

**KONA, MAI KA PU‘U O KAPŪKAKĪ A KA PU‘U A KAWAIHOA**

*Kona, from Kapūkakī to Kawaihoa*

**KONA ‘ĀINA INVENTORY**

**Kapālama Ahupua‘a, Moku o Kona**



PREPARED BY



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# KAPĀLAMA AHUPUA‘A

## ‘Ōlauniu of Kahaloa *The Name of Kapālama’s Wind*<sup>7</sup>

This chapter documents the significant Hawaiian cultural and natural resources in Kapālama Ahupua‘a as well as known community groups engaged in education, restoration and other place-based activities in the ahupua‘a. The main objective of this chapter is to create a comprehensive database of practical information about community initiatives dedicated to enhancing the lives of Native Hawaiians in Kapālama, both on KS and non-KS land.

Figure 25 and Figure 26 are aerial image and USGS map depictions, respectively, of Kapālama Ahupua‘a.

Referring to well-known landmarks such as neighborhoods, roads and other infrastructures, the current (modern) boundaries of Kapālama Ahupua‘a are as follows. Starting from the south (makai) end on the eastern (Diamond Head) side, the boundary starts in Iwilei, just mauka of Honolulu Harbor, at the Nimitz Highway near the Home Depot; the boundary heads northeast and mauka, running just past (to the west of) Mayor Wright Homes (which is in the adjacent, Nu‘uana Ahupua‘a, to the east), then crosses the H-1 along Pālama Street (and Pālama Settlement), and continues through the Lanakila and Kamehameha Heights neighborhoods and then through a portion of ‘Ālewa Heights; the ahupua‘a boundary then heads into the forest reserve uplands, does not reach the Ko‘olau ridgeline, then returns (at a point where it intersects with Nu‘uanu and Kalihi Ahupua‘a) back southwest through the forest reserve staying above (and west of) Kapālama Stream, going past the Kamehameha Schools main campus and, further makai, the Bishop Museum, then running along Kalihi Street, back over the H-1, and eventually back down to Honolulu Harbor and its industrial area and piers (#s 35 & 37).

Table 3 is a summary of the significant wahi pana in Kapālama Ahupua‘a. Figure 27 is a GIS map depiction of Kapālama’s wahi pana, The table of wahi pana is organized generally from makai to mauka.


### Overview – Hawaiian Cultural Landscape of Kapālama

While much of the lower portion of Kapālama Ahupua‘a has been heavily modified by the urbanization of Honolulu, including the commercial areas of Iwilei, Dillingham Boulevard, the H-1 highway, the channelized Kapalama Drainage Canal, etc., much of the upper half of this ahupua‘a—starting around the Kamehameha Schools campus—is largely undeveloped. Two main streams, Kapālama (called Keanakamanō in its upper reaches) and Niuhelewai wrap around a major ridgeline known as Kalaepōhaku. These streams do not converge in their makai portions, but they once watered an extensive lo‘i kalo and settlement area stretching from School Street to the shoreline. Here, the lo‘i kalo would have fed back into and through two or three loko i‘a (fishponds). Several named, near-shore fisheries were once located below the fishponds (in the area of the current filled-in-land piers of Honolulu Harbor and Sand Island). The upper reaches of the ahupua‘a do not end along the ridgeline of the Ko‘olau—like many other lands in Kona Moku, but rather are overtaken by neighboring Kalihi and Nu‘uanu.

The place name Kapālama, literally “the lama wood enclosure” (Pukui et al. (1974:87), is associated with mo‘olelo about “high chiefs [who] were protected here” (ibid.), referring to the maintenance of

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<sup>7</sup> Ulukau: The Hawaiian Electronic Library (<http://ulukau.org>)




the purity of young ali'i prior to marriage. According to Thrum, Kapalama was also the name of the grandmother of Lepe-a-Moa.

In his ground-breaking study of native planters in Hawai'i, Handy (1940; Handy and Handy 1972) described Kapālāma as follows:

. . . [similar to Kalihi, Kapālāma] had extensive *lo'i*, from Iwilei at the shore up to the foothills. There were two streams that irrigated these *lo'i*, evidently originating in springs, since there is no valley mountainward but only a broad hillside on which are now The Kamehameha Schools and the residential section called Alewa Heights. In prediscovery days there was somewhere in the area a stockade and house in which young *ali'i* were sequestered before marriage. (Handy and Handy 1972:474)

According to research by Uyeoka et al. (2009:25), the uplands of Kapālāma once included valuable resources including sandalwood trees. More generally, like other ahupua'a in Kona Moku, the upland forest was a reliable source of various native, endemic, and Polynesian-introduced plants; as described and depicted below, there is a place in the mauka portions of Kapālāma (along the boundary with Nu'uauu) known as Nāpu'umaia (or Nāpu'umai'a), or “the banana hills.” These upland resources provided not only food products—especially when famine struck—but also medicinal plants, wa'a (canoe) trees, and other needed items (e.g., for religious practices, hula, and so on).

According to Uyeoka et al. (2009:31),



At the mid-nineteenth century Māhele, the ahupua'a of Kapālāma, along with many other lands in the islands, was awarded as part of Land Commission Award (LCA) 7714-B to Moses Kekūāiwa, son of Kekūānoa and Kīna'u, who had earlier been married to Kamehameha I. The land passed down in turn to his sister Victoria Kamāmalu, to her brother Lot Kamehameha, to his half-sister Ruth Ke'elikōlani, and then to her first cousin, Bernice Pauahi Bishop. The will of Mrs. Bishop set many of her lands aside as a trust to provide financial aid to educational and charitable institutions, including the founding of Kamehameha Schools to educate Hawaiian youth


## Mo'olelo

There are many traditional accounts and mo'olelo for Kapālāma, some of the most famous include Lepeamoā, Legend of Kaulu, Legend of Palila.

While Kapālāma is often understood to refer to an enclosure (pā) of lama wood that surrounded the place of residence of high ranking ali'i (chiefs) (Pukui et al. 1974:87), Westervelt (1923:165) attributes the O'ahu place name to a chiefess of O'ahu who lived in that area. There are several retellings of this story (Knudsen 1946:63-69; Pukui and Curtis 1994:118-126; Westervelt 1963a:204-245), but all seem to use Westervelt (1923) as their source.

This chiefess was named Kapālāma, the grandmother of Lepeamoā (Hawaiian for “cockscorn”). A chief of Kaua'i, named Keāhua, traveled to O'ahu to take Kauhao, the daughter of Kapālāma, as his wife. He angered a kupua (supernatural being that can change form) called Akuapehuale (god of swollen billows [surges or waves]), who forced the couple to hide in the uplands of the Wailua River valley of Kaua'i.


Keāhua's daughter was born as an egg and was adopted by the chiefess Kapālāma to raise on O'ahu at her home, also named Kapālāma. When the egg hatched, Lepeamoā was a bird with feathers all the colors of the rainbow. She became able to turn herself into a beautiful young woman wearing a feather lei. The girl was so beautiful that a rainbow was always present above her. The girl was guarded by her ancestress, Keaolewa (“the moving cloud”), who could also change forms between human and bird.



The lower ridge separating Kapālama and Nu‘uanu (‘Ālewa Heights) may have been named for this ancestress.

The parents of Lepeamoa had another child, a son called Kau‘ilani, who was so strong that he was able to defeat the kupua who had threatened his parents. After Kau‘ilani’s victory over the kupua, he went to find his sister, searching for the rainbow sign of her presence. In her compound, he found Kapālama, who advised him to hide in Lepeamoa’s house, wait until she was asleep in her bird form, and catch and hold her until she acknowledged him as her brother. Her advice worked, and Lepeamoa lived with her brother thereafter (Westervelt 1923:164-184).

After Kau‘ilani’s victory over the kupua, he went to O‘ahu to find his sister, searching for the rainbow sign of her presence. In her compound, he found Kapālama, who advised him to hide in Lepeamoa’s house, wait until she was asleep in her bird form, and catch and hold her until she acknowledged him as her brother. Her advice worked, and Lepeamoa lived with her brother thereafter (Westervelt 1923:164-184).



Additional stories are told of Kau‘ilani and his magical sister Lepeamoa. In one story, the Maui chief, Mauinui, had a fighting rooster. This rooster was also a kupua that could change forms; by the use of its magic it always defeated any challenger. The O‘ahu chief Kakuhihewa was hosting the Maui chief at his residence in Waikīkī and was losing many goods while betting on the cockfighting, which the Maui chief’s rooster always won. Kakuhihewa had heard about the hero Kau‘ilani and asked him if he could find some way to defeat the Maui rooster. When Kau‘ilani agreed, Kakuhihewa gave him his daughter in marriage. Kau‘ilani asked for the help of his sister, who turned into a beautiful hen to fight the rooster. The two combatants both changed forms several times during the battle, but eventually Lepeamoa won. The daughter of the king had a child, called Kamano, who Lepeamoa took back to Kapālama to care for (Westervelt 1923:227-245).

In the Legend of Palila, a hero had a war club that could magically carry him far distances in a single flight. Palila came to the plain of **Keahumoa** in ‘Ewa to participate in the athletic games given by the O‘ahu king, Ahuapau. The residence of this chief was said to be at **Kalaepōhaku**, near Wailuakio in Kapālama (Fornander 1918:142). **Kalaepōhaku** Peak (meaning “the stone promontory”) said to be a higher, rocky area in southeast Kapālama is near the intersection of School and Alaneo streets in Kapālama.

A place named **Niuhelawai**, (meaning “coconut going in water”) in lower Kapālama, located seaward of King Street (Fornander 1917:530; Fornander 1919:368) was associated with the deity Haumea and the hero, Kaulu, who was known for his great strength.

Kaulu was born in Kailua on the windward side of O‘ahu. His older brother Kaeha was taken by the spirits to a realm of gods in the sky. For love of his brother, Kaulu followed him to this realm, playing a number of tricks on the gods, including Makali‘i, the god of plenty, who had a magic fish net that would fill with fish whenever used. After playing the tricks, Kaulu then had to rescue his brother from the wrath of the various spirits. The brothers finally returned to the land of men on O‘ahu, setting down at Moanalua (ahupua‘a west of Kapālama).

*A hiki laua ma Moanalua, i Papakolea, hoonoho o Kaulu ia Kaeha ilaila; hele mai la Kaulu a loa a Haumea i Kapalama. He ‘kua o Haumea no Oahu nei, e noho ana ia i Niuhelawai, he wahine of Haumea.*

When they arrived at **Papakolea, Moanalua**, Kaulu left Kaeha at this place while he continued on his way to Kapalama in search of Haumea. Haumea was a spirit that lived at Niuhelawai, Oahu. It was a female spirit. (Fornander 1917:530- 531)

Haumea, had a home at **Niuheluwai** in Kapālama; she challenged anyone who passed by, often killing them. Kaulu was passing through **Niuheluwai** and when he came to the home of Haumea, he found her asleep and woke her up.

*Ninau maila o Haumea: ‘E hele ana oe i hea?’ I aku o Kaulu: “I ka makaikai.” ‘A’ole pono ke hele, he kapu keia wahi i’au, he make.” I aku o Kaulu: “He ikaika no oe?” ‘Ae!’ pela mai o Haumea. I aku o Kaulu: “Ae, e hoi au, a popo hiki mai au, hakaka kaula.” Ae mai o Haumea.*

Haumea then asked Kaulu: “Where are you going?” Kaulu replied: “Sightseenig.” “You cannot go any further; this place is sacred to me and death shall meet those who disobey.” Kaulu then asked the ghost: “Are you strong?” Haumea replied: “Yes.” Kaulu again said: “Yes, I will return and tomorrow I will come again, when we will fight.” Haumea assented to this. (Fornander 1919: 368)

Kaulu challenged Haumea to a fight on the following day. The reason why Kaulu deferred the fight with Haumea is because he wished to get some nets (koko) to catch Haumea with. These were the nets of Makali’i, called “Maoleha” and its mate.

*Lele aku la o Kaulu i hiki ia Makalii, nonoi aku la i na koko. Ae mai la o Makali’i, hoi mai la o Kaulu a hiki, ia wa e more ana o Haumea. Nolaila, hoopuni o Kaulu i na upena maloko o ka hale, a eha puni i ka upena, a elua hoi puni o ka hale i na koko a Makalii ia Maoleha ma. A ike o Kaulu u puni ka hale o Haumea i ka upena. Kahea aku la o Kaulu me ka leo nui...*

Kaulu then flew up to Makali’i and asked for the nets. Makali’i allowed him to take them, and Kaulu returned with the nets and he again found Haumea asleep. Kaulu then surrounded the house with four thickness of a real fishnets and two thickness of the fishnets of Makali’i, Maoleha and its mate. When Kaulu saw the house of Haumea was completely encompassed with nets he called out in a loud voice.... (Fornander 1919: 368)

When Haumea heard the call she woke up and saw that she was entirely surrounded by nets. Haumea was unable to cut the nets and became so entangled and exhausted that she went to sleep. While asleep, Kaulu burned down her house, killing her (Fornander 1919: 368).

In traditional accounts, **Niuheluwai** Stream in **Kapālama** is also the place where famous battles took place. Two accounts of traditional Hawaiian warfare suggest mass killings in the vicinity of **Niuheluwai**, which is the stream generally now known as Kapālama Canal.

The first traditional account is Kahahawai’a’s defeat of Kahāhana. **Niuheluwai** Stream was the location for a famous battle between Kahahawai’i, the war chief of Kahekili, king of Maui, and the O’ahu ruling chief Kahāhana. Fornander (1919:498) states in a footnote to a story that **Niuheluwai** was the name of the locality of the **Pālama** cane field between the fire and pumping stations. Ross Cordy (2002:19) places Kahāhana’s reign of O’ahu around the year 1780 to his death in 1783 after this battle.

*I ka wa e noho ana o Kahekili he ‘lii no Maui, a o Kahahana he ‘lii no Oahu nei iloko oia kau i holo mai ai o Kahahawai me na koa e kaula ia Oahu. Ma keia kaula ana ua hee a ua luku ia na kanaka Oahu, ma Niuheluwai, a ua hoi ka wai i uka o ka muliwai, no ka piha i na kanaka.*

When Kahekili was reigning as king of Maui, and Kahahana was king of Oahu, it was during this period that Kahahawai with a number of warriors came to make war on Oahu. In this battle the people of Oahu were defeated and slaughtered at **Niuheluwai**,

and the waters of the stream were turned back, the stream being dammed by the corpses of the men (Fornander 1919:498-499).

The second account of massacre at Niuhelewai occurred in the rebellion of the ‘Ewa and Kona Chiefs. After Kahāhana’s death, the chiefs of Maui took over O‘ahu. Some of the chiefs from the O‘ahu districts of ‘Ewa and Kona conceived a plot to murder their new overlords, but the Maui chiefs were warned. Although the main backers of the plot were the chiefs of Waipi‘o and ‘Ewa, they were temporarily able to convince Kahekili that the conspiracy originated on Kaua‘i, thus the phrase, Waipi‘o kīmopō, “Waipio‘o of the secret rebellion” (Pukui 1983:319). Eventually the truth was revealed and:

*A no kēia mea, ulu maila ke kaua kūloko o Kona me ‘Ewa, nā moku o O‘ahu i luku nui ‘ia; ua luku ‘ia nā moku o O‘ahu i luku nui ‘ia; ua luku ‘ia nā kāne, nā wāhine a me nā keiki, a ua pani kūmano ‘ia nā kahawai a me nā muliwai i nā heana o nā kānaka o Kona a me ‘Ewa. ‘O nā kahawai i ‘oi aku ka nui o nā heana, a ho‘i hou ka wai i uka, ‘o ia nō ‘o **Makaho** a me **Niuhelewai** ma Kona, a ‘o **Kaho‘ā‘ia‘i** ho‘i ko ‘Ewa. He kūmukena ka nui o nā mea he make, ke lilo ka wai i mea ‘awa-‘awa ke inu aku. Ua ‘ōlelo mai ho‘i ka po‘e ‘ike maka “O ka lolo ka mea i ‘awa-‘awa ai ‘o ka wai.” [Kamakau 1996:91 from Ka Nūpepa Kū‘oko‘a, March 30, 1867].*

. . . the districts of Kona and ‘Ewa were attacked, and men, women, and children were massacred, until the streams of **Makaho** and **Niuhelewai** in Kona [in **Kapālama**] and of **Kahoa‘ai‘ai** in ‘Ewa were choked with the bodies of the dead, and their waters became bitter to the taste, as eyewitnesses say, from the brains that turned the water bitter. All the Oahu chiefs were killed and the chiefesses tortured. (Kamakau 1992:138)

Samuel Kamakau (1991:130) states that in the valley of **Waolani**, Wākea built the first heiau houses for the gods. These were **Kupuanu‘u**, **Kupualani**, **Pāka‘a-lana-lalo**, and **Pāka‘a-lana-luna**. On the ridge that joins **Waolani** and **Kapālama** were two heiau, one overlooking the valley of **Ke‘ana-o-ka manō** and the other overlooking **Nu‘uanu** valley. These were the heiau where it was said most of the ‘e‘epa (extraordinary) people lived or most of the people of wondrous fame lived here at **Waolani**.

Samuel Kamakau (1991:19-21) relates a legend of Kapuni about two heiau named **Pāka‘alana**, one in **Waipi‘o** Valley on Hawai‘i Island and one near **Waolani** Valley in **Nu‘uanu** on O‘ahu.

*He keiki o Kapuni na Kauhola. Ua olelo ia oia he Alii i hanau i ka la hookahi, a hele no, a nui no, a kanaka makua no, a elemakule no, a make no i ka la hookahi. Ma Waipio kahi i hanau ai, a ua waiho ia iloko o Pakaalana o ka Heiau, a ua hoolilo ia i akua [Kamakau 1996, Ka Nūpepa Kū‘oko‘a, July 13, 1865].*

Kapuni was the son of Kauhola. It is said that he was a chief born, walked, grew, became a mature man and an elderly man all in one day. He was born at **Wai-pi‘o**, Hawai‘i, was laid away at **Pāka‘alana** heiau, and became a god. (Kamakau 1991:19)

One day two gods passed Kapuni’s home in **Waipi‘o** and saw him leaping far into the air, only to fall back to the ground. One god caught him in one of his leaps, and cut off a part of his body (his testicles), so that he would be light enough to leap high and to fly. The boy traveled with the gods to Kahiki (the ancestral Hawaiian homeland) and then to Kaua‘i, where they heard the sound of a conch shell (pū) blown by the ‘e‘epa (legendary gnomes) at the **Waolani** temple in **Nu‘uanu** Valley.

Kapuni decided that he wanted that shell, even though the gods warned him that it was well-guarded by the ‘e‘epa. Nevertheless, the three traveled to O‘ahu, landing at **Pāka‘alana** Heiau, above where the shell was kept. Kapuni rested on a stone there in the land called **Niolapa** (an ‘ili of Nu‘uanu). Kamakau provides some information on this location:

*Hoi mai lakou nei mai Kauai mai, a luna o Kahakea, noho lakou a po. Lele mai lakou a kela pohaku pili ilaila (oia ka pili o Kapuni), aia ka Heiau e kani ai o ka pahu iluna aku o Waolani, iluna o ka puu, o Pakaaluna ka inoa o ua Heiau la. (Kamakau 1996, Ka Nūpepa Kū'oko'a, July 13, 1865)*

They came from Kaua'i and stayed for a night above **Kahakea**, then leaped over to that rock (the one associated with Kapuni) there by the heiau where the pahu drums were sounded, above **Waolani**. **Pāka'a-luna** [Pāka'a-lana-luna] was its name. (Kamakau 1991:20)

Kapuni stole the shell from the paehumu (enclosure) outside of the heiau, and the three leapt into the air, and flew north over the ocean to Moloka'i. During this leap, the shell touched the ocean water and sent out a clear blast. The god of the temple heard the sound, and chased the thieves, but Kapuni and his friends hid in the waves and the god could not find them. They took the shell to a heiau in Hainoa, in the North Kona District of Hawai'i island. The heiau became a gathering place for the gods, who often blew on the trumpet shell (Fornander 1917:558-560; Kamakau 1991:21-22; Skinner 1900:248-252; Westervelt 1963:105-111; Westervelt 1987:214-218).

In other stories of the kihapū (Emerson 1988:130-131; Gowen 1908:19-26; Kalākaua 1990:251-265; Pukui and Curtis 1949:229-235), the owner of the shell is the Hawaiian chief Kiha, his son, Liloa, or his grandson, 'Umi, who ruled the island of Hawai'i (Cordy 2002:191).

In one story, Kiha of Waipi'o was the owner of the magic shell, which had been passed down through his family. It was stolen by a band of thieves, who fleeing Hawai'i, finally made their way to **Waolani** Valley. The thieves' leader, a man named Ika, became cruel to his followers, one of whom decided to bring about his downfall by silencing the shell, and thus negating the powers that the shell gave to Ika. A priest at the temple in **Waolani** placed a pe'a mark, or tabu cross, on the shell. When Ika next tried to blow the shell, it made an ordinary sound, not the loud, supernatural sound it had once made. A priest was consulted, who told Ika the magic of the shell could only be restored if it was taken back to Hawai'i. The thieves returned to their old haunts above **Waipi'o** Valley, and Kiha, learning of their return, determined to steal the shell back. He enlisted the help of the dog, Pupualenalena, who stole the shell and fled back to the valley. On the way, he dropped the shell once, breaking off the part with the pe'a mark, and restoring the supernatural sound of the shell. When Kiha regained the shell, he summoned his men to capture the band of thieves, who were sacrificed in the temple of **Pāka'alana** in **Waipi'o**.

These legends are interesting in that two heiau named **Pāka'alana** one on Hawai'i and one on O'ahu, are both associated with the Kihapū legend.

A brief mention is made of Kapālama in the Legend of the Tapa Board, which has several different versions (Pooloa 1919; Raphaelson 1925; Sterling and Summers 1978:25-26, 149; Thrum 1911:129-131). Tapa is placed on a wooden board (also called an anvil), and beaten by women with tapa sticks to soften and smooth out the fibers. This pounding made a resonant sound, and women could often identify the owner of the board by the sound that was made. One day a woman in **Kahuku** on O'ahu took her favorite tapa board to a pool to clean it and left it at the side of the pool. The next day the board was missing. The pool is identified as **Waiakaole**, **Punaho'olapa**, or **Waikalai**, all in **Kahuku**, in various versions. The woman first searched the windward districts of the island, but never heard the distinctive ringing sound of her own favorite board. After several months without finding her board, she traveled to the leeward side of O'ahu.

She went from **Kahuku** on the Koolau side to Kaneohe where she spent the night. There was no sign of the anvil in Koolau, because the sign she sought was the sound it made... She went on and spent the night at **Wailupe** but did not find hers. She heard



other anvils but they were not hers. The night turned into day and she went on to **Kapalama** where she slept but did not hear what she sought till she came to **Waipahu**. (Ka Loea Kalaiaina, June 10, 1899; English translation in Sterling and Summers 1978:25)

At **Waipahu** Spring in the ‘Ewa District, she finally heard the sound of her own board. She followed the sound to the uplands of **Waikele** and found a woman beating tapa on her board. The woman claimed that she had found the board one day floating on the water at a spring near her house. This legend illustrates the belief that there were underground streams and passages that led from one side of the island to the other. In one version of this story, the people of ‘Ewa followed the woman back to **Kahuku** so that she could prove that the board was the same one she had lost. They wrapped a bundle of ti leaves and cast them into the pool near the house of the Kahuku woman. Then returning to ‘Ewa, they saw the same bundle of ti leaves a few days later in **Waipahu** at the spring. Because of this, the Waipahu spring was called **Ka-puka-na-wai-o-Kahuku**, which means “Outlet of water from Kahuku.”

## Mele

### Pu‘uhonua Nani

Composed by Val Kepilino and Malia Carver, this mele *Pu‘uhonua Nani* literally means beautiful refuge. The mele honors Queen Lili‘uokalani and her trust for orphaned Hawaiian Children. Mū‘olaulani is the ancient name for the district in Kapālama where the queen had a home, also housing the Queen Lili‘uokalani Trust’s main building (Bishop Museum Archives, MS GRP 329, 6.96).

*Po nei iau e hoolai malie ana  
I ka nani o ka mahina  
Lana ka manao i kau kauoha  
I puuhonua wahi e maha ai  
No na muo kama aloha au  
Nu ka welina e Liliuokalani  
Kaulana io no o Muolaulani  
Malama ola no na lei  
Imi ana i kau iini ai  
Ke aloha ka naauao ka noeau  
Keia no na pono no makou  
Mahalo ia oe e Liliuokalani  
Hanohano oe e Kapalama  
Ka opua haaheo o ka lewa lani  
I laila no i ike maka ia  
Kou lokomaikai no na kama  
Ua piha lakou me ka hauoli  
Aloha nou e Liliuokalani  
Haina ia ka puana i lohe ia  
Puuhonua nani a maikai  
Kaapuni nei a puni Hawaii  
No na pono ana kama lehulehu  
Puuhonua no ka launa aloha  
E mau kou inoa e Liliuokalani*

Last night, as I sat quietly in the calm  
Observing the beauty of the moon  
A thought came to me of your will  
To have a refuge, a place of peace  
For your beloved young people  
For you our fond affection, o Liliuokalani  
Famed indeed is **Muolaulani**  
A preserver of life for youth  
How come seeking what you had desired  
Love, ducation, and wisdom too  
These are the benefits bestowed to us  
Thank you, o Liliuokalani  
Majestic indeed you are, o **Kapalama**  
Like a cloud proudly reposing in the sky  
There, all can see for themselves  
Your generosity to your children  
They are filled with happiness  
(and) Love for you, o Liliuokalani  
This ends my praise; may all hear  
A place of refuge, beautiful and good  
In every nook here in **Hawaii**  
For the benefit of many children  
A place of refuge, a contact with love  
May your name live on, o Liliuokalani

## Pua Hē'i (or Pua O Ka He'i)

Composed by Eliza Wood Holt, the mele *Pua Hē'i or Pua O Ka He'i* is said to be a love song for a Kapālama girl. The song also mentions 'Ōlauniu (coconut leaf piercing), the name of a wind at Kapālama also meaning promiscuous. (Bishop Museum, MS GRP 329, 6.75)

<i>Aloha no paha oe</i>	Perhaps you're dearly love
<i>E ka pua o ka he'i</i>	Oh papaya flower
<i>Ke i ae nei no wau</i>	I hold in the highest esteem
<i>O ka oi o Kapalama</i>	The greatness of <b>Kapalama</b>
<i>Malama ia ko kino</i>	Your person is protected
<i>O lilo mai ia nei</i>	To be won over by me
<i>Ia nei no maua</i>	Just you and I
<i>I ka malu o ke kukui</i>	In the shade of the kukui

<i>Hui:</i>	
<i>(Sweet rosebud o ka uka onaona</i>	Sweet rosebud of the perfumed
<i>Pulupe i ka hunahuna wai</i>	Drenched in watery spray
<i>I noho a kamaaina</i>	Just to abide with to be familiar with
<i>Ka makani Olauniu</i>	The Olauniu wind

<i>Aloha no paha oe</i>	Perhaps you're dearly adored
<i>E ke anu o Waimea</i>	Oh chill of Waimea
<i>E ka ua Kipuupuu</i>	Oh, the Kipuupuu rain
<i>Lei kokoula i ke pili</i>	That lays a bright low-lying rainbow upon the grass
<i>Halii mai la i luna</i>	Spread out in the heights
<i>I ka welelau o ke kuahiwi</i>	To the peaks of the mountains,
<i>Kuahiwi ku kilakila</i>	The mountains stand regal
<i>Mapu ke ala onaona</i>	Where sweet fragrance drifts in the air



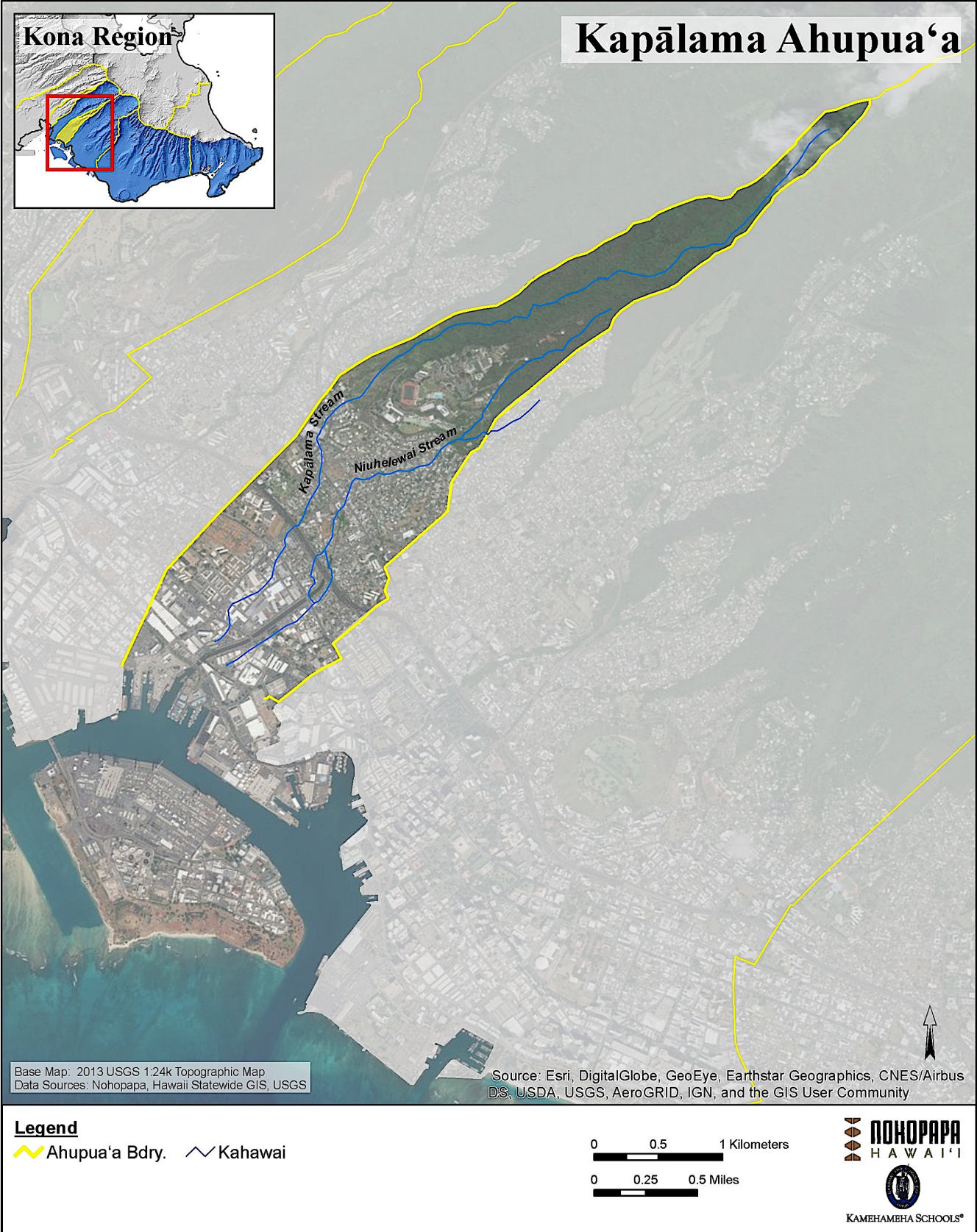


Figure 25. Aerial image of Kapālama Ahupua'a

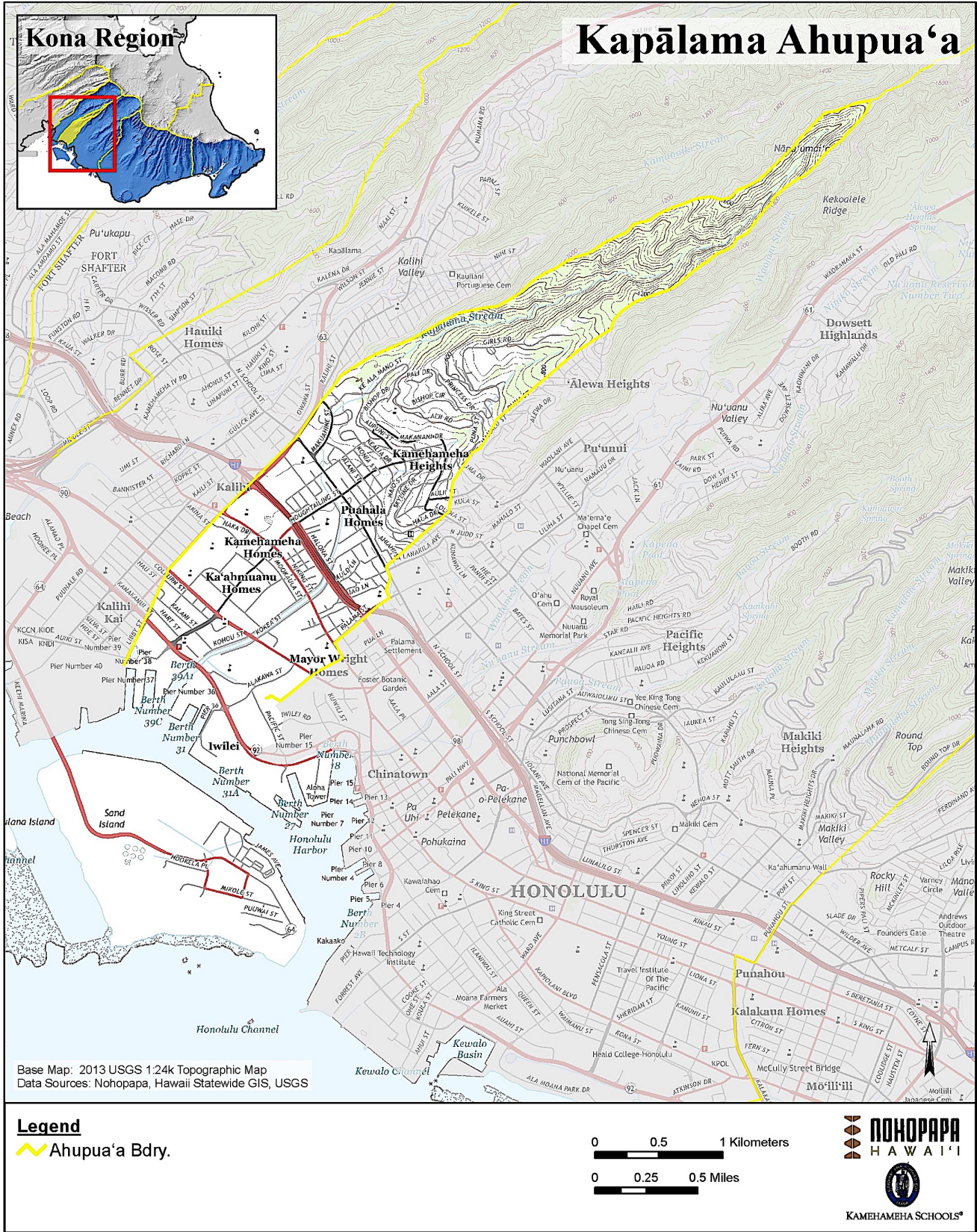


Figure 26. USGS map of Kapālama Ahupua'a

Table 3. Summary of Selected Wahi Pana in Kapālama Ahupua‘a

Wahi Pana	Type	Location/ Place Name	Associated Mo‘olelo/ Other Oral History <sup>1</sup>	Current Disposition	Comments <sup>2</sup>
Koholāloa (sometimes Kaholāloa) Reef	Reef- natural resource	Near current east end of Sand Island/Channel into Honolulu Harbor	Possibly part of LCAw 153 to one William Sumner, granted by Kamehameha III for his services to the king	Historically impacted by harbor dredging/ building of Sand Island	Literally “long reef”; after 1868-9, used to build up Quarantine Island (precursor to Sand Island)
Mokauea Fishery	Nearshore fishery	Mokauea Fishery	--	Mostly filled in/covered over by Sand Island	Channel between Sand Island and piers of Honolulu Harbor
Iwilei Fishery	Nearshore fishery	Iwilei Fishery	--	Mostly filled in/covered over by Sand Island	Channel between Sand Island and piers of Honolulu Harbor
Kūwili Fishery	Nearshore fishery	Kūwili Fishery	--	Filled in by piers and docks of Honolulu Harbor	Originally, this fishery fronted Loko Kūwili & Loko Kapukui
Kapālama Fishery	Nearshore fishery	Kapālama Fishery	--	Filled in by piers and docks of Honolulu Harbor	Originally, this fishery fronted Loko Kūwili
Loko Kūwili (possibly also named Kanāueue)	Fishpond (pu‘uone type), was connected to Loko Kapukui	Iwilei kai; once located at site of historic O‘ahu Railway station; Kalawahine ‘Ili	Possible, alternative name, Kanāueue (literally, “the rotating”), was an old land section named for a Kailua-Kona chief	Filled in – part of Iwilei commerical district	Kūwili (literally, “stand swirling”); filled in late 1880’s to develop and expand harbor; radiocarbon dates from as early as 1,100 A.D.
Loko Kapūku‘i	Fishpond (kuapā type); was connected to Loko Kūwili	Iwilei kai; Kalawahine ‘Ili	A hau tree once grew at the mā kāhā between Kūwili & Kapukui	Filled in – part of Iwilei commerical district	Filled in as early as the late 1880’s to development and expand the harbor

Wahi Pana	Type	Location/ Place Name	Associated Mo'olelo/ Other Oral History <sup>1</sup>	Current Disposition	Comments <sup>2</sup>
Lower Kapālama & Niuhelewai Stream Lo'i & Settlement Area	Lo'i kalo (irrigated taro) & House sites	Niuhelewai (literally, "coconut going [in] water")	Niuhelewai was the "site of a battle on which Ka-hekili of Maui defeated Ka-hahana of O'ahu; stream was choked with corpses" (Pukui et al. 1974:166)	Filled in by urban development	H-1 Freeway cuts right through the original lo'i/settlement area; lower (makai) part bounded roughly by the Nimitz Highway
Kalaepōhaku	Famous place/Ali'i house site location	Area once known also as Wailuakio	Once house site of an old O'ahu "king," known as Ahuapau	Developed over by urbanization	Literally, "the stone promontory"; near current location of Lanakila Health Center
Mokauea	Natural rock (outcrop) feature – ahupua'a boundary marker	Ridgeline between Kapālama & Kalihi	Noteworthy that this natural feature has same name as a near-shore fishery at current Sand Island	Indeterminate	--
Heiau (name uncertain)	Possibly an agricultural (not sacrificial) heiau	Current Kamehameha School campus	--	Partially rebuilt about 10 years ago	--
Phallic rock	West side of Kapālama Valley	In upper valley, which is also known as Kalaepōhaku	Used as a shrine, or place of worship, by Hawaiians as late as later historic times; associated with mist from a "bell stone" in Kalihi	Indeterminate – probably intact, given its remote location	Designated Site 411 in <i>Sites of Oahu</i> (Sterling and Summers 1978)
Waolani	Natural rock (outcrop) feature – ahupua'a boundary marker	Ridgeline between Kapālama & Nu'uauu	A heiau in this area—specific location indeterminate—was said to have been built by Kāne and Kanaloa, and where Wākea (the first man) was born; also associated with military battles of Kualii	Indeterminate – probably intact, given its remote location	Literally, "heavenly mountain area"

Wahi Pana	Type	Location/ Place Name	Associated Mo'olelo/ Other Oral History <sup>1</sup>	Current Disposition	Comments <sup>2</sup>
Pu'u Keanakamanō	Natural rock (outcrop) feature – ahupua'a boundary marker	Ridgeline between Kapālama & Kalihi	--	Presumably intact	--
Nāpu'umaia (or Nāpu'umai'a) (peak, elevation 1,870 ft.)	Natural rock (outcrop) feature – ahupua'a boundary marker	Ridgeline between Kapālama & Nu'uaniu	--	Presumably intact	Literally, “the banana hills”
Holopoahina	Natural rock (outcrop) feature – ahupua'a boundary point	Marks very top of Kapālama Ahupua'a, where it intersects with Kalihi and Nu'uaniu	--	Presumably intact	--

Notes:

<sup>1</sup> References for more information on “Associated mo'olelo/other oral history” are listed in this column, where applicable.

<sup>2</sup> General references used in compiling information in this table include McAllister (1933), Pukui et al. (1974), Sterling and Summers (1978).

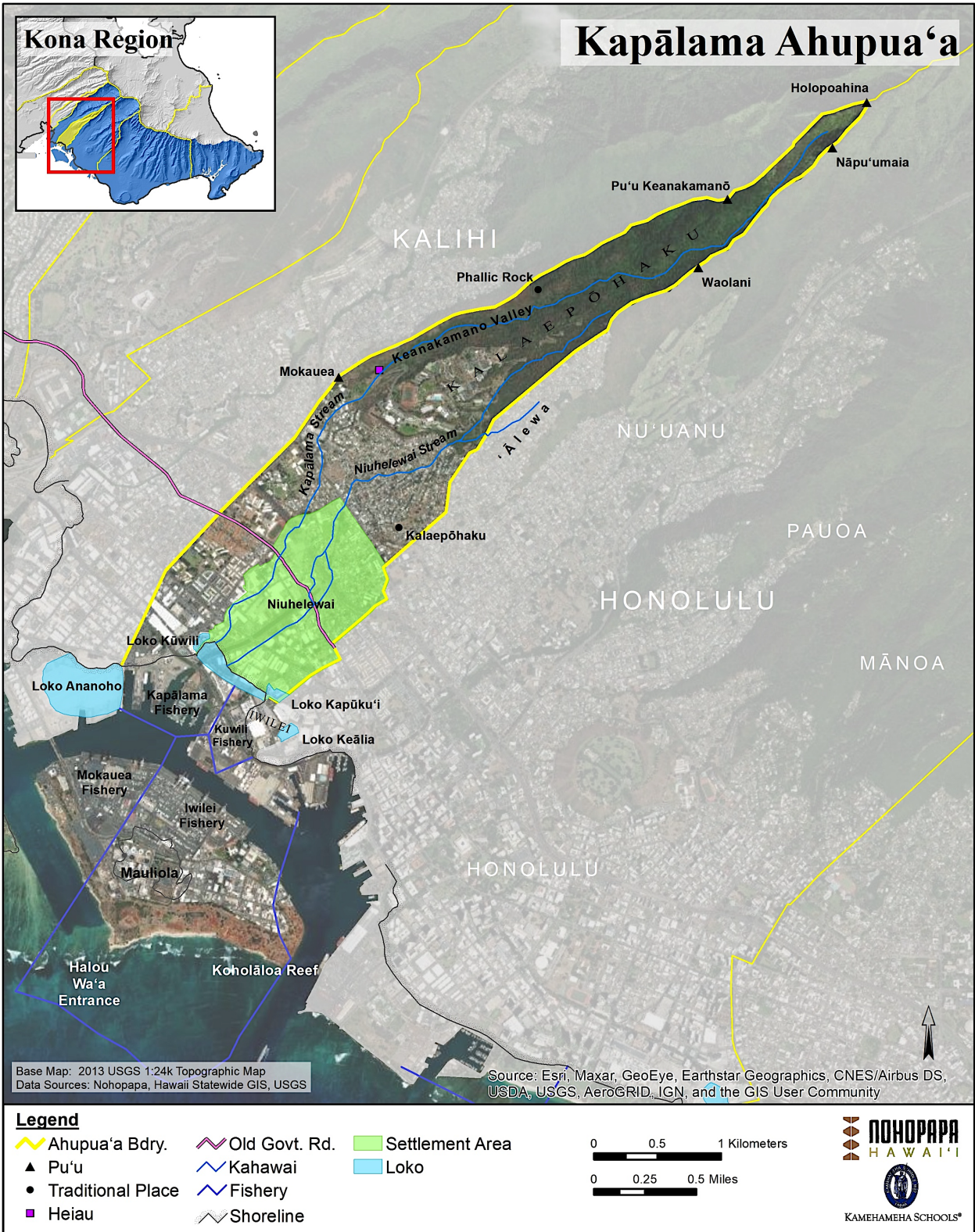


Figure 27. GIS map depiction of significant Hawaiian cultural and natural resources in Kapālama Ahupua'a; note, Loko Ananoho is discussed in the chapter on Kalihi Ahupua'a, and Loko Keālia is in the chapter on Nu'uānu





Figure 28. 1938 photo of Kapālama drainage looking makai from King Street (Bishop Museum Archives SP20711,1)

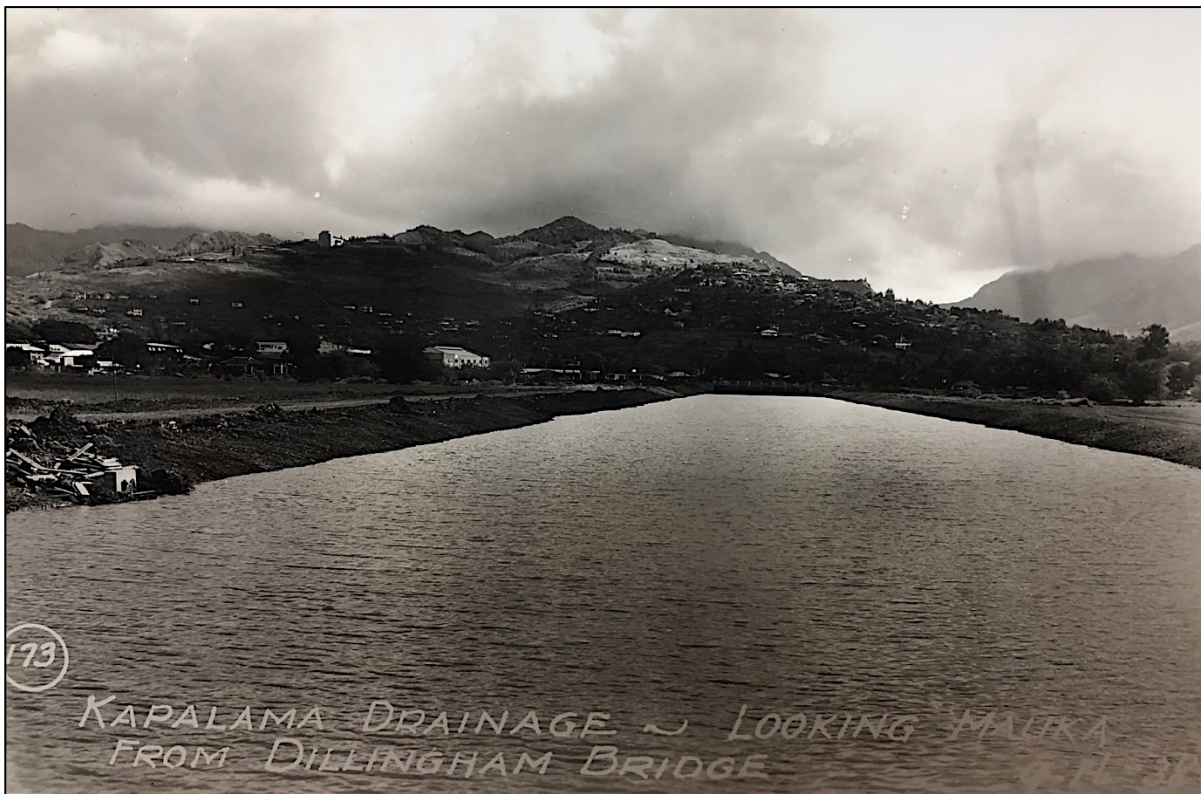


Figure 29. 1938 photo of Kapālama drainage looking mauka from Dillingham Bridge (Bishop Museum Archives SP20711,2)



Figure 30. 1938 photo of Kapālama drainage looking mauka from R.R. Bridge (Bishop Museum Archives SP20711,3)

## Community Groups in Kapālama

This section provides a summary of the community groups in Kapālama, including details about their organizational profile, activities and services they provide, target audiences they service, new and existing partnerships, and strengths, opportunities, challenges, and needs of the organization. More specific information on the organizations capacity (such as planning and assessment, staffing, funding and resources, communication, and site access, management, and security) can be found in the table in Appendix D.

### Bernice Pauahi Bishop Museum

In honor of his late wife, Princess Bernice Pauahi Bishop, Bishop Museum was established by Charles Reed Bishop in 1889. The Museum’s mission is to, “Inspire our community and visitors through the exploration, celebration, and perpetuation of the extraordinary history, culture, and environment of Hawai‘i and the Pacific.” Their short term and long term vision, “From 2016-2026, the Bishop Museum will champion a decade of strategic transformation, vigorously re-energizing and re-investing in its mission to inspire our community and visitors through the exploration and celebration of the extraordinary history, culture, and environment of Hawai‘i and the Pacific.”



Figure 31. Hawaiian Hall Complex (Photo credit: Bernice Pauahi Bishop Museum)



Figure 32. The Hawaiian Hall inside the Bishop Museum (Photo Credit: Bernice Pauahi Bishop Museum)



Figure 33. The Pacific Hall inside the Bishop Museum (Photo Credit: Bernice Pauahi Bishop Museum)

## Community Outreach & Survey Results

### Organization Profile:

Contact person	Marques Marzan
Address	2229 N. School St Honolulu, Hawaii 96819
Phone number	(808) 489-2085
Email	marques@bishopmuseum.org
Website/Social media	<a href="https://www.bishopmuseum.org">https://www.bishopmuseum.org</a> <a href="https://www.facebook.com/BishopMuseum">https://www.facebook.com/BishopMuseum</a> <a href="https://www.instagram.com/bishopmuseum">https://www.instagram.com/bishopmuseum</a>
Year organization formed	1889
501c3 status	Yes

### Services, Target Audiences, & Partnerships:

Sites they mālama	Kaiwi‘ula, O‘ahu and Waipi‘o Valley, Hawai‘i
Services provided	Community engagement, Cultural development (i.e. cultural activities, crafts, practices), Cultural resource management, Education, Family Engagement, Marine resource management, Natural resource management, Research, Sustainability, Teacher Professional Development.  Specific services that they offer include daily school and visitor programming focused on the history and culture of Hawai‘i and the Pacific. Culture and Science outreach programs. Regular lecture series on topics related to the traditions and history of the Pacific.
Use of place based curriculum?	Yes, maps, stories, oral histories, ethnographic collections, natural science collections, and archival materials.
Use of cultural protocols, activities, and practices ?	Technically, they facilitate cultural learning on the grounds through partnerships with hālau hula, cultural practitioners, artists, and other community partners to the visitors and residents of Hawai‘i.
Public volunteer work days?	No
Student School groups (& ages) they service	0-4 years old (Pre K), 5-8 years old (K-3rd grade), 9-13 years old (4th-8th grade), 14-18 years old (9th-12th grade), 18+ years old (Post-secondary)
Community groups they service	Yes
Existing organizational partners	Yes
Organizations wanting to partner with in the future	Yes, organizations that align with their mission within the ahupua‘a of Kalihi and the greater Kona moku.

## Mauliola Ke'ehi

Mauliola Ke'ehi is a non-profit organization based on the traditional fishing village on Mokauea Island. Their purpose is to “promote transformative healing through reconnection between the ‘āina and people to heal our communities via mālama honua.” They are a culturally, place-based educational learning environment that’s steeped in rich mo’olelo and history. In understanding and perpetuating the unique ways of this wahi pana and nā kūpuna, their kahua is set in restoration efforts and practices.



Figure 1. School groups giving back to Mokauea (Photo credit: Mauliola Ke'ehi)



Figure 2. Community members and school groups giving back to Mokauea (Photo credit: Mauiola Ke'ehi)

### Community Outreach & Survey Results

#### Organization Profile:

Contact person	Kēhaulani Kupihea
Address	94-115 Puanane Loop, Mililani, HI, 96789
Phone number	(808) 372-1300
Email	kkupihea@mokauea.org
Website/Social media	<a href="http://mokauea.org">http://mokauea.org</a> <a href="http://www.facebook.com/HoolaMokaueaIsland/">www.facebook.com/HoolaMokaueaIsland/</a> <a href="http://www.instagram.com/hoola_mokauea/">www.instagram.com/hoola_mokauea/</a>
Year organization formed	2010
501c3 status	Yes, 2019

#### Services, Target Audiences, & Partnerships:

Sites they mālama	Kona Moku, Moanalua, Kahauiki, Kalihi, Kapālama, and Nu'uanau. All of these kahawai empty into the Wahi Pana o Ke'ehi-Kahaka'aulana, Mokuo'eo, Mokauea
Services provided	Community engagement, Cultural development (i.e. cultural activities, crafts, practices), Cultural resource mangement, Education, Family Engagement, Marine resource management, Natural resource management, Research, Sustainability, Teacher Professional Development, Kapu kai.  Specific services that they offer include 'Imi ola limu/observation of marine life fond in limu; Kanu Nā Helehele Hawai'i/planting native Hawaiian plants; Mea Kanu Komo Hewa/removal of invasive species; Kiloī 'ōpala/marine debris removal; Kilo Papa Ola Kai/observation of

	reef animals; Mea kanu komo hewa/removal of invasive species; hoe wa'a/canoe paddling; Kapu kai/purification by sea water; and mo'olelo.
Use of place based curriculum?	Yes, maps, mo'olelo, oral histories, kilo 'āina, wahi pana art, moe'uhane.
Use of cultural protocols, activities, and practices ?	Yes, oli, kapu kai, kilo, lawai'a, loko i'a.
Public volunteer work days?	Yes, only scheduled via email because they are limited by setting in the wa'a.
Student School groups (& ages) they service	0-4 years (Pre K), 5-8 years (K-3rd grade), 9-13 years (4th-8th grade), 14-18 years (9th-12th grade), 18+ years (Post-secondary).
Community groups they service	Yes, 14 public and private schools.
Existing organizational partners	Yes, about 30 different organizations.
Organizations wanting to partner with in the future	Yes, more organizations in our moku.

### Polynesian Voyaging Society

Founded on a legacy of Pacific Ocean exploration in 1974, the Polynesian Voyaging Society (PVS) mission, “Seeks to perpetuate the art and science of traditional Polynesian voyaging and the spirit of exploration through experiential educational programs that inspire students and their communities to respect and care for themselves, each other, and their natural and cultural environments.” Their short and long term vision is to “Continue to perpetuate traditional voyaging and caring for island earth-mālama honua.”



Figure 34. Hōkūle'a and voyaging crew (Photo credit: Polynesian Voyaging Society)





Figure 35. Mastor Navigator, Nainoa Thompson, with future Hōkūleʻa crew (Photo Credit: Polynesian Voyaging Society)

### **Community Outreach & Survey Results**

#### **Organization Profile:**

Contact person	Mariah Kuaihealani Hugho
Address	10 Sand Island Parkway, Honolulu, HI, 96819
Phone number	(808) 842-1101
Email	info@pvshawaii.org mariah@pvshawaii.com
Website/Social media	www.hokulea.com www.facebook.com/hokuleacrew www.instagram.com/hokuleacrew www.twitter.com/hokuleacrew
Year organization formed	1974
501c3 status	Yes

#### **Services, Target Audiences, & Partnerships:**

Sites they mālama	Kapālama, Malama Bay, Mokauea, Keʻehi
Services provided	Community engagement, Cultural development (i.e. cultural activities, crafts, practices), Education, Family Engagement, Marine resource management, Natural resource management, Research.  Specific programs/activities provided is voyaging and hoʻokele.
Use of place based curriculum?	Yes, oral history and moʻolelo
Use of cultural protocols, activities, and practices ?	Yes, kilo, hoʻokele, traditional non-instrumental navigating

Public volunteer work days?	Yes, Tuesdays and Thursdays from 4pm to 7pm. Saturdays from 8am to 12pm.
Student School groups (& ages) they service	0-4 years (Pre K), 5-8 years (K-3rd grade), 9-13 years (4th-8th grade), 14-18 years (9th-12th grade), 18+ years (Post-secondary)
Community groups they service	Yes
Existing organizational partners	Yes
Organizations wanting to partner with in the future	Yes, Kamehameha Schools, Bishop Museum, KUPU, and many others



## Additional Resources for Kapālama Ahupua‘a

Table 4 is an annotated summary of additional resources for readers seeking additional information regarding the natural and cultural resources of Kapālama Ahupua‘a.

Table 4. Sample of Resources for Kapālama Ahupua‘a\*

Author & Year	Title	Summary of Key Content
Emerson (1972)	<i>Unwritten Literature of Hawai‘i: The Sacred Songs of the Hula</i>	As described by American Bureau of Ethnology Chief W.H. Holmes, this book is Nathaniel Emerson’s memoir, commissioned and supported by the American Bureau of Ethnology as the first publication in “the Bureau’s Hawaiian series” (Holmes in Emerson 1998:4). Emerson describes the work as mostly “a collection of Hawaiian songs and poetic pieces that have done service from time immemorial as the stock supply of the hula” (Emerson 1972:7) as compiled and translated by Emerson. The work pairs sheet music with Emerson’s ‘Ōlelo Hawai‘i transcriptions of songs and poetry he relates to hula. The book’s ‘Ōlelo Hawai‘i transcriptions and footnotes contain extensive place names and other information regarding Hawaiian biocultural landscapes for Kapālama Ahupua‘a.
Fornander (1918-1919)	<i>Hawaiian Antiquities and Folklore: The Hawaiians Account of the Formation of Their Islands and Origin of Their Race, with the Traditions of Their Migrations, as Gathered from Original Sources</i>	This second edition of Fornander’s four-volume <i>Collection of Hawaiian Antiquities and Folklore</i> , includes more important and prominent legends. Fornander’s work is a compilation of oral historical information and narratives drawn from ethnohistorical and ethnographic sources. Different versions exist of the most popular legends; this collections features a few legends featuring individuals with similar names, indicating different versions of the same story. The work closes with sketches of other myths and traditional characters composed by students at Lahinaluna School, Maui.
Handy and Handy (1972)	<i>Native Planters in Old Hawaii: Their Life, Lore, and Environment</i>	Produced in collaboration with Mary Kawena Pukui, this work is a revised version of Handy and Handy’s original 1940 <i>The Hawaiian Planter Volume 1</i> . The revised edition offers an expanded discussion of Hawaiian biocultural resources, foodways, and landscape management strategies. The work draws on ethnohistorical, scientific, and archaeological lines of evidence. It also includes observations and discussions of Hawaiian political and social conventions, material culture, language, lore, and religion, dancing, the graphic arts, games and sports, war, society, and other aspects of culture.
Kālakaua (1888 & 1990)	<i>The Legends and Myths of Hawai‘i</i>	Many of the legends within this book were recorded by King Kālakaua from Lili‘uokalani, John Owen Dominis, Walter M. Gibson, W. D. Alexander, Emma Beckley, James Smith, and Abraham Fornander. The book begins with introductory maps, and discussions, and ends with “The Destruction of the Temples.” The tales featured

Author & Year	Title	Summary of Key Content
		may be regarded as prominent historically political events with which they are associated and were also selected as the most “striking and characteristic”.
Kamakau (1961 and 1992)	<i>Ruling Chiefs of Hawai‘i</i>	Although many Hawaiians have written about Hawaiian history, none have written so voluminously or with such perception as Kamakau. He has remained an undiminished inspiration to generations of Hawaiians since the first publication of his work in 1842 in Hawaiian language newspapers. His 34 year writing career included nearly 300 articles, not confined merely to Hawaiian history, but explaining multivarious aspects of Hawaiian life, from the complexity of chiefly society to the policies of religion. This book, <i>Ruling Chiefs of Hawai‘i</i> , is one of four edited volumes of Kamakau's extensive writings translated into English. The excerpts presented in <i>Ruling Chiefs of Hawai‘i</i> focus on the political history of our people.
Kamakau (1991)	<i>Tales and Traditions of the People of Old: Na Mo‘olelo a ka Po‘e Kahiko</i>	This volume of the work opens with Kamakau’s series of newspaper articles written for <i>Ka Nupepa</i> Kuokoa between June 15 and October 1865, as translated by Mary Kawena Pukui. Kamakau began his series with an imaginary visit to Hawai‘i of "a stranger from foreign lands". He calls these lands by Hawaiian names traditionally used for unknown islands of the ancestors, but he identifies them as the islands of New Zealand. The stranger himself visits some "famous places" in and around Honolulu and tells stories associated with them. These stories provided the foundation for some of the legends of Hawai‘i published by writers like W. D. Westervelt and Thomas G. Thrum. Kamakau recounts the traditions and chants of mythical and legendary chiefs and of the early chiefs of O‘ahu as well as their genealogies. The remainder of this volume contains the material Martha Warren Beckwith did not include in her compilations of Kamakau material in the 1930s - <i>Ruling Chiefs of Hawaii</i> (1961; published by Kamehameha Schools) and the first two volumes of the Kamakau trilogy entitled <i>Ka Po‘e Kahiko: The People of Old</i> (1964) and <i>The Works of the People of Old: Na Hana aka Po‘e Kahiko</i> (published by the Bishop Museum Press).
Kanahele (1995)	<i>Waikiki: 100 B.C. to 1900 A.D., An Untold Story</i>	In this accessible, beautifully written book, George Kanahele recounts Waikiki’s rich cultural history, including its natural abundance and the masterful ‘āina engineering and biocultural stewardship. Kanahele uses ethnohistorical and ethnographic resources, some of which are newly published, in a work that counters popular Western narratives and stereotypes of what Waikiki is and who the place is for. The stories compiled by Kanahele include memories of chiefs and commoners, planters, fisherman, who long ago turned an ancient marsh into one of the most fertile and hospitable lands in all of Hawai‘i.

Author & Year	Title	Summary of Key Content
Uyeoka et al. (2009)	<i>Ethnohistorical Study of Kapālama Ahupua‘a, Honolulu District, O‘ahu Island</i>	This ethnohistorical study of Kapālama fr Kamehameha Schools provides a comprehensive narrative of unique, place-specific traditions. The purpose of the study is to inform and guide land management strategies and protocol. The study also aims to perpetuate cultural, ethnographic, and historical knowledge associated with the project area in the larger context of Kapālama.

\* This table does not include general references that apply to all of the ahupua‘a in this study, including Sterling and Summers’ (1978) *Sites of Oahu*, McAllister’s (1933) *Archaeology of Oahu*, and Pukui et al.’s (1974) *Place Names of Hawai‘i*.

\*Resources listed in alphabetical order.

