

Book Reviews

Isabella Aiona Abbott. *La'au Hawai'i: Traditional Hawaiian Use of Plants*. Bishop Museum Press, Honolulu, 1992. 163 pp. Illustrated. Maps. \$22.95 (paper).

Professor Isabella Abbott, an outstanding botanist specializing in the marine algae, has here given us a very special book, presented in an extremely attractive format. The care in all aspects of production (typography and setting, design, choice of paper, printing) has resulted in a beautiful as well as informative volume. She continues in a line of scholars of Hawaiian origin (Mary Kawena Pukui, Rubellite Kinney) who have provided descriptions, analyses, and interpretations of Hawaiian culture with the authority their hereditary and cultural background provides and the grace and scholarship that their academic background ensures.

In her preface, Professor Abbott indicates that in an ethnobotanical book, one may "tilt" towards the botanical or the ethnological side, and that she has chosen the latter course. However, the book is intended for the general reader, as it avoids technical jargon whether botanical or anthropological. In effect, it is a book for the public, and anyone with an interest in Hawai'i or the Polynesians, or in plants in general, will enjoy and profit from reading it.

There are 17 chapters, dealing with: The first Hawaiians and their plants; the evolution of the Hawaiian landscape and the use of land areas by the Hawaiians for crops; religious aspects of Hawaiian agriculture; staple crops (*kalo* = *Colocasia*, *'uala* = *Ipomoea batatas*); other plants for food and drink; aquatic food plants; *kapa* = *Broussonetia*, and making of clothing; cordage plants; house construction; household furnishings; canoes and fishing tools; food storage, service, and transport; medicinal plants and healing; warfare and chiefly regalia; religious images and ceremonies; music and dance; personal adornment and leisure. In these chapters, each illustrated by well-chosen photographs, many from the Bishop Museum archives, description, explanation, leitmotifs in literature, historical references, and many other interesting morsels of infor-

mation are drawn together in a very readable text (with references to the bibliography found on pp. 151-55). The book concludes with an afterword (Changes in Society and Plant Use after 1820) and appendix (Flowering Plant and Fern Names), notes, literature cited, and an index.

Throughout the text, Hawaiian words are printed in italics and have the important macron and glottal stop indicated. Many descriptive paragraphs are enlivened by anecdotes (often involving Professor Abbott herself, or her family and friends), which gives the information a warm and immediate context. Each chapter is introduced by a quotation from Hawaiian literature.

Professor Abbott expresses the hope that this book will enrich the reader's appreciation of the rich Hawaiian culture, and especially, heighten understanding of the many ways that Hawaiian culture depended on plants. It may be added that if the intertwining of Hawaiian flora and Hawaiian culture is to continue, it is vital that both be nurtured and preserved. These ethnobotanical traditions are beautifully depicted for us by Professor Abbott in this elegant volume. Highly recommended.

BENJAMIN C. STONE

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Burl Burlingame. *Advance Force Pearl Harbor: The Imperial Navy's Underwater Assault on America*. Pacific Monograph, Kailua, 1992. 480 pp. Illustrated. Bibliography. Index. \$21.95.

Heretofore, all historical accounts of the December 7, 1941, attack on Pearl Harbor have emphasized the success of the Japanese bomber and torpedo planes. Such accounts bewail America's lack of preparedness for the attack; they attempt to lay blame on one or all of the service leaders in Hawai'i for their failure to defend the Hawaiian Islands. Some writers have even implicated President Franklin Roosevelt in a plot to allow the Japanese an easy victory in Hawai'i, thus drawing America out of its isolationism and into World War II.

These histories look up: To the Sunday morning sky around Oahu, inexplicably full of Japanese warplanes, and to Admiral Husband Kimmel, the commander in chief of the U.S. Fleet, and Army commander

General Walter Short, both deemed guilty of an inadequate defense of the islands.

In *Advance Force Pearl Harbor* long-time *Honolulu Star-Bulletin* reporter Burl Burlingame directs our attention down—into the depths of the Pacific waters around O‘ahu. His subject is the largely unstudied Japanese submarine force that took part in the Pearl Harbor attack.

Japan’s advance force consisted of 30 I-class submarines. Five of them composed the First Submarine Division. It was dubbed a special attack unit because each of its subs “mothered” a two-man midget submarine mounted aft of its sail. The objective of the midgets was to enter the harbor itself and fire their torpedoes at the battleships lined up along Ford Island. The remainder of the Advance Force stood off the islands, lying in wait for naval or merchant ships attempting to flee the attack.

Burlingame devotes more than a third of his book to the attack of the midgets. It was a failure; the midgets achieved none of their objectives. So far as anyone knows, none of the baby subs made it into Pearl (although Burlingame includes a tantalizing blow-up of what may be a midget in the harbor itself). All but one disappeared with their crews.

The last, I-24^{tu}, Ensign Kazuo Sakamaki commanding, washed up on Bellows Beach late in the morning of December 7th. Sakamaki’s crewmate was dead, and Sakamaki himself begged to be killed by his captors. Instead, he lived out the war in silence in American prison camps. He lived most of the rest of his life heading Toyota’s Sao Paulo, Brazil, office.

Burlingame gives the rest of his book to an encyclopedic treatment of the Advance Force’s planning for the Pearl Harbor attack, its kills during the weeks following December 7, its later victories and defeats, the atrocities perpetrated by some of its commanders against allied sailors cast adrift, and the plight of midget submarines against other allied targets around the globe.

He also gives a laudatory account of Admiral Kimmel’s exhaustive training of his crews to defend the islands against submarine warfare. Burlingame credits this training with thwarting the Advance Force. A combination of overaged World War I destroyers and observation planes dogged the Japanese submarine fleet from the early hours of December 7, almost certainly sinking at least one midget at the harbor’s entrance two hours before the Japanese planes appeared overhead.

Burlingame’s own inexhaustibility is the book’s weakness. He leaves nothing out of his story: from the minutiae of Japanese midget submarine design to contemporary experiments with the type by the Soviet Union, Taiwan, Saudi Arabia, and Pakistan. It is difficult to conceive of

anyone interested enough in midget submarines to want to read all of this.

Burlingame's inexhaustibility, however, is also his strength. Burlingame is a journalist, and he knows a good story when he hears one. *Advance Force Pearl Harbor* is full of them, making it, despite its length, an eminently readable book.

He tells the tale, for example, of the 30 survivors of the Matson freighter *Lahaina*, adrift for two weeks after their ship was torpedoed on Pearl Harbor day. Men went berserk and had to be restrained by their shipmates. The lifeboat finally made landfall on a reef in front of Frank Baldwin's Maui home.

Finally, *Advance Force Pearl Harbor* is an advertisement for self-publishing. Both its layout and typography are attractive and original, and Burlingame has included a veritable archive of photographs.

There's too much here, but it's of a good thing.

DANIEL BOYLAN

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Alfred L. Castle. *A Century of Philanthropy: A History of the Samuel N. and Mary Castle Foundation*. Hawaiian Historical Society, Honolulu, 1992. x + 281 pp. Illustrated. Notes. Index. \$25.95 (paper).

Alfred Castle, descendent of Samuel N. and Mary, and president elect of their pioneer charitable foundation, has set its history in a broad national context that makes it pertinent to workers in the field of philanthropy throughout the United States.

The author explains that the Castle Foundation began in 1894 as women's work, an outlet for the energy and administrative ability of Mary Castle. In her time, women were not permitted to share in political and economic decision making dominated by men. So the foundation sprang from the same need for fulfillment by women that resulted in the suffrage and temperance movements, education reform, social work, and settlement houses across the nation.

Among the oldest institutionalized foundations in America, the Castle Foundation is unique in its pioneering of preschool education before the turn of the century. Mary Castle's interest in education came about through family ties with progressive educator John Dewey at the University of Chicago.

The author writes that “the history of every foundation contains at least one key grant or project that defines its very nature.” For the Castle Foundation this was the Henry and Dorothy Castle Memorial Kindergarten established in 1899 in memory of a son who admired Dewey and who died at sea.

Mary Castle asked Dewey to personally select and train a teacher for Honolulu. His theories were put into practice in a school that became a model for Hawai‘i. Children who attended the first classes were of Hawaiian, Chinese, Japanese, Portuguese, German-American, Jewish, and French descent. Teachers were instructed to take risks and to feel free to experiment.

The foundation later expanded its scope with support for Americanization of immigrants and to exercise enlightened social control over the multi-ethnic community. Since the wealthy Castle family came from missionary stock, charitable efforts stressed Christian values.

One interesting exception was support by the Castle Foundation of Buddhist temples in plantation villages as a “stabilizing influence” over the workers. A strike in 1904 at Waipahu Plantation demonstrated the effectiveness of this policy when a Buddhist priest advised workers to return to their jobs.

The institutions and organizations in Hawai‘i that received grants in the ensuing years run the gamut through education, health, social work, science, international relations, religion, temperance, recreation and, in one instance, politics.

In the 1930s government relief programs reduced the impact of foundation grants. In the 1940s unions assumed responsibility for the welfare of the workers. The author concludes that the new challenge for foundation trustees is to invest in programs that provide the greatest charitable return. He recommends a renewed focus on education with a willingness to take risks as Mary Castle did almost a century ago.

The history of the Samuel N. and Mary Castle Foundation provides a vehicle for the author to discuss the history and philosophy of philanthropy in the United States. He provides a great deal of useful information in a scholarly style, probably too much for the casual reader.

A Century of Philanthropy is at its best in chapter six when the author describes day-to-day operation of the kindergarten and gives examples of how Dewey’s educational methods were put into practice in Hawai‘i.

BOB KRAUSS

Journalist and author

Greg Dening. *Mr Bligh's Bad Language: Passion, Power and Theatre on the Bounty*. Cambridge University Press, Cambridge, England; New York, 1992. xii + 445 pp. Illustrated. Bibliography. Index. \$34.95 (cloth).

Theatrical circles and academics have been interested in the *Bounty*, William Bligh, and the fate of Christian Fletcher and the rest of the mutineers since the events of 1789.

Greg Dening, emeritus professor of history at the University of Melbourne, has written what he terms an "ethnographic history" of the events. He defines this as "an attempt to represent the past as it was actually experienced in such a way that we understand both its ordered and disordered natures" (p. 5).

In other words, the *Bounty* movies are not real, although those of us who were young children when the 1935 movie *Mutiny on the Bounty* was released have imprinted on our minds the images of Charles Laughton as Captain Bligh and Clark Gable as Christian. I am so faithful to that version, viewed when I was eight years old, that I have refused to see the 1962 movie with Trevor Howard as Bligh and Marlon Brando as Christian.

Dening, with a vast amount of research, brings us closer to the truth.

"Bad language" does not simply refer to curses and obscenities, but to verbal floggings, though in truth, Bligh physically flogged less than other Pacific captains of his time, including Captain Cook.

Dening describes Bligh's tantrums, his self-centered preoccupations, and his hatreds—seeds of the mutiny. "When criticism of Bligh first began to be raised in public, it was his language that was seen to be his most offensive trait, not his violence" (p. 55). "It was bad, not so much because it was intemperate or abusive, but because it was ambiguous, because men could not read it in a right relationship to his authority" (p. 61).

The *Bounty's* drama was first staged in London a few months after Bligh's return to England in 1790. There has been a flood of books and articles since that time, with Dening now presenting his own view of the events.

Dening's writing is sometimes as simple as a Hollywood gossip columnist, explaining that Brando used white sand from New Jersey to make the black sand beach in Tahiti realistic. On the other hand, the author's writing is sometimes as arcane as a doctoral thesis in a social science. For example, he describes one of his authorities as belonging "to a long line of writers from the time of Erasmus and before who believed that the

civilizing process of the young could be given a grammar by typologizing the actualities of behavior so that the young could have a crib on sociocultural rules" (p. 386).

Denning tells the reader "you will be no clearer than I on where the 'Mutiny on the Bounty' begins and ends. But that is the ultimate realism of our shared cultural literacy" (p. 343).

CHARLES E. FRANKEL

Retired Honolulu Star-Bulletin newsmen

David Forbes. *Treasures of Hawaiian History: From the Collection of the Hawaiian Historical Society*. Hawaiian Historical Society, Honolulu, 1992. 126 pp. Illustrated. \$24.95 (paper).

Treasures of Hawaiian History is a catalog describing selected books, documents, manuscripts, photographs, maps, and other objects and memorabilia in the collection of the Hawaiian Historical Society. The catalog, along with an exhibition of the same title, were major initiatives undertaken by the Society in 1992 to mark the centennial year of its founding.

Treasures of Hawaiian History, by collector David Forbes, contains detailed curatorial information as well as annotations for 175 items in the Society's collection. These items are organized under the following broad general titles: "The Hawaiian Historical Society," "The Islands Defined," "The World of Learning," "The Church," "The Arts," "The Hawaiian Kingdom," "Business and Commerce," "Tourism," "Politics, Revolution, and Annexation," and "Daily Life." In accordance with the Society's earliest stated aims, what today might be called its collections policy, most of the items described are paper records, in printed or manuscript form, rather than artifacts. Thus the catalog abounds in description of books, including bibles, textbooks, and hymnals, as well as pamphlets, newspapers, broadsides, and maps documenting not only the natural history of postcontact Hawai'i but its political, social, and religious history as well. While much of this collected history understandably was recorded from a Western point of view, there are entries which reflect the native Hawaiian perspective as well. This is apparent, for example, in the section "Politics, Revolution, and Annexation," which extensively annotates the papers of Hui Aloha Aina, The Hawaii Patriotic League, which was founded in 1893 to insure "by all legitimate methods the perpetuation of its legitimate sovereign, Queen Liliuokalani, who was ruthlessly and wantonly deposed by a mob of for-

eign filibusters.” The catalog also includes the works of Western-educated Hawaiian historians David Malo, Samuel Kamakau, and S. N. Haleole.

Treasures of Hawaiian History is a pleasure to read. The annotations are clearly written and pique the reader’s interest to know more. The text is supplemented by numerous black-and-white photographs as well as by a series of 16 handsome color photographs. The often fulsome titles of the eighteenth- and nineteenth-century books and manuscripts are complemented by the elegant layout and old-style typeface (Minion) chosen by the book’s designer, Barbara Pope. *Treasures of Hawaiian History* is an important addition to reference sources dealing with Hawai‘i’s historical records. It should prove valuable to scholars seeking to know about the resources available in the Society’s collection, to collectors of rare books and manuscripts, and to members of the general public wanting to know more about the Hawai‘i of the seventeen and eighteen hundreds.

Unfortunately, *Treasures of Hawaiian History* has one significant shortcoming—its lack of any kind of interpretation or analysis of that history. *Treasures of Hawaiian History* is a catalog and little more. It does not address, or even ask, as might have been done at least in an introductory interpretative essay, what this collection of treasures means. What do these objects tell us, individually or in the aggregate, for example, about the people who collected them? About the people whose history they purport to preserve? About what we so easily refer to as “the impact of Westernization on Hawai‘i”? *Treasures of Hawaiian History* does in fact tell us about the Westernization of the islands if only indirectly. Its numerous Hawaiian-language entries, for example, document how widely and commonly the language was used throughout the postcontact period. It also at least hints at the loss of autonomy Westernization slowly wrought for native Hawaiians, illustrating again in its entries how over time foreign names supplanted Hawaiian names in business and politics. Criticism of *Treasures of Hawaiian History*’s lack of a strong interpretive or thematic framework goes beyond mere political correctness. Rather it recognizes this catalog as an important first step in collecting information about the existence of valuable historical records about Hawai‘i. The next step is to consider what those records mean, what they tell us about the Hawai‘i of the past and the Hawai‘i of today. Only then will the full value of these treasures begin to be realized.

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Robert Jay. *The Architecture of Charles W. Dickey: Hawaii and California*. University of Hawaii Press, Honolulu, 1992. Illustrated. Bibliography. Index. \$45.00 (cloth).

“We want it to be Hawaiian style” is a phrase often heard by local architects during preliminary meetings with clients. What is Hawaiian-style architecture? Is there a Hawaiian style? In search of precedent one immediately goes to the indigenous Hawaiian culture and begins working forward through early New England-inspired architecture and on to the various “revival” styles. Eventually and inevitably one arrives at the work of Charles W. Dickey. Up until now, however, there has been no one source which could be turned to for a comprehensive discussion of the work of this prolific local architect.

In *The Architecture of Charles W. Dickey*, Robert Jay has compiled the long-awaited work summarizing Dickey’s career. Mr. Jay begins by providing an overview of Hawai’i’s architecture, primarily in the nineteenth century, setting the stage onto which Charles Dickey stepped. He divides Dickey’s career into three main stages. “The Early Years” reflect a period from 1896 to 1904, for most of which, after his graduation from Massachusetts Institute of Technology, he practiced in partnership with Clinton Ripley, a prominent Honolulu architect. Dickey was related to the *kama’āina* Alexander family, a fact which stood him in good stead during his career and opened many doors to significant commissions. Luckily he had talent and skill worthy of this good fortune. During the early years Dickey and Ripley designed an astounding number of residential and commercial buildings. Though many of these have been demolished, some remain, including the Nippu Jiji Building on Nu‘uanu Avenue and the Progress Building on Beretania and Fort in downtown Honolulu. In his residential work of this period, most of which is only accessible through contemporary newspaper articles, the author describes Dickey’s initial uses of the double pitched, hipped roof which was to be a significant trademark in later years. At this time Dickey’s interest in the Spanish mission style also becomes evident.

The second period, 1905 to 1924, called “The California Years,” begins with Dickey’s move to Oakland following a slump in island building activity. While in Oakland he leaped with astonishing rapidity into the forefront of his field, gaining important commercial and public commissions. During this period he designed a large number of buildings for the Oakland public school system. A politically motivated scandal charging that there were major structural defects (apparently unfounded) in sev-

eral of his schools brought this work to a halt but not before he had participated in building more than 30 schools. During this time he continued to perform an occasional commission in Hawai'i, primarily on Maui, where his *kama'āina* connections were the strongest.

Late in 1924 Dickey returned to Hawai'i. "The Later Years" encompass the period from 1925 until his death on April 25, 1942. This was Dickey's mature period and resulted in the design of a great deal of the work for which he is best known. The Alexander and Baldwin Building, Halekulani Hotel, Queen's Hospital Harkness Nurses' Residence, the Immigration Station, as well as many of the buildings at the Kamehameha Schools and several at Punahou were produced during this period. It was a wonderful surprise to discover that other buildings still existing are Dickey buildings, including the Waikī theater, Hilo's Mutual Telephone building, the Maui Territorial Office Building, Honolulu's Central Fire Station—the list is long. Dickey was also interested in urban planning and low-cost housing. He served on the Honolulu Planning Commission and was instrumental in the eventual construction of the Kamehameha Homes project in Kalihi and Mayor Wright Housing on Vineyard. He the first president of the Hawai'i Chapter of the American Institute of Architects when it was chartered in 1926.

"Flexibility on matters of style," according to Jay, contributed to Dickey's success throughout his career. He was well versed in classical architectural vocabulary and over the years drew elements from the Spanish mission, Gothic, and Art Deco styles as well as from Japanese and Chinese architecture. However, he was "fundamentally conservative" from a "stylist standpoint," and this tendency, combined with his creativity, has given his work the timeless quality that makes it so relevant today. His work with the high-pitched, multi-sloped hip roof eventually became the trademark "Dickey roof," and though not necessarily the first to use this form in residential work, he successfully pioneered its use in large commercial and public buildings. The author states that "In the realm of large-scale public and commercial architecture . . . it was primarily Dickey who produced the truly distinctive monuments of the prewar [World War II] period" (p. 5). That his influence is strong today can be seen in the designs of a great number of projects—hotels, commercial buildings, and residences which are based on his work.

The Architecture of Charles W. Dickey is a well-researched and well-documented work. One gets the impression that Jay cared deeply about his subject as evidenced in his attempts to visit as many of Dickey's remaining buildings as possible, including those in California. Architecture is difficult to write about, easily lending itself to abstractions which seem to

have little to do with the visual experience. Jay successfully avoids these pitfalls. He also provides whenever possible the background context of Dickey's commissions. The portrayal of the evolution of the Alexander and Baldwin Building's design is fascinating.

The author notes that an obstacle to his research and a personal disappointment was encountered when he found that ". . . during a move from one set of offices to another, the successor firm to Dickey's original practice disposed of virtually all the working plans and other drafted information that had accumulated during his lifetime" (p. 5). Jay overcomes this setback by providing an extensive collection of photographs, including color plates, as well as a number of drawings which had appeared in contemporary publications.

A small disappointment is the fact that Dickey the man is kept at a distance. Little of his personal life, family, or immediate environment is described, and most references to his philosophy or correspondence are paraphrased rather than quoted directly. Though the author certainly defines his scope in the book's title, and lets us know in the introduction that this is not an intimate biography, a little more of a peek into the old trunk in Dickey's grandson's house which ". . . contained a wealth of photos, letters and other family mementos" (p. x) might have provided additional insights on both the man and his architecture. Nonetheless we do get glimpses of the architect, including his relationship to Hart Wood and an intriguing description by William Merrill of Dickey's office habits. Another feature that one might hope for in some future addition is a selected list and chronology of Dickey's work. As the author notes, a complete list would be impossible to compile.

Robert Jay's book is a significant contribution to the literature of Hawai'i and will be a welcome addition to the library of anyone interested in architecture, Hawai'i's culture, or Hawaiian history. It will undoubtedly become a reference for many of Hawai'i's architects to be reached for next time they hear "We want it to be Hawaiian style."

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Lilikalā Kame'elehiwa. *Native Land and Foreign Desires—Pehea Lā E Pono Ai?* Bishop Museum Press, Honolulu, 1992. xvii + 424 pp. Illustrated. Appendix. Notes. Glossary of Hawaiian words. Bibliography. Index. \$59.95 (cloth). \$39.95 (paper).

For almost 150 years, Hawaiians have sought to understand the historical event called the *Māhele*, the 1848 division of Hawaiian *‘āina* (land) resulting in private ownership. While the adjective “great” often is attached to the *Māhele*, as Lilikalā Kame‘eleihiwa demonstrates in *Native Land and Foreign Desires*, the *Māhele* proved to be such a disaster for Hawaiians that “tragic” would be a more appropriate description. Although other histories have been written about the *Māhele*, this is the first written from the Hawaiian perspective by one who speaks Hawaiian and understands the nuances of the language and culture.

Kame‘eleihiwa asks, and attempts to answer, the questions asked by all Hawaiians. Did Kauikeaouli (Kamehameha III) and the other *ali‘i nui* (high chiefs) believe that allowing fee-simple ownership of *‘āina* would benefit the *maka‘āinana* (commoners)? Were the *mō‘ī* (king) and *ali‘i nui* acting only in their own interests? Were the *ali‘i nui* misled and duped by their Western advisors? Why did the *ali‘i nui* give the foreigners so much power? Why did Kauikeaouli and the other *ali‘i nui* agree to an event that could only lead to the massive loss of Hawaiian *‘āina*, and eventually, Hawaiian sovereignty?

To answer these questions, Kame‘eleihiwa believes that the historian—even a Native Hawaiian historian—must first understand Hawaiian thought at the time, especially Hawaiian orientation toward *‘āina*. To do so, she reconstructs a model of the period, based on Hawaiian metaphors. She explores the *mo‘ōlelo* (history) of Wākea and Papa, half brother and sister, parents of Hawai‘i and Māui as well as other islands, to uncover three traditional patterns: *mālama ‘āina*, the familial relationship between the Hawaiian people and *‘āina*, and the concomitant responsibility to *mālama* or care for *‘āina*; *aikapu*, the basis of the *kapu* system, requiring that men be separated from the dangerous female element when eating and worshipping the male *akua* (gods), and that the *ali‘i*, the *akua* on earth, be separated from the *maka‘āinana*; and *nī‘aupi‘o* mating, the union of closely related *ali‘i* to create higher-ranking and more sacred *akua*. She examines the period from Western contact to the *Māhele* to explore the distortion of these traditional metaphors and the effect on *‘āina*.

In doing so, Kame‘eleihiwa explains that the Hawaiian *Mō‘ī* and *ali‘i nui* sought to maintain a state of harmony in society and nature embodied by the word *pono*. *Pono* was maintained by strictly observing the dictates of the *aikapu*, heeding the advice of the *kāhuna* (priests), honoring the *akua*, and practicing *mālama ‘āina*.

To understand the *Māhele*, Kame‘eleihiwa counsels, we must understand the Hawaiian conversion to Christianity. And to understand that

conversion, we must understand what led the *ali'i nui* to break the *'aikapu*. In the face of the massive destruction and death of the Hawaiian people from the white man's diseases, Kame'elehiwa postulates, the *ali'i nui*, and particularly the powerful Ka'ahumanu, could no longer believe that the observance of the *'aikapu* was a source of *pono*. Westerners broke the *'aikapu* with impunity and, rather than being struck down by the *akua*, they appeared to prosper. In contrast, Hawaiians died by the hundreds of thousands—Kame'elehiwa cites an 80 percent decline in the native population during the first 45 years of Western contact.

Ka'ahumanu and her *Ali'i Nui* may have thought the *'ainoa* [free eating] was the white man's secret to life. Thus, they chose "to live as the white people do." At least it seemed to be *pono* behavior, and since the *'Aikapu* seemed to no longer preserve the people, perhaps the *'ainoa* would. (82)

With the breaking of the *'aikapu*, all established societal, political, and religious relationships were thrown into doubt; the very existence of the Hawaiian *akua* was negated. With no *akua*, what was the source of the *ali'i nui*'s power or *mana*? In traditional Hawaiian society, the *akua* "owned" the *'āina* with the *ali'i* acting as caretakers (*konohiki*) of the land. With no *akua*, who owned the *'āina*?

Into this void, came the Western Calvinist missionaries with their new religion promising eternal life, *ola hou*. They filled a role traditionally reserved to the *kāhuna*—advisors on political, social, and religious matters. Yet, by Calvinist standards, a *pono* society required not only devotion to Christ, but also capitalism and, eventually, private ownership of *'āina*.

Kame'elehiwa demonstrates that the *ali'i nui* were reluctant to make the drastic shift to a Western land-tenure system, that they did so "only when they thought they had no other choice" (14). She examines the most prominent *ali'i nui* and their attitudes towards *'āina*, the role of the *kauoha*, or verbal will, and the importance of female *ali'i nui* in the control of *'āina* in the 30 years before the *Māhele*. Then, using original sources, most particularly the *Buke Māhele*, she analyzes *'āina* awards received by each group of *ali'i*—from the *mō'i* and *ali'i nui* to the *kaukau ali'i* (lesser chiefs) and *konohiki*—in the *Māhele*. Finally, Kame'elehiwa discusses who actually benefited from the *Māhele*.

One of Kame'elehiwa's central theories is that the *ali'i nui* did not intend to become capitalists through the *Māhele*. The *ali'i* thought they were sharing the land and, by extension, sharing their control of the sovereignty of Hawai'i, with the *maka'āinana*, rather than "dividing" the

land in the *Māhele*. She documents how the *ali'i nui*, the *kaukau ali'i*, and *konoiki* gave up between half to three-quarters of their *'āina* in the *Māhele*. Ostensibly, *'āina* relinquished to the *mō'i* and government would go the *maka'āinana*. But as Kame'elehiwa demonstrates, the *maka'āinana* could not afford to buy *'āina*, and the Western missionary families and businessmen ended up with the most *'āina*. Even the *mō'i* and *ali'i nui* who had received very large tracts of *'āina* in the *Māhele* lost much of their land in the 40-year period following the *Māhele*. With each loss of *'āina* came a loss of sovereignty, until the final loss in 1893.

In this book, Kame'elehiwa establishes a historical and traditional context and then, through detailed research and analysis of *ali'i* genealogies, land transaction records, and historical documents, presents cogent and convincing evidence to support her insightful theories. This may be an emotionally difficult book for Hawaiians to read, but it is an important and powerful work. Ultimately, *Native Land and Foreign Desires* is an affirmation of the Hawaiian spirit in all its manifestations. It speaks to the heart of the Hawaiian people and presents a lucid and intelligent explanation of why the *ali'i nui* chose, or were forced to choose, as they did. It asks hard questions and, in answering them, reveals to us the essential dignity and wisdom of our ancestors' lives.

MELODY KAPILIALOHA MACKENZIE
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Patrick V. Kirch and Marshall Sahlins. *Anahulu: The Anthropology of History in the Kingdom of Hawaii*. The University of Chicago Press, Chicago and London, 1992. 2 vols. Illustrated. Maps. Tables. Appendices. Glossary. Bibliography. Index. Vol. 1: *Historical Ethnography*, by Marshall Sahlins with the assistance of Dorothy B. Barrère. ix + 243 pp. Vol. 2: *The Archaeology of History*, by Patrick V. Kirch with the assistance of Marshall Sahlins, Marshall Weisler, and Matthew Spriggs. xiv + 201 pp. \$50 (cloth) per volume.

The pair of volumes comprising *Anahulu: The Anthropology of History in the Kingdom of Hawaii* is at once a "good read" (to use that aphorism so favored by book marketeers) as well as a significant scholarly study that will forever change our views of what really happened during that criti-

cal period of interface between Hawai'i and the Western world in the late eighteenth and early nineteenth centuries. Against this "structure of the conjuncture," as the authors term the complex interplay between Polynesian and world systems, Kirch and Sahlins examine the changing social, economic, religious, and political structures driving the Hawaiian kingdom. In so doing, they bring their analysis directly into the real lives of a microcosm of Hawaiian commoners occupying Anahulu Valley, located in the ancient Waialua division (*moku*) of northwestern O'ahu.

Considered purely as narrative, the arguments Sahlins advances in volume 1, *Historical Ethnography*, are presented in four parts (and nine chapters). In Part I, "Conquests, to 1812," the invasion of O'ahu by Kahekeli of Maui c. 1783, and the reconquest by Kamehameha from Hawai'i Island in 1795, set the stage for occupation by Kamehameha's invading armies—events played out alongside developments set in motion by the Northwest Coast–Canton fur trade. Part II, "The Sandalwood Era, 1812–1830," and Part III, "The Whaling Period, 1830–1860," are convenient and conventional historical periods that subsume such events as arrival of the missionaries in 1820 and the Great Māhele, or land division, of 1846–53. Part IV, "Kawailoa Society in the Mid-Nineteenth Century," brings to a close the story of the residents of the district (*ahupua'a*) of Kawailoa, in which the Anahulu River—O'ahu's longest stream before it was drained by the sugar barons—is situated.

From the perspective of the people of Waialua, particularly the Upper Anahulu study area, the broad story is a familiar one of conquest, stranger overlords imposed from afar, diabolical exploitation, progressive immiserization, and finally, unprecedented death and abandonment of the land. After the conquest of 1795, Waialua is given as conquered land to Ke'eaumoku, one of Kamehameha's supporters. In 1804, following a second occupation of O'ahu, Kamehameha's warriors begin to settle in Waialua, moving with their families into the previously marginal Upper Anahulu Valley. Becoming, in time, *kama'āina* farmers, they construct complex irrigation ditches and pondfields for cultivating taro, hoping to satisfy the ever increasing demands for tribute and taxation made by the multiple layers of chiefs, land agents, and tax assessors in the hierarchy above them. These "grantees," as some Western observers styled the spendthrift *ali'i* and their assorted followers, engage in competitive displays of self-aggrandizing "Polynesian swank" fueled by the lucrative but deadly sandalwood trade—literally a period of "*ali'i* buying, people dying." In due course, following traditional and evolving land tenure patterns, Waialua passes through the successive hands of

Ke'eaumoku, his son Cox (Ke'eaumoku the younger), Ka'ahumanu, and Kina'u, each in turn installing their own agents and favorites on the land and exacting new rounds of demands in return. (At one point some Waialua residents have seven such levels above them, each expecting recompense.) After land reforms brought by the Māhele, the old *kama'āina* farmers (the lucky ones) are left with little but their taro patches and garden plots. Their children, unable to make it on the land, escape to the growing metropolis of Honolulu. By the time of the Great Awakening of 1837–39, having been beaten at their own game of capitalist exploitation of the commoner, the *ali'i* grandee inheritors of the land have little recourse but to sell out to the foreign planters. Meanwhile, the emergent constitutional monarchy falls increasingly under the sway of haole advisors.

Precisely how, and by what mechanisms, these events transpire is documented in a careful and lively fashion. In contrast to some schools of “fatal impact” historiography, Sahlins maintains “that Hawaiians too were authors of their history and not merely its victims. . . . Hawaiians synthesized the experience in their own cultural terms. . . . Capitalism realized itself through the mediation of a set of Hawaiian structures” (I:215–16).

Kirch, in volume 2, *The Archaeology of History*, by a clever piece of archaeological and archival sleuthing, is able to situate, literally in and on the ground, many of the major actors (Māhele recipients) through “dirt archaeology” and historical interpretation. Working in a selected area of Upper Anahulu Valley known as Kawailoa-uka, Kirch's excavations pinpoint the house sites and pondfields of Mailou, Kainiki, Kaneiaulu, Kamakea, Kalua, Kuolulo, and others. In some cases, families are traced from initial settlement about 1804 to death of the last occupants in the 1880s and dispersal of the land. In five chapters—The Anahulu Valley and Hawaiian Prehistory; Before the Conquest: Kawailoa-uka in Prehistory; The Social and Economic History of Kawailoa-uka in the Nineteenth Century; *Auwai*, *Kanawai*, and *Waiwai*: Irrigation in Kawailoa-uka; The Archaeology of History in Kawailoa-uka—Kirch traces the precontact occupation by shifting cultivators of a pristine valley to its abandonment and reversion to the wild.

This collaborative research project synthesizing the archaeology and ethnography of Anahulu Valley commenced in 1971, when Sahlins initiated an “interdisciplinary investigation of Hawaiian social morphology and economy in the late prehistoric and early historic periods” (II:2), funded by a National Science Foundation (NSF) grant through Bishop Museum. Preliminary analysis of Māhele land records identified Waia-

lua and Anahulu in particular as localities suitable for the refinement of a focused study. Funded by another NSF grant in 1974, this led to a survey and limited excavation. A major NSF grant in 1982 supported the detailed archaeological investigations and collaborative analysis ultimately presented in these two volumes. Unlike contract archaeology (or cultural resources management), conducted over the last 25 years, this study is unique in Hawai'i in being the only "major project conceived strictly from a research perspective" (II:9). "Indeed," Kirch continues, "our Anahulu Project was the first archaeological project in the islands explicitly focused on the historical transformation of indigenous Hawaiian society and economy" (II:9).

The impact of *Anahulu* lies equally in the happy conjuncture of scholarly collaboration between Sahlins and Dorothy B. Barrère, who use a variety of primary source materials (I:4-14). The study is notable for its archival scope, incorporating the standard visiting shipping records of seafaring Europeans and Americans; original diaries, journals, letters, memoirs, and local church records prepared by missionaries for the American Board of Commissioners for Foreign Missions; a corpus of observations and commercial records left by early foreign residents and businessmen; texts by a number of Hawaiian writers, in particular Gidiona La'anui and Paulo Kanoa, covering local affairs of Waialua; and government documents constituting the "intellectual treasury" of the Hawaiian kingdom. Of supreme importance, this last group contains the records and testimony presented to the Board of Commissioners to Quiet Land Titles (familarly, the Land Commission) and comprises three main components: the Native Register, incorporating letters of claim presented by landholders; the Native and Foreign Testimonies, taken on claims by a traveling delegation of the Land Commission; and records of the Awards themselves. By carefully sifting and mining this heretofore inadequately tapped vein of historical data, the authors are able to present a series of hypotheses for further testing as well as informed conclusions.

It is impossible in a short space to chronicle more than a hint of their new findings and insights. One surprising result, not anticipated by the researchers, was the late settlement of Upper Anahulu Valley, commencing with Kamehameha's armies about 1804, and the subsequent implementation there of full-scale pondfield cultivation within a relatively short time. These discoveries have implications, among other things, on our understanding of the development and spread of intensified Hawaiian agriculture, notions of the "carrying capacity" of Polynesian agricultural systems in general, the sociological determinants of these

hydraulic infrastructures, and population. (The findings tend not to support a recent proposal putting the precontact Hawaiian population at 800,000 or more.) Elsewhere, the authors show how Christianity was spread through the islands by the chiefs, especially Ka'ahumanu and her followers, for their own purposes of exploitation of the *maka'āinana*. With *ali'i* help, waves of missionaries, including John S. Emerson of Waialua, eventually would lead their flocks to the "promised land of silk and money."

In the end, Anahulu proves to be far more than a marginal backwater on the periphery of world and island events, a mere node in the structure of the conjuncture, but a microcosm representative of the changes, carefully documented in these volumes, that occurred throughout the kingdom of Hawai'i.

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Mari J. Matsuda, ed. *Called from Within: Early Women Lawyers of Hawai'i*. University of Hawaii Press, Honolulu, 1992. xvi + 344 pp. Illustrated. Bibliography. Index. \$45.00 (cloth). \$26.95 (paper).

Called from Within: Early Women Lawyers of Hawai'i traces the history of women lawyers admitted to the bar in Hawai'i before statehood. Beginning with Almeda Hitchcock, the only woman lawyer to practice in the kingdom of Hawai'i, the text moves through the lives and legal careers of various women practicing law during Hawai'i's territorial years. It is written as a collection of 17 biographies each under the authorship of different women. The final chapter covers briefly several women who practiced law for a limited time in the territory and also recognizes two women of Native Hawaiian ancestry who greatly influenced the development and practice of law during the kingdom and the Republic of Hawai'i.

Biography as a choice of style for this work reflects not only the reemergence of the form in scholarly and popular circles, but also the importance of including both the personal and the public in the interpretation and understanding of history. The best chapters achieve a synthesis of writer and subject in which the elements of person, time, and profession merge into a compelling and lively testament. The sections

that fail to meet this challenge of biography do so because the writer transmits only a string of facts and fails to give the reader an essence of the person.

Although uneven writing is one of the pitfalls of collective works, *Called from Within* does not suffer in excess from the affliction and maintains its integrity as a whole. In addition, it contains some valuable gems. Margaret Silverman Ehlke's lively biography of Carrick Hume Buck instills in the reader a sense of adventure as she tracks the young lawyer to an exciting night raid on bootleg 'ōkolehao, presents her holding court in the parking lot above Kalaupapa (with the litigants hiking up), and reveals her chagrin as a man attempts to expedite a divorce with a bribe of live chickens. Judith R. Hughes's account of Rhoda Lewis reveals a woman of intelligence, determination, and influence whose contributions, particularly her work to end martial law in Hawai'i during World War II, deserve prominent recognition. Karen M. Holt's rendering of Marybeth Yuen Maul as she first witnesses extreme poverty in Asia provides a sensitive insight into Maul's personal world and the conduct of her professional life. Esther K. Arinaga and Rene E. Ojiri's documentation of Patsy Takemoto Mink's remarkable career and exceptional resiliency of character takes its place as one of the highlights of the book. *Called from Within* reaches its summit with Matsuda's inspiring biography of Harriet Bouslog. Here, biographer and subject merge to present the portrait of an extraordinary woman who championed the poor, devoted her life to the cause of labor, vehemently fought McCarthyism at the risk of her career, worked to abolish the death penalty in Hawai'i, and "became famous for fight, fearlessness and skill."

Not only is the book a valuable contribution to women's history and to the unique legal history of Hawai'i, but it also contributes to the general body of Hawaiian history texts. After reading each biography, one emerges with a greater understanding of the social, economic, and political milieu of Hawai'i's territorial years. As each woman is examined in her own time, a collective recollection of the Territory of Hawai'i emerges as a subtext.

Called from Within preserves the dynamic past of island women and reflects the energetic efforts of today's women to recognize and value their history.

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Gananath Obeyesekere. *The Apotheosis of Captain Cook: European Mythmaking in the Pacific*. Princeton University Press, Princeton, NJ; Bishop Museum Press, Honolulu, 1992. xvii + 251 pp. Illustrated. Bibliography. Index. \$24.95.

Gananath Obeyesekere is a professor of anthropology at Princeton University. Having been born and raised in Sri Lanka, he brings to this appraisal of Captain Cook a point of view that most definitely is not Eurocentric. The book's subtitle indicates why he was provoked into writing it. He does not believe that Hawaiians in 1778 and 1779 greeted and worshipped Captain Cook as their god Lono:

. . . To put it bluntly, I doubt that the natives created this European god; the Europeans created him for them. This "European god" is a myth of conquest, imperialism, and civilization—a triad that cannot be easily separated. This book therefore is not another biography of Cook; it subverts biography by blurring the distinction between biography, hagiography, and myth (p. 1).

Obeyesekere's version of Captain Cook's place in Hawai'i's history is pertinent, if also subverting. His diligence in acquiring so much information about the subject is admirable. The conclusions he has drawn are convincing and will please revisionists everywhere.

BUT, regrettably, in his determination to strip Cook of divinity, he is not fair to Cook as a mortal man. In too many instances, his interpretations of the literature disparage and demean the misfortunate captain. In body, mind, and deed Cook is presented as having been flawed and faulty, deserving little respect from the men who sailed with him, certainly not warranting the apotheosis which the mythmakers have arranged for him.

Moreover, in his zeal to degrade Cook, Obeyesekere deflates some eminent transmitters of the myth, notably J. C. Beaglehole and Marshall Sahlins. And, of course, he massacres hecatombs of naive believers, who, in our need for heroes, have honored Captain Cook as a noble and humane man, if not as a manifest deity.

We must imagine him now, wandering forlorn in the limbo into which the shades of demoted heroes—like Christopher Columbus, that most recently toppled one—are dropped. *Aloha ino!* as we Hawaiians say, What a pity!

John F. G. Stokes. *Heiau of the Island of Hawaii*. Edited and introduced by Tom Dye. Bishop Museum Press, Honolulu, 1991. ix + 196 pp. Illustrated. Appendices. Bibliography. Index. \$29.95.

The publication of John F. G. Stokes's work, *Heiau of the Island of Hawaii*, contributes materially to the fragmented body of commonly accessible data relative to Hawaiian religion generally and specifically to sacred structure. It is a definitive work, complete in its presentation and discussion of the writings of native historians and its listing and description of heiau sites.

One cannot help but stand in awe at the diligence with which Stokes set about his tasks of documenting in the field these eroding remnants of native worship. Stokes further devoted research effort toward annotating these field notes as best he could from available historical literature in both English and Hawaiian. His contributions to Hawaiian archaeology are uncontested.

Tom Dye is to be commended on his commitment to historical fidelity. His editorial guidelines were well-developed and crisply laid out. Considerable attention was paid in his introduction to the history of Stokes's work, which interestingly incorporated W. T. Brigham's contributions and which together provide an early history of Bishop Museum itself. To complement the text, Stokes's redrawn heiau plans and collection photographs were included; these serve beautifully to enhance Stokes's text.

Dye's research was thorough; his conclusions are well-substantiated and sensitive, and his writing style is both erudite and fluid.

CAROL SILVA
Archivist

W. Arthur Whistler. *Polynesian Herbal Medicine*. National Tropical Botanical Garden, Lāwā'i, Kaua'i, 1992. 238 pp. 117 color photographs. \$32.95 (paper).

Knowledge of herbal medicines is one of the traditional areas of folklore in, probably, all human cultures and ethnic groups. Each is intimately linked to the available flora of the geographic area that is home to the group, but also contains data relating to introduced plants and practices from surrounding or even distant areas. Art Whistler has been studying the use of plants for curative purposes in Samoa, Tonga, and other Polynesian islands for many years, and in this book he summarizes much of

this information. It is presented in an attractive book with excellent photographs (all by the author) and made available at a rather reasonable price by the National Tropical Botanical Garden.

The book begins with an introduction to the islands, peoples, languages, and migration history of Polynesia, which will orient those who are unfamiliar with the region. This is followed by two lengthy and important chapters, on traditional Polynesian medical practices and on modern variations or additions to those practices. These chapters deal with such topics as the cultural roster of ailments and diseases and their Polynesian names (with emphasis on those known throughout all or much of Polynesia as is evidenced by cognate words) and with the indigenous practitioners and their methods (diagnoses, treatments). Chapter 2 quotes from early sources and visitors in Polynesia who reported on medicines and medical practices. In chapter 3, there are lists of selected plant species used medicinally in key Polynesian areas, including Tonga, Samoa, Tahiti, Cook Islands, and Hawai'i.

The second half of the book (chapter 4) is an annotated, illustrated account of the 90 species that are included. The plants are in alphabetical order by generic name; the heading is the binomial, centered and in capital letters. In a few cases, a genus is dealt with as such, without reference to species (for example, *Peperomia*). Each species is provided with the following data: family (Latin and English names); Polynesian names (by area); binomial, with authorities; short botanical description; selected synonyms; indication of distribution area of species; ethnobotanical and medicinal data. Most of the plants are angiosperms, but a few ferns are included. There are no cryptogamic plants (fungi, algae, etc.). All these data are presented in readable prose with minimal jargon, but without references (of course, considerable information is probably original). The information is essentially descriptive and indicative and is not intended for prescriptive use. The photographs are well chosen and of very high quality, both in the taking and the printing senses.

The book concludes with a fairly rich bibliography (8 pages), index to the plant names, and an index to Polynesian names and other words.

The book is paperbound and printed on heavy, clay-coated glossy paper. The inner face of the paper front cover has a simple map of the Pacific; the inside of the back cover has a centimeter scale.

This book should be valuable to a wide range of people interested in ethnobotany and ethnomedicine, in Polynesian botany and Polynesian ethnology, and in modern herbal medicines. It is an excellent introduction to the current state of knowledge of the topic it addresses. It is not intended to be exhaustive, nor is it a highly technical work, and does not

endorse or recommend any specific treatments, nor vouch for the characterization or definition of any diseases or ailments. It has a generally reliable botanical nomenclature. The ethnomedical information is presented simply (no medical or ethnological interpretations are added). As a broad, current, descriptive introduction to the subject, this is an attractive, accessible treatment. It is recommended to the general reader.

BENJAMIN C. STONE

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Thomas L. Wright, Taeko Jane Takahashi, and J. D. Griggs. *Hawai'i Volcano Watch: A Pictorial History, 1779-1991*. University of Hawaii Press, Honolulu, 1992. 152 pp. Illustrated. Appendix. Bibliography. Index. \$42.00 (cloth). \$24.95 (paper).

Volcanism is the central force in the creation of these islands, celebrated by the indigenous culture through dance, chant and worship of the many manifestations of Pele, the volcano goddess. The Hawaiians observed volcanic events closely and made a place for them in their cosmos. Westerners (though they might see images of the inferno reflected in the volcanic fires!) have paid homage to Hawaiian volcanoes in more secular ways, drawn to the landscape to study the mysteries of volcanism or to be awed and entertained. As we learn in *Hawai'i Volcano Watch: A Pictorial History, 1779-1991*, a book not only geology buffs but anyone interested in Hawaiian natural or cultural history will find fascinating, the earliest Western observers of Hawaiian volcanoes were explorers, missionaries, and toward the end of the nineteenth century travel writers and tourists. Artist-naturalists accompanying early explorers observed and sketched; but the first trained geologist, James Dwight Dana, did not arrive until 1840 with the U.S. South Seas Exploring Expedition. And only in 1912 did geology Professor Thomas A. Jaggar found a permanent observatory overlooking the huge caldera at the summit of Kīlauea.

In this and an earlier work, Thomas Wright, who was scientist-in-charge at the Hawaiian Volcano Observatory from 1984 through 1991, and Taeko Jane Takahashi, the librarian, have done an impressive job of compiling the observations, scientific and nonscientific, that have

been published in English or European languages in the past 200 years. In 1989 Wright and Takahashi produced *Observations and Interpretations of Hawaiian Volcanism and Seismicity 1779–1955: An Annotated Bibliography and Subject Index* (Honolulu: University of Hawaii Press). This work includes black-and-white reproductions of early maps, drawings, paintings, and historic photographs. But the main purpose is to provide a list of geological observations and studies. It is an indispensable tool for research.

This new volume, *Hawai‘i Volcano Watch*, ventures into cultural geography to tell the human side of volcano watching, with special attention to the amateur observations that have provided vital information to present-day scientists. The authors tell how missionaries were important observers, from William Ellis, earliest Western visitor to Kīlauea in 1823, to Sarah Joiner Lyman, who began a diary in 1833 in which she recorded every earthquake felt in Hilo, and Titus Coan, who clambered up the volcanoes to view every eruption between 1835 and 1882. As Wright and Takahashi point out, you don’t need to be a scientist to be an excellent observer, nor do you need a Western education; Hawaiian tradition also provides an invaluable source of information about the eruptive history of these volcanoes. Indeed, one of the book’s main themes is that nothing, not even the most sophisticated modern instrument, is a substitute for careful first-hand observation. Thus it is Coan, the missionary with a passion for volcano watching, who is able to teach the formally trained Dana (whose only field experience had been on Vesuvius) a thing or two about eruptions.

This speculation about the art of observing is what makes the subject of *Hawai‘i Volcano Watch* history as well as science, and gives the book broad appeal, but the historical context is not as well developed as it might be. We need to know more about the observers themselves, and under what conditions and with what preconceived ideas they encountered this landscape in the long period before consistent scientific observation began.

Surely it is important to consider, for example, what role artistic or literary convention may have played in early views of volcano country. Take those erupting vents (geologists call them spatter cones) on the floor of Kīlauea caldera that Scottish travel writer C. F. Gordon-Cumming describes in *Fire Fountains* (1883) as “quaint” fixtures, 30 feet high at the most, on an otherwise “dreary” landscape. Her watercolor illustration included in her own book shows the author-artist, in ant-like dimension, facing a towering inferno that threatens to engulf her. The

image is reproduced in *Hawai'i Volcano Watch*, but the reader is left to puzzle whether Gordon-Cumming was using the exaggerated forms common to nineteenth-century Romanticism or actually depicting how Kīlauea looked at the time. When discussing nonscientific subjects, Wright and Takahashi seem to draw back from the synthesis and interpretation a history requires, and at these points the text veers toward descriptive lists and undigested quotations.

On the pictorial side as well, the book does a gorgeous job of presenting modern volcanology but is shakier when it comes to history. Much of *Hawai'i Volcano Watch* is illustrated with fine photographs by J. D. Griggs, former staff photographer with the Observatory, complemented by lucid captions. The historical illustrations, however, seem to be put together more haphazardly, and the captions sometimes fail to point out what connection the pictures have with each other. Several illustrations are poorly reproduced from later texts rather than original editions or original slides of the artwork, so they are copies of copies. It is generally up to the author to provide the artwork, but the designer must decide whether the quality is acceptable and should be able to offer the author guidance. As a map fanatic, I am particularly disappointed by several maps reproduced so small they are illegible! Academic presses are notorious for ignoring the niceties of design, which may be all right if you stick to academic texts but is inexcusable when you venture into pictorial histories.

Despite these flaws, *Hawai'i Volcano Watch* is a valuable book; Wright and Takahashi have done a great service in thoroughly researching and opening to the public a fascinating subject.

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Carol Araki Wyban. *Tide and Current: Fishponds of Hawai'i*. University of Hawaii Press, Honolulu, 1992. xvi + 192 pp. Illustrated. References. Index. \$28.00 (cloth).

Tide and Current is a remarkable statement in an age in which we tend to look askance at the cold, objective facts of science; in which entertainment too often substitutes for learning; in which support for daily life from a benevolent government is looked upon as a right; and in which

citizens of Hawai'i seek an identity in which past and present will enrich each other.

Carol Wyban's story is a simple one: she and her family lived with a fishpond for four years. In the beginning there was the excitement of a challenge: could they bring a fishpond back to life? There followed months of learning about business and legalities. There was a period of assessment: what do you have to provide for profitable harvests of fish in terms of water quality, water depth, fish food, and the like? And then there was the question central to the whole project: how do you catch a fish?

The basics of the four-year experiment are laid out in the chapter headings: Resource Assessment, The Ecosystem, The Harvest, The Market, and so forth. The subjects are only the framework, however. The heart of the book lies in the elements of legend, of history, of culture, and of the daily life of a people who had to provide for themselves what land and sea had to offer. These elements are seamlessly interwoven throughout each of the chapters. Thus the fishpond, Lokoea, becomes not merely a body of water separate from the sea but an integral part of the mythical past, of history, of the life of a people, and of a life today. Lokoea begins with the Hawaiian mākāhā, stationary sluice gates; in Lokoea today the mākāhā have evolved as a system of gates and channels and storage areas. But the fish and other animals within Lokoea today are those of the past: 'ama'ama, the striped mullet, a supernatural fish, born in 'Ewa of human parents; āholehole, pāpio, moi, and 'o'opu nakea each also with a history in legend and custom. Shrimp, or ōpae, live on the bottom of the pond near the edge; traditionally they were gathered by women. Watching over the pond were the waterbirds, 'auku'u, the black crowned night heron; 'alae 'ula, the Hawaiian gallinule; alae keokeo, the coot. Once common, they are now almost entirely restricted to protected wetlands.

One wants the story to end happily; circumstances were such, however, that it doesn't end that way. Lokoea is labor intensive, chance storms damage the walls, fish food is expensive, productivity doesn't always live up to prediction, and land costs are prohibitive. Yet the story is one of success if only because it leaves the reader with an enormous appreciation of an intricate system which for centuries provided subsistence to a people who were completely dependent on the land and sea around them.

There are two parts to *Tide and Current*; the second half of the book is a factual history and description of ancient fishponds which provides

details of pond types, their fish, productivity, and methods of harvesting. This section is also written in the lyrical form of the story of Lokoea, and it too incorporates a successful combination of legend, history, and science. Line drawings and photographs appropriately illustrate the text; they neither overwhelm nor do they understate their intent but complement the text.

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