

*Hawaiki Rising: Hōkūle‘a, Nainoa Thompson, and the Hawaiian Renaissance* by Sam Low. Reissued in 2019 by University of Hawaii Press, Honolulu, HI. 344 pages

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In Hawai‘i, to Natives and nonnatives alike, the story of the Hōkūle‘a is that of a modern-day epic – of perilous journeys across the open seas and brave sailors of renowned skill, of great personal sacrifice and far greater reward. Even young children, for whom the 1970s might as well have been eons ago, know the name of the double-hulled Polynesian voyaging canoe that went around the world. They know Nainoa Thompson, her fabled non-instrument navigator and, perhaps, have even heard whispers of his even more enigmatic teacher, Mau Piailug. At the very least, they surely all know that “Eddie would go.” Yet this “epic” – thrilling though it may be – is not the full story, nor is it the one which Sam Low intends to tell in his landmark work *Hawaiki Rising*.

Low’s account takes readers back to the beginning of the Second Hawaiian Renaissance, a time long before Hōkūle‘a was a household name, when Native Hawaiians, weary from centuries of colonial oppression, felt their culture slipping away. This was the world in which Herb Kāne, Tommy Holmes, and Ben Finney – an artist, a sailor, and a nautical anthropologist – had the grand idea: to build a canoe in the ancient Polynesian style and sail her to Tahiti along the sea paths of old. Should they succeed, their triumph would once and for all prove through the science of experimental archaeology that ancient Polynesians were master voyagers and that contemporary Hawaiians were the heritors of this legacy. But should they fail, the hope Hōkūle‘a had inspired in a downtrodden people would swiftly turn to shame. Armed with an intimate knowledge of Hōkūle‘a and her ‘ohana wa‘a (canoe family), Low gives readers insight into the lives of those who took up this kuleana (sacred responsibility). He chronicles their journey from the initial construction of Hōkūle‘a at Dillingham shipyard in 1974, to her tumultuous maiden voyage, her tragic 1978 capsizing that cost the life of renowned waterman Eddie Aikau, and her valiant return to the water two years later with Nainoa on her navigator’s platform. Though scholars

of Oceanic history and contemporary issues may find Low’s conciliatory handling of some of the story’s more complicated racial issues to be insufficient, he has documented Hawaiian history in Hawaiian words, which is in itself a revolutionary act. Lucidly delivered and pleasantly paced, *Hawaiki Rising* is the true origin story of the legendary vessel as told by one who has sailed aboard her dual hulls.

In its preface, Low tells readers that the title, *Hawaiki Rising*, has kaona or multiple meanings. It is a reference not only to the nautical concept of seeing land rise up from the horizon, but to the efforts of Native Hawaiians during the Hawaiian Renaissance to raise themselves up and reclaim their Hawaiian identity. Moreover, it is an allusion to the legend of the demigod Maui who fished the Hawaiian archipelago from the depths of the sea and to Eddie’s dream of seeing Tahiti rise as his kūpuna (ancestors) did before him. It is this richness of meaning, woven into every element of *Hawaiki Rising*, that truly elevates this work such that readers not only learn Hōkūle‘a’s story but also feel and receive her mana (spiritual power). His incorporation of vital historical context, Pacific Islander epistemology and mo‘olelo (stories), and charming character vignettes all help to communicate Hōkūle‘a’s profound web of historical, cultural, and personal meanings. Although there is an appreciable and dissatisfying lack of women’s voices among the work’s many rich character profiles, those personal narratives which are included still manage to ground the story in human experiences and thereby amplify its impact. As they make their way through *Hawaiki Rising*’s pages, readers will come to know the significance that Hōkūle‘a had and still has, whether this be to her crew, to the Hawaiian people, or to a single young Hawaiian lost in a haole (foreign) world. *Hawaiki Rising* is as much the story of these journeys of cultural reconnection and personal growth as it is the story of a journey across the open seas.

In speaking of Pinky Thompson – Nainoa’s father and a revered advocate for Hawaiian rights and values – and his vision for the return voyage to Tahiti in the wake of Eddie’s sacrifice, Low writes: “The voyage was not just a way to right past wrongs – it was a journey from anger and fear toward love and courage. Not just for his people – but for all people.” This journey away from shame and fear of failure, and toward courage and belief in oneself is among one of the book’s most compelling themes, and no crewmember embodies this radical transformation

better than Nainoa. Low dedicates a unique attention to understanding and articulating Nainoa's personal journey, and in doing so humanizes and demystifies a great local legend. Readers of *Hawaiki Rising* will have the privilege of learning this story, of seeing Nainoa grow from an uncertain young man who had internalized society's expectations of him to an accomplished navigator with such faith in his na'au (gut) he could see his destination in his mind's eye from hundreds of miles away. For locals familiar with Hōkūle'a who had always wondered how Nainoa had accomplished what no Hawaiian had for the better half of a millennia or, perhaps, for aspiring young kia'i (caretakers) of the culture feeling similarly called to take up their own kuleana and who are unsure of where to begin, *Hawaiki Rising* holds the answer. Though a connection to Hawaiian culture, history, or land is by no means a prerequisite for picking up this book, it would undoubtedly enrich anyone's reading experience. Nevertheless, any reader would benefit from *Hawaiki Rising*'s inspirational lesson in what

remarkable feats one can accomplish when they let go of shame and trust in themselves, their preparation, and the steadfast teachings of their mentors.

In the afterword, a reflection in Nainoa's own voice, he recalls one of Hōkūle'a's most remarkable feats yet: her three-year, circumnavigational journey to mālama honua (care for the planet). It is customary, he says, on a journey as monumental as this to bring back "something of value" as an offering to your people, and tells us that on the day of her arrival at Magic Island, Hōkūle'a carried onboard "lessons of hope and action collected from around the world." For though her homecoming may have marked the end of one great voyage for Hōkūle'a, *Hawaiki Rising* makes clear that this historic occasion was but one of many stops on an even greater and ongoing journey for the Lāhui – a journey to (re)build a more Hawaiian world and a sustainable future that takes Hawaiians and their allies to the Mauna, to the lo'i kalo and loko i'a, to a stage, the courts, a classroom, or even all the way out to sea.

*Maps for Time Travelers: How Archaeologists Use Technology to Bring Us Closer to the Past* by Mark D. McCoy, University of California Press, Berkeley, CA. 280 pages

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It's been said that new methodologies in archaeology are like giving a child a hammer: they proceed to hammer everything in sight with it (Moore and Keene 1983). It takes practice and experience to figure out what to hammer, and to what purpose. Drennan (2001) argued that this process is true for Geographic Information Systems (GIS) in archaeology. He states that most GIS literature in archaeology is about the tedious details of methodology, procedures, and data management. Is this still true today or have archaeologists finally successfully integrated GIS and geospatial technologies into the profession?

*Maps for Time Travelers: How Archaeologists Use Technology to Bring Us Closer to the Past*, a new book by Mark D. McCoy, is a wide-ranging overview and introduction to geospatial technologies in archaeology, and an attempt to turn the hammer into a precision instrument. Geospatial archaeology can be

defined as the application of geospatial technologies, such as GIS, remote sensing, and laser scanning to study how people in the past inhabited and shaped the world around them.

McCoy received his PhD from University of California Berkeley in 2006 and has taught at both the University of Hawai'i at Mānoa and the University of Otago in New Zealand. He is currently an associate professor at Southern Methodist University, Texas. He describes himself as a landscape archaeologist with an interest in geospatial archaeology, the development of ancient political economies, and human ecodynamics, with a regional focus on Pacific Islands such as Hawai'i and New Zealand.

McCoy presents the study of archaeology as the careful discovery and collection of scientific knowledge, such as the various geospatial technologies outlined in this book. These technologies are part of a larger geospatial revolution which has created a flood of new archaeological information. McCoy argues that this information can create a better, more complete, and a more accessible rendering of the past, but it is still up to archaeologists to make sense of this massive amount of data in order to form a clear picture and to understand it.

The body of the book is an overview of contemporary geospatial technologies and their application in