



# NĀ MEA HOU

News and Stories from the Maui Historical Society

*Something New*

February 2022 | Wailuku, Hawaii

Volume III , No.1

**Aloha mai kākou!** Welcome to Peleluai, February, the month of love and to us here in Hawai'i, **ALOHA**. In Hawai'i, we do not only celebrate the aspect of love in February. It is an expression and part of our everyday lives 24 hours a day, 7 days a week, and 365 days a year. In this issue we would like to be able to share the important aspect of Aloha through the philosophy of Pilahi Paki. Take a look at the article, "The Spirit of Aloha". We are excited to get your mana'o and ideas about this precious value to us, **ALOHA**. Please submit your thoughts to us in writing, and in our summer issue, we will share your thoughts with our MHS readership. So please contribute, we would love to hear from you.

With the launch of 2022, we have already "hit the ground running". Our roofing renovation project is in its final stages, and with the help of our Strategic Planning committee and the approval of the MHS Board of Trustees, we have approved our MHS 2022-2027 Strategic Plan. MHS has been featured in various PR and marketing opportunities in the Maui community and beyond. Please check our new endeavors via our MHS social media platforms and website.

Finally, mahalo nui for all of your generous support and contributions to our 2021 Giving Tuesday Campaign and our MHS 2021 Video Appeal Campaign.

We look forward to sharing points of interest that help to support our mission and purpose through our Na Mea Hou newsletter. ENJOY!

- *Sissy Lake-Farm*, Executive Director of the Maui Historical Society

## The Spirit of Aloha

**P**ilahi Paki was born in Lahaina in 1910. She was of royal ancestry, the niece of Abner Paki, who was the father of Kamehameha Schools benefactor Princess Bernice Pauahi Bishop; great-grandniece of Kamehameha the Great; and cousin of 'Iolani Luahine.

She passed away in 1985, last of the Paki line.

Pilahi Paki was a beloved Hawaiian poet and philosopher, linguist, educator, spiritual guide, songwriter and author.

The story goes that Paki awoke one day to find a piece of paper with words written in her own handwriting that she did not recall writing. The words were what has come to be called the ALOHA chant or poem. The piece is based on the acronym for Aloha, with Hawaiian values assigned to each letter. The ALOHA chant can be heard and seen often across Hawai'i Nei. Her translation of the Meaning of Aloha led to the adoption of the "The Spirit of Aloha Bill" by the Hawaiian Legislature in 1986 as Hawai'i Revised Statutes section 5-7.5, acknowledging that "The Aloha Spirit was the working philosophy of native Hawaiians and was presented as a gift to the people of Hawai'i."

Pilahi Paki defined ALOHA;

"ALOHA is something that is there. We can feel it but cannot touch it. ALOHA is a

way of life because it takes your heart. The five ways to bring ALOHA out are: your eyes, your spoken words, your hands, your hearing and your breath.

**Akahai**— Meaning Kindness (grace) to be expressed with tenderness

**Lōkahi** —Meaning unity, (unbroken) to be expressed with harmony.

**ʻOluʻolu** — Meaning agreeable, (gentle) to be expressed with pleasantness;

**Ha'aha'a** — Meaning humility, (empty) to be expressed with modesty;

**Ahonui** — Meaning patience, (waiting for the moment) to be expressed with perseverance.

These are traits of character that express the charm, warmth and sincerity of Hawai'i's people. It was the working philosophy of native Hawaiians and was presented as a gift to the people of Hawai'i.

**Aloha** is more than a word of greeting of farewell or a salutation.

**Aloha** means mutual regard and affection and extends warmth in caring with no obligation in return.

**Aloha** is the essence of relationships in which each person is important to every other person for collective existence.

**Aloha** means to hear what is not said, to see what cannot be seen and to know the unknowable.

Now we want to hear from you. What does ALOHA mean to you? How do you practice ALOHA? Enter to win at [mauimuseum.org/newsletters](http://mauimuseum.org/newsletters). it can be a poem, a song a story, surprise us! The winner will receive a prize from our fabulous museum gift shop as well as having their submission printed in the next issue of **Nā Mea Hou**. Deadline for submissions is April 15, 2022.

Sources:

[www.kukaniloko.org](http://www.kukaniloko.org) - Hawaiian Civic Club of Wahiawa Minutes 11/09/1962

[www.hawaii.edu](http://www.hawaii.edu)- Hawai'i Law of the Aloha Spirit

[www.mauicanoe.org](http://www.mauicanoe.org)



Photo of Pilahi Paki

## Talk Story



**Ben Lowenthal, Vice-President, Maui Historical Society Board of Trustees**

Growing up on Maui, where his attorney father was the county's first public defender, Ben Lowenthal learned to appreciate Hawai'i's history and its approach to law.

Likely best known to most Mauians for his column "The State of Aloha" in The Maui News, Ben, who serves on the board of trustees of the Maui Historical Society, often finds parallels in current events and island history.

An attorney and historian, a player of beat-up guitars and a Hawaiian legal scholar, he grew to appreciate the spirit of the law of his home state.

"When I lived in Kansas and learned about state common law, I was repeatedly confronted with the fact that Hawai'i was quite a liberal state. We were the first with prepaid health care; the first to legalize abortion; and we had constitutional rights that other states and the federal constitution do not," he says.

Lowenthal did not pop up from Maui's cane fields as a history scholar but his reading took him to the fields when he was a sophomore at Baldwin High School.

"The ever-talented Wayne Moniz was my English teacher. He really encouraged me to write up interesting book reports, instead of the same old tired essays. I was

desperate to read a book and picked up "Pau Hana" by Ronald Takaki, which was on a shelf at our house. The book made me realize that our multi-ethnic local heritage was unique and fascinating. My father encouraged me to take matters into my own hands and learn about Hawai'i's plantation heritage by visiting long-lost housing camps among the cane fields. This was in the mid 1990s so a lot of the structures were still around."

Glen Grant's book on local ghost stories added to his interest. "That really got me motivated to learn more about Hawai'i history."

As a law student, he began to grasp how local law grew out of a progressive push in the mid-20th century. "I read everything I could on our political history. When I got a job in Honolulu working at the court of appeals on Queen Street, I was thrilled. Not only was I coming home, I got to work in the old Board of Health Building established in the time of Kalākaua."

Lowenthal, like his father, Philip, is a public defender on Maui and has represented clients in more than 20 jury trials and 50 appeals. He also reports cases from Hawai'i's appellate courts in his law blog, "Hawaii Legal News." He is a member of the Hawai'i State Bar Association's Civics Education Committee.

"I did not set out to be a lawyer," he says. "Ever since high school, I wanted to be a writer." He studied journalism at San Francisco State University. "But print journalism was dying and online journalism was still at a very early stage. I started studying other disciplines like archaeology, comparative literature, and ancient languages. I decided to go to law school not to be a lawyer, but to become a better writer. Lawyers, I thought, tended to write clearly."

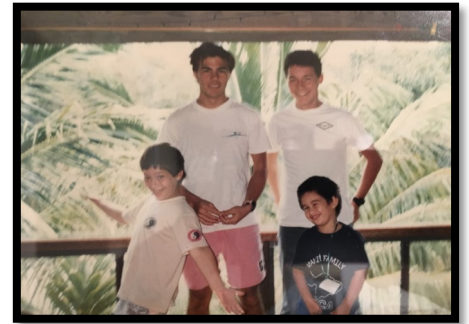
His grasp of history and culture and his ability to tie past to present, shine in his "The State of Aloha" column in the Maui News. In January, for instance, as newspapers wrote about the one-year anniversary of the invasion of the U.S. capitol in 2021, Lowenthal remembered Hawai'i's Queen Lili'uokalani and the violence that met her attempts to change Hawaiian government. The crisis ended in the imprisonment of Hawai'i's last monarch.

Raised in a household of four boys, Lowenthal says his mother, Caroline, ran the home, told the scariest stories and raised all her sons to shine. The guitar he

learned from his brother.

"I played night and day. My music of choice was punk rock growing up. My tastes have expanded to country, folk, and Hawaiian music from the 1930s-80s."

He is part of a group called The Lonesome Whippoorwills playing for parties and other events. They are currently in hiatus because of the pandemic.



**Ben bottom left with brothers; Chris, Alex and Jacob.**

## From the Archives



**Armstrong, Clarissa, "N-1031 color- Daniel Awahine," Hawaiian Mission Houses Digital Archive**

Clarissa Armstrong, an American Baptist missionary and her husband, a Presbyterian minister, lived in Wailuku on Maui from 1835 – 1840. She painted some of the islanders while she lived on the Hawaiian Islands; her paintings now reside at the Mission Houses Museum in Honolulu. Among these is this painting of a Maui resident. Written on the back of this painting "Daniel Awahine, who was a very kind friend in sickness, Haiku, Maui " 1834 .





# Kākau



Part I of our two part series on the history and renaissance of Hawaiian Tribal Tattoos.

The art of tattooing in Hawai'i dates back to 1100 AD, around the time Polynesians arrived in the Hawaiian Islands. Archaeological evidence of this tradition has been found on preserved remains of ancient Hawaiians and in tattoo tools dating back to that time.

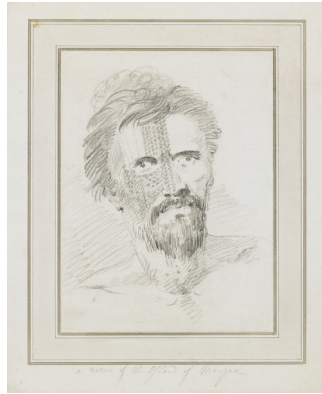
The first illustrations and reports documenting Hawaiian tattoo come from the Cook expedition of 1778. The English word tattoo comes from the Polynesian, 'tatau' (ta means to strike). The Hawaiian word for tattoo is kākau; kā'to strike" and kau "to place upon."

William Ellis, surgeon on board Cook's ship HMS Discovery, noted during his time on Maui, "The custom of Tattowing prevails greatly among these people...particularly the natives of Mawwee have half their body from head to foot, marked in this manner, which gives them a most striking appearance. It is done with great regularity and looks remarkably neat, some have only an arm marked in this manner, others a leg some again have both an arm and a leg and others only the hand. The women are for the most part marked upon the hand and some upon the tip of the tongue." <sup>1</sup>

The best illustrations of Hawaiian kākau come from Jacques Arago who was the official artist on the French ship of Louis de Freycinet the Uranie in 1819. Tricia Allen in her book "Tattoo Traditions of Hawaii" states, "... the illustrations from the voyage are of vital importance as they are the last depictions of the islands before the missionaries arrival" <sup>2</sup>

In Arago's drawings the motifs and designs most commonly shown were, "Ordinarily, the designs represent circles, diamonds, birds and occasionally lizards"<sup>3</sup> In the drawings there is a prevalence of linear lines composed of rows of chevrons, triangles or hoaka. Some ran up the inner leg and inner arm; some the outer leg and arm. One drawing shows linear lines radiating from the piko (navel) which has many layers of meaning (kaona) in Hawaiian culture.

Also prevalent in Arago's illustrations are large diamond-shaped



**A Man of Atooi c. 1778 original drawing by** by John Webber an artist onboard Cook's third voyage. Reproduced with permission by Honolulu Museum of Art.

areas with checkerboard-like weaving patterns. These areas referred to as "makalao" often were depicted on the thigh, leg, chest and arm.

Modern day anthropologists studying these drawings have hypothesized that the large makalao pattern tattooed over the back, chest or extremities could have served as protective functions as well as marking of genealogy.

The Maui Chief Kahekili wore traditional half-body tattoo (pahupū) marking his descent from the thunder god Kānehekili who was imagined to be entirely black on his right side. This pahupū was also worn by his warriors and it is



**Maniere dont les Naturels se Tatouent c 1819 Original pencil, pen and ink grey wash** by Jacques Arago Reproduced with permission by Honolulu Museum of Art.

surmised that in doing so they believed they would also be protected by the mana from the powerful aumakua (genealogical god) of their leader. The half body tattoo described by Captain Vancouver in 1793 "...was for the purpose of increasing the ferocity of their appearance, and striking their enemies with terror." <sup>4</sup>

Captain Freycinet in 1819 observed, "The tattooing is done with a bird bone ending in three sharp points and fixed to a handle four or five inches long that is tapped lightly with a thin wooden rod two feet long. A black liquid extracted from burnt kukui nut and mixed with sugarcane juice making the imprint indelible is inserted into the punctures." <sup>5</sup>

After the death of Kamehameha I and soon after the fall of the ancient system of Kapu, the practice and tradition of tattooing diminished considerably. These changes were first evidenced in the illustrations and accounts around the middle of the 19<sup>th</sup> century; tattoos began to incorporate letters, words and names of individuals as well as dates of their deaths. Other foreign motifs such as goats and muskets were also popular and adopted for kākau designs notably seen in Arago's drawings of Queen Kaahumanu.

As with other traditional Hawaiian cultural practices such as oli and hula, kākau was frowned upon by the missionaries and by the 1880s tattoos in the Hawaiian Islands were rarely seen and then, mostly on older individuals. This was not the case in other parts of Polynesia. An exhibit currently on display at the Bishop Museum entitled "Marks of Polynesia," examines Samoan tatau, a tradition that dates back continuously over 2,000 years. This tradition, its techniques, tools and ceremonies were able to survive the missionaries and colonists and in the last three decades Samoan tattoo masters have helped to mentor artists and ignite a renaissance of the traditional art of kākau in Hawaii .

In our next newsletter in Kākau-Part 2 we will explore how the traditional art form of tribal tattooing has been revived in contemporary Hawai'i, through the training of a new generation of Ka Uhi by the kupuna and teachers who have passed down the techniques as well as the knowledge of the patterns and the genealogies associated with them.

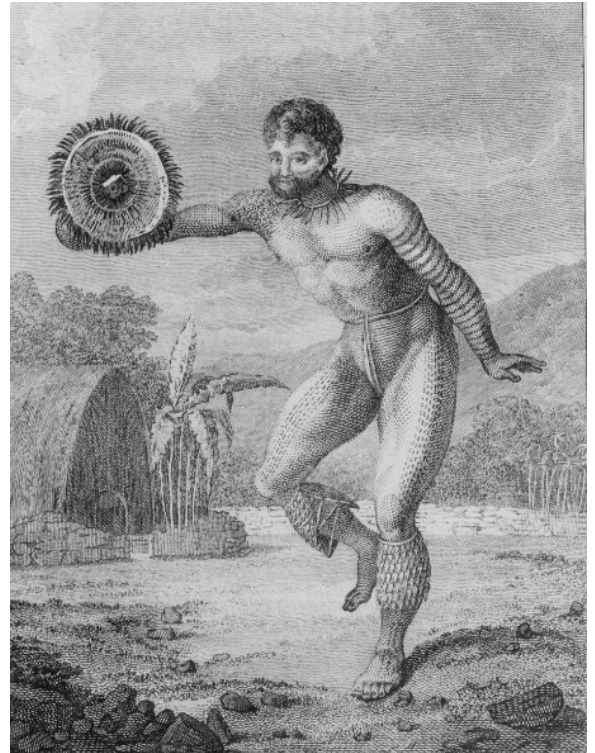
Footnotes

Page 11, 19, 38, 16, 48 Tattoo Traditions of Hawaii, Tricia Allen



**Guerrier sandwichien;** Artist Jacques Arago  
Photograph of print from, "Souvenirs d'un aveugle, voyage  
autour du monde. Volume 3. Paris, 1839"

Hawaii State Archives files.



**A man of the Sandwich Islands dancing;** Artist  
John Webber Photograph of print from, "A voyage  
to the Pacific Ocean, undertaken by command of  
His Majesty for making discoveries in the Northern  
Hemisphere" - Hawaii State Archives files



**Un Officier du roi en grand costume. Iles  
Sandwich.** Photograph of print from "Voyage  
autour du monde fait par ordre du roi, sur les  
corvettes de S.M. L'Uranie et La Physicienne  
pendant les années 1817, 1818, 1819 et 1820.

\_Hawaii State Archives files



**Kaonee, Queen of the Sandwich islands;**  
Artist Jacques Arago -Photograph of print from,  
"Souvenirs d'un aveugle, voyage autour du  
monde. Volume 3. Paris, 1839"

Hawaii State Archives files



2021-2022

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PLACE  
STAMP  
HERE

**A HUI HOU**

Due to the effects of Covid-19 and the current Omicron variant, we have decided to continue our reduced schedule by appointment. We are open on Tuesdays and Thursdays from 10-2 pm. Changes are happening on the grounds of Hale Hō`ike`ike at the Bailey House:

\*Continued work on our Roof Renovation project.

\* Our neighbors, Imua Family Services, have cleared the grounds near the Main Street entrance and behind our Pā Hula and Gazebo. With Imua's help and in collaboration with Hōkūāo Pellegrino (former MHS Board member and Bailey descendant), our MHS curb appeal will improve ten-fold by the summer months. A Native Hawaiian Garden will be created, and the public will have access. Be on the look-out for the installation of a new gate and fencing around the entire perimeter of the Imua Discovery Garden and along parts of Hale Hō`ike`ike. Mahalo to Imua Family Services for helping us to make our grounds more inviting and beautiful.

*Mahalo*



*"To collect, preserve, study, interpret and share the history and heritage of Maui"*

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Give us a call for more information about our services and products




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