

found by accident during the late 1970s or early 1980s, were meticulously rewritten by Michael Edward Hoare, and were finally published in 1982.

Jakubowska has approached the question of the authenticity of the unknown document in French extremely well. The handwriting has been subjected to professional scrutiny and a graphologist declared that it is most likely that of George Forster. The “hand” of the elder Forster has been excluded.

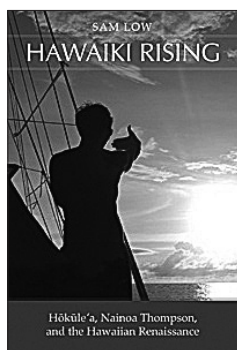
The author had subjected (and the reviewer later followed in her footsteps) the text of the French original and of *The Resolution Journals*..., *A Voyage*..., and *Observations*... to the process of a meticulous contrastive and comparative analysis. The conclusion is that there is no contradiction to the supposition that the French text had been composed either by J.R. Forster, by his son George, or by both of them.

The author called the fourth part of her analysis *Easter Island in the Forsters' Mémoire*. It deals with the following problems: Easter Island's geography and resources, the population's characteristics and lifestyle, and material culture. It is worth stressing that the manuscript contains some novel and unusual remarks compared with the known works by the Forsters.

In summary, the present reviewer, without hesitation or reservation, expresses his satisfaction that Zuzanna Jakubowska's work has been published in book form.

References

- Forster, G. 1777. *A Voyage round the World, in His Britannic Majesty's Sloop, Resolution*, Vol. 1, London: printed for B. White, J. Robsen and P. Elmsly.
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Low, Sam. *Hawaiki Rising: Hōkūle'a, Nainoa Thompson, and the Hawaiian Renaissance*

Waipahu: Island Heritage Publishing, 2013. 343 pp.
ISBN 978-161-7102-00-4.
US\$25 (hardcover). Available from www.amazon.com.

Review by Ben Davies, *The University of Auckland*

The story of *Hōkūle'a* should be a familiar one to readers of this journal. Much of that familiarity can be attributed to the author, Sam Low, whose documentary

film *The Navigators* is standard viewing in courses on Pacific Island cultures. That film frames the anthropological interpretations of the settlement of the Pacific within the story of the disappearing practice of navigation and efforts to re-invigorate it in Hawai'i through the voyage of a reconstructed traditional canoe. His new book, *Hawaiki Rising*, covers the first three voyages of *Hōkūle'a* between 1976 and 1980. Rather than a data-driven assessment of Polynesian seafaring, of which there are now several, Low has crafted a very personal biographic sketch of those who came together to make the dream of *Hōkūle'a* a reality.

The first third of the book makes this abundantly clear. The 1976 return voyage to Tahiti, which is considered by many as a resoundingly successful venture (and is portrayed as such in *The Navigators*), is revealed as an uneasy wedding between indigenous and western academic interests. Predominantly *haole* researchers who helped organize the construction and initial voyage sought to clarify existing hypotheses about the settlement of the Pacific islands in a carefully controlled experiment. Many of the predominantly *maoli* crew saw the power of the canoe in reinvigorating long repressed Hawaiian culture. The different agendas were frequently in conflict and, when stirred up by public and media pressures, the outcome was an on-board clash of cultures and egos which resulted in the departure of Mau Piailug, the renowned Micronesian navigator brought in to pilot the vessel, prior to the return voyage.

As the promise of *Hōkūle'a* seemed to be disintegrating, a young Nainoa Thompson finds himself in Tahiti, both (rightly) afraid of sailing home on a vessel now vacated by its most important component, and yearning to connect to his ancestral roots. The latter emotion prevails, and his voyage home is a comparably uncomplicated one. Sailing from one end of the tropics to the other, he and the reader begin to understand how deep one's knowledge must need to be to navigate over the open seas without instruments.

Thompson returns to Hawai'i determined to learn as much as possible in the absence of Piailug. The peculiar behaviors of a person singularly focused on such an esoteric pursuit produces entertaining anecdotes, including visits from the Honolulu Police during beachside orientation exercises, and naps in the Bishop Museum planetarium during long nights of simulated stargazing.

With Thompson's confidence growing, and interest in voyaging once again surging, a second voyage to Tahiti is planned. A new crew is assembled consisting of many of the canoe's better-known alumni, including surfer Eddie 'Aikau. The strong bond between crewmembers suggests a bright future for the canoe. The tragic premature conclusion of the second voyage, however, is Hawaiian history. 'Aikau's

legendary act of bravery in setting out for land on a surfboard to seek salvation for the capsized vessel is foundational for the rest of Thompson's story, as well as for the future of *Hōkūle'a*, and Low laces this into the remaining story artfully.

As the crew begins putting the pieces back together, it becomes clear that Piailug's absence is keeping Thompson from fully realizing his role, so Thompson travels to Micronesia to implore him for instruction. Piailug agrees only to prevent further loss of life, but in Honolulu, Piailug is Mister Miyagi to Thompson's Danny LaRusso: the two spend nights at sea until the motions of stars, clouds, and rolling seas become muscle memory. Trust in oneself becomes as important as specific navigational knowledge.

With Thompson navigating exclusively, the third voyage is an internalization of the lessons from the first two. The crew is no longer strained by racial division, but strengthened by mutual respect. An escort vessel, *Ishka*, provides safety in the unpredictable seas. And Piailug, initially only agreeing to aid in preparation, decides that training is not complete until he sees his student through until the end and joins the crew. Bad weather delays the trip, and storms, calms, and mechanical failures bedraggle the crews of both the canoe and her escort. But Thompson, having done the hard yards, finds himself at home under the stars, and a quiet Piailug shows unwavering faith in his student. With a final change in course made by a poised Hawaiian navigator, *Hōkūle'a* heads not only for landfall but also the full return of traditional navigation to Polynesia. A flash forward to the spiritual induction of the *Hōkūle'a* navigators by Piailug in Micronesia and his 2010 passing reminds us of the preciousness of his gift to Hawai'i and the rest of the Pacific.

As a general interest read, the book is very enjoyable. Useful vignettes, derived from historical and scientific research, help elucidate core concepts, so a limited understanding of sailing mechanics should be no hindrance to the novice reader. But while the book discusses and clearly illustrates some of the methods

used by Piailug, Thompson, and other traditional navigators, it does not give the impression that these can be applied successfully without a lifelong investment in developing expertise. As Thompson begins to learn from Piailug, he realizes "there's a deeper side to navigation than what I know – a learned mastery that I might never know."

Interviews with crew members from each voyage provide color and perspective. Jo-Ann Sterling's candid depictions of rashes and other discomforts bring a bit of humor to the mundane elements of life on board. The loquacious Sam Ka'ai interweaves the canoe and its journeys into the deeper Hawaiian cultural mythos, interpreting signs encountered at sea and shore indicating that the *'aumakua* are indeed invested in the canoe's success. Parts of the book are clearly pieced together from sailor's logs, and accounts of the voyages occasionally read as such. For the final voyage, Low fully embraces this approach with day-by-day accounts; this has the desired effect of drawing the reader into a world where some days are in fact spent passing time in the doldrums, but also draws attention to its absence earlier on.

Hōkūle'a has travelled far, faced many challenges, revived the ancient art of Polynesian navigation, and helped to establish an enduring renaissance for Hawaiian culture. In Hawai'i, the stories through which essential knowledge is passed down through generations are called *mo'olelo*. Hawaiian *mo'olelo* are usually told in a way that provides a thorough understanding of where *kūpuna* (elders and ancestors) come from, the motivations behind their acts, and the order of events by which they have brought about important changes. Dr. Low provides us with such an account in *Hawaiki Rising*, and as *Hōkūle'a* continues to ply waters literally the world 'round, and expand its mission in promoting Hawaiian cultural values, this book will remain an important part of that *mo'olelo* and touchstone reading for those with an interest in sailing and contemporary Polynesian culture.