Book and Media Reviews
ing their teddy bears with them at all times in the field.

To the aspiring student of Pacific Islands archaeology, for whom I think it is mainly intended, this book is a must read. Remarkably, Kirch began his archaeological career leading an examination of the stone terraces in Hālawa Iki, Hālawa Valley, Moloka‘i, in 1964 as a fourteen-year-old. I’m not sure whether budding research students of this age from Mānoa will be hooked by this book today. The book, however, not only provides an overview of the archaeology of the Pacific Islands but also introduces the Pacific Islands research community as it has stood from the 1970s until the present. The contemporary Pacific Islands archaeological community is a tight vaka (canoe), filled with often eccentric but inspiring and supportive people, none less than Kirch himself. It’s a great community to be a part of and desperately needs more people in the face of rampant development and environmental change.

Research departments and subject areas come and go, but Kirch has shown that the Pacific Islands continue to attract attention and inspire fundamental questions about human behavior from many disciplines. Part of Kirch’s appeal to me as a scholar is not only his long-standing emphasis on “pluridisciplinary” research but also the sheer number of islands on which he has worked—in “Polynesia” (whose definition is becoming more obscure as our understanding grows concerning the genetic and material culture of the Pacific’s Lapita melting pot) as well as in the Austronesian-speaking societies of the Western Pacific. In the concluding chapter, Kirch admits his privilege as a white male researcher from an elite university and emphasizes the slow transition to the equitable inclusion of female and indigenous researchers in an unenviable and struggling research environment.

My only criticism of this book is the absence of comments on the future of Pacific Islands archaeology, given Kirch’s vast experience. I was intrigued by his quaint references to the past when life was simpler, before 1984 when his Kaypro-4/84 computer creaked into the digital revolution. Many of his students, some of whom I have collaborated with, are able to work on the islands after exchanging hundreds of e-mails and scrolling through Islanders’ Facebook pages. We now get to work with full-fledged indigenous researchers who open up numerous different ideas and angles for research. We work with communities who have very different ideas about the past, including some who fight for cultural heritage protection against the rampages of development as a remnant of the colonial past.

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He Nae Ākea: Bound Together.
The Bernice Pauahi Bishop Museum, Honolulu, Hawai‘i.

On 19 March 2016, as part of the He Nae Ākea: Bound Together exhibit, the ‘ahu‘ula (feathered cloak) and mahiole (feathered helmet) of Hawai‘i Island chief Kalaniōpu‘u returned to
Hawai'i for the first time since they were gifted to Captain James Cook at Kealakekua Bay in 1779. These garments, reserved for Hawaiian aliʻi (chiefs), are similar to many other feathered pieces from Hawaiʻi, including a number of other ‘ahu‘ula that were presented to Cook and his men at that time, but Kalaniʻōpuʻu was wearing these two specific pieces right before he presented them to Cook. As items that were worn by the great chief—who was an acclaimed warrior in his own right but also held the distinction of being the uncle of Kamehameha I—the ‘ahu‘ula and mahiole are imbued with his powerful mana (power/prestige).

These two Hawaiian mea makaʻmae (treasures) arrived at the Bernice Pauahi Bishop Museum in Honolulu as a result of a partnership with the Office of Hawaiian Affairs and the Museum of New Zealand Te Papa Tongarewa. These treasures have been housed at Te Papa, formerly the Dominion Museum, since 1912 when they were gifted as part of the collection of Rowland Winn, the Second Baron St Oswald.

On entering the recently renovated Hawaiian Hall, one finds the He Nae Ākea exhibit against the back wall. The ‘ahu‘ula is spread flat on a raised platform in front of an image depicting a number of Hawaiian canoes at Kealakekua Bay. Said to contain feathers from 20,000 birds, the ‘ahu‘ula is stunningly beautiful, with its yellow border and yellow triangles on a background of red. To the left of the ‘ahu‘ula, at most viewers’ eye level, sits the mahiole, turned in profile. The red feathers of the mahiole cover the entire helmet except for a strip of yellow feathers that runs down the center from front to back.

The bright red and yellow feathers of these two pieces contrast starkly with the dark background colors of the exhibit case and a bed of grey river stones on the floor. Printed on the glass to the right of the ‘ahu‘ula are the words to the Hula Manō No Kalaniʻōpuʻu (Shark Hula for Kalaniʻōpuʻu) in Hawaiian with an English translation provided beneath each line. At the bottom corner of the case, in black lettering on a white background, the genealogy of Kalaniʻōpuʻu is also listed as well.

While the exhibit traveled from New Zealand to Hawai‘i, delegates from both Te Papa and the Bishop Museum accompanied the ‘ahu‘ula and mahiole. Discussions about this exhibit began in 2013, and these treasures will remain at Bishop Museum for at least the next ten years. However, they have not been officially repatriated; Te Papa retains legal ownership of the pieces. But the long-term loan is a gesture of goodwill between the two institutions and the communities they represent.

The day the exhibit opened, there was a line of people that stretched all the way through and outside of Hawaiian Hall, all waiting to see the treasures of Kalaniʻōpuʻu and pay their respects. Gifts were accepted by museum staff standing near the exhibit case, hulas danced, and tears were shed by visitors before the ‘ahu‘ula and mahiole. The following day, the museum held an event titled “Fated Feathers, Unfurling Futures: Contemplation of Kalaniʻōpuʻu’s Return,” which was organized by Noelle Kahanu, a former director of
community affairs at Bishop Museum. The event was attended by Bishop Museum members, representatives of the Office of Hawaiian Affairs and of Te Papa, and a handful of others including Adrienne Kaeppler, one of the coeditors of the book *Royal Hawaiian Featherwork: Nā Hulu Ali‘i* (2015). Over cups of kava, the attendees discussed their joy at having Kalani‘ōpu‘u’s treasures back in Hawai‘i and what their return at this specific time meant for Bishop Museum and the Hawaiian people. Deep emotions, ranging from anger over the treasures’ long absence and joy at their return, were expressed and heard.

Whenever an exhibit like this opens, questions of repatriation are never far from one’s mind, particularly as this is a growing topic between museums and indigenous communities. For many indigenous community members, museums represent places where stolen treasures are displayed in sterile splendor. In this situation some may feel the same, but the circumstances are different from many that demand repatriation. The key difference here is that, unlike many other objects, the ‘ahu‘ula and mahiole were not stolen from the Hawaiian Islands. They were freely given by their owner Kalani‘ōpu‘u to travel the world with James Cook, and they would travel much farther than he after his death.

Although the ‘ahu‘ula and mahiole may appear to some as simply objects or things, with an arguably significant provenance, others view them as Kalani‘ōpu‘u himself. One explanation for this comes from the mana of Kalani‘ōpu‘u that was absorbed by the ‘ahu‘ula and mahiole as he wore them while he was alive. The majority of people who hold this view are from Native Hawaiian and other Oceanic communities. For those of us who find ourselves approaching this exhibit from a non-Hawaiian perspective, we must decide if we can see these pieces in the same way. If so, how should they be viewed and treated? Ultimately, whether this exhibit is viewed as items of clothing owned by Kalani‘ōpu‘u or the man himself returned, their importance for the Hawaiian Islands and Native Hawaiian people is undeniable.

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*Talanoa: Building a Pasifika Research Culture* showcases twelve chapters from both established and emerging researchers of Pacific Islander descent. Its title, according to editors Peggy Fairbairn-Dunlop and Eve Coxon, refers to an online network that links New Zealand and Pacific Island universities and serves as a channel for sharing research ideas and findings among Pasifika students and researchers (also known as the Pacific Post Graduate Talanoa series). Chapters in this volume come from works shared during the first five years of the Talanoa series (2007–2012).

The first chapter, written by Fairbairn-Dunlop, provides a brief