a collection of maps, the plural form *Na Palapala'āina* might perhaps be a more appropriate title). This volume is intended to cover the period from Captain James Cook's discovery in 1778 until about the middle of the 19th century (Volume II, being prepared by contributor Moffat, will cover the latter part of the 19th century). The earliest map reproduced, however, is Henry Roberts' manuscript chart of Kealakekua Bay, drawn in 1779, which also decorates the book's attractive dust jacket.

Author Gary Fitzpatrick, Senior Reference Librarian at the Library of Congress' Geography and Map Division in Washington, D.C., has had a long-standing personal interest in maps of Hawai'i, and has published articles and lectured on the subject. Sometime Hawai'i resident Riley Moffat, initially to be the co-author of a more comprehensive single volume (before the series idea materialized), did much of the groundwork here in ferreting out maps for Fitzpatrick.

In his preface, Fitzpatrick explains that he is aiming at two audiences: residents and/or Hawaiian history enthusiasts, and others with an interest in the history of cartography. He does this admirably with 69 map reproductions, 24 of which are in color. These are complemented by an additional 21 views, portraits, and other

illustrations. The text is clear and readable, although at times Fitzpatrick is patronizing, and at other times one has the impression he is making perhaps too great an effort to please those in both of his broadly defined audiences.

There is a third audience, made up of those who have a particular interest in early maps of Hawai'i, really a blend of the two Fitzpatrick identifies, that in my opinion is equally important (and of which I am a part). These are the professional geographers, cartographers, and map librarians, in addition to private collectors, both here and elsewhere. To them, this finely-crafted 10 x 14-inch book represents something long missing in the literature on historical cartography: a reasonably comprehensive collection of early Hawaiian maps in a single volume. Even so, Fitzpatrick does not intend it to be the "definitive work" on early mapping of Hawai'i, stating that its appearance may hopefully stimulate further study by others. He is quick to add, however, that he hopes popularizing old maps in print will not result in greater demands on their use locally, and makes a commendable plea for the preservation of Hawai'i's priceless heritage of early maps.

A major disappointment in Fitzpatrick's selection of illustrations is his failure to reproduce any of the documents from Cook's first contact with the Hawaiian Islands in January 1778. These include two contemporary manuscript charts, the first to depict any of the islands, and two views drawn by artist/surgeon William Ellis, representing the earliest European rendering of Hawai'i extant. The charts are recent rediscoveries, one by Thomas Edgar, Master, and the other by James Burney, First Lieutenant, drawn aboard *HMS Discovery* on the initial encounter with Hawai'i. Both show Kaua'i and Ni'ihau, and a portion of O'ahu, and they represent a complete picture of the Islands seen at the time of Cook's discovery. Ten months elapsed between this first event and the ships' return from the Arctic when the remaining islands to the east were surveyed. Although Fitzpatrick gives the Edgar and Burney charts "honorable mention," he reproduces instead the widely published and perennially familiar engraved chart of the Sandwich Islands (labelled "Chart of Hawai'i Nei"), variously attributed to Cook, William Bligh, and Henry Roberts, and surprisingly awards it "first prize" in his opening chapter, "Captain James Cook and the First Map of Hawai'i."

Fitzpatrick further cites 1778-1779 as the date of the engraved chart, which was not actually printed until 1784, when the official

account of Cook's third and final voyage was finally published. Using these earlier dates invites confusion of the printed map with the manuscript ones which were actually done on site and thus claim legitimate primacy as "first maps." Fitzpatrick is aware that he is treading on thin ice here, for he attempts to dismiss the matter as a question of semantics (p. 15). But I don't buy his argument that "the first map of Hawai'i, as defined by any criteria, is of little importance compared to the first *printed* map of Hawai'i" (p. 18, emphasis mine). He goes on to define that importance as related in large part to how many people have seen or studied a map over the centuries. Admittedly, the engraved (printed) chart had a monumental influence on the world's cartographic impression of Hawai'i, but this only tends to enhance the value and importance of the more detailed manuscripts on which it was based (among them being, incidentally, the original chart of Henry Roberts which he may or may not have copied from Bligh's original, and which was then used to make the copperplate engraving for what must surely be Fitzpatrick's prize possession: the copy reproduced is in his private collection).

Having established the engraved map as Hawai'i's first, Fitzpatrick proceeds with the entertaining and well-documented story of who was responsible for its creation, which of course brings us back to the manuscripts of Bligh and Roberts. Here Fitzpatrick asks more questions than he answers, finally concluding, with reservations, that Roberts deserves more credit for the map than Bligh would have us believe. Certainly no one can find offense in that. His task would have been simpler had he acknowledged the Edgar/Burney charts as earliest, but then we might have been denied this more intriguing scenario as a backdrop, and, in Fitzpatrick's own words, "it demonstrates the complicated nature of cartography" (p. 19).

In many other respects, Fitzpatrick's book is excellent. His text supplies detailed notes on each map and view and interesting biographical sketches of the men (and woman: Ursula Emerson, whose superb manuscript maps are reproduced) who surveyed and made the maps. He even examines the persistent theory of pre-Cook discovery of Hawai'i by the Spanish, offering his opinion that it will probably never be put entirely to rest, and one is inclined to agree. Fitzpatrick's predelection to elevate the published map above the lowly manuscript, however, continues to surface, and it is a needless distraction (for example, the first chart of Honolulu Harbor was a manuscript, and the first world map on which Hawai'i appeared,

Roberts' synopsis of Cook's three voyages, was originally a manuscript, which may even today be languishing somewhere, awaiting the light of day!).

The book's endpapers contain a helpful "Graphic Index of Maps and Views," a map guide to the illustrations within (some of the place names are *sans* diacritical marks, and the Big Island has gone unlabelled). Here the reader is introduced to Fitzpatrick's penchant for using "Hawai'i Nei" whenever referring to the entire chain (or just the main eight islands), as he does throughout the book in his map captions, and as the title of his closing chapter, where he says it is how "the chain is referred to in the native language" (p. 137).

The appendices are also useful, especially the "Citations of Illustrations," which cites full titles and indicates provenance of the materials, and the "Bibliography." Taken all together, notwithstanding errors of omission and commission, *The Early Mapping of Hawai'i* stands as the largest and finest collection of early map reproductions of the Islands ever assembled in a single publication.

Lee S. Motteler
Author/Geographer

The South Sea Whaler: An Annotated Bibliography. By Honore Forster. Kendall Whaling Museum, Sharon, and Edward J. Lefkowica, Inc., Fairhaven, Mass., 1985. xvi + 157 pp. Index. \$25.00.

Whaling Logbooks and Journals, 1613-1927: An Inventory of Manuscript Records in Public Collections: Originally by Stuart C. Sherman. Revised by Judith M. Downey and Virginia M. Adams. Garland Publishing, Inc., New York and London, 1986. xiv + 469 pp. Index. \$80.00.

WhaleSong: A Pictorial History of Whaling and Hawai'i. By MacKinnon Simpson. Lāhainā Whaling Museum and Beyond Words Publishing Co., Honolulu, 1986. 130 pp. Illustrated. Index. \$19.95.

Pacific whaling as an adventure story has been a small, persistent genre basking in the reflected aura of Herman Melville's *Moby Dick* (1855). Present repugnance towards factory ship slaughter of whales

has almost eliminated the production of books about whaling as an adventure. Two of these new books are serious research tools for using material relating to whaling to illuminate broader subjects. Only the third follows the tradition of the romance of whaling, but proceeds from sales will go towards whale research.

Honore Foster, of Australian National University and bibliographer for *The Journal of Pacific History*, has compiled an excellent classified bibliography, *The South Sea Whaler*. The bibliography contains published historical, literary, and art material relating to whaling in the Pacific Ocean in the 19th century. It will guide social historians and students of literature and art to Pacific material that they would otherwise have difficulty locating. The whalers were everywhere in the Pacific during the 19th century. Momentary contact, crystallized in a daily journal, no matter how naive, gives immediacy to glimpses of the Pacific scene. Two major sections are central to this purpose. Section I annotates personal accounts by dates of voyage, vessel name (when a fictitious name has been used, the real identity has been traced), and ports and islands touched at, and occasionally indicates noteworthy events. There were few literate, perceptive Herman Melvilles among the whalers, so the use of personal accounts means that significant incidents and insights must be culled from interminable descriptions of weather and ship's duty. For that reason it would have been wonderful if annotations could have gone beyond description to indicate the quality of the accounts.

Particularly useful is Section V on articles and chapters in books because these items are hard to locate. Section V includes five parts: one, bibliographies, indexes, shipping lists, statistics; two, personal accounts, reminiscences; three, general studies; four, scrimshaw and marine art; and five, literary material with emphasis on whaling in relation to Melville and *Moby Dick*. Articles from the *Hawaiian Journal of History* are included.

Four additional sections cover general works which have some material on Pacific whaling, adult and children's fiction, academic dissertations, and selected newspapers and periodicals that had a high whaling content.

The personal accounts in sections I and V are indexed several ways. However, there is no index to items in other sections, which I found disappointing when I searched for a particular author and title. Useful appendixes give 19th century Pacific island names with

modern equivalents and describe major whaling grounds which are shown on a good end-paper map.

Whaling Logbooks & Journals, 1613-1927, edited by Downey and Adams of the New Bedford Whaling Museum, will enable researchers to locate the major primary record of the whaling industry, the manuscript logs and journals kept by men aboard whaling vessels. This inventory was undertaken because of the interest of scientists in historical whale stocks and was funded in part by the United States Marine Mammal Commission. These logs and journals are in 80 depositories throughout the world, although the majority are in the United States because American vessels dominated the industry after the early years of the 19th century. Records in private collections are not listed unless they have become publicly accessible through microfilming by the International Marine Archives whose films are now part of the New Bedford Whaling Museum Library.

Each entry gives the name of the vessel which has been established through registry and other sources, the rig, home port, dates of the log or journal, the name of the master and the keeper of the record, the whaling grounds visited, and the repository where the manuscript can be found. If the manuscript has been filmed by the International Marine Archives or The Pacific Manuscripts Bureau, the microfilm number is cited. Five indexes give access to this information. Useful to the research is a guide to repositories listing location, hours, and restrictions.

This basic research tool should be available in major reference collections, but even there the \$80 price may be prohibitive. Publication on microfiche would be highly appropriate for this material, and perhaps supplements can be handled that way at a reasonable cost. That would also make it available to a wide public who might wish to use it in searching for individuals who were either captains or journal keepers. Even Alexander Starbuck, *History of the American Whale Fishery*, the standard reference to whaling voyages, often does not identify the first name of the captain, an unfortunate omission because there were many families that sent men whaling for several generations.

WhaleSong is a coffee table book on American whaling, written by MacKinnon Simpson and produced by Bob Goodman for Rick Ralston's Lāhainā Whaling Museum. At the party to launch the book it was presented to Frances Hatanaka, then Superintendent of Education, as a gift to the people of Hawai'i. Hatanaka responded that he was very pleased to have a book which dealt with Hawaii's

whaling history because it had been so important and there was almost nothing available about it for students. This book is not a history. It is a picture book with short word sketches, modeled after Time-Life's *The Whalers*, published seven years ago.

It is a beautiful showcase for the artifacts and illustrations that Ralston has collected and exhibits in his Lāhainā Crazy Shirts shop. Visual effect is the highest priority. The color reproductions are luscious. Well known pictures that link whaling and Hawai'i are reproduced—a Lahainaluna print of Lāhainā and the Abraham Russell panorama of Lāhainā roadstead, both showing whaleships anchored, and C. B. Hulsart's engraving of sperm whales off Hawai'i in 1833. Historical links are illustrated in "Hawaiian Shipping Articles" showing 14 Hawaiian seamen signing on for a season. The articles, probably published by the Hawaiian Government Press, proclaim "No ardent spirits allowed on board." A hand-made banjo with a "Sandwich Islands" label of inlaid whale ivory is another visible link.

Unfortunately, illustrations are not always appropriately connected with the text. The sense of historical time is not strong; for example, where the text is discussing the beginning of American whaling in the 1700s, the illustration is a photograph of a whaling crew taken in the 20th century. Pictures and artists are not always fully identified or related to the subject. In the section on scrimshaw art, carving from sperm whale teeth, there is a handsome sewing box carved from soup bones by French prisoners during the Napoleonic Wars and in no way tied to the theme of the book. The artifacts are seen to greater advantage in these large color illustrations than they are on exhibit at Lāhainā where they are a crowded, old-fashioned display without historical or thematic interpretation. When pictures are to be looked at it is unfortunate that the book will not open out and lie flat.

The accompanying text is the story of how whaling was done, its ships, men, and instruments, told anecdotally from secondary sources. The whole period of American whaling is capsulized. The whaling fleet use of Hawai'i as its central Pacific depot is depicted by retelling oft-told stories of riots and rowdiness. The typical experience of whaling men and ships in Hawai'i's ports, how they came ashore, what they did, the daily business transactions they were involved in, are not included. The tales are told in readable, breathless, adjective-driven generalities appropriate to boys' sea adventure and coffee table books. Yet when a new fact appears—that by the 1860s half

the men on whaleships in the Pacific were Hawaiians—one can't help wishing that sources were given. *WhaleSong* is slick and eye-catching, and though it is superficial, it touches on a subject, Hawai'i's involvement with whaling, that has long needed to be, and still needs to be, explored.

Jane Silverman
Author/Historian

The Fantastic Life of Walter Murray Gibson, Hawaii's Minister of Everything. By Jacob Adler and Robert M. Kamins. Honolulu: U of Hawai'i P, 1986. xiv + 243 pp. Illustrated. Bibliography. Index. \$24.95.

Biographies can be read for three aspects: their historical content, their literary form exercising control over their historical materials, and their insight into the personality of their subjects. In general, local biography tends to focus on historical content, stint on literary form, and hold back on incisive expositions of personality. But *The Fantastic Life of Walter Murray Gibson*, by Jacob Adler and Robert M. Kamins, partly breaks the stereotype of local biography: its shaping and thematic controls over the historical content are superb and its historical renderings of the facts of Gibson's life (1822–1888), particularly his financial dealings, are carefully researched and rationally assessed. But its treatment of Gibson's personality, particularly his passional life, is disappointing.

Gibson's life is an example of that interesting sub-genre of biography that we could call Rogue Biography, although this one is to some extent revisionist. He is one of the ten featured performers in *Rascals in Paradise* (1957) by Grove Day and James Michener. He is one of the five "Eminent Victorians of the South Pacific" searching for their own dreams in *A Dream of Islands* (1980) by Gavan Daws. And, in a mythic disappearance, he is one who adorns no street name, no building, no memorial, not even a grave stone in Hawai'i, so vigorously did the *haole* (Caucasian) elite who overthrew him expunge the name of the Minister of Everything under King Kalākaua from the historical record. This biography compares well with the finest work of its kind, *Trelawney: The Incurable Romancer* (1977) by William St. Clair. Both modern biographers must deal with expatriate Englishmen who make careers out of striking appearances, strong

wills, glib tongues, adaptable styles, dreams of empire, claims to secret understandings beyond the ken of mere mortals, and indomitable convictions that truth is the handmaiden of desire. Both biographies must deal with early romanticized memoirs full of unverified advertisements for themselves written by their subjects—Gibson's *The Prison of Westverden and a Glimpse of the East Indian Archipelago* (1856) and Trelawney's *Adventures of a Younger Son* (1831), which also includes adventures in what is now Indonesia.

As an exposition controlled by a thesis, Kamins' and Adler's work is exemplary. For them, Gibson's personal myth, also used by Daws, is Phaeton, the figure from Greek Mythology:

mortal child of the Sun God, [who] was not believed by his companions when he boasted of his supernal origin. He entreated Helios to acknowledge him by allowing him to drive the fiery chariot of the Sun across the sky. . . . For a few ecstatic moments Phaeton was the Lord of the Sky. . . . Zeus intervened. His thunderbolts forced the horses down to the sea and he struck the rash driver dead. (p. vii)

Adler and Kamins admirably marshal the facts to uphold the thesis of romantic overreacher. They discover the facts of his birth in England and contrast them to his various inventions. As a child in Montreal, he is impressed by an adventurous "uncle" who had been to the Indies. As a precocious teenager, he departs New York, arrives in Carolina, courts an older woman, fathers children. As a young man, he becomes Captain Gibson of the schooner *Flirt*, escaping Long Island to run contraband to "freedom fighters" in Central America, the beginning of overreaching dreams of empire. But it fails, and Gibson, driving his sea chariot into the rising sun around the Cape of Good Hope, escapes first to Brazil then to the fabled Indies where, like a Byronic hero, he thinks he has been sent on a pre-ordained mission to liberate those dusky races with *haole* moxie. But the Dutch clap him into jail for inciting the natives. He escapes in disguise. He returns to the United States and demands that Congress vote him reparations. That fails. He goes to Holland to demand the same. That fails. Then, wife now dead, and with favorite daughter Talula and two sons in tow, his destiny calls him to Salt Lake City. He becomes a Mormon, impresses Brigham Young, and is sent to the stake of the Latter Day Saints on Lāna'i. The Byronic friend of the Third World, he is appalled at the treatment of the wards of the Saints, proclaims himself the High Priest of

Melchizedek, and shepherds them to greater diligence and productivity, and—finally the old Nick strikes—puts the communal land in his own name.

Accumulating offenses, he is excommunicated by the Elders back in Zion and discovers his new calling in politics. He moves to Lāhainā, then Honolulu, becomes Kipikona, starts a newspaper, *Ka Nuhou O Hawaii*, then buys the *Pacific Commercial Advertiser*, giving prominence to the tradition of activist editor continued to the present day. He is elected to the Legislative Assembly of the Kingdom under Kalākaua, one of only four *haoles*. He has issues: a career-long zeal for the idea of repopulating Hawai‘i (the population was down to 50,000 in 1872) with people from the Indonesian archipelago (a “cognate race” he calls them [p. 88]), a dream linking the islands of the Pacific into a Polynesian Empire, and a laudable inclination toward sanitation. He fights the *haole* merchants; he makes himself agreeable to King Kalākaua; he uses and is used by Claus Spreckels to pay off Kalākaua’s debts: and he schemes and contrives to be made first minister. Then his career hits a temporary snag with the appearance of his *doppleganger*. Celso Caesar Moreno, not burdened with Views and Issues, becomes Kalākaua’s Chief Minister in 1880, only to be toppled in 1882.

By now Gibson looks the Patriarch—tall, gaunt, with a long white beard and a prominent nose. By now Kalākaua must turn to him. For five years he is to be Prime Minister. He has already used legislative money for the fine bronze statue of Kamehameha the Great, for ‘Iolani Palace, for Sanitation, for a spectacular Coronation of Kalākaua (seven years late). Now his dreams of a Polynesian Empire can be reality. He arms a ship and declares a Navy. He visits Samoa to parley a grand oceanic alliance. It fails. He insults the merchant princelings. His conscience stricken by the Lepers, he persuades an order of nuns to tend them in both Honolulu and Moloka‘i. Their leader Mother Marianne arrives to do good works (the Kaka‘ako leprosy hospital is a hell of ordure and vice), but stays to smite the old Patriarch in the heart (“How noble . . . how good . . .” he confesses to his diary). But a Widow St. Clair sues him for breach of promise. The Minister of Everything does not see that Zeus is about to punish him for his overreaching, the thunderbolts taking the form of the Hawaiian League, supported by the Honolulu Rifles (whose guns work), lusting for sugar quotas in the United States and tax relief in Hawai‘i. They arrest and depose him. He is replaced by a Committee of Thirteen. Racked with tuberculosis, he is floated

to San Francisco, where, after receiving the rites of the Roman Catholic Church, he dies on January 26, 1886. He is embalmed, returned to Honolulu, temporarily interred in the Catholic cemetery, only later to be disinterred and to disappear without a trace. At probate he disappoints the harpies when his cash estate is \$2,230.15.

It's a well-told and stirring tale, and the authors are always in control of the action. But they do not discover or help us infer the motives for the action except in the most broadly thematic ways and except for Gibson's last curious attachment with Mother Marianne, a period for which Gibson's diaries are available, edited by Professor Adler. Chapter 7, "Gratifying the Longings of an Ardent Heart," attempts to render the emotive side through metaphor, but it is really about the intrigues in his political and financial life. Perhaps the lack is because they did not have access to the recent collection of essays, *Biography as High Adventure* (1986), which makes passion and imagination respectable. Perhaps it is because we only occasionally hear Gibson's soft persuasive voice. Perhaps it is because so few of Gibson's personal papers have been recovered. (The long bibliographical footnote 1 to Chapter 2, pp. 218–19, should be a challenge to any number of antiquarians or MA candidates.) But Gibson's constant invention is given no emotional correlative. Instead we are shown Stracheyan touches, such as "Gibson temporized, tongue in bearded cheek" (p. 148). Sometimes it reads like a memo from a very clear-headed bureaucrat reporting the byzantine dealings of a faculty senate but reticent to express its underlying passion. Perhaps the authors could have discovered from the same sources providing Gibson's curriculum at the College de Montreal whether Gibson had ever read Byron, whose impact on alienated and disoriented young men all over Europe and America was as great in the early 19th century as Marx was in the 20th, or Chateaubriand, whose right-wing romaniticism involving noble savages was powerful in the French-language tradition. Perhaps the authors, professors of Business and Economics, have the fear-fascination ambivalence that all economists have toward the passions. Or perhaps they are innocent of all passion except the motives of economics—fear, gain, and sex—none of which seem to fit the Apollonian Gibson, despite the knowing winks of the Hawaiian League. For a Dream of Empire to be kept alive for 50 years it must be stoked by passions that die only with death. One of Gibson's political adversaries, George Washington Pilipo, the Lion of North Kona, showed the connection between private passion and public policy when he thundered, "The Ministers

are frightened. . . . Where is the danger?" (p. 134) Here is the dream. Where is the passion?

In sum, this is a first-rate 1950's biography. It has the defects of its virtues. It is lucid, rational, full of information; but it is cautious, fearful of drawing inferences too far, and uncomfortable with emotions discovered by inference. Despite its drawbacks, the result is a plausible portrait of a dreamer and intriguer, sympathetic, judicious, in tone a little cool, a little *kama'āina*.

Like much work from the University of Hawai'i Press, this book is handsomely designed by Roger Eggers, with useful maps and photographs, including photos of parts of documents important to the thesis of the book. Also characteristic of the U.H. Press in 1986 are the couple of glitches at the very beginning: heroic bronze "statute" of Kamehameha (xi), and "University of Utah at Provo" (xiii). Purists may be offended that diacritical marks are not used throughout; others will be pleased that there is no affectation in this regard. Since a major theme is *haole* paternalism, it is odd that *Hawaii: Islands under the Influence* (1983) by Noel Kent is not listed in the bibliography.

George Simson
Editor *Biography*

Pauahi: The Kamehameha Legacy. By George He'ue Sanford Kanahale. The Kamehameha Schools Press, Honolulu, 1986. 223 pp. Illustrated. Bibliography. Index. \$15.95.

Scholars and others familiar with sources about post-contact Hawai'i have long been aware of the paucity of primary and secondary materials about Princess Bernice Pauahi Bishop. One of the reasons for this dearth of information can be traced to the loss of her collected letters in the fires that followed the San Francisco earthquake in 1906. Prior to this new biography, the main source of information available has been Mary Krout's less than satisfactory *Memoirs of the Honorable Bernice Pauahi Bishop*, published in 1908. This new volume, therefore, fills, to some extent, a void that has existed for almost 80 years. In it, Dr. George Kanahale examines the Princess's life in the context of 19th century Hawaiian culture. Drawing from his own rootedness in the culture, the author presents Pauahi, as she is referred to in the text, in the context of her troubled times and in the

context of her role as an *ali'i* (chiefess, noble), descendant of Kamehameha the Great.

The book carries us through Pauahi's early years as the *hanai* (adopted) daughter of Kīna'u, the *kuhina nui* (royal regent), and through her experiences as a "scholar," as she and her classmates were called, at the Chiefs' Children's School. The book focuses more extensively, however, on three of the Princess's major life decisions, decisions that had long-term consequences, not only for those most directly involved, but ultimately for the Hawaiian people.

The first of these decisions involved her selection of a marriage partner. At the age of 18 Pauahi rejected the choice of a husband made for her in childhood, and decided to marry a young *haole* (Caucasian) customs collector named Charles Reed Bishop. The Princess's decision caused consternation in her elders and even temporary rejection by her parents, Konia and Paki. Before the wedding actually took place the Princess had to meet with a number of parties, all of whom tried to dissuade her from a course of action that was culturally unacceptable for several reasons including her *ali'i* status, her bridegroom-to-be's race, and various family and political interests. The Princess had to face her natural parents, who were implacably opposed to her choice of a mate, as well as her *hānai* father, Governor Kekūanaō'a, whose deceased wife, Kīna'u, had made a match for Pauahi with her own natural son, Lot Kamehameha. She even had to discuss her marriage plans with a member of the Privy Council, since that body was nominally involved because of her status as a student at the government-financed Royal School. Finally, she had to deal with the feelings of the spurned suitor himself, her classmate, Lot Kamehameha. In the end, Prince Lot freed Pauahi from any obligations to him, and she married Charles Bishop in the parlor of the Royal School in 1850.

The importance of this relationship, for which the young Princess took on virtually the entire *ali'i* establishment, was affirmed in a second and much more momentous decision that she made at the age of 41, the decision to refuse the throne of the Hawaiian Kingdom when it was offered to her by King Kamehameha V, literally from his deathbed. The secondary material cited in this section of the book relates that the Princess refused the crown because of her concern that accepting it would adversely affect her relationship with her husband, especially since the two had diametrically different views on such critical issues as the cession of Hawaiian land and annexation. Unfortunately, we have no information from the Princess herself as to the reasons for her decision. The reader can only wonder if her

lost letters would have revealed more of the conflicts and circumstances surrounding her refusal to assume the privileges and burdens of the monarchy.

The Princess's final major decision continues to have a direct impact on many people in Hawai'i today. This was her determination to leave the bulk of her very considerable estate to be used for the education of Hawaiian and part-Hawaiian children. After the death of her parents, the Princess became the owner of about 16,000 acres of land which she personally administered. In 1883, however, at the death of her cousin Ruth Ke'elikolani, she became the largest landholder in the Kingdom, owning about 11 percent of Hawai'i's land. Using the expertise she had gained over many years of managing her earlier inheritance, the Princess laid down explicit instructions in her will for the use of her property after death. She included detailed directions for the establishment of two schools, one for girls and one for boys, to be named in honor of Kamehameha. Then, less than a year after inheriting the lands that would come to be called the Bishop Estate, the Princess died of cancer at the age of 54. Childless herself, she left behind a legacy that would benefit Hawaiian children for generations to come.

The portrait of the Princess that emerges from this book is that of a competent, compassionate, educated *ali'i* who kept her Hawaiian identity throughout her life and yet moved in *haole* society without apparent conflict. But, of course, we do not know if she was as free from conflicts as she appeared; we can only surmise this from the limited information available. The major weakness of this book is Dr. Kanahale's propensity to reach conclusions about his subject that cannot be adequately documented. Although the author often presents a plausible case for his inferences about the Princess and how she may have felt or thought, and does indeed qualify many of them, all too often he makes statements about her that are simply not supportable in a scholarly sense, even with the writer's knowledge of Hawaiian culture and its 19th century world view. To suggest, for example, that the child Pauahi stored up memories of the trials of leadership she witnessed in her *hānai* mother's home, and that these memories influenced her adult decision to refuse the throne, may be true. But since we have no information to support this possibility, raising it leads only to endless speculation. Again, the author may be correct when he states that King Kamehameha V chose the Princess as his successor for reasons that included an appreciation of her chiefly character and her political acumen. But

again, he fails to provide evidence of any kind to document such surmisals. Despite this tendency to deal in conjecture, the author has produced an interesting and readable biography of a woman whose foresight and generosity have affected the lives of thousands of Hawaiians over the past 100 years.

Linda K. Menton
Curriculum Writer
University of Hawai'i

Hawaiian Ordeal, Ukrainian Contract Workers 1897-1919. Michael Ewanchuk. M. Ewanchuk, Winnipeg, 1986. xii + 180 pp. Illustrated. Bibliography. Index. \$12.95.

This is a disappointing book both for the material it contains and the manner in which it is presented.

There are two large sections entitled: From Bremerhaven to Honolulu, and From Harbin to Honolulu. The main chapters of the first section describe German agents, particularly F. Missler, who signed up people from the Western Ukraine to work in Hawai'i; travel by boat to Hawai'i; the conditions of work of the contract laborers; the investigation of indentured workers; Nicholas Russel; and the 'Ola'a Forest settlement. In the second part the author examines the recruitment of laborers from Manchuria, a strikers' march in Honolulu, an investigation by Immigration officials of working conditions, and traces the descendants who still live in Hawai'i. Ewanchuk utilized sources found in Hawai'i (Bishop Museum, the University of Hawai'i, Lāhainā and Hilo Public libraries, State Archives), Washington D.C. (Library of Congress, National Archives), and various libraries and the Public Archives in Canada. The book is profusely illustrated.

This account has pulled many scattered and diverse sources together. Some of the descriptions excerpted from letters, the pictures of immigrants and various memorabilia, and the interviews with the descendants still in Hawai'i provide new tidbits of knowledge about Russian immigration to Hawai'i.

However, the book's shortcomings make an even stronger impression on the reader. The basic premise on which Mr. Ewanchuk's research rests is to present the near slave-like conditions that Ukrainian workers faced in Hawai'i. The term Ukrainian needs to

used with caution. The linguistic/ethnic groups of Tsarist Russia and the Soviet Union are very complex. The area of the Western Ukraine known as Galicia, from which many immigrated, was part of the Austrian empire and contained Poles, Belorussians, Jews, and other nationalities. This is the first time I've seen in print a statement that the majority of refugees from the Russian revolutions of 1917 who settled in Manchuria were Ukrainians. It might have been better to subtitle this work "Slavic contract workers."

The major flaw in Ewanchuk's work is his emotional descriptions of the conditions of the Ukrainians who were lured to Hawai'i. Numerous references (*Hawaiian Planters Monthly*, *Hawaiian Planters Record*, immigration records) confirm that contract labor conditions for the Ukrainians were no worse than for any other group. Because they were *haoles*, their situation was more likely better than for Oriental groups. Ewanchuk has tried to present comparisons with other ethnic groups in the Islands, but he does so in too cursory a manner. He makes conclusions based on one or two letters of immigrants, or based on conditions of workers in Canada. In the end, it remains that the majority of the immigrants moved away from the plantations and did well. This is even suggested by the statements of the descendants found at the end of the book.

The author's research is not exhaustive. Articles in Russian by Urodkov and Brodskii were not cited. Also, a box of Russian Consular papers in the University of Hawai'i Archives, which Professor John Stephan of the History Department and I are preparing for publication, shed further light on the Russian workers in Hawai'i.

Editorial problems are numerous. The new information provided in this work could have been better presented in a journal article. There is too much extraneous information. There are many spelling errors (Honolulu is mis-spelled on the map on the back cover); the source of some pictures is not identified, some index entries lack page numbers; items are cited in footnotes which are not in the bibliography; some footnotes are not numbered and/or just dangle so that it is not clear what is being referenced; the *Washington Times* is referred to as a Hawaiian paper (p. 123); references to archival materials are not given; and some people are discussed in the text with no explanation as to who they are. The map on page 51 might have been reworked since it is from a tourist publication with the location of MacDonald's more readily seen than the author intended. English is not the author's native language.

This is a minor contribution to a subject about which we know very little. A concise journal article would have been more to the point. It is hard to discern the new facts among the emotional diatribe of injustices to the Ukrainians.

Patricia Polansky
Russian Bibliographer
University of Hawai'i Hamilton Library

The View from Diamond Head, Royal Residence to Urban Resort. By Don Hibbard and David Franzen. Honolulu: Editions Limited, 1986. 233 pp. Illustrated. Index. \$24.95.

The View from Diamond Head is a beautifully printed, profusely illustrated volume about Waikiki. Medium-large in format (roughly 8 1/2 by 10 1/2 inches), it runs to 233 pages.

Much of the text and all of the captions are the work of Don J. Hibbard, an architectural historian and director of the State's Historic Preservation Office. The many color photographs in the middle section were made by David Franzen. Individual chapters were contributed by Nathan Nāpokā, Marilyn Stassen-McLaughlin, Don Boylan, and Benjamin T. Torigoe.

The View from Diamond Head is really three books in one, corresponding to its three major sections. These differ markedly from one another in length, focus and tone.

The first section, "Yesterday," is a scholarly yet readable history of Waikiki, carrying the area from pre-contact times to the 1970s. Hibbard and his co-authors have amassed a large amount of information, relying on traditional accounts, unpublished letters and diaries, government records, and especially newspapers, as well as the standard Island histories. This research, however, is unobtrusive, without footnote clutter; sources, although clearly and fully recorded, are relegated to a five-page section at the back. The text is integrated with numerous black and white historical photographs and maps, many and perhaps most of them previously unpublished. In this, there is surprisingly little overlap with another recent work which covers much the same ground, DeSoto Brown's *Aloha Waikiki, 100 Years of Pictures From Hawaii's Most Famous Beach*.

The second section, "Today," describes the Waikīkī of the mid-1980s. Significantly shorter than the first section (64 pages, as against 144), it also differs in its balance between text and illustrations. The focus is heavily architectural in both respects, and narrative, captions, and pictures combine to make the area seem far, far more attractive than it strikes most Island residents. Aside from a few barbs directed at King's Village, in fact, Hibard's criticism is distinctly muted. Even in a market saturated with coffee-table books notable for their lush Island photography, Franzen's superbly composed and well reproduced color pictures usually avoid the clichés which have become increasingly familiar in such efforts. Although two paragraphs summarize 1980 census statistics for the area, the sociology of Waikīkī receives little attention, and its darker aspects—rampant crime, incredible congestion, drugs, alcohol, prostitution, pornography, and widespread anomie—remain untouched.

The third section, "Tomorrow," is a history of governmental planning efforts for Waikiki, from L. E. Pinkham's 1906 report to the Board of Health, to *Waikiki 2000*, issued in 1981. Only 12 pages long, this brief section (mostly the work of Benjamin Torigoe) can barely suggest the heated controversies, wildly inaccurate forecasts, and lack of follow-through that have so often characterized the planning of this area. Artists' conceptions of the future Waikīkī, dating from 1912, 1924, 1928, 1947, and 1960, illustrate these pages; all five, even the most recent, seem remarkably quaint and un-prescient in the light of today's reality.

There are relatively few errors in this book, and most are minor. On page 136, for example, the text contends that "in the 14 years since the end of World War II they [Matson Navigation Co.] had watched tourism grow at a slow and measured pace;" actually, the annual rate of increase in visitor arrivals between 1946 and 1959 was a spectacular 23.9 percent, which, if continued, would have produced 79.2 million visitors in 1986! A caption on page 18 incorrectly describes Lloyd Osbourne as "Stevenson's half brother." On page 138, the upper picture confuses Nohonani Avenue with Nāmāhana Avenue. Two pages later, the two sections of the Edgewater Hotel are said to have been built in 1947 and 1950 (the true dates were 1950 and 1952). On page 142, the Bishop Bank's Waikīkī Branch is located on the wrong side of Lewers Road. The land area of Waikīkī, given as 450 acres on page 148, has been officially measured at 618. A footnote on page 225 misidentifies a Bank of Hawai'i branch as

the First Hawaiian Bank. The author has promised to correct these errors in future editions.

There are a few omissions. The notorious Massie case, which had its origin in a Waikiki nightclub, is not mentioned. The interesting endpaper map is not identified.

All in all, this is a volume well worth owning.

Robert C. Schmitt
State Statistician