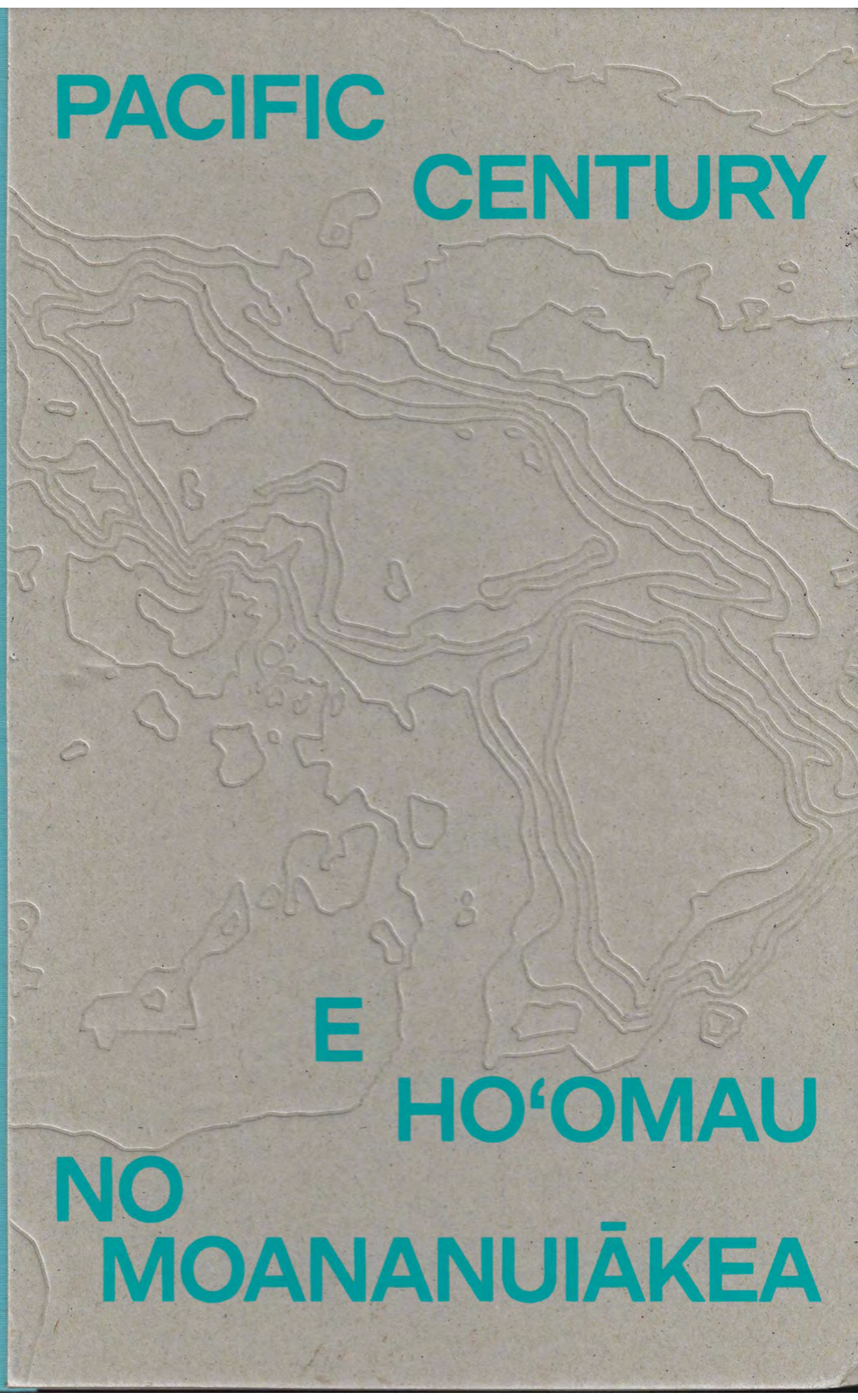


**PACIFIC  
CENTURY**

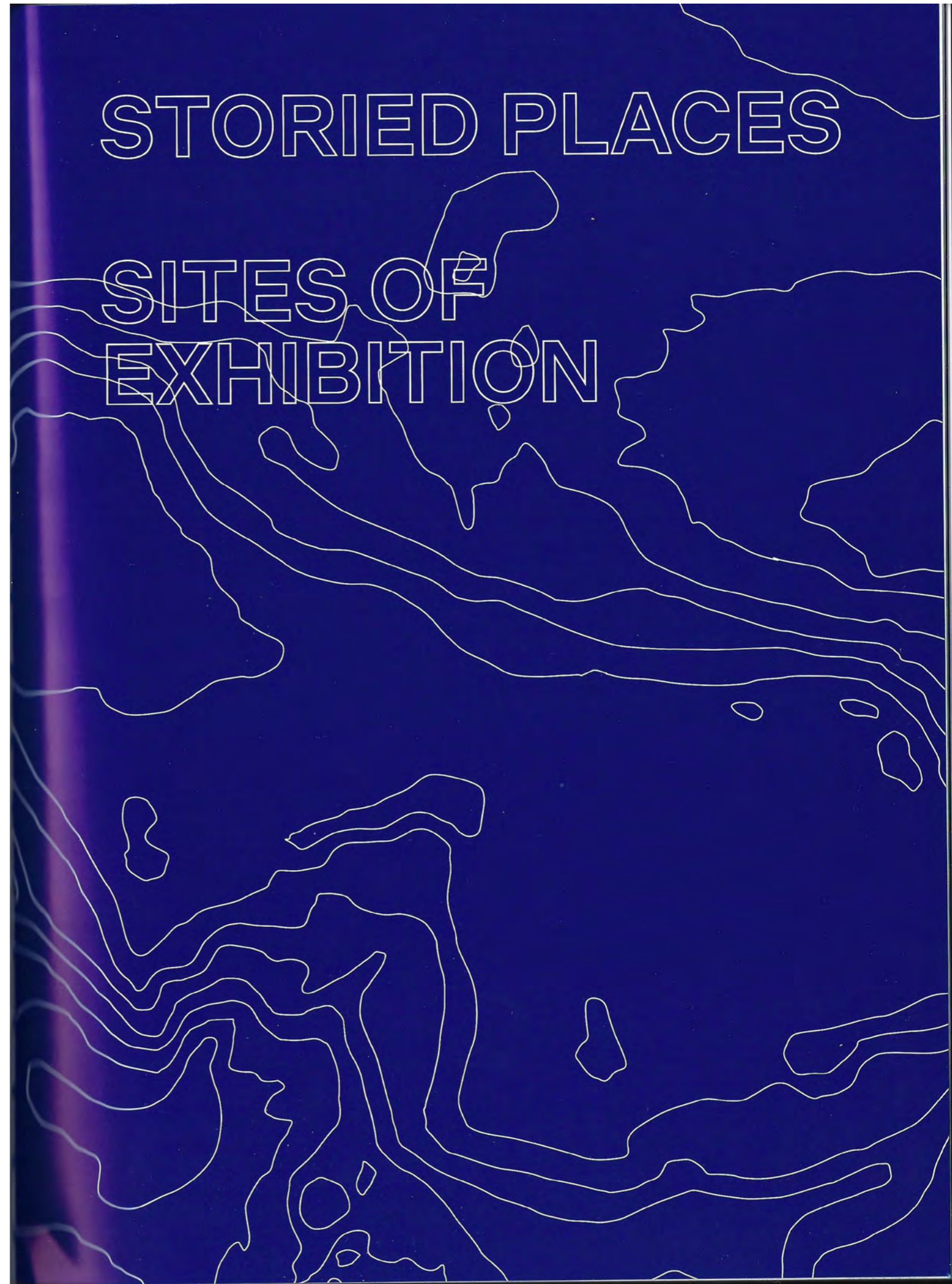


**HAWAII TRIENNIAL 22**

**E  
HO'OMAU  
NO  
MOANANUIĀKEA**

STORIED PLACES

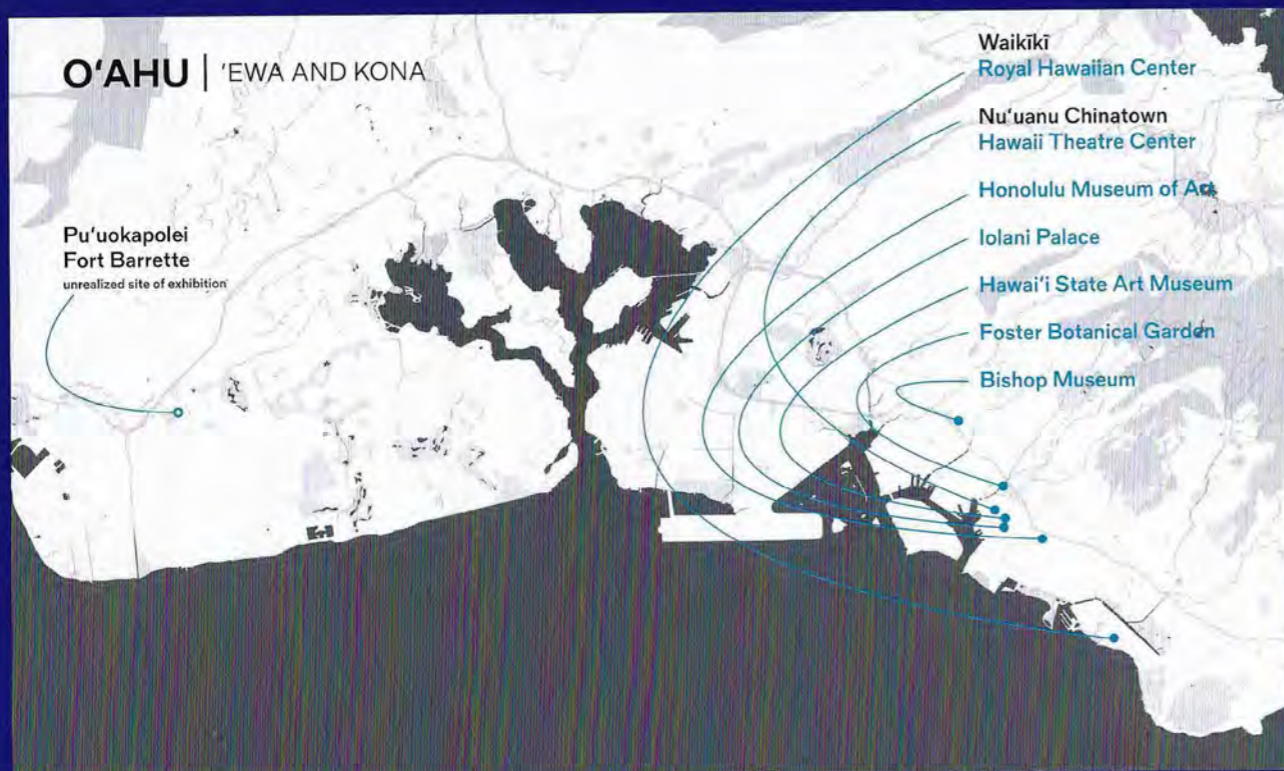
SITES OF  
EXHIBITION



In acknowledgement of Hawai'i's storied places and the many structures and systems that have taken shape within and across them, the curatorial team felt moved to share descriptions of the various areas and venues temporarily occupied by Hawai'i Triennial 2022 (HT22)—a first for Hawai'i Contemporary. Establishing meaningful connections through place is as important as engaging with art and ideas, for both resident and non-resident triennial-goers alike.

The short texts that follow, written by historian Noelani Arista (Kanaka Maoli) and art historian Sarah Kuaiwa (Kanaka Maoli), help to establish a context from which to respectfully approach the many places where artwork is installed. Working with primary sources, including Hawaiian-language newspapers and manuscripts, Arista and Kuaiwa situate the triennial—temporally and spatially—within the stories of Waikiki, Honolulu Museum of Art, Iolani Palace, Hawai'i State Art Museum, Nu'uuanu Chinatown, Foster Botanical Garden, and Bishop Museum. Despite being an unrealized aspect of HT22, a discussion of Pu'uokapolei is included in recognition of the impact the abandoned bunkers of Fort Barrette and the revitalization efforts of Ulu A'e Learning Center have had on this triennial-making process.

As the curatorial team recognizes the significance of place, we also feel compelled to perpetuate 'ōlelo Hawai'i when and where appropriate. The bilingual and multicultural underpinnings of Hawai'i can no longer be ignored by arts organizations. In support of this immediate reality, linguist, translator, and educator Keao NeSmith has provided Hawaiian-language translations.



## No Hea Mai 'Oe?

He leo pāhehaea ka leo oli o ka malihini i kona hiki 'ana mai; nā malihini ho'i e 'imi nei i ka ho'okipa a me ka ho'omaha me ka 'ai a me ka 'a pū nō ho'i. Ho'okipa 'ia nō ka malihini me ka pane aku o ka mea ho'okipa me ka leo oli e hō'ike'ike ai i ka mana'o ho'okipa, ka mana'o pale aku, ka palekana, a i 'ole ka ho'oweliweli. No hea mai lā 'oe? He nīnau nō ia i nīnau 'ia aku ai i nā malihini no ka pohihihi ho'i o ko lākou pili me ka hoa ho'okipa. Na kēia nīnau nui i kūkulu i ka 'ohana Hawai'i e noho nei ma ka 'āina no nā hanauna mai ke au kahiko loa mai. He nīnau nō ia e ho'ākāka ai i ke 'ano o ka 'ohana holo'oko'a, 'a'ole ke kanaka ho'okahi wale nō, a he hana ia e loa'a ai ka maopopo no ka pili ma waena o nā kupa o ka 'āina a me ka malihini no waho.

'A'ole e koho wale 'ia aku ka pili ma waena o nā mana'o like 'ole 'a'ole o lākou pili pū ke launa like nā kākā. Hāpai 'ia ka nīnau mōakākā loa: No hea mai 'oe? He aha ho'i ka pili o ka malihini me kona 'āina kulāiwi a me ka 'āina ho'i o ka mea ho'okipa? He aha 'o wai ka mea i halihali 'ia maila i kahi ho'okipa i ka hiki 'ana mai o ka malihini? A ke ha'alele mai ka malihini, he aha ho'i ka mea i 'oko'a ai ke 'ano o ka malihini ma muli o kona kipa 'ana i ka 'āina ho'okipa? He aha kou mana'o no ia mea he 'āina kulāiwi? No nā kupa o ka 'āina, 'o ka pili ma waena o ka 'āina a me ke kanaka ko kākou welo; 'o ia ka mea e akāka ai ke kupa. Ua maha ka na'au i ka noho 'ana ma ka 'āina kulāiwi, 'ākoakoa like nā hoa o ke 'ano like, i ka wā pōkole nō na'e o ko kākou ola 'ana, ke ho'ohālike me nā kumulā'au, nā kuahiwi, nā kahawai, a me ke kai. Ua lau nā mo'olelo. He ho'ākāka ka hana a nā hana no'eau a he hō'ike'ike nō ho'i i ka pili ma waena o ke kanaka a me kona 'āina kulāiwi. No ka lāhui Kanaka Maoli o Hawai'i nei, he lau nō ho'i nā mo'olelo i hui pū 'ia i ka hana 'ana i ka mea hana no'eau, a unuhi makauli'i 'ia mai ka 'ōlelo Hawai'i ā akāka iki ma ka 'ōlelo Pelekānia. Na ka 'i'o o loko o nā mo'olelo e hō'ike'ike a'e iā lākou iho nō: a he wahi kū ho'okahi nō kēia, 'a'ole lua like i ke ao holo'oko'a.

'A'ole 'o Hawai'i he 'āina 'ōneanea wale, 'a'ole he kua'āina waiho wale; he mo'olelo nō ko ka 'āina, ka lāhui kanaka, a me ka 'ōlelo. Ua kūkulu 'ia ka papa honua o ka lāhui ma luna o nā mo'olelo o nā kupa o ka 'āina, 'a'ole ka lāhui he ho'onaninani wale nō no nā mo'olelo mai nā 'āina 'ē. He hana nui 'i'o nō ka ho'omaopopo aku i kēia 'oia'i'o no waho, no ka mea, ua lehulehu nā 'ao'ao o ka 'i'o o ka mo'olelo, he lohe nō, he nānā maka nō, he 'imi nō ho'i ka hana. Akā, ke noke 'ia ka 'imi 'ana i ka pilina, a ke loa'a pono ka pili, loa'a pū ka 'olu'olu o ka noho 'ana. **Noelani Arista**

## No Hea Mai 'Oe?

Hawaiian greetings ring out in chant, signaling the arrival of malihini; visitors requesting acknowledgement who seek rest and refreshments. Greetings are met with chanted responses identifying acceptance, refusal, safety, or threat. No hea mai 'oe?, Where are you from?, is a question posed to people who are not yet familiar to us, people who have not made their relation to us clear. This query assumed the stability of Hawaiian family groups dwelling in a particular area for generations. It is in fact a question centered not upon individual identity but genealogy and familial connection and serves as a feeler seeking to identify any possible relations between a kupa o ka 'āina (native born) and a malihini (newcomer, stranger).

Rather than presuming to present narratives that weave disparate facts and pre-synthesized data for your consideration, we ask the question: No hea mai 'oe? How do your sets of relations and connections shape your relationships to place, to our place? What and who do you bring with you when you arrive? And, on your departure, how will you have been transformed by this place? Do you have a theory of place? For us, place is shaped through relation; in turn, place shapes community. Place instantiates, assembles us into being, since our lives are short compared to the lifespan of trees, mountains, rivers, seas. Place is a multitude of mo'olelo (stories and histories). The many places art is made, presented, and received redefine and propose relation. In Kānaka Maoli time and history, multiple contexts are situated around a work of art, rendered sparingly from 'ōlelo Hawai'i into English. The realities that cohere are inflected by what is inherent in this place: a place like no other in the world.

Hawai'i is not a wasteland or a backlot; it has its own stories, people, languages. Gathered together, Hawaiian existences make up the papa, the core reality, the foundation, rather than a backdrop upon which other realities unfold. Understanding and upholding this core reality is challenging because it is multi-sensory, haptic; requiring listening, looking, seeking. But if one works toward feeling, relation emerges and, through relation, belonging. **NA**

## Kaulana 'o Waikīkī i ke kaulana

Ke huli 'oe i ka 'ōlelo 'Waikīkī' ma ka pūnaewele, he nui hewa hewa loa nā hō'ike like 'ole no ka ho'omākaukau 'ana no ka huaka'i holoholo a i 'ole ka ho'opa'a 'ana i ka lumi hōkele. 'O nā ha'ina nui loa 'ewalu i loa'a ma ka 'imi 'ana ma ka Google, ua loa'a ka 'ōlelo 'Waikīkī beach', me nā 'ōlelo ho'ākāka hou iho nō ma hope mai: 'things to do', 'resort', 'hotel', 'today', 'webcam', 'facts', 'hours', a me 'island'. 'O Waikīkī kekahi o nā wahi i nui loa ai ke kipa 'ana o nā malihini, he wahi i moe'uhane 'ia, a kūkulu 'ia nō ho'i e like nō me kona ho'olaha 'ia 'ana i ke ao holo'oko'a.

Akā nō na'e, ua 'oi loa aku 'o Waikīkī i kona mea nui he kahakai a me kēia mau mana'o ho'onaninani wale ma luna a'e. He ahupua'a nō ia me 'ekolu mau awāwa mea nui—'o Makiki, Mānoa, a me Pālolo—a kālailai 'ia ka 'āina e nā kahawai he nui nō e kahe ala ā hemo i waho ma ke kai o Waikīkī. He 'oko'a ka wai a 'oko'a ke kai. No laila, he pāha'oha'o maoli nō ka mea i 'ike 'ia i kēia wā he wahi i kapa 'ia ai kona inoa ma muli o nā kumu wai he lehulehu, akā, 'o kona 'ano i no'ono'o nui 'ia ai, he kahakai one ke'oke'o nui e waiho kāhela nei he 'elua mile ka lō'ihi i mua o ke alo o nā hōkele me ke kū 'ana o Pu'u Lē'ahi ma hope ma loko o nā ki'i i pa'i 'ia.

Aia ma lalo loa o ke kahua kimeki me nā lā'au hao a me ka huikau o nā hale e kū ki'eki'e loa maila, ke ho'omau aku nei ke kahe 'ana o nā kahawai nui 'ekolu: 'o Pi'inaio, 'Āpuakēhau, a me Kūkaeunahi, a kahe loa nō ho'i ka wai he nui nō mai uka loa mai a komo i loko o kēia mau wai 'ekolu. I ka wā ma mua, he mau wai kēia e ola ai nā kinī o ka 'āina, oia ka lehulehu i ke kalo a me ka poi o nā lo'i, a pēia pū ka laikī, a me ka i'a. Hānai 'ia ka moe, ka 'oama, ka 'anae, ka 'a'awa, ke āholehole, ka pāpio a me ka 'o'opu ma loko o nā loko i'a i kāpili 'ia e nā kupa o ka 'āina, ua māhuahua loa ka 'ai a me ka i'a no ka lehulehu. Ua oia mau nō 'elua 'eka o ka 'āina pohōpohō kumu o ia 'āina ma kekahi 'āpana li'ili'i i kūkulu 'ole 'ia ai ma ka Pāka'o Kapi'olani mai ke kahua pā'ani kinipōpō wāwae ā hiki i kahi o loko o ke kahua o ka Waikīkī Shell. Ho'omau nō ke kahe 'ana o ka wai kai ma lalo o ka honua ma ia wahi, a ulu nō nā mea ulu 'ōiwi ma ia wahi. Ke nui ka ua, hālana nō ho'i ka wai, a 'ike 'ia ka 'o'opu e holo ala i uka mai loko mai o nā pūnāwai me nā 'auwai wai kai kekahi.

'O Waikīkī ka home o nā ali'i he nui, he kikowaena ia 'āina o ke aupuni a me ka he'e nalu 'ana mai ke kenekulia 'umi kumamālima mai ā hiki i ke kenekulia iwakālua. 'O kekahi mau wahi he'e nalu punahele: 'O Kalehuawehe, 'Aiwōhi, Maihiwa, a me Kapuni. Mālama 'ia nā 'aha hālāwai no nā ali'i a ma laila i ho'oholo 'ia ai ka ho'omalua aupuni 'ana, a 'o Waikīkī ho'i kahi o nā paepae heiau a me nā pōhaku ho'ōla kalakupua 'o ka pae mähū.

Ma ke kenekulia 'umi kumamāwalu, ua hō'ole ke ali'i nui o O'ahu, 'o Kahahana, i ka 'ōlelo a'oa'o a kona kahuna nui, 'o Ka'ōpūlupulu, a lawe pio ihola ia ia a me kāna keiki kāne. I pāna'i like no ka make 'ana o kāna keiki, ua puana 'o Ka'ōpūlupulu i ka 'ōlelo 'ānai aku i kō loa ma hope mai: 'o ia ka make 'ana o ke ali'i ma ke one o Waikīkī, kahi i make ai ke keiki a Ka'ōpūlupulu. Ma ia hope mai i 'ōlelo kaulana 'ia ai ka 'ōlelo, 'o 'Ke one 'ai ali'i o Kākuhihewa,' he 'ōlelo kaulana no O'ahu. I kēia au, ma muli o ka pi'i kai nui, he hana nui loa nō ka ho'omau 'ana o ke kūkulu hale 'ana ma ke one kapa kai kaulana o Waikīkī, a pēlā i kō ai kekahi 'ōlelo wānana na Ka'ōpūlupulu, i kona ho'opuka 'ana mai, "o nā mea o uka, e lilo i ke kai." **Noelani Arista**

## Famous is Waikīkī for being famous

Search the word 'Waikiki' online and you will be inundated with information about how to plan a trip or book a hotel. The top eight searches offered by Google all include the phrase 'Waikiki beach', followed by the modifiers: 'things to do', 'resort', 'hotel', 'today', 'webcam', 'facts', 'hours', and 'island'. Waikiki as a prime visitor destination, an imagined place, is molded by how it is marketed to the world.

Waikīkī, however, is far more than the beach and these imaginaries. As an ahupua'a (land division), it is made up of three major valleys—Makiki, Mānoa, and Pālolo—and carved by the many freshwater streams that continue to course into the sea at Waikīkī. In Hawaiian, the distinction is made between wai (fresh water) and kai (ocean water). It seems ironic, therefore, that a place named for the convergence and lively activity of fresh water, in more recent times, connotes a coveted stretch of white sands that front a two-mile hotel strip with Lē'ahi (Diamond Head) as backdrop.

Deep beneath the concrete and steel encumbrance of buildings flow the waters that make up the Waikolu: three large streams—the Pi'inaio, 'Āpuakēhau, and Kūkaeunahi—are fed by a complex of upland tributaries. These waters were once waters of life, where locals thrived on kalo for poi, rice, and fish. Fish such as moi, 'oama, 'anae, 'a'awa, āholehole, pāpio, and 'o'opu were caught from Hawaiian-built ponds while the planted wetlands produced abundant food for the multitudes of people who lived nearby. Two acres of original wetland ecosystem still exist in an undeveloped area of Kapi'olani Park, running from the soccer fields to an area within the Waikīkī Shell complex. This space continues to be fed by a brackish water table and is home to native wetland plants. When rains are heavy, and ponding from runoff and overflow occurs, 'o'opu may be glimpsed swimming upstream from subterranean culverts and saltwater channels.

Waikīkī was home to many ali'i (rulers), a center of governance and of surfing from the late fifteenth century through the early twentieth century. Surfing areas were distinctive and favorite breaks were named: Kalehuawehe, 'Aiwōhi, Maihiwa, and Kapuni. With the ali'i came the ceremonies that preserved their rule, and Waikīkī became the site of heiau (sacred spaces) and the ka pae mähū (healing stones).

In the eighteenth century, Kahahana, the ali'i nui (high chief) of O'ahu, refused the counsel of his kahuna (trusted advisor) Ka'ōpūlupulu, taking him and his son captive. In retribution for the death of his son, Ka'ōpūlupulu proclaimed a curse which came to fruition: the death of his ali'i on the sands in Waikīkī, where he also met his end. Hence the saying 'Ke one ai ali'i o Kākuhihewa', the ali'i-devouring sands of Kākuhihewa—an allusion to the island of O'ahu. Today, due to climate change, the seas perceptibly rise, forcing a constant battle to replenish and shore up the famed sands of Waikīkī, fulfilling another prophecy of Ka'ōpūlupulu, who proclaimed that 'what belonged to the land would be taken by the sea.' **NA**

## Ka Hale Hō'ike'ike Hana No'eau o Honolulu

'He nani maoli nō kēia ki'i o Honolulu mai kahi mamao mai. He nani loa no kona mamao, e like nō me ka 'upu 'ana i ka mea e hau'oli ai ka na'au. 'O kona mau pā hale lepo a me nā pā lepo 'ūkele, 'o kona mau alanui kuehu lepo me nā hale mau'ū pili, hele ā palaka loa ke kapakahi o ia mau mea.'

— Juliette Montague Cooke, ma *The Hawaiian Chiefs' Children's School 1839–1850: A Record Compiled from the Diary and Letters of Amos Starr Cooke and Juliette Montague Cooke* (1970).

Ma loko o Mei 1874, ua ho'olaule'a nā mo'opuna a nā mikionali, 'o Charles Montague Cooke lāua 'o Anna Rice i ko lāua male 'ana ma ka home 'o Kulaokahu'a o ka 'ohana Atherton. Aia 'o Kulaokahu'a ma waena o ke Alanui Alapa'i a me Alanui Punahou, a ua waiho hakahaka 'ia ā ma waenakonu o ke kenekulia 'umi kumamāiwa, a ho'ohana 'ia ia kahua i kekahi manawa no ka 'ai mau'ū 'ana o nā pipi a me nā lio. Ua waiho hakahaka 'ia ia 'āina a ua noho ka 'ohana Cooke ma kekahi pā he 3.2 'eka kona nui ma Kulaokahu'a ma ha'i alanui i mua o Kamaki Kuea.

Ua hele ā nui ka waiwai o ka 'ohana Cooke ma muli o ka ho'opukapuka 'ana ma ka 'oihana mahi kō a me ka hui 'oihana panakō, 'o Kākela & Kuke, a pēlā i kū'ai ai 'o Anna Rice Cooke i nā mea hana no'eau me nā ukana hoihoi mai nā ma'auauā mai o ke kaona ma nā kūkālā like 'ole. Ua hoihoi 'o Cooke i nā mea Hawai'i a 'Āsia āna i mana'o ai he hō'ike'ike i nā 'ano lāhui kānaka like 'ole e noho ana ma Ko Hawai'i Pae 'Āina. I ka ulu 'ana o kāna mau mea makamae ā ahu loa, ua hele ā nui 'ino loa no kona hale noho he 'elua ona papahale, a ho'omaka ihola 'o ia e kūkākūkā me kona 'ohana no ka wehe 'ana i kekahi hale hō'ike'ike e hō'ike'ike ai i kāna mau pā me nā puna pālolo, nā mea aniani, a me nā ki'i kālai 'ia mai 'ō ā 'ō o Hawai'i nei a me ka honua holo'oko'a.

I ka makahiki 1922, ua pa'a ka palapala ho'okumu no ka hale hō'ike'ike ma lalo o Ke Aupuni Kelikoli o Hawai'i, a wehe 'ia ka Hale o nā Hana Akamai No'eau. Ua uku 'o Cooke no kekahi hale hou i ka makahiki 1923 no ke a'o 'ana i nā malihini no kāna mau mea makamae i ho'āhu ai, a hai 'ia nā mea kaha ki'i o hale o ka hui Bertram Goodhue and Associates na lākou e kaha i ki'i o kekahi hale i hui pū ai 'Ko ke Komohana a me Ko ka Hikina'. 'Elima makahiki ma hope mai, i ka makahiki 1927, ua wehe ka Hale o nā Hana Akamai i kona hale hou, 'o ke 'ano kūkulu hale 'ana o ka po'e Hawai'i kekahi māhele o ke ki'i o ka hale, a ua kūpono nō ia hale i ke ea o ka mokupuni nei. Ua kāpili 'ia nā ke'ena hō'ike'ike, nā pā hale, a me nā māla ma lalo o ke kaupaku hale huinakolu, he pa'akea nā paia mai Moloka'i mai, ua pa'i puna 'ia a ua kūpono loa nō ia no ke ea, a ua ho'ohihi ka lehulehu i ua hale nei. **Sarah Kuaiwa**

## Honolulu Museum of Art

'This distant view of Honolulu is very pretty. Distance improves it much as anticipation does joys. Its dirty yards and mud walls, its dusty streets and grass houses lose their deformity.'

— Juliette Montague Cooke, in *The Hawaiian Chiefs' Children's School 1839–1850: A Record Compiled from the Diary and Letters of Amos Starr Cooke and Juliette Montague Cooke* (1970).

In May 1874 missionary descendants Charles Montague Cooke and Anna Rice celebrated their marriage at the Kulaokahu'a home of the Atherton family. Located between Alapa'i and Punahou Streets, Kulaokahu'a remained largely vacant through the mid-nineteenth century, used occasionally for grazing animals and horse racing. Despite its emptiness, the Cookes settled on a 3.2-acre property at Kulaokahu'a, just across the street from Thomas Square.

As the Cooke family's wealth accumulated, thanks to its investments in the sugar and banking firm Castle & Cooke, Anna Rice Cooke began purchasing art and curios from local merchants and at auction. Cooke was interested in collecting Hawaiian and Asian material she believed represented the diversity of people living in the Hawaiian Kingdom. As her collection expanded and outgrew the two-story house, Cooke began discussions with her family members about opening a museum to permanently display her collection of ceramics, glassware, and sculptures from Hawai'i and around the world.

In 1922 the museum received its charter from the Territorial Government of Hawai'i and opened as the Honolulu Academy of Arts. Cooke commissioned a new structure in 1923 for the purpose of educating visitors through the collections, and architects at Bertram Goodhue and Associates were hired to create a building that embodied the meeting of the 'Occident and Orient'. Five years later, in 1927, the academy unveiled its new premises, which included several references to Hawaiian architecture and responded well to the local climate. The new galleries, courtyards, and gardens were housed under a double-pitched roof and within the plastered Moloka'i sandstone, working well with its environment and making the area one that attracted people. **SK**

## Ka Hale Ali'i 'Iolani

Ma hope koke o ke eo 'ana i ka Mō'i Kalākāua ma ke koho pāloka i ka makahiki 1874, ho'omaka ihola 'o ia e ho'oponopono hou i ka hale noho kahiko o ka Mō'i Kamehameha V i make ihola i hale nona pono'i nō. I ka makahiki 1878, ua ho'opa'a ka 'Aha'ōlelo Hawai'i he \$50,000 no ke kūkulu 'ana i hale hou i kaha ki'i 'ia ai e 'ekolu mau mea kaha ki'i hale. I ka pa'a 'ana o ka hale i ka makahiki 1882, ua lilo ka Hale Ali'i 'Iolani i home noho no Kalākāua a me kona ho'oilina ali'i, 'o ka Mō'i Wahine Lili'uokalani. 'O ke kaila hale, he 'American Florentine' ke 'ano, a 'ike 'ia ke kaila ki'i he Italian Renaissance i hui 'ia me nā ki'i hō'ailona Hawai'i no ka mana a me ka noho ho'omalū 'ana. Ua nui nō nā mea like 'ole i ho'ohana 'ia ai no ke kōpili 'ana i ka hale, 'o ka lā'au pa'a nō o nā mokupuni, ke kimeki, a me ka hao ho'ohuihui 'ia.

Ua 'i'ini nō 'o Kalākāua e kūkulu i ka Hale Ali'i 'Iolani hou ma luna o ka 'āina o ka mō'i o mua. He 'āina mana 'o 'Apahu'a, 'o ia ka pā hale o ka Hale Ali'i 'Iolani, ma muli o kona noho 'ia e nā ali'i mai ka ho'omaka 'ana mai o ke kenekulia 'umi kumamāiwa. Ma hope o ka ho'ohuli 'ia 'ana o Ka'ahumanu, 'o ia ke Kuhina Nui, a me ke Ali'i Nui, 'o Kalanimoku, i ka ho'omana Kalikiano i ka makahiki 1824, ua ne'e aku nei 'o Ka'ahumanu i 'Apahu'a e a'o 'ia e nā mikionali o ka 'Ekalesia Kalawina i ho'onoho 'ia ma Kawaiha'a. Ua hahai nā ali'i nui 'ē a'e i ka hana a Ka'ahumanu, a kūkulu pū lākou i ko lākou mau hale ma 'Apahu'a.

Ua kū ka hale papa lā'au o Kalanimoku ma ka 'ao'ao 'Ewa o ka pā hale 'o 'Apahu'a ma kahi o ke Alanui Likeke. 'O nā 'ohana kaikamāhine a Ka'ahumanu—'o Kīna'u, Kalanipauahi, a me Kekāuluohi—a me ko lākou kahu hānai pū, 'o Kāhalai'a, ua noho lākou ma Pohukaina, he hale pōhaku nunui ma ha'i o ka pā hale, ma kahi kokoke aku i ke Alanui Mō'i. Penei ke kākau 'ana o Samuel Kamakau, 'o ia kekahi o ka po'e ho'opa'a mo'olelo kaulana loa o ke kenekulia 'umi kumamāiwa, o ke kumu nui o ko lakou (nā ali'i) noho ana malaila (Pohukaina), o ka makemake e lohe i ka olelo a ke Akua. Ma muli o ke kūpa'a o nā ali'i ma hope o ka 'ao'ao ho'omana i ona ai ka pā hale i ka lehulehu, a huli pū akula lākou i nā 'ao'ao o nā malihini o nā 'āina 'ē, nā 'ano kaila kūkulu hale hou, a me ka ho'omana hou.

Ke pa'a pono iā kākou ka mo'olelo o 'Apahu'a, maopopo nō iā kākou ka mana'o o Kalākāua e ho'omau aku ma ke ala i ma'a i kona mau kūpuna. I ke au nō iā Kalākāua, ua kūkulu 'o ia i kekahi home i hō'ike'ike aku nei i kona 'i'ini e hō'ano hou iā Hawai'i no ke au hou, me ka hō'ike'ike pū aku i kona aupuni i ko nā 'āina 'ē kekahi. Ma kona 'ano 'o ia kahi noho o ka mō'i a me ke kikowaena o Ko Hawai'i Pae 'Āina, he hō'ike'ike ka Hale Ali'i 'o 'Iolani i kona nani, kona hiehie, a me ka puni holomua o nā ali'i i noho ai i laila. SK

## Iolani Palace

Shortly after winning the election of 1874, King Kalākāua began plans to renovate the former residence of the late King Kamehameha V as his own royal residence. In 1878 the Hawaiian Legislature appropriated \$50,000 for the construction of a completely new building designed by three different architects. On its completion in 1882, Iolani Palace and its grounds became the official home of Kalākāua and his successor, Queen Lili'uokalani. The building's architectural style, known as American Florentine, combines Italian Renaissance architecture with Hawaiian symbols of power and authority. A wide range of materials were used for the construction, including Hawaiian hardwoods, concrete, and cast iron.

The choice to construct a new Iolani Palace on the grounds of the former monarch's palace was intentional on the part of Kalākāua. 'Apahu'a, the large plain that Iolani Palace sits on, has been imbued with chiefly mana since the early nineteenth century. After the conversion of Ka'ahumanu, the Kuhina Nui (co-regent of the king), and Ali'i Nui Kalanimoku to Christianity in 1824, Ka'ahumanu moved to 'Apahu'a in order to learn from the Congregational missionaries stationed at nearby Kawaiha'a. Other ali'i nui followed suit and constructed their own permanent residences at 'Apahu'a.

Kalanimoku's timber residence spanned the 'ewa side of the plot near Richards Street. The nieces of Ka'ahumanu—Kīna'u, Kalanipauahi, Kekāuluohi—and their kahu (overseer) Kāhalai'a lived at Pohukaina, a large stone house on the opposite side of the plain, closer to King Street. Samuel Kamakau, one of Hawai'i's foremost nineteenth-century Kanaka scholars, wrote, 'the Pohukaina enclosure was surrounded inside and out by the homes of the chiefs, the high and lesser chiefs and the counselors and the old chiefs who desired to know about God.' It was the devotion of the ali'i that drew their people to this royal compound and turned them toward foreign materials, different architectural styles, and a new religion.

By understanding the history of 'Apahu'a, it can be seen that Kalākāua was continuing on the path of his predecessors. When it was his turn to rule, Kalākāua created a home that aptly demonstrated his desire to modernize Hawai'i while introducing the history and authority of his kingdom to the rest of the world. As the official royal residence and seat of the Hawaiian Kingdom, 'Iolani Palace signals to audiences the beauty, taste, and interests of its royal residents. SK

## Ka Hale Hō'ike'ike Hana No'eau o ka Moku'āina 'o Hawai'i

Waiho like ke Alanui Hōkele me ke Alanui Beretānia, a ua kapa 'ia pēlā ma muli o nā hōkele li'ili'i like 'ole a me nā hale noho ho'omaha e kū ana ma kēlā me kēia kapa o ke alanui i nā makahiki 1850. Ua 'ike nō nā kākāua puni inu lama i kahi e huli ai ma ke Alanui Hōkele. Ma hope o ka paio nui 'ana ma ke kūkākūkā 'ana o ka 'Aha'ōlelo, ua ho'oholo ke Kuhina Kālai'āina o ke aupuni e kūkulu i kekahi hōkele i ho'omalū 'ia e ke aupuni, he \$120,000 ka lilo, ma ke kihi alanui o Likeke me Hōkele. Ua kapa 'ia ua hōkele lā 'o ka Hawaiian Hotel a ua hemo kona 'ipuka i ka makahiki 1871. Ua nanea nā malihini noho i ka ho'okipa maika'i 'ana ma lalo o nā limahana kama'āina o ia hōkele.

Ua noho ka wahine Beretānia, 'o Isabella Bird, ma ka Hawaiian Hotel, he huaka'i 'o ia ma nā 'āina like 'ole o ka honua, a pa'i aku nei 'o ia i kona mo'olelo huaka'i honua, a kākau 'o ia penei, 'he hōkele maika'i loa nō ia no ka lehulehu ma Honolulu, ua nui kona hoihoi no nā 'ano malihini like 'ole e noho lā i laila: nā luina 'Enelani me 'Amelika nō, nā 'ohana 'ona hui mahi 'ai, nā kāpena moku 'ō koholā, a me ka po'e 'imi olakino maika'i no Kaleponi nō.' Ma loko o ka mo'olelo o Bird, ua li'ili'i kona ha'i 'ana no nā kama'āina i noho a kipa i ua hōkele lā ma ia wā, a 'ōlelo 'o ia ma muli o ka mana'o o ke aupuni e hilina'i nui ma luna o ka 'oihana malihini huaka'i, 'pēlā e hiki mai ai nā malihini a me kā lākou kālā i ke aupuni mō'i nei.' Ua pau ka Hawaiian Hotel i ka 1917 a hemo maila kekahi hōkele nui hou a'e, 'o ka Royal Hawaiian Hotel, ma Waikīkī, a 'o ia ka 'elua o ka hōkele kahiko loa e kū mai nei i Honolulu nei.

I ka 1928, ua wāwahi 'ia ka hale Hawaiian Hotel mua a kūkulu 'ia e kekahi hale hou ma ke 'ano kaila Spanish Mission ma kona wahi a kapa 'ia 'o ka Army and Navy Y.M.C.A. 'O ia kekahi o nā hōkele i nui loa ai nā hana ma O'ahu, a ua mālama 'ia nā hana ma ia hale no nā koa pū'ali koa, a mālama 'ia nā huaka'i māka'ika'i nō kekahi ā puni ka mokupuni, mālama 'ia nō ho'i nā pā'ani like 'ole me nā hālāwai pule nō, akā, kōkua 'ia nō ho'i nā hana puni kolohe kekahi ma ka 'ao'ao 'Ewa o ke Alanui Hōkele.

Ua kū 'ai ka Moku'āina 'o Hawai'i i ka hale Army and Navy Y.M.C.A. i ka makahiki 2001 me ka mana'o e ho'ololi nui i kona 'ano he hale hō'ike'ike hana no'eau hou. I ka 1967, 'elua makahiki ma hope o ka ho'okumu 'ana o ka 'aha'ōlelo o ka moku'āina i ka 'oihana Hawai'i State Foundation on Culture and the Arts, ua kū 'ai ka moku'āina i ka mea hana no'eau mua loa no ka waihana Art in Public Places. Ua ho'omau ke aupuni i ka ho'āhu i nā hana no'eau i hana 'ia e nā kupa Hawai'i a me nā kama'āina nō o ka 'āina, akā, 'a'ohe wahi e hō'ike'ike ai i ua mau mea lā ā pa'a ihola ka Hale Hō'ike'ike Hana No'eau o ka Moku'āina 'o Hawai'i i hemo i ka 2002 no ka hō'ike'ike i nā mea e mahalo ai nā kama'āina.

He mana'o hou ka 'ume 'ana i nā kama'āina mai ka wā mai i ho'omaka ai e hana pūnana nā Manu o Kū (Gygis alba), he manu 'ōiwi o ka 'āina, ma kekahi lānai o ka hale. I ka makahiki 1961, ua noho pūnana ho'okahi pa'a Manu o Kū ma Honolulu nei a ua nui nō ka po'e i mana'o he kokoke nō a pau loa ia manu i ka nalowale. I kēia manawa, mai ia pa'a manu mua loa mai, ua ulu ka nui o ia manu ā piha he 2,000 a 'oi, a 'ike 'ia nā Manu o Kū he nui nō i ke kīkaha me ka māpu ma 'ō ma 'ane'i o ke kaona. Pēlā e lana ai ka mana'o e 'olu'olu ai ka mana'o o nā kama'āina e kipa i ka hale hō'ike'ike a me kēia kū'ono o Honolulu. SK

## Hawai'i State Art Museum

Hotel Street runs parallel to Beretania Street and was aptly named for the small hotels, boarding houses, and inns that began lining the street in the 1850s. Travelers in search of spirits and entertainment knew to look on Hotel. After much debate, the Hawaiian Kingdom government's minister of interior decided to proceed with a plan to build a government-run hotel at the cost of \$120,000 on the corner of Richards and Hotel Streets. Named the Hawaiian Hotel and opened in 1871, guests enjoyed the hospitality and care taken by the establishment's local staff.

British explorer Isabella Bird was a guest of the Hawaiian Hotel and published a review in her travelogue, writing, it is a 'great public resort of Honolulu made lively by the other visitors staying there: English and American naval men, planters' families, whaling captains, health seekers from California.' In her commentary, Bird makes little reference to locals living and visiting the hotel at the time, noting that the government plan to lean heavily into tourism would 'bring strangers and their money into the kingdom'. The Hawaiian Hotel closed in 1917 and a grander version, the Royal Hawaiian Hotel, opened in Waikīkī, now the second-oldest surviving hotel in Honolulu.

In 1928 the original Hawaiian Hotel was torn down and replaced with a new Spanish Mission-style building called the Army and Navy Y.M.C.A. One of the most consistently busy hotels on O'ahu, programs at the building were geared specifically toward visiting servicemen and included sightseeing tours around the island, organized athletics, and religious services, but they also provided easy access to the illicit activities offered on the 'Ewa-side of Hotel Street.

The State of Hawai'i acquired the Army and Navy Y.M.C.A. building in 2001, and the intention of the space changed significantly with plans for a new art museum. In 1967, two years after the state legislature established the Hawai'i State Foundation on Culture and the Arts, the state purchased its first work of art for the Art in Public Places Collection. Despite steadily amassing work made by Hawaiian artists and artists of Hawai'i, a dedicated space to exhibit acquisitions didn't exist until the Hawai'i State Art Museum fulfilled this need when it opened in 2002, finally displaying works from a growing collection for locals to enjoy.

The shift in welcoming kama'āina, residents of Hawai'i, perhaps culminated when a pair of Manu o Kū (Gygis alba), an Indigenous Hawaiian bird species, began nesting on one of the balconies. In 1961 only one pair of Manu o Kū were found living in Honolulu and many feared the bird was near extinction. Now, from that original pair, the population has grown to over 2,000 and many are seen darting throughout the city. The re-establishment of the species cultivates hope that locals will also feel welcome and re-acquaint themselves with the museum and this corner of Honolulu. SK

Ua lehulehu nā moʻolelo no ka lawaiʻa, ʻo Kūʻula. Ma kekahi moʻolelo, ua noho ʻo Kūʻula ma Niolopā i Nuʻuanu me kāna wahine, ʻo Hina. Iho mau ʻo Kūʻula i lalo i kapa kai i ka lawaiʻa me kāna makau pā momi punahele, ʻo Kahuoi ka inoa. Ke hoʻohana ʻo ia i ua mākau lā i kai o Māmala, ma waho pono o ka nuku o ke awa, ʻo Kou—ʻo ia hoʻi ʻo Honolulu i kēia wā—he ʻaki ke aku i nā manawa a pau. Ua lawa ka iʻa no ka hānai i kāna ʻohana a me ke kaumaha pū i haʻawina ʻai na ke akua manu, ʻo Kamanuwai, i noho ai ma ia wahi. Ua ulu ka pānionini o ke aliiʻi, ʻo Kīpapalauʻulu, i noho ai ma kapa kai ma Kapuʻukolo, ma hope o kona ʻike ʻana i ka loaʻa mau o ka iʻa iā Kūʻula, a kāʻili ihola ʻo ia iā Kahuoi. Ma ia hana, ua pau ka mana o Kūʻula e hānai ai i kāna ʻohana a me ke akua manu, ʻo Kamanuwai. Ma ia hope mai, ua kapa ʻia kahi kau o Kamanuwai ʻo Kaumakapili, ʻo ia hoʻi kona kau ʻana me nā maka pili i kona make ʻana i ka pōloli i ka iʻa.

Ua pani ʻia nā inoa a me nā hiʻona ʻaina kahiko o loko o ka moʻolelo no Kūʻula me nā mea hou. Mai ka hapa hope o nā makahiki 1880, kapa ʻia ka ʻāpana ʻaina ma waena o nā alanui Beretānia, Nuʻuanu, Hōkele, a me Maunakea, ʻo ke Kaona Pākē. Ua lilo ka inoa o ke awa ʻo Māmala ʻo Honolulu Harbor ma ka ʻōlelo Pelekānia. ʻO Kapuʻukolo, ʻo ia kahi noho o ke aliiʻi, ʻo Kīpapalauʻulu, ka mea nāna i kāʻili i ka makau a Kūʻula, ʻo ia kahi o ka Mākeke o ke Alanui Mōʻi, ʻo ia kekahi o nā mākeke nui loa o Honolulu. Ua nui ʻino nō nā ukana like ʻole e kālewa ʻia ai me nā lau ʻai, ka iʻa, a me ka ʻiʻo, a halihali ʻia akula i kēlā me kēia kūʻono o Oʻahu. Ua nui ʻino nō hoʻi nā kaʻa kūkulu ʻia ma kapa alanui o ke Alanui Mōʻi ma ka hehikū ʻana i ke kāmāwai, a lehulehu loa ka poʻe hele wāwae ma ke kaha ʻana ma luna o ke alanui ma ka ʻimi ʻana i kahi e pāʻina ai. He kūʻai nā kamaʻāina hoʻokahi manawa, akā, he kūʻai lehulehu nā hōkele a me nā hale ʻaina o Waikīkī ma ka Mākeke o ke Alanui Mōʻi a me ke kikowaena kaona e lawelawe nei i nā malihini kipa no ka manawa wale nō.

He hoʻomanaʻo ka moʻolelo o ka make ʻana o Kamanuwai i ka pōloli no ka ʻānunu o kekahi poʻe, a i kēia wā, ua nui nō nā kamaʻāina i ʻauʻa ʻia ai i nā waiwai o kēia ʻāpana ʻaina. ʻO ka noho ʻinea i ka pōloli kekahi pilikia i ʻike nui ʻia ma kēia ʻāpana i kapa ʻia ai ʻo ka ʻĀpana Moʻolelo ʻia ʻo ke Kaona Pākē. ʻĀkoakoa like ka poʻe nele i ka hale, nā ʻaeʻa, a me ka poʻe ʻauʻa ʻia ai ma kahi hāiki malumalu i ke ao me ka makemake nō e mālama i ka ikaika o ko lākou kino no ka wā e hoʻāla ʻia ai a hōʻā ʻia ma kahi ʻē. He hoʻokūkū pū nā laina kānaka ʻimi kōkua ma nā hale hui kōkua manawaleʻa ma ke Alanui Muliwai no nā haʻawina kōkua he liʻiliʻi nō i loaʻa. Ma kēia wahi pana piha me ka ʻai a me ka iʻa, nā moʻolelo o nā aliiʻi, ka makau mana, a me ke akua manu, he aha ka mea e hoʻomau nei ka lilo ʻana o ke olakino o nā kānaka o kēia ʻaina a me ke kai i ka māilo? **SK**

Moʻolelo (stories and histories) of the master fisherman Kūʻula abound. In one account, Kūʻula lived in Niolopā, Nuʻuanu, with his wife, Hina. Kūʻula would travel down to the shoreline to fish with his prized pearl fishhook, which was named Kahuoi. When the fishhook was used in the bay of Māmala, just outside the harbor of Kou—now known as Honolulu—aku would always bite. Kūʻula’s catch yielded enough fish to feed not only his family, but also provide an obligatory offering to the bird Kamanuwai, who lived in the area. The chief Kīpapalau, who also lived near the shore at Kapuʻukolo, grew envious after seeing Kūʻula’s consistent catch and selfishly seized Kahuoi. Kūʻula’s ability to feed himself and others, including the bird Kamanuwai, was taken away. As a result, Kamanuwai’s roosting spot was named Kaumakapili, in reference to him perching with his eyes closed, withering away from hunger.

New names and landmarks have superseded the places mentioned in the story of Kūʻula. Since the late 1880s, the area bounded by Beretania, Nuʻuanu, Hotel, and Maunakea Streets has been referred to as Chinatown. Honolulu Harbor has become the common English name for Māmala. Kapuʻukolo, the former residence of the chief Kīpapalau who took away Kūʻula’s fishhook, is now the site of the King Street Market, one of the largest markets in Honolulu. Vendors offer a myriad of ingredients, produce, seafood, and meats that reach nearly every corner of Oʻahu. The illegal bumper-to-bumper parking on King Street and the number of pedestrians seen waiting impatiently at crosswalks are a testament to just how many people come to this place to be fed. Yet while local shoppers bring individual sales, King Street Market is kept alive by supplying hotels and restaurants in Waikīkī and downtown that primarily cater to transient visitors.

The story of the starvation of Kamanuwai because of the greed of another reminds us that there are many locals who are not nourished by this region’s resources. Hunger is, unfortunately, an all-too-common occurrence within what is now called the Chinatown Historic District. The houseless, displaced, and dispossessed congregate during the day in patches of shade, hoping to conserve their energy before being woken to move to another site. Lines of people seeking help from assistance organizations along River Street often have to compete with one another for the limited support that is available. In this storied place of food and chiefs, of fishhooks and birds, why do the people of this land and sea continue to wither away? **SK**

ʻO ka Māla Ulu Lāʻau a Foster hoʻokahi o ʻelima mau māla ulu lāʻau ʻelima o Oʻahu o loko o ka ʻoihana māla ulu lāʻau o Honolulu. ʻO ia ka ʻoihana māla ulu lāʻau kahiko loa o Hawaiʻi a helu ʻia ma ka papa National Register of Historic Places mai ka makahiki 1993 mai, a ua ulu kēia māla mai loko mai o ka hoihoi o ka Dr Wilhelm Hillebrand i ka hapalua hope o ke kenekulia ʻumi kumamāiwa. ʻO ka puke a ka mea kālena maoli, ʻo Hillebrand, ʻo *Flora Hawaiiensis* (1888), ka puke mua loa i hōʻikeʻike ai i nā mea ulu o Hawaiʻi nei. I ka holo ʻana o kona mau makahiki iwakālua ma Hawaiʻi nei (1851–71), ua lawelawe ʻo Hillebrand i kauka lapaʻau ma lalo o Kamehameha IV a me ka Mōʻi Wahine Emma, a i luna hoʻomalū ma luna o ka Hale Maʻi Mōʻi Wahine mai kona wā mai i hoʻokumu ʻia ai i ka makahiki 1859. Ua hilinaʻi ʻia ʻo Hillebrand i hoa kūkā no ke aliiʻi, a he lālā ʻo ia o ka ʻaha kūkā malū o ka Mōʻi Kamehameha V.

I ka makahiki 1865, ua hele aku nei ʻo Hillebrand i ka huakaʻi holoholo ā puni ʻĀsia, nā mokupuni ʻAkole, a me Makela, ma kona ʻaoʻao he komikina o ka ʻOihana Hoʻopae Limahana, a ma laila ʻo ia i hoʻolale ai i nā limahana kepa no nā hui mahi kō. Iā ia ma ia huakaʻi, ua ʻimi ʻo ia ā loaʻa nā mea ulu a me nā holoholona no ka hoʻopae ʻana ma Ko Hawaiʻi Pae ʻāina nei me ka hoʻolalo ʻia o ke kālā e ka ʻAhahui Mahi Kō. Ua ʻohiʻohi ʻo ia i nā mea ulu like ʻole, ʻo ke kūpelo, ke kinamona, ka ʻananaka, ka laikī, ka ʻalani Pākē, a me ke kumu mēlia mua loa mai Sinapoa mai, Kalekuka, Kilonā, lawa, a me Kina kekahi. Nāna nō hoʻi i hoʻopae i nā ʻano manu like ʻole he nui, ʻo ka manu pihaʻekelo nō kekahi i loaʻa ma nā wahi a pau ma nā mokupuni o Hawaiʻi nei i kēia wā.

Aia ka Māla Ulu Lāʻau a Foster ma kahi i hoʻolimalima ʻia ai e Hillebrand i ka makahiki 1853 na ka haiʻā aliiʻi mai, ʻo Kalama Hakaleleponi Kapākūhaili. Ua kapa ʻia nō hoʻi ia wahi ma muli o ke aliiʻi wahine Peleʻula i akamai i ka pāʻani kilu me Hiʻiaka a me Lohiʻauipo. Ua kūʻai lilo ʻia aku nei kēia ʻāina iā Thomas R. Foster a me Mary E. Foster i ka makahiki 1884. I ka make ʻana o Mrs Foster i ka 1930, ua lilo ka ʻāina i ke Kūlanakauhale a Kalana ʻo Honolulu i ʻāina hoʻoilina, me ke koi pū e mālama ʻia ia ʻāina ā mau loa aku nō i kīhāpai no ka lehulehu. Aia ma ʻō ma ʻaneʻi o ka māla, he nui nā kia hoʻomanaʻo a me nā kiʻi kālāi ʻia no ka lehulehu, a he kope nō kekahi ma laila o kekahi kiʻi o Kamakura Daibutsu, no ka hoʻomanaʻo ʻana i ka piha ʻana he 100 mau makahiki o ka hoʻopae ʻia ʻana o nā kānaka Kepanī i Hawaiʻi nei, a he pōhaku kia hoʻomanaʻo nō kekahi ma kahi o ka hale kula a ʻo ʻōlelo Kepanī ma Oʻahu.

Ua pau ka pili o ka inoa, ʻo Hillebrand, me ka Māla Ulu Lāʻau a Foster, akā, nāna i halihali mai i nā mea ulu, nā pua, a me nā ʻano holoholona like ʻole, a ʻaʻole e loaʻa ia mau mea ma kona ʻāina noho wale nō, ʻike ʻia nō hoʻi ma ka ʻāina nō o ka Hale Maʻi Mōʻi Wahine ma kahi kokoke a ma nā wahi like ʻole nō o Honolulu a me nā ʻāina a pau nō o Ko Hawaiʻi Pae ʻĀina. **NA**

Foster Botanical Garden is one of five public botanical gardens on Oʻahu comprising the Honolulu Botanical Gardens System. The oldest in Hawaiʻi and listed on the National Register of Historic Places since 1993, the garden grew out of the interests of Dr Wilhelm Hillebrand in the latter half of the nineteenth century. A talented botanist, Hillebrand’s *Flora Hawaiiensis* (1888) was a first-of-its-kind volume on Hawaiian plants. In his twenty years in the islands (1851–71), Hillebrand served as a physician to Kamehameha IV and Queen Emma, and as a director of Queen’s Hospital from its founding in 1859. A trusted adviser to the aliiʻi, he was also a member of King Kamehameha V’s privy council.

In 1865 Hillebrand traveled through Asia, the Azores, and Madeira where, in his capacity as a commissioner of the Bureau of Immigration, he recruited laborers for the sugar plantations. While on this journey, he sourced plant and animal specimens for introduction to the Hawaiian Islands with funds given to him by the Sugar Planters Association. He collected specimens of plants from Singapore, Calcutta, Ceylon, Java, and China, including camphor, cinnamon, jackfruit, lychee, mandarin orange, and the first plumeria tree to be brought to Hawaiʻi. He also introduced many species of birds, including the ever-prevalent mynah found on all islands today.

Foster Botanical Garden stands on the site originally leased to Hillebrand in 1853 by Queen consort Kalama Hakaleleponi Kapākūhaili. The site is also named for the aliiʻiwahine (chiefly) Peleʻula who matched wits in a game of Kilu with Hiʻiaka and Lohiʻau. The property was sold to Thomas R. Foster and Mary E. Foster in 1884. On Mrs Foster’s death in 1930, the land and home were bequeathed to the City and County of Honolulu with the condition that the property be maintained in perpetuity as a public garden. Throughout the grounds are several memorials and public sculptures, including a replica of the Kamakura Daibutsu, commemorating 100 years of Japanese immigration to Hawaiʻi, and a memorial stone on the site of the first Japanese-language school on Oʻahu.

Though his name is no longer synonymous with Foster Botanical Garden, Hillebrand’s introduced plants, flowers, and animal species have not been relegated to his homestead property, rather, they can be found on the grounds of the nearby Queen’s Medical Center, all over Honolulu, and, indeed, across the archipelago. **NA**

## Ka Hale Hō'ike'ike 'o Kamehameha

...E ō e ka wahine hele lā o Kaiona  
Alualu Waili'ulā o Kekaha pua 'ōhai  
'O ka ua lani pōlua, pō anu o ke Ko'olau  
Ku'u hoa o ka malu kī, malu kukui o Kaho'iwai.

*He Inoa no Pauahi*  
-Na Lili'uokalani

He mele inoa kēia no ke ali'i wahine Bernice Pauahi i mana'o 'ia ai he ali'i i ho'omalua ma luna o kona lāhui me ka ho'oikaika pū i nā hana lokomaika'i i mea lawelawe no ka lehulehu, a ua kapa 'ia ka inoa o kēia hale hō'ike'ike i ho'omana'o nona i ka hemo 'ana o nā 'īpuka i ka makahiki 1889. Ke kū maila ka hale hō'ike'ike ma ke kahua kula o ke Kula Kamehameha i Kaiwi'ula, a ua kūkulu 'ia i mea e ho'āhu ai i nā mea waiwai like 'ole he nui ma ke 'ano Hawai'i maoli, nā mea kahiko a me nā mea hou, hui 'ia nō me nā mea a Bernice Pauahi a me ka Mō'i Wahine Kāne Make 'o Emma i mālama ai i ko lāua mau huaka'i hele 'ana ma 'Amelika Hui 'ia a me 'Eulopa.

I ke au 'ana o ka manawa, ua ho'ohui 'ia nā mea hō'ike'ike o ka noho 'ana o ka lāhui Hawai'i i mālama 'ia ma ka Hale Hō'ike'ike Aupuni ma loko o ka Hale Hō'ike'ike 'o Kamehameha. I ka makahiki 1872, ua pūlima ka Mō'i Kamehameha V i ke kāmāwai. He Kanawai e ho'onohono ai i Waihona Aupuni no na mea e pili ana i ka Wa Kahiko, ka Oihana Naauao, Botania, Geologia, a moolelo o na mea ola o ko Hawaii Pae Aina. Ua mana'o 'ia e lilo ka Hale Hō'ike'ike Aupuni i 'kula no ke a'o 'ana i ko kākou po'e 'ōpio', a ua kū ia hale ma kahi o ka Hale Waihona Puke Aupuni hou i kūkulu 'ia ma loko o Ali'iōlani Hale. 'O Charles Reed Bishop, 'o ia ke kāne a Pauahi, ka luna mua loa o ka hale hō'ike'ike i kona wā nō ho'i 'o ia ka pelekikena o ka Papa Ho'ona'auao.

Ua ho'omaka 'ia ke kūkulu 'ana o ka Hale Hō'ike'ike 'o Kamehameha i ka makahiki 1888, a ua wehe 'ia ka hale nui loa i kapa 'ia 'o Hawaiian Hall, i ka 1891. I ka wā e kūkulu 'ia ana ka hale, na Charles Bishop i 'imi a kū'ai i nā mea waiwai hou aku no ka hale hō'ike'ike, ua kū'ai 'o ia i nā mea waiwai Hawai'i me nā mea no nā wahi like 'ole o ka Pākīpika mai ka hale hō'ike'ike, 'o ka Boston Museum of the American Board of Commissioners for Foreign Missions, a loa'a maila ia ia kekahi mau mea hou aku ma ke ku'aku'ai me nā hale hō'ike'ike ma 'Aukekulelia a me Aotearoa.

'Oiai nā limahana o ka hale hō'ike'ike hou e palapala ana i ka mo'olelo o nā mea hō'ike'ike, ua 'ike 'ia 'a'ole lawa kahi e hō'ike'ike 'ia ai nā ukana like 'ole a pau loa o loko o ka hale. 'O ka mea i ho'oholo 'ia, e kūkulu 'ia kekahi hale 'ekolu ona papahale ma hope o ka hale nui mua loa o ka hale hō'ike'ike. Ua hemo nā ke'ena hō'ike'ike o Polynesian Hall, a ua kapa hou 'ia kona inoa i kēia wā, 'o Pacific Hall, ma Kēkēmapa 1894 no ka lehulehu. Ua ho'omaika'i 'ia kekahi hale nui hou a'e, 'o Hawaiian Hall, ma Nowemapa 1903.

I kona wā māhuhua loa, ua nui loa ka hana pa'i palapala a ka hale hō'ike'ike i laha laulā akula ā puni ka honua, a 'o ia ihola ke kikowaena no ka noi'i i nā kumuhana ho'ona'auao like 'ole he nui nō, 'o ka huli kanaka 'oe, ka huli mea kahiko, ka huli mea ulu, a me nā ukana like 'ole o ke au kahiko, a ho'omau 'ia ka paipai 'ana i ka nokenoke i ka ho'opa'a i ka 'ōlelo Hawai'i, ka huli palapala, ka nohona kanaka, ka ho'omana akua, a me ka unuhi palapala 'ana e kekahi po'e no'eau loa i ka hana e like me Mary Kawena Pukui. NA

## Bishop Museum

...Hail, O lady who walks in the sunshine of Kaiona,  
Who seeks the mirages upon the plain of 'ōhai blossoms  
In the pouring chill rain of the Ko'olau  
My companion of the shade of kī and kukui of Kaho'iwai.

*A Name Song For Pauahi,*  
-Composed by Lili'uokalani

Named in honor of the ali'i wahine known for extending a malu of protection over her people through her benevolent works, Bernice Pauahi Bishop Museum opened its doors in 1889. Historically situated on the grounds of the Kamehameha Schools at Kaiwi'ula, the museum was established to house the extensive collection of possessions of Hawaiian design, both ancient and contemporary, as well as those objects collected by Bernice Pauahi and the Dowager Queen Emma during their many travels to the U.S. and Europe.

Pauahi's museum would eventually incorporate the exhibits and material culture that had once been part of the Hawaiian National Museum. In 1872 King Kamehameha V signed 'An Act to Establish a National Museum of Archaeology, Literature, Botany, Geology and Natural History of the Hawaiian Islands'. The National Museum was imagined as providing another 'form of school for the education of our youth', and was housed along with the National Library in the newly built Ali'iōlani Hale. As president of the Board of Education at the time and husband of Pauahi, Charles Reed Bishop was the museum's first supervisor.

Construction began on Bishop Museum in 1888, with the first building, now the entrance of Hawaiian Hall, opening in June 1891. During construction, Charles Bishop successfully negotiated the purchase of additional collections, including Hawaiian and Pacific antiquities from the Boston Museum of the American Board of Commissioners for Foreign Missions, and acquisitions by 'exchange and purchase' from collections in Australia and New Zealand.

As the new museum's team was cataloging and arranging items for display, it became apparent that there would not be enough space for all the exhibits. The solution was to design and begin construction of a three-story building at the back of the original museum. The Polynesian Hall galleries, now renamed Pacific Hall, opened to the public in December 1894. One more major addition, Hawaiian Hall, was dedicated in November 1903.

In its heyday, the museum had a vibrant press that published internationally circulated books and was home to a research culture employing experts in rising academic disciplines that included anthropology, archaeology, botany, and material culture, while continuing to foster deep learning in Hawaiian language, literature, culture, religion, and translation by experts such as Mary Kawena Pukui. NA

## Pu'uokapolei, Pāpū 'o Barrette

He kahua ho'okino 'ole 'ia

Ua kapa 'ia 'o Pu'ukapolei, aia ma ke ahupua'a 'o Honouliuli, ma muli o ke kaikua'ana o Pele, 'o Kapo. 'O ka 'ōlelo, 'lei', ma loko o ka inoa, no ka hāweoweo ia o ka lā ā puni ia pu'u i ke kūlana lā ho'oiho. He 50 mika ke ki'eki'e o kēia pu'u lua pele, a he hi'ona 'āina no ke kōkua i ka po'e holoholo o ka 'āina i ko lākou hele 'ana mai ka 'ao'ao komohana o O'ahu ma nā ala hele wāwae e hele ai i ke kapa kai hema aku i Honolulu a me Waikīkī. He heiau nō kekahi ma kēia pu'u, ma laila i kilo 'ia ai ka ne'e 'ana o ka lā i ke au 'ana o ka makahiki, a pēlā i kūkulu 'ia ai ka 'alemanaka, 'o ia ho'i nā māhele like 'ole o ka makahiki, nā kau, a me ka huliau 'ana. Ma luna o ka piko o kēia pu'u i noho ai ke kupuna wahine mana nui o Kamapua'a, 'o Kamaunuanioho.

I ka wā kahiko, ua waiho nā kāmaka o ka 'āina i kekahi pōhaku ma laila, 'ōlelo 'ia e kekahi ua like ke ki'i o ia pōhaku me ke ki'i o O'ahu, a he pōhaku kuhikuhi kūkulu nō ia. 'A'ole 'ike nui 'ia kēia pu'u i kēia wā, akā, he māhele kēia pu'u o kekahi lālani paepae heiau mai uka loa mai o Līhu'e ā Honouliuli ma 'Ewa ā hiki aku i ke kapa kai hema.

He wahi kuhikuhi a he wahi kilo 'o Pu'ukapolei, a ua ho'ololi nui 'ia ia wahi i ka makahiki 1920 i ka wāwahi pau loa 'ia 'ana o nā pōhaku o ka heiau no ke kūkulu 'ana i ke alanui hou. He 'umi makahiki ma hope mai, ua kā'ili ke aupuni o 'Amelika Hui 'ia i kēia 'āpana 'āina e kūkulu ai i pāpū pū'ali koa, a i ka makahiki 1935, ua lilo 40 'eka o Pu'ukapolei i kahua pāpū pū kua o kapa kai, 'o Fort Barrette ka inoa, i mea ho'omana'o no John Davenport Barrette, he hope kenelala a luna o ka Pakaliona Pū'ali Koa Pū Kaua Kia'i Kai (1921–24). Ua ho'ohana 'ia nō ia kahua pāpū pū kua pū'ali koa me nā pū kua kī moku me nā mokulele ā hiki i nā makahiki o mua o nā makahiki 1970.

'O Hawai'i ka maka ihe o nā mana pū'ali koa o 'Amelika ma ka Pākīpika, a pāhola aku kona mana ā hiki i ka Pākīpika 'Ākau ā hiki loa i ke kapa komohana o 'Īnia, a mai 'Anealika ā hiki i ka wēlau 'ākau. Ma hope o ka pākaha 'ana mai ka lewa mai ma Pu'uloa i ho'olu'u 'ia ai 'o 'Amelika i loko o ke Kaua Puni Honua II, ua pi'i hou ka ulu 'ana o nā koa i ho'onoho 'ia mai nā wahi like 'ole o ka pae 'āina, a no laila, ua nui nā kahua pāpū pū'ali koa i lako loa i nā mea kua a me nā pōkā, a pēia pū nā koa. Ua pau ke kani o nā pū kua o ke kua puni honua i kēia manawa a wehe 'ia nā pōkā, akā, aia nō ke kū mai nei ke koena o nā pū'ō'a pāpū ma luna o Pu'ukapolei, nā hale kī pū malū, nā koena o nā alahao, a me nā hale. He koena ia mau mea o ka wā ma mua i kilo ai nā 'Amelika i ka 'alihi kai e huli ana i nā moku o ka 'enemi a me ka helele'i mai o nā kukui pōkā pahū e ho'omākaukau ai no ka 'alo i nā pū'ali koa 'enemi, 'a'ole na'e ia 'enemi i hiki mai. I kēia wā, e lolī hou ka hana ma luna o ia pu'u, a paipai a kōkua 'ia nā hana hou e nā hoa like 'ole o nā hui Hawai'i o ka 'āina a me nā 'ahahui like 'ole nō i ho'okumu 'ia no ka ho'oulu i nā hana a nā kūpuna Hawai'i a me ka hana ho'ona'auao, e like me Ulu A'e Learning Center i Kapolei e 'imi mau nei i ka ho'oulu i ka 'ike no kēia wahi pana. NA

## Pu'uokapolei, Fort Barrette

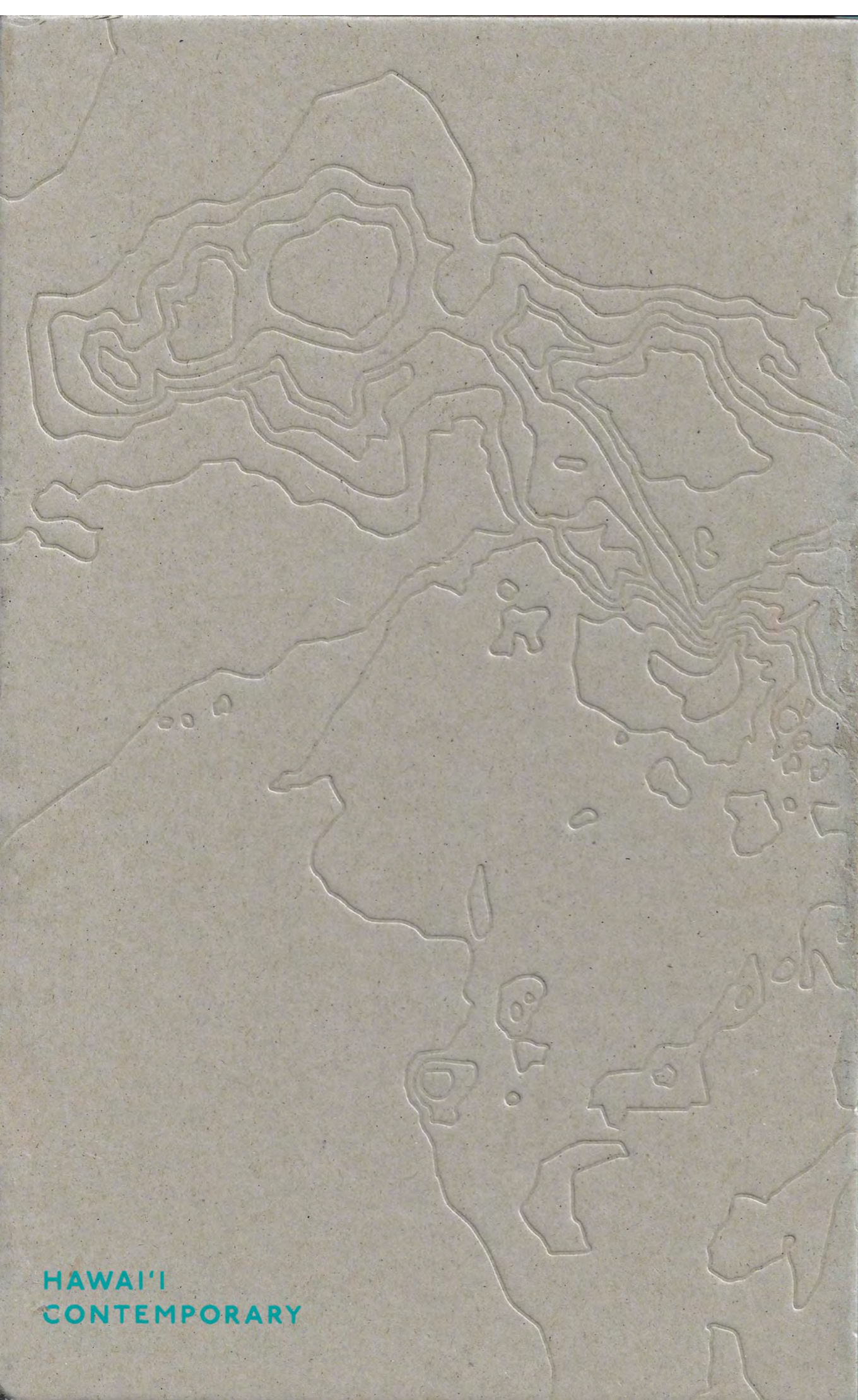
This venue is unrealized

Pu'uokapolei, located in the ahupua'a of Honouliuli, is named for Pele's beloved sister Kapo. The lei is a reference to the sun's glow that encircles the pu'u at the winter solstice. This pu'u, a 50-meter-tall cinder cone, was an orienting point that aided people traveling between the west side of O'ahu to trails that connected to the south shore, to Honolulu and Waikīkī. From this pu'u, which is also a heiau, Kānaka Maoli observed the movement and location of the setting sun throughout the year: to watch and see, to learn and mark the passage of time, the consistency of seasons, their variations. Atop this promontory, too, Kamapua'a's powerful grandmother, Kamaunuanioho, made her home.

The pu'u is an orienting feature on which Hawaiians placed a map stone resembling, some say, the island of O'ahu. It remains to this day. Not visible to many modern observers, the pu'u belongs to a greater configuration of heiau from the uplands of Līhu'e, Honouliuli—'Ewa to south toward the shore.

A place of seeing and to sight one's location on the land, Pu'uokapolei was transformed in 1920 when its natural rocks and heiau stones were pulverized to reconstruct the road. A decade later, the U.S. Government condemned the land for a military reservation, acquiring 40 acres of Pu'uokapolei for a coastal defense artillery base, named Fort Barrette in 1935 to honor John Davenport Barrette, a brigadier general and chief of the Coast Guard Artillery Brigade (1921–24). This complex of military fortifications and anti-sea and aircraft batteries was used until the early 1970s.

Hawai'i is the tip of the American spear in the Pacific, a foothold whose reach extends from the North Pacific to the western border of India; the Antarctic to the North Pole. After the attack on Pu'uloa, which plunged America into World War II, the build-up of troops increased across the islands, leaving behind a legacy of fortified bases, munitions, and housing for transient personnel across the pae 'āina. While the booming guns of the last world war have fallen silent and the artillery removed from the ramparts of Pu'uokapolei, pillboxes, railway remnants, and buildings remain; relics of a time when Americans watched the horizon for enemy ships, and the glow of shells rained down in preparation to meet an invading force by sea that never materialized. Today, a different future for the pu'u is under way, revitalized through the longstanding support and guidance of Hawaiian community members and culturally rooted, community oriented educational organizations like the Ulu A'e Learning Center, Kapolei, which continues to care for this storied place. NA



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