Book Reviews

Pamela Frierson. *The Burning Island. A Journey Through Myth and History in Volcano Country, Hawai'i.* Sierra Club Books, San Francisco, 1991. xiii + 267 pp. Illustrated. Glossary. Index. $22.50 (cloth).

After a lengthy Mainland sojourn, Island-born Pam Frierson came home to question her Western ethnicity, explore the Hawaiian view of volcanism, and deal with Big Island landscapes and local culture from the viewpoint of her own experiences. As her words flow to create images—

> . . . very weathered cones, moored like islands in the newer flows . . . the pumice-like rock was multi-colored: sulfurous yellow, oxides of purple and red. The trail was increasingly rugged. The air had a penetrating chill; our hands were cold and swollen from the change in blood pressure. . . . fantastic forms of lava, rough-smooth like an elephant's skin, shiny glass, blasted cindery red, sculptured, thrown, spattered, spun, blown to bits. . . . The temperature was dropping rapidly—warmth being sucked out into a vacuum, an emptiness of space. (pp. 22–5.)

—the reader is carried along on the journey through myth, history, and modern scientific research on the active volcanoes of Kīlauea and Mauna Loa.

Frierson's vivid descriptions intersperse narratives of what others (early explorers and missionaries scientists, and Hawaiians of today) told of their own experiences with Hawai'i's volcanoes. She moves easily from mid-19th century geologist James Dwight Dana, to 20th century volcanologist Thomas Jaggar; from travel writer Lady Isabella Bird's visit in 1873, to thoroughly modern volcanologist Tina Neal's research in 1990; from missionaries Hiram Bingham and William Ellis in the early 1800s, to 1990s volcanologist Robert Decker and anti-geothermal activist Palikapu Dedman. Each of them is treated as a friend of long standing—the old and the new, visitor or geologist, find a home with Frierson and

with each other in the book. We walk upslope with the Reverend Titus Coan, early Hilo missionary and astute observer of volcanic phenomena, as he climbs to the edge of Moku'āweoweo, Mauna Loa's summit crater at 14,000 feet elevation, and share with him a "moment of unspeakable awe" (p. 24).

Frierson is not just name dropping. She has done her homework so well that the people and pieces fit together. An example of her perceptive research is her analysis of the many versions of the High Chiefess Kapi'olani's defiance of Pele, Hawaiian Goddess of Volcanos. Kapi'olani was a recent convert to Christianity.

> What is most fascinating about the successive versions . . . is the direction they take in portraying Hawaiian religion. Women are excluded from the rites of worship and even, in some later versions, from the domain of the volcano goddess. The Pele priestesses are depicted increasingly as hags and sorcerers, the lunatic fringe, until they finally disappear altogether and are replaced by a male priesthood. Eventually, Pele herself takes on the personified character of the hag and sorcerer. . . . There has been little to contradict that view in recorded history, a record made by male (and mostly missionary) observors, speaking primarily to male chiefs. The details of the lives of most Hawaiian women—and most commoners—went largely unrecorded. (pp. 127–28.)

Again, wending her way carefully betwixt fact and fiction, Frierson recounts how Princess Ruth Ke'elikolani chanted and sacrified red silk handkerchiefs and brandy to Pele to stop the 1881 flow from Mauna Loa. The head of the flow was at the outskirts of Hilo town. The eight-month-long flow stopped almost immediately. Frierson writes:

> Sitting that day on the caldera rim, I reflected on the two histories, of Kapi'olani and of Princess Ruth, one raised to epic (with the help of the written word), the other demoted to folktale. It came to mind that, although the encounter Bingham describes between Kapi'olani and the priestess of Pele may have been fictional [this reviewer agrees that Bingham's account was fictional], it worked terrifically well as an allegory. In Bingham's tale, Kapi'olani and the priestess stage a contest for the last word.
>
> Kapi'olani's weapon is the Bible, while the Pele priestess is armed with a frail piece of bark cloth, as though trying to legitimize, in Western eyes, her own unmediated experiences of her god. In Bingham's story—and in the country of history—the Christian champion Kapi'olani wins, for from the time of the missionaries' arrival the power of 'the word' rested firmly in Western hands.

> At this late date in the twentieth centurty, how much of what we call 'Hawaiian' history was still, I wondered, a disguised form of Western history? (p. 131.)

Just another volcano book? No. There's no new material, it's all been available in research libraries or bookstore editions, but it has been brought together vividly and entertainingly by Frierson with a liberal mixing in of her experiences, feelings, and humor as she explored her home, Hawai'i's Volcano Country. It's nice to meet old friends through Frierson's eyes.

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David W. Forbes. *Encounters with Paradise: Views of Hawaii and its People, 1778–1941.* Honolulu Academy of Arts, Honolulu, 1992. 185 pp. Illustrated. Map. Notes. Glossary. Index. $45 (cloth). $29.95 (paper).

Residents as well as visitors to Honolulu, between January 23 and March 22, 1992, enjoyed the once-in-a-lifetime privilege to explore more than 160 years of Hawai'i's rich pictorial heritage in a temporary exhibition of stunning magnitude mounted by the Honolulu Academy of Arts. Consisting of some 160 paintings, watercolors, and drawings assembled by guest curator David W. Forbes, *Encounters With Paradise* presents, through generous loans and offerings from the Academy's own collection, masterworks of artistic merit and historic importance borrowed from more than 60 public and private collections from Hawai'i and the U.S. Mainland, Australia, New Zealand, England, Sweden, Denmark, and Russia. *Honolulu Advertiser* columnist Ronn Ronck dubbed it, "the most ambitious exhibit of its kind ever attempted in Hawaii."[1]—a pronouncement this reviewer wholeheartedly endorses. In the words of Academy Director George R. Ellis, the exhibition and accompanying catalogue "will significantly contribute to an understanding of a Western art tradition in Hawaii and provide a proper historical matrix and overview of this important aspect of Hawaii's cultural heritage." Indeed, Ellis continues, "this publication will most certainly serve as the standard reference on the subject in years to come" (p. 7).

Like the exhibition, Forbes's impressive catalogue is divided into four

chronological sections: "The Art of Discovery, 1778–1825"; "Explorers, Wanderers, and Missionaries, 1820–1880"; "The Volcano School, 1880–1890"; and "The Emergence of Hawaiian Modernism, 1890–1941." Beginning with the very first view of Hawai'i at the time of Western encounter, this masterpiece of interpretive scholarship ends, logically, with the outbreak of World War II. With peace in 1945 finally bringing an end to Hawai'i's isolation, Forbes concludes, "painting, like so much else in the islands, would never be the same" (p. 215).

Each of the catalogue's four chronological sections is introduced by an essay of 11 to 15 pages and illustrated with 8 to 10 supplementary black and white text figures. These portray additional works of art not in the exhibition, or historical photographs and other images that establish context and illustrate points raised in the essays. Forbes's style of writing is nothing less than eloquent, infused with a fullness of understanding of Hawaiian place that can result only from a lifetime of study. The numbered catalogue entries that follow each essay record the artist's full name, nationality, dates, date of the work's execution, medium, size, and present location—the last frequently documenting source and mode of acquisition. Each work is illustrated in full color and accompanied by a short essay of one-half to a full page or more. Entries typically include a short biographical sketch that delineates the artist's background, training, and professional standing, the context in which the work was created, its relative artistic merit or significant technical features, and an explanation of content. Here Forbes is perhaps at his best, for his comprehensive knowledge of the Hawaiian scene allows him to establish precise geographical settings, the identity of events and individuals depicted, even insights into the subject's private thoughts. Observations on painterly style and technique, composition, use of color and line, convey a thorough understanding of the artist's place in the history of art, be it landscape and genre painting or portraiture.

The first section, "The Art of Discovery, 1778–1825," consists of 39 works by artists and draftsmen that are key to understanding Hawaiian culture at the time of European contact. Besides Louis Choris's watercolors from the Academy's collection, perhaps most familiar to viewers are the pen and wash drawings by John Webber and William Ellis from Cook's voyage, and Robert Dampier's pencil sketches and oil paintings executed in 1825 during the visit of HMS *Blonde*. Less familiar, certainly in their original format, are the works by French artists Jacques Arago, Adrien de Taunay the Younger, and Alphonse Pellion, who accompanied Louis de Freycinet on his call in 1819 just three months after the death of Kamehameha I.

Surely the most intriguing of all, however, are the four haunting

watercolors by the Russian artist Mikhail Tikhanov, in Hawai'i with Captain Vasilii Golovnin in October 1818. The portrait of Kamehameha made about six months before his death is unforgettable, a monochromatic *tour de force* capturing the aging ruler's countenance of detached intensity. On loan from the Academy of Arts in Saint Petersburg, Russia, this and his three other Hawaiian works live up to Forbes's assessment as being "among the most mysterious, haunting portrayals of Pacific Islanders ever created" (p. 62). This, it is suggested, is due to the artist's mental illness, which worsened as the voyage progressed, leading ultimately to institutionalization on his return to Russia. Though still relatively unknown, all four watercolors recently have been published (in black and white). Contrary to the claim that *Boki, Chief of Oahu, and Hekili, Minister of the Navy* (No. 27) is previously unpublished, however, this likeness, "one of the most extraordinary images made in Hawaii" (p. 66), appeared as plate 18 in Glynn Barratt's *The Russian View of Honolulu 1809–1826* (1988).

The second section of the catalogue, "Explorers, Wanderers, and Missionaries, 1820–1880," is the largest and consists of 65 works that cover the period coinciding with the incorporation of Hawai'i into the world at large. In addition to the rare missionary with artistic inclinations and a variety of wandering amateur and professional artists, Island-born painters such as Edward Bailey for the first time begin to record their vision of Hawai'i. Also featured are Titian Ramsay Peale and Alfred T. Agate, artists with the U.S. Exploring Expedition, whose ships visited several times between 1839 and 1841. The Swedish Carl Skogman (1852) and Danish Poul Plun (1846) both produced sensitive and delicately insightful watercolors recording the changes overtaking the Hawaiian citizenry at mid century. This section also includes works by professional painters John Mix Stanley, Joel Blakeslee Knapp, Enoch Wood Perry, George H. Burgess, James Gay Sawkins, Paul Emmert, and others. Joseph Nawahī, a talented amateur whose surviving works are limited to about half a dozen canvases, is the only 19th century Native Hawaiian painter known today.

Represented here by only 12 fiery works, "The Volcano School, 1880–1890," as Forbes calls it, is noted for a cohesive body of work focusing on the live volcanoes Mauna Loa and Kīlauea. Charles Furneaux, Joseph D. Strong, and Jules Tavernier, the three artists most closely associated with the school, all enjoyed wide acclaim during the 1880s through many contemporary newspaper accounts, qouted extensively, and public showings. Their works, along with D. Howard Hitchcock's which followed later, are among those still most appreciated by Hawai'i residents.

Not surprisingly, "The Emergence of Hawaiian Modernism, 1890–

1941"—represented by 44 works—marks the period of Hawai'i's decreasing artistic isolation and the ascendancy of local painters. Professional artists, such as John La Farge, Theodore Wores, and Georgia O'Keeffe, continued to visit, but professionally trained residents, among them Madge Tennett and Arman Manookian, achieved international recognition. Founding of the Kilohana Art League in 1894, the Cooke Art Gallery at Punahou School in 1912, the Hawaiian Society of Artists in 1917, the Honolulu Art Society in 1919, and, finally, the opening of the Honolulu Academy of Arts in 1927, helped to transform the taste and artistic expectations of what heretofore had been a remarkably conservative and insular society. Emerging in the 1930s, artists such as Isami Doi, Reuben Tam, Keichi Kimura, and Hon Chew Hee reflect the cultural diversity of the local art community on the eve of World War II.

As a scholarly catalogue, *Encounters with Paradise* is a worthy record of the exhibition. More importantly, it is the first serious attempt to record the history and output of the many artists who have visited or made Hawai'i their home. It is a handsome book, crisply edited, designed, and produced by Marquand Books of Seattle, and printed and bound in Japan by Toppan Printing Co., Ltd. My one qualification, substantiated after comparing the printed page with original works on display, concerns the color fidelity of some of the plates. Good color reproductions are notoriously difficult to achieve, especially for such a divergent body of material as assembled here: the difficulty may lie in part with the quality of images supplied by lending institutions. Most of the color reproductions are as true as can be expected—and some, such as the watercolors by Carl Skogman and Poul Plym, are of the highest quality. Unfortunately, certain others, to this eye, compromise the artists' color proficiency. Expecially distracting is the bluish overlay in Webber's *An Island View of Atooi* (No. 4), for example, and the orange hue in his *An Offering Before Captain Cook in the Sandwich Islands* (No. 14) and *Dancers of Owhyhee* (No. 16). Several plates exude a yellowish or greenish tone not present in the originals, a problem peculiar to pencil drawings such as Robert Dampier's *View of Saltwater Fish Ponds Near Honoruru, Sandwich Islands* (No. 34), and *Missionary School and Houses, Byron Bay* (No. 35), among others. Titian Ramsay Peale's oils, *Kilauea by Day* (No. 56) and *Kilauea by Night* (No. 57), suffer similar color distortions, as do several other paintings. The warm Polynesian skin tones of John Mix Stanley's exquisite *Mrs. Benjamin Pitman (High Chiefess Kinoole-o-Liliha)* (No. 69), and Joel Blakeslee Knapp's *Prince William Lunalilo* (No. 68), are lost. Mikhail Tikhanov's watercolors, whose renderings of Hawaiian featherwork are perhaps the most skillful ever achieved by any artist,

unfortunately lose some of their subtle essence in reproduction: in the one mentioned above (No. 26), the brilliant yellow in Boki's cloak is darkened by a murkiness that suffuses the entire protrait; in another (No. 27), the dexterously contrasted textures of red in Boki's helmet and cloak have disappeared. None of these minor imperfections detract substantially from the overall quality of this excellent catalogue, however, nor appreciation of the vast majority of images therein.

In sum, *Encounters with Paradise* is a brilliant work of enduring value and absolutely essential for any respectable Hawaiiana library. The volume is substantial in size and weight, so a clothbound copy would be advisable if it is intended to use this catalogue as the reference it is destined to be. In addition to the edition copyrighted by the Honolulu Academy of Arts, identical cloth (at $48) and paperback versions with joint imprint are distributed by the University of Hawaii Press for sale outside Hawai'i.

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[1] Cited in Honolulu Academy of Arts, *Calendar News,* March 1992:4.

Deryck Scarr. *The History of the Pacific Islands: Kingdoms of the Reefs.* MacMillan Australia, Melbourne, 1990. 426 pp. Maps. References. Index. $29.95 (paper).

John Dunmore. *Who's Who in Pacific Navigation.* University of Hawaii Press, Honolulu, 1991. 312 pp. Bibliography. Index. $34.00 (cloth).

One-volume surveys of Pacific islands history are risky undertakings. There is so much cultural and historical diversity in the region that any comprehensive work is likely to remain at best what Nicholas Thomas would call a "partial text," limited by its choices of emphasis. Yet general readers, classroom students, and area specialists still need attempts at comprehensive synthesis. Douglas Oliver, Kerry Howe, and Ian Campbell have already made useful efforts to encompass the Pacific islands, but Deryck Scarr and John Dunmore have excellent credentials for adding their own contributions to a growing genre.

Scarr is a well-known Pacific scholar at Australian National Univer-

sity and editor of the prestigious *Journal of Pacific History.* His long career has spanned the evolution of the field from colonial administrative histories to a more islander-oriented focus. Although his specialities are Fiji and the Melanesian labor trade, he shows in this survey considerable knowledge of other sources and perspectives. It is a rather personal book in that his free-ranging narrative style selects anecdotes and data in such a non-textbookish way that the "The" leading the title should probably be an "A." Yet Scarr shows great sensitivity to the indigenuous viewpoint, devoting most of his first eight chapters to oral traditions. Perhaps only Peter Buck's *Vikings of the Sunrise* (1938) paid as much respect to nonliterate islander historiography. That strength, combined with his expertise on the plantation labor trade, make Scarr's survey valuable.

He also takes issue with scholars who try to empower indigenous actors by downplaying the negative impact of outside contact. When discussing Melanesian recruitment for plantations, for example, he says, "nothing in the . . . evidence showing that they went with consent—even if not invariably with understanding of the contract—implies that force was not still practised" (p. 180). As an overview, the book is reasonably good, if necessarily selective. The sections on Hawaiian history are useful summaries covering pre-contact times to current nationalism, though specialists may balk at his statement that the ABCFM brought "Jehovah" to Hawai'i (p. 132). Was he thinking of written laws?

Dunmore, now an emeritus professor at Massey University in New Zealand, studied under the noted Cook scholar J. C. Beaglehole and has made his own contributions to the history of Europeans in the Pacific by covering French explorers, although O. H. K. Spate did probably the best survey of early European shipping in the Pacific, that required three large volumes. In his *Who's Who,* Dunmore has provided us with a handy, encyclopedic reference that lists, in alphabetical order, "the names readers are most likely to be seeking . . ." (p. xv). Each entry, varying from two paragraphs to two pages in length, includes biographical information as well as the person's Pacific travels. Besides men like Joseph Banks or John Meares, whom one would expect, there are Hsu Fu, whom Chinese emperor Shih Huang Ti sent into the Pacific in 215 B.C., and Konstantin Staniukovich, who sailed as ship's artist during his father's 1826–1829 survey of the Pacific for Russia. It contains plenty of Hawaiian-related references, such as John Kendrick's untimely death in 1794, when another American captain (William Brown, who should be listed but isn't) fired off a cannon that accidentally hit his ship.

Scarr and Dunmore are sharing with us the distillation of years of

experience as Pacific scholars. Their books are imperfect but brave efforts that should prove very useful.

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Stephen Sumida. *And the View from the Shore: Literary Traditions of Hawai'i.* The University of Washington Press, Seattle, 1991. xxii + 330 pp. Bibliography. Index. $30.00 (cloth).

And the View from the Shore suggests, in both title and content, a local perspective on the history of the literature of Hawai'i. Yet Stephen Sumida teaches at the University of Michigan, and, oddly, his book was published by the University of Washington Press. These facts are not heavy ironies but mild embarrassments. As Sumida points out, ". . . Hawaii's locals know very well that they are members of American society . . ." (p. xvii). Despite the book's publication on that other shore, Sumida, who grew up on a watercress farm in 'Aiea, prophesies with honor in his own country. He has written the definitive critical history of the literature of Hawai'i, and his commentary will henceforth set the terms of local literary discussion.

Sumida commits knowledge, insight, and, hearteningly, emotion to his exploration of the literary history of Hawai'i. The book covers Hawaiian mythology and literature written in English since the coming of Captain James Cook, with considerable attention being paid to the 20th century. The chronological organization consists of discussion of the most important works of the Native Hawaiian, colonial, tourist, and polyethnic periods, as Sumida has dubbed them. Cutting across this chronology is an especially helpful identification of two genres—the pastoral and the heroic—that define the precise nature of the literature of Hawai'i.

In addition to formal analysis of literary works, Sumida also personally recounts episodes with novelist O. A. Bushnell (the *eminence grise* of this book and mentor of the author) and other writers who participated in the Talk Story conferences of 1978 and 1979. The author's reminiscences of those key events will serve as an important primary source for future historians.

His style combines academic analysis with storytelling, an original

mixture. In an example of the latter, he movingly recounts the moments of connection between generations:

> That night, too, I saw a long, silent look I hesitate to interpret on the face of Saburo Higa. . . . [Later, Bushnell], too, had that look on his face for a long moment: 'Who would have thought so much had been written, so much?' he said quietly. (268-69.)

This passage banishes a perfunctory response by charging the language with the significance of personal meaning. Sumida's presentation of his and Arnold Hiura's *Asian American Literature of Hawaii* (1979) provided the occasion of these moments of recognition. Their bibliography refutes James Michener, the nemesis of this book, who had said that plantation-bound Asian peasants did not produce their own literature. Indeed, the contrast between what Michener and Bushnell represent forms the book's central conflict. Sumida then champions the polyethnic synthesis that emerges from this clash.

Sumida analyzes best when he interprets more than he summarizes. For example, his combative discussion of Milton Murayama's *All I Asking for Is My Body* (1975, 1988) will cause readers to rethink that frequently assigned book. Also, since Sumida quotes Bushnell to the effect that Armine von Tempski is the lone local author with a long career, a discussion of her work might have been helpful.

A misunderstood tone occasionally surfaces, and when it does, the author seems a bit peevish. He finds it difficult to discuss the subject plainly and, at times, walks on eggs of qualification rather than legs of confidence. The discussion sometimes seems like a lava field riddled with pitfalls for the politically incorrect.

And the View from the Shore contains many plot summaries, suggesting that, because the works are not well known, they do not form a truly living tradition. Are the writers of Hawai'i really important to the younger writers? Do the writers of Hawai'i really influence one another? Or, as a result of this book, might this yet happen? Do roots in the local culture establish a sufficient basis for the future of the literature of Hawai'i? The literary situation today has hardly matured beyond the time of the two Talk Story conferences. Wing Tek Lum's poetry certainly belongs in any national anthology. And Darrel Lum distills the music of language in the comic pathos of his stories. So what else is new? These two writers, with the help of Eric Chock's activism, were doing the same during that hopeful Talk Story era (perhaps a better period designation than "polyethnic").

In 1979, at a reading presented by local writers, I ventured the hope that, at that very moment, as-yet-unknown students were stirring to emerge eventually as local writers, strengthened by the Talk Story ferment of that day. One of those nascent writers has recently begun to make a strong impression all right, not in the pages of *Bamboo Ridge,* however, but in *The New Yorker.* Yet Allegra Goodman's writing has a meager grounding in the local tradition. Moreover, *Mānoa,* the beautifully produced Pacific journal of international writing, might as well be published in Singapore or San Francisco for all its relevance to local literature. How you figgah?

And the View from the Shore coherently focuses Hawai'i's literary past so that we may better understand it, and that is sufficient. Whether Stephen Sumida's book will lead to a more vigorous local literature remains to be seen. At this moment, however, someone may be stirring. . . .

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Mary Zwiep. *Pilgrim Path: The First Company of Women Missionaries to Hawaii.* University of Wisconsin Press, Madison, 1991. vii + 376 pp. Illustrated. Bibliography. Index. $14.95 (paper).

Sandra Wagner-Wright. *The Structure of the Missionary Call to the Sandwich Islands, 1790–1830: Sojourners Among Strangers.* Distinguished Dissertation Series, vol. 2. Mellen Research University Press, San Francisco, 1990. ii + 225 pp. Appendix. Bibliography. Index. $59.95 (paper).

Pilgrim Path is a perspective of the first company of women missionaries who arrived in Hawai'i in 1820. *Sojourners Among Strangers* is the story of the first two companies of missionaries, the second arriving in 1823. Both works make valuable contributions to the fields of Hawaiian history, including the history of the Hawaiian Mission, women's studies, religious studies, and American history.

Pilgrim Path profiles the lives of seven well-educated, intensely pious New England women whose desire for mission work was the common link which brought them to Hawaiian shores in April of 1820. Arriving

with their husbands aboard the brig *Thaddeus* after a five-month voyage that originated in Boston Harbor, the women began their work, alongside their husbands, of fulfilling their commitment to a religious ideal—that of Christianizing the Hawaiians.

Utilizing the vast stock of unpublished women's writings, including letters, journals, and manuscripts of the HMCS Collection at the Mission Houses Museum Library, author Mary Zwiep unearths a fuller dimension to the character of each missionary woman, revealing her deeply felt needs and deeply held convictions, as well as her involvement in the public activities of the Mission as a whole. The book's seven chapters preserve and convey the sense of what it was like to be living in Hawai'i in the 1820s and 1830s. Like a well-written novel filled with vivid detail and drama, the characters' personalities unfold as the chapters chronicle the events of the Mission and the perspectives of the women who were influential in its operation.

The women worked side by side with the men in printing, preaching, and translating; they were instrumental in inspiring important *ali'i* (chiefs, nobility) to share their piety; they taught in the schools; they astutely observed what was happening in local politics; they taught and worked with the Hawaiian women. Inspired by their religion, the women were also burdened by the numerous and thankless domestic responsibilities which seemed to govern their lives. Fully supportive of their husbands' agendas, they were also expected to feed, clothe, shelter, and educate their children in an alien land and culture. Their labors were physically punishing and sometimes spiritually depleting. When eventually faced with the painful decision of how and where to raise their children, they allowed their evangelical ideology to win the debate. Some of the children were sent back to New England, never again to see their parents. Although the breaking up of the nuclear family was indeed traumatic and costly, it was the missionaries' ardent love for souls and compassion for the Hawaiian which made them believe that they were making the right decision.

But were they? In examining the mindset of the 19th century woman Protestant missionary, the author asks some important questions. In what ways did her deep religious convictions enable or prevent her from seeing and understanding the Hawaiian culture? "What happens when a group of women (and men) deeply committed to platonic truths, to invisible assets of character and soul, meet a situation that cries out not for devaluing the material, sensual world, but for paying attention to it?" (p. xviii) The author suggests through the use of numerous poignant

and descriptive examples gleaned from the women's private writings that both great achievements and high costs were exacted from the Hawaiians and the missionaries—that neither group fully understood in advance what would be gained and at what cost.

The ironies are complex and their ramifications felt and debated into today. Through the eyes, hearts, and voices of the seven deeply pious women who belonged to the first missionary company to Hawai'i, Mary Zwiep does a masterful job of promoting an understanding of the role of the Mission in the context of 19th century Hawai'i's social history.

There were 27 men and women who comprised the first two companies of missionaries to the Sandwich Islands. In *Sojourners Among Strangers,* Sandra Wagner-Wright adroitly weaves together four important aspects of the Sandwich Island Mission during its early years: first, the Calvinist theology which served to provide a strong motivation for missionary activity; second, the application of that theology and personal conversion experiences; third, the founding of the American Board of Commissioners for Foreign Missions and its development as the institution of missionary activity in New England; fourth, the motivations, emotions, and experiences of the individual missionaries.

The significance of Wagner-Wright's monograph is that it succeeds in placing the missionaries within their own theological and cultural contexts, a departure from their usual depiction. This novel and bold approach dares to challenge conventional thinking regarding motives and impact by questioning previously accepted interpretations—e.g., missionaries as colonialists or missionaries as zealots who force their world views upon a people too vulnerable to resist. Instead, Wagner-Wright portrays the missionaries as people who are "living out their biographies and cultures in a social context which did not readily accommodate their world view" (p. iv). She dismisses the possibility that the missionaries may have been motivated by visions of financial, cultural, or political gains, citing, as a case in point, the Holman episode in which Doctor and Mrs. Thomas Holman of the first company were excommunicated when the couples' destructive and less than altruistic motives were discovered. Wagner-Wright's view is that the missionaries came to Hawai'i as a result of their profound faith and a willingness to commit their lives to a profession that promised no gain.

The author's generous use of primary material in the form of letters and journals affords the reader stimulating insight into what the missionaries were thinking and feeling and how they interacted with the Hawaiian culture which surrounded them. *Sojourners Among Strangers* represents

a scholarly contribution to the fields of Hawaiian and New England history, 19th century American history, U.S. history, and Pacific history.

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Gary Y. Okihiro. *Cane Fires. The Anti-Japanese Movement in Hawaii, 1865–1945*. Temple University Press, Philadelphia, 1991. xvii + 330 pp. Illustrated. Index. $39.95 (cloth).

Contradicting the popular image off a racial paradise in Hawai'i, Gary Y. Okihiro examines the anti-Japanese movement in Hawai'i from the mid-19th century to the end of World War II and concludes that this movement "was systematic and endemic to capitalism in Hawaii" (p. 18). Okihiro believes that the requirements of sugar cane culture is the key to understanding the social ordering of groups in this period. He applies theories of migrant labor and international division of labor, world system and dependency, and internal colonialism and hegemony to help order and explain the history of Hawai'i's sugar plantations, Asian migration to Hawai'i, and racial and class oppression in the Islands.

Okihiro outlines three stages of the movement. The first stage was that of a migrant labor system between 1865 and 1909 in which the sugar planters sought to control and exploit the mostly Asian labor important to work on the plantations. The second stage was that of economic, political, and cultural dependency between 1910 and 1940 in which strikes and other forms of resistance to planter hegemony by workers led planters to institute new ways, such as paternalism and Americanization, to maintain control. The third stage was that of martial law, internment of Japanese community leaders, and suppression of Japanese Americans in Hawai'i during World War II.

Okihiro believes the root of the anti-Japanese movement was in the planters' growing perception of the threat to planter dominance of Japanese laborers and their citizen children. The first significant threats were the 1909 and 1920 sugar strikes which Okihiro views as class struggles between capital and labor in the agricultural arena but framed by the planters as a race war. Those strikes for a living wage and improved working conditions were portrayed by the planters as anti-American

plots by Japanese for the political and economic takeover of Hawai'i. Moreover, the planter fear of a political takeover at the polls increased with the growth in numbers of the coming of age of the citizen children, the *Nisei,* of the Japanese laborers. It is at this point that the concerns of the planters and military converged with the equating of the maintenance of white supremacy with national security in the face of the menace of alien domination of Hawai'i. The planters' labor problem was now perceived as a military problem. The Army's Hawaiian Department and high command in Washington, D.C., the Office of Naval Intelligence, and the civilian Bureau of Investigation produced a series of intelligence reports and war plans which was a comprehensive program to control the "Japanese menace" that resulted in martial law and internment of Japanese community leaders during World War II.

Okihiro's account is an important corrective to our understanding of the Japanese American experience in World War II. It is widely believed that, unlike the West Coast Japanese American population which was forcibly removed from their homes and interned in concentration camps, Japanese Americans in Hawai'i were not interned and not adversely affected by anti-Japanese sentiment. Contrary to this popular belief, Okihiro clearly shows that not only were 1,875 Japanese from Hawai'i sent to Mainland concentration camps and 1,466 held in concentration camps in Hawai'i, but martial law and labor controls specifically targeted Japanese Americans. Even after the end of martial law in 1944, the military could rely on Executive Order 9489 which authorized exclusion from the Islands of all deemed dangerous to security. Okihiro argues that Japanese Americans escaped mass internment only because the removal of their indispensable labor would have destroyed the economy of Hawai'i.

Okihiro reveals that these extreme wartimes measures were not enacted out of war hysteria but had been planned by the military since the early 1920s to counteract the presumed menace of the Japanese. His study makes it clear that there was an identity of interest between the planters and military in controlling this perceived internal threat of Japanese dominance in Hawai'i. He asserts that for the planters and military, Americanism was a matter of race. Okihiro also makes it clear that Japanese American resistence to oppression and demands for a readjustment of the social order to one of equality transformed Hawai'i into a more democratic society.

Okihiro's comprehensive study provides much needed information to begin to compare and analyze the apparent differences between the mass internment of Japanese Americans on the West Coast justified by "mili-

tary necessity" and the selective internment of Japanese Americans in Hawai'i justified by "economic necessity." Too long has our knowledge of the Japanese American experience been limited to studies mainly of California. Much more research still needs to be done on the Japanese American experience in Hawai'i, but *Cane Fires* has gone a long way to fill in gaps in our knowledge. It certainly has achieved the intent of the author to demystify the exceptionalism of Hawai'i's race relations.

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Gina Sobrero. *An Italian Baroness in Hawai'i. The Travel Diary of Gina Sobrero, Bride of Robert Wilcox, 1887.* Translated by Edgar Knowlton. Introduction by Nancy J. Morris. Afterword by Cristina Bacchilega. Hawaiian Historical Society, Honolulu, 1991. 141 pp. Index. $11.50 (paper).

Originally published in Italian in 1908, this slim volume details the travels and observations of Maria Sobrero, known as Gina, a perceptive, well-educated young woman of the Italian nobility. In June 1887, she married Robert William Wilcox, a young Native Hawaiian sent by his government to Italy to obtain a military education. When he was recalled a couple of months later, the couple set off for Hawai'i via Europe and the United States. The record of that journey, plus the several months spent in Hawai'i in late 1887 and early 1888, constitutes the body of the diary.

The book is difficult to categorize. As a travel document, it is partly satisfying but marred by the solid prejudices Gina Wilcox brings to her observations. As history, it has some value that grows out of her observations of political and social life in the Hawaiian Kingdom in its last years. As a personal record the book makes perhaps its best impression, for Gina Wilcox was a fine writer who used her diary to express lyrically her innermost feelings. These include the invention of a fantasy figure, an Italian doctor named Mario De Lungo, on whom she projected her feelings of infatuation as her real-life marriage to Robert became more distant and lacking in mutual affection.

Gina's prejudices were strong. Only Italians and Italian culture were

seen in a positive light—other people and cultures were to be endured rather than enjoyed. Her description of British food runs:

> I have not found a single tasty dish; the meat seems not even cooked, it is so bloody everywhere; the vegetables are seasoned by water; and they have their macaroni cooked in milk; what barbarians! and they drink tea instead of wine, or water and whiskey. (p. 46.)

Her comments about American and American cities are no better. Speaking of Chicago, she says, "I have seen nothing and nothing do I wish to see of this ugly city where, fortunately, we shall stay just one day" (p. 68).

If Gina had so little positive to say about the European and American scene, one may well imagine her impressions of the Hawaiian Islands. She admitted the beauty of the place but did not like the people, whom she considered savages. Even Hawaiian royalty came in for criticism. Gina took an immediate aversion to Princess Lili'uokalani and confessed to a strong dislike for her, even though the Princess had the Wilcoxes in to live with her in her Pālama home and showed Gina every courtesy. Yet Gina's political assessment of Hawai'i showed sympathy for a people who she believed had lost control of affairs to white businessmen and might well lose also their national independence.

Which leads one to consider Gina Wilcox's understanding and connection with political events. Her concern with politics was minimal, but she did recognize immediately the state of affairs in the Kingdom when she and Robert came to Hawai'i in the wake of the Revolution of 1887, which ended King Kalākaua's authority in politics:

> These natives then wish as a rule for the autonomy of the Kingdom, and in this I cannot say they are wrong, but they are not seconded by the King who, thanks to his weakness, to his vices, and to his indifference to matters of state, is now in the complete power of the protestant missionaries. (p. 103).

She did not become involved in her husband's political activities, although she was aware that he was plotting something subversive. Except for the fact that Robert spent a considerable amount of time in his activities, the diary does not enlighten us much about what was going on, which was important enough to cause the government to demand that he leave the country. Leave he did in February 1888, along with his pregnant wife, for the United States, *en route* to what he said would be a career in the Italian Army.

The diary of Gina Sobrero is only a part of this publication. Other major sections include the introduction by Nancy Morris and the afterword by Cristina Bacchilega. Both are well-written and informative. Morris's introduction is a clear general account of the Wilcoxes to set the diary in its historical context and also a statement of Gina's life after she left Robert in San Francisco and returned to Italy. Bacchilega's afterword analyzes the diary as a literary and deeply personal account, giving us more than a hint of the complexity of Gina's character, not completely revealed in her diary. The only unfortunate aspect of the book as a whole is the lack of entries by date as one would find in a typical journal. But this was Gina's doing, not those who compiled so satisfactorily an interesting and valuable piece of Hawaiiana.

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Carl Myatt. *Hawaii, The Electric Century.* Researched by Deborah Uchida. Signature Publishing, Honolulu, for Hawaiian Electric Company, 1991. 180 pp. Illustrated. Maps. Index. $25.95 (paper).

This work is a large-format (10.5 × 11.75 inches) coffee table history of O'ahu from the late 19th century to the present, told primarily from the point of view of its largest electric utility. The first 125 pages are devoted to a general history in which the role of electrification is placed in the context of the overall growth and development of the Islands. The final section, "Legacy of a Royal Vision, A History of the Hawaiian Electric Company," is a corporate history occupying the last 50 pages of the book.

Although this volume includes a good deal of informative, well-written text, its greatest appeal lies in its wealth of illustrations. Many of these are historical black and white photographs—some well-known, others previously unpublished—by Baker, Davey, Gartley, Hedemann, Williams, and other Island cameramen. These vintage shots are reproduced next to carefully matched modern views, in full color, taken at the same locations by Douglas Peebles. This juxtaposition of "before" and "after" pictures offers some fascinating contrasts.

Intended for a broad readership, *Hawaii, The Electric Century* omits footnotes and other documentation. Errors are occasionally evident: the first polo match, played at Pālama in 1880, is incorrectly attributed to

Hāwī in 1886 (p. 54); Moanalua, completed in 1898, is called the "oldest [golf] course west of the Rockies" (p. 54), although it was preceded by one built in Riverside, California four years earlier; Kāne'ohe, with a 1990 population of 35,448, is shown as "over 136,000" (p. 81); the initial round trip air fare between San Francisco and Honolulu, actually $712, is quoted as $500 (p. 102); the Hawaiian Hotel, "built in downtown Honolulu during the reign of King Kalakaua" (p. 121), was actually completed while Lunalilo was still King; "the first hotel built in Waikiki," "the Hotel Waikiki" (p. 124), was in reality spelled Waititi and stood more than a mile from that beachside area, near the present intersection of South King Street and Kalākaua Avenue (Waikīkī's pioneer hostelry was Herbert's, opened in 1884); the Kalihi cloudburst, which supposedly killed 30 on November 18, 1929 (p. 148), actually took 12 lives on November 18, 1930. Several photographs are misdated (pp. 115 and 118–19).

Nothwithstanding such minor lapses, this is a useful and visually attractive work which well displays the skills of its designer, Cindy Turner. It should prove an interesting addition to bookshelves of Hawaiiana.

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Love Dean. *The Lighthouses of Hawai'i.* University of Hawaii Press, Honolulu, 1991. x + 214 pp. Illustrated. Glossary. Index. $19.95 (cloth).

In a world of increasing dependence on electronics for navigation, the traditional role of the lighthouse still carries on. When a mariner makes his final landfall, it is not a black box that tells him he has arrived at his destination, it is a visual confirmation of position most often involving a lighthouse. What has changed, though, is the lighthouse itself. No longer do colorful towers stand proud and erect with the lighthouse keeper's children playing in the front yard; today's lighthouses are automated searchlights, cold and efficient.

The author takes us on a stroll through history in describing the many manned and unmanned lighthouses of these Islands. Since lighthouses serve people, there was, happily, no way to separate the technical story of lighthouses from the maritime history of Hawai'i and its abundance of Native Hawaiian lore. Most lighthouses were built on spectacular sites

such as Diamond Head, Makapu'u Point, Kalaupapa Peninsula, and Kīlauea Point, which, besides being critical maritime locations, were also areas of religious significance to early Hawaiians.

Dean brings into focus many meaningful Hawaiian legends related to lighthouse locations. To quote the introduction to the Kaho'olawe lighthouse built in 1928:

> In legend, Molokini is the cast-off umbilical cord of Kaho'olawe, the child of Wakea and Papa. Wakea is the ancestor of all Hawaiians and Papa his wife. 'She brought forth with flowing blood, Papa was weakened at the birth of the island Kanaloa [Kaho'olawe]. It was both beautiful like punua [young bird] and nai'a [dolphin]. It was the child born of Papa' (p. 85).

Unfortunately, Dean did not include a photograph of any of the lights on Kaho'olawe, past or present, further isolating the public from this much-abused Hawaiian island.

The book, however, is replete with photographs of other lighthouses, in many instances of the original colorful structures as well as their modern replacements. While the technical nature of how lighthouses are built and work is amply treated, it is the discussion of the human side that is the most interesting reading.

Lighthouse keepers were a breed apart. Originally local people, single men and families took charge of a light's operation at a now unbelievable salary of $8 per month as in the case of the Lahaina light at the beginning of this century. The keeper's job was very demanding since it entailed seven days a week attention to the light whose lens and reflectors had to be polished daily, wicks trimmed, and lighting fluid supplied. It became the tradition of lighthouse keepers to ensure that their lights were gleaming every night without fail, even if it took some of their own money to buy kerosene, their wives to take over in event of their illness, and to substitute hand lanterns if the main light was extinguished and beyond immediate use. (Dean includes a listing of lighthouse keepers.)

Lighthouse keepers and their wards were originally part of the Hawaii Department of Public Works, then were transferred to the Territorial administration, then made a part of the U.S. Lighthouse Survey, and, finally, in 1939 made part of the U.S. Coast Guard which runs the lighthouses today. Although lighthouse keepers as such no longer tend lights in Hawai'i, the present lighthouses are serviced regularly by a Coast Guard Aids to Navigation (ANT) Team. The only keeper's dwelling still

occupied today is at the Diamond Head light which has become the residence of the Commandant of the 14th Coast Guard District, and it, probably, is the most scenic residential location in all Hawai'i. This lighthouse is on the National Register of Historic Places and is one of the best-known lighthouses in the world.

In an archipelago like the Hawaiian Islands, lights on outer islands must necessarily be built and tended from the sea, and Dean has included a valuable chapter on lighthouse tenders. (Now that I have said that, I should also note that helicopters are currently used for servicing some of the more inaccessible locations.) The builders of lights located on rocky pinnacles around the archipelago, such as Lehua and Ka'ula Rocks, faced unimaginable hazards working between the rocky shore and the lighthouse tenders. The workhorse of the early tenders was the venerable *Kukui* which served from 1909 until decommissioned in 1946 after a lifetime of helping build and maintain lights throughout Hawai'i. She also served as a rescue vessel before the Coast Guard took over Search and Rescue functions.

The Lighthouses of Hawai'i is a well-written documentary record of an important part of Hawai'i's maritime history and will be the definitive history of lighthouses for years to come. (Reference sources are fully documented.) As such it could have been made even more comprehensive by including excerpts from nautical charts showing lighthouse locations relative to the hazards which they were warning of and many more photographs of lighthouses from archival and contemporary sources. The history of the Hawaiian Islands is so rapidly being destroyed by tourist and other business interests that we desperately need more books like this to remember Hawai'i's past. To Love Dean I say, thanks for investing your time and talent in keeping a part of old Hawai'i alive.

EARL R. HINZ
Researcher and Author

Edward D. Beechert. *Honolulu: Crossroads of the Pacific.* University of South Carolina Press, Columbia, SC, 1991. 210 pp. Illustrated. References. Index. $34.95 (cloth).

As the emeritus labor historian at the University of Hawai'i, Edward Beechert reminds us in this local history of Honolulu that a seaport is

more than a place or a function. It is also a human community, whose evolution reflects its place on the frontline of cross-cultural contact. Ancient Hawaiians had little use for the harbor apart from fishing, but foreign ships made it a center for Pacific maritime trade. Today 96 percent of Hawai'i's imports come through Honolulu harbor, making it, in Beechert's estimation, "the dominant factor in the economic life of the state" (p. 5).

This year is the bicentennial of the "discovery" of the harbor by Captain William Brown in mid 1792. Although fur traders from the Northwest Coast began stopping in Hawai'i *en route* to China, trade winds required that sailing vessels be towed through the difficult entrance at Honolulu. Other islands often supplied more provisions to ships than O'ahu, which yielded mainly salt for curing. But sandalwood exports, and later whaling, brought more outside capital to Honolulu, which under Kamehameha I acquired a harbor pilot, wharf, repair facilities, and port duties.

The growing importance of Honolulu concentrated people and power in it, a process that continues today. After Kamehameha I moved his residence there from Waikīkī in 1809, both commoners and chiefs followed. The *ali'i* (chiefs, nobility) reflected the commercialization of Hawaiian society by preempting land beside the harbor, but depopulation from alien diseases and debts to foreign traders gradually undermined Hawaiian sovereignty. Missionization after 1820 produced new laws and land tenure that prepared the way for sugar production to shift power into the hands of a resident mercantile elite who finally overthrew the Monarchy in 1893 with help from an American warship.

Annexation by the United States in 1900 incorporated Honolulu into pan-Pacific strategies. The Hawaiian Kingdom had always been short of funds for port improvements, but the Army Corps of Engineers, the Navy, and the Territorial Harbor Commission, despite bureaucratic and factional disputes, effected significant modernization, such as more dredging, clarifying harbor lines, relocating the fishing sampans, developing the Aloha Tower complex, building the Royal Hawaiian Hotel and institutionalizing weekly "boat days" for luxury tourists, and, of course, militarizing Pearl Harbor.

Although much of Beechert's book deals either with contextual information about Hawai'i generally or with rather pedestrian details about harbor improvements, Honolulu emerges as a microcosm of all that has changed from early contact to the tourist age. His discussion of labor issues reveals not only his own strengths but also the transformation of a

self-sufficient Pacific nation into an appendage of the United States. Hawaiians shipped out so enthusiastically aboard foreign vessels that local officials worried about the effect on an already declining population. Later, the introduction of Asians for plantation work led to a labor alliance with longshoremen that helped to end the power monopoly that the "Big Five" companies had long enjoyed.

In fact, Beechert provides us with a running critique of Honolulu's development, as hopes of becoming the "hub" of the Pacific have been unfulfilled in the port as well as in other areas. Air travel has cut into passenger shipping, and current plans for harbor improvements, apart from increasing mechanization, emphasize recreational facilities more than dry docks. Hawaiian exports exceeded imports only during the sugar era, from the Reciprocity Treaty of 1876 to World War II. Post-war defense expenditures and tourism have led to greater inflation and dependency in Hawai'i: for every three containers that arrive by freighter, two return eastbound empty. "Honolulu Harbor," Beechert concludes, "still faces the problem it has had throughout the modern era —a disequilibrium of trade" (p. 176).

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Donald D. Johnson. *The City and County of Honolulu: A Governmental Chronicle.* University of Hawaii Press and the City Council of the City and County of Honolulu, Honolulu, 1991. vii + 462 pp. Illustrated. Bibliography. Index. $35.00 (cloth).

Honolulu's modern history has always been difficult to delineate from that of the State as a whole. Since the marvelous harbors at Honolulu and the Pearl River first drew Western whalers and sailors to O'ahu, Hawai'i's population has gravitated inexorably to Honolulu. So much so, that by the mid-20th century the relatively small island of O'ahu claimed more than four-fifths of Hawai'i's population.

It was not until the annexation of the Islands in 1900, however, that a serious effort was made to give Honolulu a municipal government. It wasn't easily done. Sanford Dole and the men who had constructed the short-lived Republic of Hawai'i were no friends of democracy. They

wanted to consolidate their power in the apparatus of the Territorial administration—run from Washington—before allowing democracy to break out in a municipal arena.

But after a false start or two, break out it did, and in *The City and County of Honolulu,* Donald Johnson attempts to give Honolulu its own historical memory, distinct from that of the State. He knows both success and failure in his efforts.

Success in that Honolulu now has its separate history: hardcovers, glossy paper, and a workmanlike rendering of the politics, personalities, and problems that created a major American city in the mid-Pacific.

The book has its heroes; Johnson gives whole chapters to three of them. Joe Fern, Democrat, served as county supervisor, city jailor, and the first mayor of Honolulu under the City and County Charter of 1909. Johnny Wilson was the intensely partisan Democrat who served two long stints as mayor, the first for most of the decade of the 1920s, the second from 1947 to 1955. Republican Neal S. Blaisdell succeeded Wilson in Honolulu Hale. After his initial battles with the Democrat-controlled supervisors, Blaisdell ran a consensus administration that oversaw Honolulu's transformation into a modern, if tropical, metropolis.

In Johnson's telling, all three men shared at least one common characteristic: a close identification with the place and the people they governed. Hawaiian Joe Fern offers a good example. Fern gave everybody he could a job and personally investigated every claim of misfeasance or malfeasance against his administration. The conservative Caucasian oligarchy called for a more efficient city government; the people of O'ahu trusted Joe Fern and were content to keep him in City Hall.

Johnson ends his chronicle with Blaisdell's departure from office in 1968. That is one of the book's failures, for it omits Frank Fasi, and after 20 years in office he needs at least a tentative treatment by someone who knows the City landscape as well as Donald Johnson. Unfortunately, nobody does.

The book also suffers stylistically. Johnson has organized his material around each successive County Board of Supervisors, thus lending the narrative a jerkiness as the reader is led from election to election. Johnson has also chosen to rely on the traditional historical sources: newspaper articles, books, and reports. He interviewed a dozen former City officials, but he seldom allows them to speak in his manuscript.

That said, *The City and County of Honolulu: A Governmental Chronicle* offers Honolulu a long overdue history of its own, complete with a generous selection of historical photographs and a lengthy essay on the growth and planning of the City.

Neither neighborhood library nor proud citizen of Honolulu should be without it.

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Joyce Chapman Lebra. *Women's Voices in Hawaii.* The University Press of Colorado, Niwot, 1991. xi + 292 pp. Illustrated. Index. $24.95 (cloth).

Women's Voices in Hawaii is a compedium of oral histories, wisely selected and skillfully edited, which reveals Hawai'i at the turn of the 20th century. The author, Joyce Chapman Lebra, received her doctorate from Harvard University in Japanese history and currently teaches Japanese and Indian history at the University of Colorado. She was raised in Hawai'i before the second World War and is sympathetic to the goals and frustrations of many of the women who told their stories which form the basis for her book. While a visiting professor in the Women's Studies Department at the University of Hawai'i at Mānoa during the fall semester 1985, she completed an oral history research project, interviewing nearly 50 representative women throughout the Islands of all ethnic backgrounds in their 70s and 80s, asking them to relate what life was like in Hawai'i at the turn of the century. Criteria for selection of interviewees were age, ethnic group, and clarity of recall, and their responses are recorded in *Women's Voices.*

Perspective is the key dimension to this book and will remain its lasting value. *Women's Voices in Hawaii* allows people of one ethnic culture to understand and appreciate the life styles, survival strategies, work ethics, and aspirations of another. It is a blending pot, mixing all cultural strains and hues into an intelligible kaleidoscope. Lebra's format divided the collected oral histories, based on recorded and transcribed interviews, into sections by ethnicity: Hawaiians and part-Hawaiians, Chinese, Scottish-English, Portuguese, Japanese, Okinawans, Koreans, Puerto Ricans, and Filipinas. Each ethnic section contains a well-researched and reasoned introductory essay explaining the group's origins in the Islands and their unique characteristics. A formal introduction to the entire book recasts in brief the early socio-economic and political history of Hawai'i and provides a backdrop for the "voices" sections. Each group is allowed to speak in its own dialect and idiom;

each woman interviewee is protected with anonymity and reveals herself with clarity, strength, and wisdom. Perspectives and cultural understandings are gained through the diversity of Hawai'i's female voices, all articulate, each unique. One learns the earliest Hawaiian traditions, based themselves on oral chants and *meles* (songs), and understands the roles of *kūpuna* (grandparents), *'ohana* (extended family), *hāna'i* (adoption), and *ho'oponopono* (conflict resolution). The importance of *'aumākua* (protector dieties), *heiau* (temples), legends of the *Menehune* (race of small people), and the cycles of myths are explained in the Hawaiian section. And this pattern is repeated as each culture is allowed to speak with its own voice. In the Chinese section, one is informed of the Chinese diaspora and the reasons for their migration to Hawai'i as immigrant laborers, the quick perception of Chinese men that they could acquire land through intermarriage with Hawaiian women, and the creation of early Chinese banks and secret societies. The Scottish-English section deals with the Scots, many of whom migrated from New Zealand to Hawai'i, and the impact of the Protestant missionaries. The Portuguese section explains the early arrivals from the Madeira Islands and the high wages paid to entire families who agreed to come as laborers and repopulate the Islands. We are entertained by the discussion of *festas* (celebrations), the baking of sweet bread in a *forno* (oven), and the origin of *malasadas* (pastries). The Japanese stories reveal life in the camps, the *hoe hana* (field work), the communal life including provisions for early education and Japanese language schools, the early strikes and unionizing. The Okinawans' customs and historical differences from the Japanese are discussed, as are the Koreans'. Okinawan and Korean women were "triply colonized," being female and subjected to Confucian dictates, their homelands controlled by Japan, and thrust into a new colonial setting in Hawai'i. From the Puetro Rican section one learns of the *decimas,* Spanish poems of 10 lines sung to musical accompaniment, among other cultural contributions; in the Filipina part, one learns of *coboy-coboy,* the abduction of married women by bachelors due to the scarcity of women. And there is much more as each culture is highlighted.

Lebra, in strong prose, explains the early female networking systems —the shared communal baths and bake ovens on the plantations, churches, midwifery, and mutual aid societies or savings and loans clubs. Many of the women interviewed worked as laborers on the plantations and reveal their adaptive, resilient, and ingenious strategies for survival in tough circumstances in a strange new land. The intricate background of the need for immigrant laborers to come to Hawai'i is outlined by Lebra's discussion of 19th century events and the roles

played by the Hawaiian Monarchy and the Hawaiian Sugar Planters Association. The contract labor system was ended by the Organic Act of 1900, and Lebra's study capitalizes on those women from the plantation era who were still alive in the 1970s and 1980s to retell their lives. In addition to plantation women, *Women's Voices* offers stories from women doctors, teachers, lawyers, housewives, and other walks of life. The book's feeling that "you are there"—in the burning cane fields, on the fish ponds, at a wedding or celebration of Chinese New Year, at the birth of a child—adds immeasureably to its readability. A tremendous emotional dimension is added through these collective stories in addition to allowing society to double its vision of itself through learning of the female, as well as the male, experience. Lebra, being bilingual, is one of very few scholars who could conduct such a study, based both on trust and translation.

One minor suggestion for the next printing is to correct the statement made about the breaking of the eating taboos. True, certain foods were prohibited to Hawaiian women, such as pork, bananas, coconuts, and certain fishes, but the taboos were not broken as Lebra writes: "She (Kaahumanu) wished to abolish these (eating) taboos for women and is reputed to have daringly eaten a banana as an experiment. Nothing happened to her, and the taboo was thereby broken" (p. 22). Ka'ahumanu indeed secretly ate a banana, but historical reality was more complex. After the death of Kamehameha I, Ka'ahumanu (his favorite wife) and Keopuolani (his highest ranking widow), persuaded the new young King Liholiho to eat publicly with the women, thereby breaking the eating *kapu*. But this miniscule flaw should in no way detract from the largest value of the work which is original, persuasive, and effective social history. It should find wide readership in both historical and sociological courses and adds a much needed new dimension to Hawaiian scholarship.

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Thurston Clarke. *Pearl Harbor Ghosts: A Journey to Hawaii, Then and Now*. William Morrow, New York, 1991. 411 pp. $22.00 (cloth).

Tomi Kaizawa Knaefler. *Our House Divided: Seven Japanese American Families in World War II*. University of Hawaii Press, Honolulu, 1991. xi + 128 pp. $19.95 (cloth).

Lawrence Reginald Rodriggs. *We Remember Pearl Harbor: Honolulu Civilians Recall the War Years, 1941–1945.* Communications Concepts, Newark, CA, 1991. xvii + 425 pp. Index. $29.95 (cloth).

Michael Slackman. *Target, Pearl Harbor.* University of Hawaii Press for Arizona Memorial Museum Association, Honolulu, 1990. xii + 354 pp. Bibliography. Index. $19.95 (cloth). $12.95 (paper).

The two years leading up to the 50th anniversary of Pearl Harbor have seen a flood of publications on Pearl Harbor. A quick run-through of the University of Hawai'i Library Catalog reveals some 34 titles with publication dates between 1990 and 1992. Some are reissues, but most represent new work. My choices here are necessarily personal.

The author of *We Remember Pearl Harbor,* Larry M. Rodriggs, was born and attended school in Honolulu. His father, Reggie Rodrigues, worked as a delivery driver for a laundry in the city. As a civil defense worker, he drove his laundry truck to Hickam Air Field on the morning of December 7; he spent the next 50 hours driving the truck as an emergency ambulance. The trauma of this experience affected him throughout his life; his refusal to talk about it partially motivated Rodriggs to write this book.

For the book Rodriggs interviewed extended family members and friends. As a result the interviewees are primarily Portuguese and other Caucasians, while Hawaiians, Japanese, Filipinos, and Chinese total five or fewer subjects each. Rodriggs interviewed people capable of providing information in the late 1980s—people old enough in 1941 to have memories of the attack and young enough to still be living when he began the interviews.

The subjects expressed similar reactions as well as individual responses to the Japanese attack. Almost unanimously, they expected an invasion. Everyone feared that invasion, perhaps the Japanese Americans most of all. Everyone sought comfort in family; many extended families gathered at one home. Individual reactions also appear. Those interviewed experienced a variety of feelings toward the Japanese residing in Hawai'i ranging from understanding and empathy to suspicion and hostility. Moreover, interviews show that some continue believing the rumors which circulated during the days following the attack.

The interviews reveal that several families suffered dislocation because of the attack. Several mothers moved their children to the Main-

land. While most returned to Hawai'i during or soon after the War's end, at least 14 of the interviewees and the author, all originally from Hawai'i, moved to the Mainland permanently. Even more traumatic to children, permanent separation and divorce also occurred among some families. One man who was in grade school at the time indicated that when his mother took the children to the Mainland, he thought his parents were divorcing. Having attended Catholic school, he felt both sad and embarrassed. He lived with this sense of loss until the family could reunite. Another, then a teenager, said, "Our family was never the same after that. . . . We never lived as a family, together again" (p. 94). In some families, divorce did occur.

While family relocation and disintegration affect some of the subjects in Rodriggs' book, dislocation and disintegration form the heart of Tomi Kaizawa Knaefler's *Our House Divided.* Knaefler first interviewed her subjects for a series in the *Honolulu Star-Bulletin* commemorating the 25th anniversary of Pearl Harbor. At that time, no publisher would publish the whole: it was, according to editor A. A. (Bud) Smyser, "much too sensitive" (p. xi).

Our House Divided recounts the stories of seven Hawai'i families who were divided by Pearl Harbor and the resulting war. (If one counts Knaefler's Introduction, in which she tells her own story, the book documents eight families.) The American children of one of these families acquiesced silently, sadly, to accompany their father who asked to be repatriated to Japan. Members of each of the other six families were in both countries on December 7, 1941.

Each account in *Our House Divided* tells of pain and sorrow. Some men ended up in the military opposite brothers. Hiroshima exacted a heavy toll on two families; a lighter toll on a third. Several American-born children lost their citizenship, some permanently, and thus were separated from siblings and even parents. *Our House Divided* demonstrates that even the "Good War," as Studs Terkel has called it, did not cleanly pit the good guys against the bad guys, but divided families, exiled people from their homes, and emotionally isolated many from the society in which they lived. These stories make a powerful statement against war.

Michael Slackman begins *Target, Pearl Harbor* with a very brief account of the American-Japanese conflict as it evolved in the 20th century, followed by a more detailed examination of American responses to the Japanese throughout 1941, including the denigrating attitude toward the Japanese military and people generally and the highly charged antagonism against America's Japanese. As a result of these attitudes, the military in Hawai'i was far more concerned with sabotage than with the Jap-

anese military. This fear persisted though two strategists suggested in early 1941 that Japan could attack O'ahu from the north using carriers sailing from Japan itself.

In relating the events of December 7, Slackman cites numerous enlisted men and lower ranking officers. The accounts of the two Japanese who survived the day stranded in Hawai'i also come from ordinary people involved. They make fascinating reading.

Part VI, Chapter 21, "Girding for Invasion," contains Slackman's major weakness. In this chapter, he briefly discusses martial law in Hawai'i. He approaches martial law as if Governor Joseph Poindexter initiated the process, ignoring evidence that the U.S. Army had prepared for such an arrangement weeks, even months, before the Japanese attacked. Though he cites J. Garner Anthony's *Hawaii Under Army Rule* (1955) (pp. 40 and 50), he does so for minor, even trivial, details. For someone who does not know Hawai'i's experience under martial law, Slackman's account is inadequate; it paints the whole episode as fatherly, benign. That Slackman cites Anthony shows he knows this significant source; his ignoring the importance of that book—the constitutinal issues of martial law—amounts to a serious flaw.

The final book covered here can best be described as disturbing. Thurston Clarke's *Pearl Harbor Ghosts* carries as its thesis that the racial prejudice and hatred coloring our reaction to Japan's attack in 1941 still pervade the United States, including Hawai'i, and thus still color American-Japanese relations today. These are the ghosts of Pearl Harbor.

The most disturbing aspect of Clarke's book grows out of his tone while developing the ghosts which still plague us. Although in the beginning the language seems conciliatory, a subtle attitude gradually appears which belies the words. He reveals his antagonism against the Japanese in several places. In one, Clarke and a surviving officer from the USS *Helm* take a cruise around Pearl Harbor with numerous Japanese tourists. The interest that the Japanese show in the Japan Airlines planes taking off from Honolulu Airport and in their reactions at the Arizona Memorial irritates him considerably. In a later chapter, he shows the ugly aspects of American tourists—wearing crude t-shirts, bathing suits, cutoffs—at the Arizona and at Punchbowl National Memorial Cemetery (pp. 197-98), asking questions which at best are inappropriate, at worst demonstrate intense ignorance and insensitivity (pp. 18-9). In this chapter as well, he reserves his anger for Japanese tourists. The most telling example of Clarke's prejudice occurs in a chapter on the reaction of Hawai'i's *Nisei* (second generation). In discussing his own reaction to these interviews, Clarke writes:

> It can be difficult listening to the Japanese of Hawaii damn Japanese nationals without letting on you find it somewhat surprising or ironic. But by doing so, you imply they should react to Japan differently from other Americans, precisely the misconception they struggled against during the war. (p. 335.)

Nevertheless, as he relates his experiences visiting with Tadao Fuchikami, who delivered the telegram from General George Marshall to General Walter C. Short on the morning of December 7, Clarke writes, "If I shut my eyes and listened, I heard an American; if I opened them I saw a Japanese." This is the real ghost: Americans unwilling to accept others, especially those who look somewhat different, as real Americans. Ultimately, *Pearl Harbor Ghosts* disturbs not because Thurston Clarke discusses the ghosts, the problems some Americans have of being bigoted against Asians (or against Italians, Jews, Mexicans, African Americans, Native Americans, or anyone who isn't WASP), and not even because he admits he shares the attitudes; *Pearl Harbor Ghosts* most disturbs because Clarke does nothing to exorcise or condemn those attitudes. Instead, his tone in the book suggests that somehow his expressing his attitudes cleanses them of being wrong.

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Melody Kapilialoha MacKenzie, ed. *Native Hawaiian Rights Handbook.* University of Hawaii Press, Honolulu, 1991. xi + 320 pp. Illustrated. Bibliography. Table of Cases. Glossary. Index. $25.00 (paper).

Here at last is the *Native Hawaiian Rights Handbook,* edited by Melody Kapilialoha MacKenzie. The *Handbook* is the result of a major project spanning close to eight years. Most of the authors are attorneys who either are or were at one time working for the Native Hawaiian Legal Corporation. The editor, a Hawaiian, is the executive director of the new Individual Claims Panel, former senior staff attorney for the Native Hawaiian Legal Corporation, former per diem judge for the State district court, and *kumu* hula (hula master) for Halau Mohala Ilima.

The *Handbook* is a much needed and useful compilation of the rights of Native Hawaiians as well as rights held in common by all members of

the general public. A very thorough analysis of the applicable constitutional provisions and of statutory and case law is presented in a format that is readable by not only the professional but the lay person as well. The *Handbook* presents the many unsettled claims that Native Hawaiians have against the Federal and State governments and goes even further by establishing not only a legal but a moral awareness of a duty owed to the Native Hawaiian people.

Chapters cover the area of Native Hawaiian lands and sovereignty, securing land titles, natural resources rights, traditional and customary rights, and resources benefiting Native Hawaiians. Topics include traditional land tenure and the influence of Western contact upon Native Hawaiians; the ceded land trust; the Hawaiian Homes Commission Act; sovereignty and self-governance; access and trail rights; water rights; adverse possession; fishing rights, religious freedom; and more.

The *Handbook* recounts the largely negative experiences after Western contact. Once members of a sovereign nation with a sophisticated social and economic system and elaborate cultural traditions and beliefs, Native Hawaiians have virtually lost their government, land, wealth, and traditional lifestyles. Although many believe that Native Hawaiians are Native Americans, Native Hawaiians do not enjoy the same status as American Indians and have never received the privileges of a political relationship with the United States, as do American Indians. Native Hawaiians are excluded from Federal policies which allow other classes of Native Americans to attain self-determination.

Native Hawaiian rights form a complex and very dynamic area of law. For the most part, Western and Native interaction in Hawai'i has been dominated by Western laws. Only in recent years have Native customs and values been seriously taken into consideration by the courts. A series of Hawai'i Supreme Court cases in the 1970s and 1980s were favorable to Native Hawaiians, but attitudes seem to be changing again. Presently, there are extensive procedural and jurisdictional constraints barring Native Hawaiian claims and a very narrow scope of judicial remedies available in either Federal or State courts.

Because these rights are constantly changing and being challenged, Hawaiians must keep practicing their cultural traditions and asserting their rights. This *Handbook* will be of great assistance in the growing momentum to resolve the many unsettled claims that Native Hawaiians have and in the pursuit of other changes in the law believed to be necessary.

Although the *Handbook* is meant to be used by lawyers (among others), as frequent citations of applicable case law attest, it is written in a lucid

style, remarkably free of legal jargon. Several features of the book that will help the casual reader as well as the most serious are: a glossary of legal and Hawaiian terms; a useful index; and a table of cases. Because the editor has confined most of the details of case law to the notes, the text can be read by the non-lawyer without difficulty.

With the many recent events regarding ceded lands, the sovereignty movment, and legislation regarding the Native Hawaiian right to sue, it is hoped that this *Handbook* will be supplemented in the near future. Because of the dynamic nature of Native Hawaiian rights whose practical implications are still being shaped, this valuable Handbook will need to be updated on a regular basis.

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