

Curve of the Hook: Yosihiko Sinoto, An Archaeologist in Polynesia. Yosihiko Sinoto with Hiroshi Aramata; ed. Frank Stewart, trans. Madoka Nagado. *Mānoa: A Pacific Journal* 28 (1); Honolulu: University of Hawai'i Press, 2016. xxix + 205 pp., color and black-and-white photographs throughout. Paper, US \$29. ISBN 978-0-8248-6623-5.

Reviewed by Hiro KURASHINA, *Richard F. Taitano Micronesia Area Research Center, University of Guam*

Reviewed by Rebecca A. STEPHENSON, *Anthropology, University of Guam*

Curve of the Hook: Yosihiko Sinoto, An Archaeologist in Polynesia is an English language adaptation of a Japanese book entitled *Rakuen Kokogaku* by Yosihiko Sinoto and Hiroshi Aramata, which was originally published by Heibonsha Ltd., in Tokyo in 1994. *Rakuen Kokogaku* can be directly translated to English to mean *Archaeology of Paradise* or *Paradise Archaeology*. Until his recent passing in October 2017, Dr. Yosihiko Sinoto (henceforth Yosi) occupied the Kenneth Pike Emory Distinguished Chair in Anthropology and was a Senior Anthropologist at the Bernice P. Bishop Museum in Honolulu, Hawai'i. Hiroshi Aramata is a Japanese author, journalist, and translator. The Japanese edition won a prestigious book award, the Yoshikawa Eiji Prize for Literature in 1996. In 1999, it was recognized as one of the best one hundred biographies about a Japanese person published in the twentieth century. In June 2017, the English language edition, *Curve of the Hook*, won the Hawai'i Book Publishers Association 2017 Ka Palapala Po'okela Award in the category of Excellence in Nonfiction.

This book is a skillfully illustrated biography of Yosihiko Sinoto. The newly edited and revised English language edition, published as a single issue of *Mānoa: A Pacific Journal* in 2016, features a fresh and attractive cover design, a new introduction, a number of color as well as black-and-white photographs (most of which was taken by Yosi), along with narratives not included in the Japanese edition, and personal field notes, diagrams, illustrations, and an updated bibliography.¹ While the main texts of the English and Japanese editions are essentially similar in content, the texts in the English edition have been revised and expanded wherever deemed appropriate by the authors. Comparing the two editions, the

Japanese edition appears more formal in the style of presentation, while the English language edition is relatively informal. The apparent distinction between the two editions may most likely be attributed to intrinsic differences in linguistic style between the two languages. The Japanese edition is 282 pages long, while the English edition is 236 pages, including the prologue and bibliographic references. The page size of the English edition is approximately 30 percent larger than the Japanese edition. The paper is of high quality, white, and coated. The Japanese edition includes an Index at the end of the volume, but the English edition is not indexed by place names or people's names.

The cover of the English language edition incorporates an original color painting by the late Bobby Holcomb of Huahine in the Society Islands, entitled "The Kites of Mata'ire'a." The painting adjoins a sepia-toned portrait of Yosi photographed at Mo'orea in the Society Islands in 1964. The photograph is rich in symbolic elements depicting traditional Polynesian culture, lifestyle, art, and architecture. The newly designed cover for the English edition is perhaps more fitting for a biography of Yosi than the nineteenth century French lithograph that graced the cover of the Japanese edition. The painting by Bobby Holcomb and the portrait of Yosi on the cover of the English edition are poignant and visually quite endearing. The book designer, Barbara Pope, should be applauded for her brilliant work throughout the volume.

The inside of the foldout front and back covers contains tributes by such well-known individuals in Oceania as Nainoa Thompson, Patrick V. Kirch, Dorothy Levy, and Patrick McCoy. A brief biography of Yosi is included

at the end of the foldout back cover. Though brief, the tributes given by these individuals offer broad, personal perspectives on Yosi as a very special archaeologist within the context of Polynesian archaeology. Nainoa Thompson's tribute to Yosi genuinely sets the stage for the entire book, when he writes: "I have a very deep sense of gratitude, respect, and aloha for Yosi because he has worked for the protection, preservation, and dignity of Hawaiian and Pacific cultures and traditions." Dorothy Levy, President of the Opu Nui Association of Huahine in Tahiti, describes Yosi as "a pillar of archaeology in our Tahitian islands . . . He knows the Tahitian people beyond the historical facts and finds, and connects with them heart and soul." Patrick V. Kirch and Patrick McCoy, Yosi's long time colleagues at the Bishop Museum in Hawai'i, describe Yosi as having been respected as one of the pioneers of modern Polynesian archaeology. These sentiments are shared by many individuals who became closely associated with Yosi over the years.

Before arriving at the title page, the present volume provides a map of the Pacific Islands, including the regions of Polynesia, Melanesia, and Micronesia. The map provides a useful geographic guide to many of the islands where Yosi carried out his archaeological field investigations and expeditions across the Pacific. A photograph of Yosi taken in 1965 at the archaeological excavation site of the Hane dune site in Ua Huka, Marquesas, and his hand-written archaeological field specimen inventory record, complete with pencil-drawings of artifacts such as various forms of fishhooks, welcome readers of this book to the worlds of Yosi and Polynesian archaeology. The designers and editors of the volume should be congratulated for their ingenious placement of these frontispieces, establishing the central theme of the present volume right before the title page.

Following the Title Page and immediately before the Table of Contents is a photograph taken in 1968 of a man, four women, and nine children holding wooden signs with the names of the principal *marae* (temples or sacred spaces) of Huahine, Society Islands. Yosi established a community-based conservation program and directed the restoration of these sacred *marae* sites. As noted in the caption, the small child

holding the Vaitaha sign is Marietta Tefaa-taumarama, present-day mayor of the village of Maeva on Huahine. The photograph reminds readers not only of the passage of time but also of the endearing impact Yosi made upon the people and community of Maeva through his efforts in restoring the sacred megalithic *marae* sites in Huahine.

The Table of Contents gives the structure of the book, which begins with a Prologue by Hiroshi Aramata, Acknowledgments, and a tribute entitled "An Astonishing Life" by Eric Komori. The main text consists of seven chapters and references. The chapters present Yosi's biography in chronological sequence, intersected by notes on geography and various topics of archaeological interest. The book is filled with intriguing biographical stories, research discoveries, human migration theory-building, photographs, and illustrations; these should inspire future generations of archaeologists, particularly those aspiring to conduct research in the Pacific region.

A photograph of Yosi's office door at the Bishop Museum included in the Prologue showcases his love for fishhooks and his family (p. xii). The fish-shaped nameplate with a fishhook over Yosi's office door was made by his son Akihiko ("Aki") as a middle school student. Aki and Yosi's beloved wife Kazuko Sinoto shared practically every portion of the excitement of Yosi's adventures throughout his career across the vast space of Oceania and an expansive span of time from the mid-twentieth century to the twenty-first century. Photographs in the Acknowledgements also highlight Yosi's immediate mentors, close friends, and colleagues at the Bishop Museum, particularly Dr. Kenneth Emory and Marguerite Thuret Emory, Dr. Roland Force and Maryanne Force, Dr. Alexander Spoehr, and Professor Marion Kelly. While Yosi's mentors have moved on, their legacies are etched in stone at the Bishop Museum, their footprints can be found in the sands of many an isle in the Pacific region, and they are remembered and appreciated by many people within the Hawaiian *'ohana* (extended family).

Without the persuasion of Dr. Emory, who then headed the Anthropology Department at the Bishop Museum, Yosi would have pursued his original academic interest in

palaeontology at the University of California, Berkeley, where he was headed in the summer of 1954. After meeting and working with Emory at Ka Lae (South Point) on the Big Island (Hawai'i) while en route to California, Yosi's academic plans and his life took a drastic turn. According to Eric Komori, he began focusing on a career in Pacific Islands archaeology in 1954. Eric Komori's tribute to Yosi's extraordinary accomplishments highlights many of his outstanding contributions to Pacific archaeology and the honors bestowed upon him, including the Kenneth Pike Emory Distinguished Chair in Anthropology at the Bishop Museum in 1989, the Order of the Rising Sun, Gold and Silver Rays by the Emperor of Japan in 1995, and the Knighthood Insignia, Order of Tahiti Nui, Chevalier in 2000. In 2014, Yosi was given the traditional title of Matahiapo at Taputapuātea in Ra'iātea, one of the most sacred cultural sites in the entire Society Islands. Taputapuātea was inscribed as a World Heritage Site by UNESCO in 2017.

Before Yosi became affectionately and widely known as "Taote Sinoto" (*taote* means 'doctor' in Tahitian), he went through his nascent years growing up in pre-war Tokyo. Yosi's father, Dr. Yosito Sinoto (1985–1990), was an accomplished scholar, educator, and administrator; he obtained his doctorate in botany from the prestigious Tokyo Imperial University. A devout Christian, Yosi's father served as President of the International Christian University (ICU) in Tokyo. Together with his two brothers, Yosi attended a private academic institution, Jiyugakuen, founded by Motoko and Yoshikazu Hani in Tokyo. The educational motto at Jiyugakuen was "contemplate, live, and pray." Having had the pleasure of meeting Yosi's father and one of his brothers in the 1980s in Tokyo, one of the present reviewers (HK) can certainly appreciate the strong moral and academic values instilled in Yosi through his family upbringing and early childhood schooling that emphasized contemplation, living (*carpe diem*), and praying.

Chapter 1 of *Curve of the Hook*, entitled "Starting Out in Archaeology," includes a section subtitled "Eating Well in Peking." As a young man, Yosi was greatly influenced by

the writings of Imanishi Kinji (1902–1992), a Professor of Anthropology and Ethnology at Kyoto University. Reading a book by Kinji on Inner Mongolia enhanced Yosi's interest in going to China. Saying farewell to his mother at the Tokyo Railroad Station, Yosi headed for his first job at the North China Agricultural Experiment Station outside of Peking in 1943. Yosi was then 18 years old. He recounts that his salary was exceptionally good in China owing to the risks associated with working overseas during the prevailing war. He earned 125 yen per month, while his former classmates back in Japan were earning only 25 yen a month. He wrote that he did not know what to do with the money, so he sent 100 yen to his mother back in Tokyo. Yosi decided to spend part of the good money he had earned on eating Chinese food lavishly every Sunday. He wore a Russian-style fur hat and overcoat when he visited the restaurants recommended by a guidebook to Peking. From eating well in China, Yosi wrote that he gained so much weight that his "face soon grew as plump as a basketball" (p. 5). Yosi often liked to talk about his time in China and his stories always included how he gained weight and his face looked like a basketball. WWII was being waged at that time, so food was growing scarce among the general populace back home in Japan.

While in China, Yosi hoped to visit the palaeolithic Zhoukoudian site, where the early hominid *Sinanthropus pekinensis* had been discovered in 1921. However, because of communist control of the area around Zhoukoudian, he was greatly disappointed not to be able to visit the site of the discovery of "Peking Man." Yosi was reunited with his family when he returned home in December 1944. His mother cried with joy to see him home safely. Yosi and his brothers were never drafted into military service in Japan. Yosi speculated that this was because their records, kept at City Hall near their home, were destroyed by the Doolittle Raid on Tokyo in April 1942.

After hearing Emperor Hirohito's radio broadcast message to the people of Japan on August 16, 1945, signaling the end of WWII in the Pacific theater, Yosi's father told his sons, "It's the end of an era. The next one

belongs to your generation, so work hard” (p. 9). Yosi began farming sweet potatoes in Yamanashi Prefecture. Then he married Kazuko Sato through an arrangement made by Dr. Ichiro Oga, a well-known botanist who had been his father’s professor at Tokyo Imperial University in 1949. Mrs. Kazuko Sinoto became Yosi’s life-long companion; she also made significant contributions to the study of Japanese immigrants to Hawai‘i (Odo and Sinoto 1985). While he was cultivating sweet potatoes, Yosi’s interest in archaeology grew because of meeting a Dutch priest named Dr. Gerard De Groot, who had founded the Archaeological Institute of Japan. De Groot and Yosi were the first scholars in Japan to apply radiocarbon dating to a middle to late Jomon period shell mound site they had excavated at Ubayama. They co-authored a book entitled *The Shell Mound of Ubayama* (De Groot and Sinoto 1952).

In 1954, Yosi boarded the S.S. *President Wilson* at Yokohama, heading to San Francisco for the purpose of entering the University of California at Berkeley. When the ship was nearing Honolulu, a dramatic life-altering opportunity came in the form of a telegram from his American sponsor, Peter Throckmorton of Hawai‘i. The telegram read: DR. EMORY OF THE BISHOP MUSEUM IS CONDUCTING AN EXCAVATION AT KA LAE ON THE SOUTHERN END OF HAWAII ISLAND. GO THERE AND MAKE OBSERVATIONS. Instead of continuing his ocean voyage aboard the S.S. *President Wilson*, Yosi made a stop over in Hawai‘i that eventually lasted more than six decades. He wrote, “Little did I know that getting off the ship in Honolulu would change my whole life” (p. 13). Yosi went on to Hawai‘i Island as instructed by his American sponsor. There, he spent three months excavating the Ka Lae site under the tutelage of Kenneth Emory. The Ka Lae site was originally discovered by a local resident of the Big Island named Amy Greenwell. She brought her initial findings of a large number of ancient fishhooks on the surface of the Pu‘u Ali‘i sand dune to the attention of Dr. Emory. He quickly put together a team of researchers to conduct archaeological research at the site, about a year before Yosi joined the team in the

summer of 1954. Yosi made an immediate impact on the team by introducing the archaeological excavation method using natural stratigraphic layers instead of arbitrary levels, applying the metric method for measurement in the field, and producing accurate site maps using surveying equipment. Everyone was impressed by the precision work Yosi performed in the field.

Following persuasion from Emory and his own soul searching that required much contemplation, Yosi decided to enroll at the University of Hawai‘i to become a student of archaeology under Dr. Emory. To finance his living and schooling expenses in Hawai‘i, he worked part-time at the Bishop Museum for 25 cents an hour. He recalled that he walked from the University of Hawai‘i campus to the Bishop Museum when money was too tight to pay the bus fare. At that time, Dr. Alexander Spoehr was the Director of the Bishop Museum. He later became the first Chancellor of the East-West Center. Unfortunately, by the time Yosi arrived in Hawai‘i, Sir Peter Buck (Te Rangi Hiroa), who was the Director of the Bishop Museum before Dr. Spoehr, had passed away. Yosi never had the pleasure of meeting this esteemed New Zealand Māori administrator and scholar.

Chapter 2, entitled “Enchanted by Fishhooks,” describes Yosi’s pursuit of artifacts that are diagnostic for chronological and spatial indicators in archaeological assemblages. Yosi wrote (p. 26):

While excavating at Ka Lae, I kept puzzling over the lack of diagnostic artifacts. Meanwhile, I was finding dozens of fishhooks everyday. When I started to examine them closely, I noticed that their designs varied quite a bit. Some of the shanks were straight and some curved; some had barbs and some did not. And the materials they were made of differed as well . . . The deeper I looked, the more confident I became that fishhooks were the diagnostic artifact that would allow us to establish cultural timelines for archaeology in Hawai‘i.

He devised and published a tri-partite classification of Hawaiian fishhooks (i.e., one-piece, two-piece, composite) (Sinoto

1959, 1962). In subsequent studies, he established 65 subtypes. He recognized an inter-island variation in fishhooks in his analysis. For example, he noted that approximately 80 percent of the bone fishhooks found on Hawai'i Island were made from human bone material, while only 40 to 50 percent of the bone fishhooks from O'ahu and Kaua'i were made of human bone. In addition to establishing a fishhook typology, Yosi made a significant contribution to understanding fishhook manufacture. He carefully examined unfinished fishhooks to establish stages or sequences of fishhook manufacture. The color plate on page 30 illustrates the stages of manufacture for a rotating hook and a jabbing hook.

Yosi's penetrating interest in analyzing fishhooks eventually led to the establishment of a relative chronology using fishhook typology, morphology, technology, and pertinent attributes. He wrote (pp. 31–32):

At Wai'ahukini, where we excavated three distinct cultural layers in another cave, the relative chronology became clear. The deepest layer had only hooks with notches and grooves at the top of the shanks; the uppermost layer had only hooks with knobs at the top. The middle layer yielded both kinds in equal numbers.

In December 1957, Yosi's beloved wife Kazuko and son Aki left Japan aboard the *S.S. President Wilson* to join him in Hawai'i. They had been apart for three years. According to Aki, he was seven years old when he was reunited with his father in Honolulu.

Another major turn of events took place in Yosi's career as a budding archaeologist in 1960, when he persuaded his mentor to take him to Tahiti (after several prior refusals by Dr. Emory). Yosi was tenacious in his later years and he must have been as tenacious back then. Yosi was particularly interested in Tahiti because of legends that suggested people from Tahiti had originally settled the islands of Hawai'i. He was motivated to compare ancient Hawaiian fishhooks with those found in Tahiti. Yosi's first trip to Tahiti in 1960 lasted for six months. This was the beginning of another life-altering experience. Yosi's presence in Tahiti in the years to come made

significant and lasting impressions upon many Tahitian people, some of whom became his friends for life. Yosi acquired fluency in the spoken Tahitian language over the years through interacting with these lifelong friends and others. He also studied Tahitian using a grammar book published by the Mormon Church. His intimate knowledge of Tahitian is discussed at length in chapter 2. Yosi was also an avid and accomplished photographer. Some of the superb photographs he took during his travels to Tahiti in 1960 are included in this book (pp. 45–57). Another photograph shows Yosi and Emory excavating at Tiapa'a on Maupiti island in 1960 (p. 59). They are both wearing pith helmets, which must have been commonly used by archaeologists back in those years. While Emory is barefoot, Yosi is wearing *zori* sandals.

The discussion regarding Yosi's enchantment with ancient fishhooks also mentions the first pearl shell fishhook he discovered in the Society Islands while he was investigating the side wall of a drainage ditch on the island of Mo'orea. The discovery occurred while Yosi and Emory were bicycling for a few miles after disembarking a ferry at Vai'are Village. With help from local children, Yosi found more pearl shells. Yosi continued his journey to the islands of Raiatea and Taha'a, where he found many one-piece fishhooks near the ground surface.

No hotels existed to accommodate Yosi and his interpreter/assistant at the time. The local people opened their doors to welcome them to stay overnight, and they were served sumptuous food which turned out to be imported corned beef cooked with chopped onions. This seems to have been a rather common way to honor visitors in other Pacific islands as well. Imported canned food usually carries more prestige value than locally harvested fish or other food items.

During Yosi's quest to find two-piece fishhooks in Tahiti, he learned that Dr. Roger Green, then a professor at the University of Auckland in New Zealand, had discovered hundreds of fishhooks at a cave site on the island of Mangareva. These finds were significant in that the morphological variation seen in the top end of the shanks could be used

to determine relative chronology. Furthermore, Yosi was able to establish a link between Hawai'i and Tahiti in terms of relative chronology of fishhooks for the first time—a breakthrough in understanding the cultural relationship between the Hawaiian Islands and the Society Islands. Green made a number of significant contributions during his own distinguished career in Oceanic Archaeology; their strong mutual respect led to a lifelong friendship and collegial relationship.

Yosi then moved on to conducting research in the Marquesas Islands. His personal accounts of exploring the Marquesas indicate that he was greatly aided by the captain of a copra trading ship. Captain Amaru facilitated Yosi's landing at various island locations and promptly picked him up on the day they had agreed upon. According to Yosi, Amaru understood the nature of his archaeological field research in the Marquesas and his generosity benefited Yosi greatly. After Captain Amaru retired, Yosi never encountered as kindhearted a ship's captain. Traveling with the very kind Captain Amaru through the islands was only half of the story. Yosi's biggest challenge came when he had to secure permission to excavate sites, especially from the land owners of the Hane site in Ua Huka. Local landowners were under the impression that Yosi was there to make some kind of commercial gain. Yosi had to explain the purpose and goals of his academic research pertaining to the ancient cultures of the village and island. Readers gain insight and great appreciation for Yosi's personality and his affection for the local people, as well as his commitment to excellence in academic research in Polynesia, from his personal story about how he traveled from one island to another and met such challenges.

Regarding the archaeological work done at the Hane site, readers are presented with the field drawings of a pig burial and two dog burials made by Yosi in 1964 (pp. 88–89). The drawings appear discolored by age and small smudges of soil, but show his meticulous excavations and recording of finds on graph paper. Yosi's keen vision in locating archaeological remains and sites surprised many people, especially in the field. One field worker in the Marquesas was so impressed by

Yosi's ability that he remarked, "It must be something about your glasses; they allow you to see through the ground!" (p. 85). Being modest, Yosi attributed his success in making extraordinary archaeological discoveries to mostly simple good luck (p. 96).

Yosi's research endeavors in the Pacific can be viewed in some ways as an extension of the work of Sir Peter Buck (Te Rangi Hiroa), whose intellectual interests included human population migrations in the Asia-Pacific region (Hiroa 1959). Yosi never met Sir Peter Buck (1880–1951), but more than likely he was inspired by his pioneering work in Polynesia. Hiroa (Buck) made an attempt to explain human population migrations in the Asia-Pacific region primarily based on linguistics, ethnography, and material culture, while Yosi created his own human migration model based on meticulous studies and analyses of artifact morphology and manufacturing technology using fishhooks and other prehistoric artifact types (Bellwood 1979; Kirch 2000; Sinoto 1983; Yawata and Sinoto 1968). Yosi wrote that it was at Taputapuatea in 1962 that he and Emory embarked on their ground-breaking research on ancient Polynesian migrations.

In addition to the singular contributions Yosi made by studying the ancient fishhooks of Polynesia, his discovery of a whale bone *patu* (short club), a wooden *patu*, intact wood house posts, *tapa* (barkcloth) beaters, and a stone adze complete with a well-preserved wooden handle and lashing was another stellar contribution to Oceanic archaeology (Sinoto and McCoy 1975). Yosi and his team furthermore discovered the boom for a wooden outrigger canoe, a 12-foot long steering paddle, and many other remains at a site on the Maeva Village Bali Hai Hotel property on Huahine. Organic remains are highly perishable under most conditions. However, Yosi was fortunate to be able to work at a water-saturated site where he could find well-preserved wooden artifacts around one thousand years old. The wooden remains included side planks 23 feet long and a 39-foot long mast made of saltwater-resistant *mara* wood from a large double-hulled ancient Polynesian canoe estimated to have been 62 feet long. Inclusions of illustrations of double-hulled Polynesian canoes rendered by

John Webber, the artist on Captain James Cook's third voyage, enable the reader to appreciate what such a canoe probably looked like (pp. 125, 132–133).

Yosi made another significant contribution by restoring a number of megalithic stone monuments, including sacred *marae* sites at Maeva and elsewhere in the Society Islands. Photographs of Marae Fare Miro, Marae Rau Huru, and others that Yosi had stabilized or restored are shown on pages 150–157. In conjunction with his work on the *marae* sites, Yosi made a significant impact on the local community of Huahine during the late 1960s through the 1970s by restoring and reconstructing a traditional wooden structure known as Fare Potee. The intricate structure has sat on stilts in a shallow lagoon, but was destroyed by a strong storm in 1998. With the support of the local community, the structure was rebuilt in 2001 (p. 141). Fare Potee symbolizes the beauty of traditional Polynesian architecture in its fine design, gracious appearance both inside and outside, and its embrace of functionality along with aesthetics. Yosi's legacies live on through these restorations of important structures in Huahine.

Yosi's archaeological work on the *marae* in Huahine, especially the cluster of stone structures on Mata'ire'a Hill, was aided greatly by the able work of Eric Komori, Elaine Rogers-Jourdan, and Toru Hayashi. Toni Han was another valued member of his team. The present reviewers had the distinct pleasure of visiting many of these sites, personally guided by Yosi in 1984.

Numerous illustrations and photographs grace the contents of the book. Noteworthy are fine watercolor paintings of marine fauna by Andrew Garrett (1823–1887), who lived and died in Huahine (pp. 24, 161–162, inside back cover). Garrett was an American explorer, artist, and naturalist who collected and produced fine paintings with great detail. Some of Garrett's paintings are curated at the Bishop Museum in Hawai'i.

In conclusion, *Curve of the Hook* presents vivid personal accounts of Yosihiko Sinoto's lifelong archaeological research in Polynesia. The geographic coverage of Yosi's research is extensive and includes such islands and island groups as Hawai'i, the Society Islands, the

Marquesas Islands, the Cook Islands, the Austral Islands, the Tuamotu Islands, Pitcairn, Rapanui, and Aotearoa. As Yosi speaks with interviewer Aramata, his remarks are delightfully real, as if he were conversing with us, the readers of the book, in person as we turn the pages. Yosi's stories are lively and engaging. His conversational style of story-telling, sustained page after page, makes it almost impossible to put the book down. Readers who have known Yosi for a number of years will undoubtedly recognize some of the stories shared in this volume. Readers may feel some of his excitement as well as frustration as they read about the challenges he encountered during the course of his field research. His numerous stories enable readers to appreciate the realities of conducting archaeological field research in general and in many of the Pacific islands in particular. Yosi also describes the great joy of making unprecedented archaeological discoveries. He even shares some life-threatening experiences to give readers deeper insights into the process of conducting research at some of the remotest islands in the Pacific. *Curve of the Hook* is a precious historical record concerning the work of Dr. Yosihiko Sinoto. University professors who teach Pacific Archaeology should seriously consider adopting this volume as part of required reading material for their students.

Yosi dedicates the book to his mentor, Dr. Kenneth P. Emory, who accepted him like a son and provided him every opportunity to explore the limits of his intellectual interests and curiosities in Polynesia. Yosi also dedicates this book to his beloved wife Kazuko, his son Aki, and his true friend from Huahine, Bobby Holcomb, whose painting appears on the cover. Bobby composed a song dedicated to Yosi entitled "Taote Sinoto [Dr. Sinoto]," which became one of the most popular songs in Tahiti and made Taote Sinoto a household name throughout the Society Islands.

NOTES

1. English translation rights were arranged with the aforementioned original publisher in Japan. The University of Hawai'i Press retains the copyright for *Curve of the Hook*, while the writers and artists retain copyright for their individual contributions.

REFERENCES CITED

- BELLWOOD, PETER
1979 *Man's Conquest of the Pacific*. New York: Oxford University Press.
- DE GROOT, GERARD, AND YOSHIKO SINOTO
1952 *The Shell Mound of Ubayama*. Archaeological Institute of Japan.
- HIROA, TE RANGI (SIR PETER BUCK)
1959 *The Vikings of the Pacific*. Chicago: University of Chicago Press.
- KIRCH, PATRICK V.
2000 *On the Road of the Winds: An Archaeological History of the Pacific Islands Before European Contact*. Berkeley and Los Angeles: University of California Press.
- ODO, FRANKLIN, AND KAZUKO SINOTO
1985 *A Pictorial History of the Japanese in Hawai'i, 1985-1924*. Honolulu: Hawai'i Immigrant Heritage Preservation Center, Department of Anthropology, Bernice Pauahi Bishop Museum.
- SINOTO, YOSHIKO
1959 *Hawaiian Archaeology: Fishhooks*. Bishop Museum Special Publication 47, with Kenneth P. Emory and William J. Bonk. Honolulu: Bishop Museum Press.
- 1962 Chronology of Hawaiian fishhooks. *Journal of the Polynesian Society* 71: 162-166.
- 1983 An analysis of Polynesian migrations based on archaeological assessments. *Journal de la Société des Océanistes* 39:57-67.
- SINOTO, YOSHIKO, AND HIROSHI ARAMATA
1994 *Rakuen Kokogaku* [Paradise Archaeology]. Tokyo: Heibonsha Ltd.
- SINOTO, YOSHIKO, AND PATRICK MCCOY
1975 Report on the preliminary excavation of an early habitation site on Huahine, Society Islands. *Journal de la Société des Océanistes* 31:143-186.
- YAWATA, ICHIRO, AND YOSHIKO SINOTO, EDS.
1968 *Prehistoric Culture in Oceania*. Honolulu: Bishop Museum Press.