

Hālau Mōhala ‘Ilima  
Merrie Monarch 2022  
Hula ‘Auana, Wāhine Division  
Ka‘i and Ho‘i

## **Ka Lae ‘o Alāla**

*Haku Mele:* Kapalai‘ula de Silva (words, December 2020) and Zachary Lum (music, January 2023).

To put it briefly: Kualoa, Mokukapu, and Mokumanu are there on the north. Popoi‘a rests directly offshore. And Mokulua, Kai‘ōlena, Ka‘iwa, and Wailea reach to the south. These are wahi pana on the Ko‘olau shoreline that can be named, in sequence, from the vantage point of Ka Lae ‘o Alāla. When named, that is, by one who still knows and clings to these names, by one who is an ‘ilima noho papa, an ‘ōiwi of Kailua whose family has made the decision, generation after generation, to name them, to know them, and – above all – to *stay put*. Kapalai‘ula de Silva’s mele is a net of inoa ‘āina that helps to order our world and hold it in place. Alāla, for reasons simple and profound, is the piko of this net.

*Alāla* means “awakening,”<sup>1</sup> but in today’s Kailua, it might as well mean “put to sleep.” For nearly a century, Alāla has languished, its name mostly unspoken, and its stories mostly unremembered. *Alāla*, when in the mouths of our un-woke settlers – the self-identified, third-generation “kama‘āina” crowd who would save Pali Lanes (“the soul of Old Kailua”<sup>2</sup>) at all costs but have no understanding of the Mahulua<sup>3</sup> lands beneath it – is pronounced “Lah-nah-kae Point.” Its deep history, in those same mouths, is post-1920s: Charles Frazier, Trent Trust, the Powlisons, and Uncle Jiro Tanabe.<sup>4</sup> It is home to the selfie-monument<sup>5</sup> and the bird lady’s “Hilltop House.” It rests at the base of “MidPac Knoll” (Pu‘u Hālō). It overlooks Kailua Beach Park (Kawailoa, Kalapawai). It presides over the yellow kayak landing at “Flat Island” (Popoi‘a). It salutes the stream of segue tourists and rent-a-bikers at the entrance to Lahnakae itself (Ka‘ōhao). And this Lahnakae, in turn, is home to Lahnakae Beach (Kai‘ōlena), the “Pillboxes” (Ka‘iwa), “Smith’s Point” (Wailea), and the “Twin Islands / Mokes” (Nā Mokulua).

By our reckoning, there are no more than a half-dozen old-time Hawaiian families left in Ka‘ōhao to stubbornly speak the old names, to cast their fraying net into the maw of

erasure. We are among these noho papa, these Ka‘ōhao stay-putters, and *ho‘olei ‘ōlelo* is what we do. Descended from 19th century Kawainui taro farmers<sup>6</sup> and an even more distant line of Wai‘auia kapu-jumpers,<sup>7</sup> we are now in our fifth generation of uninterrupted residence on the same half-acre, i ‘ane‘i nō i ka poli o Ka‘iwa. And we are the grumpy, obsessive-compulsive, unrepentant composers of place-name stuffed mele for our kulāiwi, among them: “Hanohano Wailea,” “Māpuna ka Hala o Kailua,” “Mokulua,” “Hiehie Olomana,” “Ho‘opuka e ka Lā i Kai o Malei,” and now “Ka Lae ‘o Alāla.”<sup>8</sup>

By our reckoning, Ka Lae ‘o Alāla takes its name from the heiau below and around which, centuries later, the Powlisons built their house. Writing in 1865, Samuel Kamakau explains that his familiarity with the mele, pule, and genealogies of the ancients provides him with a kama‘āina’s knowledge of Kailua’s past and of Kūali‘i, its 16th-century ruling chief:

Aole au i kamaaina i Kailua – ma loko o ke mele a ka poe kahiko, a ma na pule,  
Wanana-muahaikupuna; a malaila, ua kamaaina au.<sup>9</sup>

He goes on to cite four texts – the mele “Pau-o-Pu-na-e-pau-o-Puna-e,” the genealogies of Kumuuli and Kumahakea, and the mele composed by Kamoeau for Keawehano – to confirm that Kūali‘i was born in Kailua at Kalapawai, that his “ahakai” (piko-cutting ceremony)<sup>10</sup> took place at the heiau of Alāla, that ‘Ōpuku and Hāwea (the sacred drums of Kūkaniloko) were brought to Alāla for that event, and that Kūali‘i’s grandfather Kaho‘owahaokalani was the one who cut the child’s navel cord.

Ina e loa ia oe ke mele [“Pau o Puna”]. Penei...  
O Kualii ke alii o Kailua  
I Waiha i Waiomuku ka honua  
I Waikakulu i Ouli ke kuakoko  
Mo ka piko i Alaala

...

Ina e loa ia oe ke mele hoohalikelike, aia ma Kumuuli, a ma Kumahakea, aia ma ke kumu loa mai, ua haiia malaila o Kailua ka aina i hanau ai o Kualii.

...

Ina i loa ia oe ke mele a Kamoeau...O Kualii ke Alii o Kailua, o Kalapawai kahi i hanau ai, o Alala ka Haiau i moku ai ka piko. A malaila i kani ai o Opuku a me Hawea...O Ka-hoowahaokalani ke Alii o Kailua, ke kupunakane o Kualii, ka mea nana i oki ka piko.<sup>11</sup>

It is to this piko, this ēwe, that “Ka Lae ‘o Alāla” creeps, an infant to its grandparent, in accord with the dictum: *E kolo ana ke ēwe i ke ēwe*: the navel cord creeps to the navel cord; the descendants of the same ancestor seek out one another.<sup>12</sup> Kapalai‘ula de Silva, the haku of this mele, descends from the Kailewa family through her mother’s mother. *Kailewa*, as explained by Sally Wood Naluai, a senior member of this ‘ohana, is to be understood as *Ka-i-lewa*, “the one who was suspended, the one who dangles.” *Kailewa*, Aunt Sally continues, is another name for the ali‘i who, in his advanced years, was carried in a net through which his legs dangled. This ali‘i was Kualī‘i, and Kailewa was the name taken by one line of his many descendants.<sup>13</sup>

To put it briefly: “Ka Lae ‘o Alāla” is this net, and Alāla is its piko. It is a net that carries Kūali‘i forward into yet another noho papa generation. A net that contains his ‘āina, and holds it in place. A net that is cast, by an ēwe of an ēwe, into the face of put-to-sleep in the name of re-awakening.

### **Ka Lae ‘o Alāla**

A ka lae ‘o Alāla	At Alāla point
Ka ‘ilima noho kahakai <sup>14</sup>	Is the ‘ilima noho kahakai
Hoa no ka lau pā‘ū	Companion of the lau pā‘ū
(I) kākua no Hi‘iaka <sup>15</sup>	Worn by Hi‘iaka.
Akāka wale Kualoa <sup>16</sup>	Kualoa is clearly visible
Kua kapu o ke Ko‘olau	Sacred back of the Ko‘olau .
Pili mai Mokukapu <sup>17</sup>	Mokukapu draws close
‘Au Mokumanu i ke kai <sup>18</sup>	Mokumanu swims in the sea.
Kai he‘e nalu o Popoi‘a <sup>19</sup>	Popoi‘a is a sea for surfing
Ku‘u ipo ha‘a lewa	My lover who dances, swaying
Walea i ke onaona	Immersed in the fragrance
Līpoa ‘a‘ala o ka uka <sup>20</sup>	Of sweet līpoa on the shore.
Kau mai nei ka hali‘a	Sweetly comes the memory
‘Ili nehe o nā Mokulua <sup>21</sup>	The rustling pebbles of Mokulua
Hone ana Kai‘ōlena <sup>22</sup>	Kai‘ōlena singing softly
Kai kui pua hala	A sea for stringing lei hala.
Na wai e ‘ole ke aloha	Who can deny affection
No Ka‘iwa kīkaha o luna <sup>23</sup>	For Ka‘iwa soaring above
Me Wailea ‘oni mālie <sup>24</sup>	With gently swaying Wailea
Nā kia‘i o ku‘u ‘āina	They are the guardians of my ‘āina.

Ha'ina ku'u lei hiehie  
No Alāla i ka 'ehukai

No ka lei 'āpiki ko'u ho'ohihi<sup>25</sup>

Tell the refrain: my elegant lei  
For Alāla in the sea spray.

For the lei 'āpiki is my affection

#### TO PUT IT NOT SO BRIEFLY:

<sup>1</sup> **Alāla** is not glossed in the Pukui and Elbert *Dictionary*, but it does appear in Pukui's *Place Names*: "High point between Kailua beach and Lanikai, O'ahu. A tall stone at the point is used by fishermen as a landmark to locate a fishing station at sea. *Lit.*, awakening" (Pukui, Elbert, and Mo'okini, *Place Names of Hawai'i*, Honolulu: UH Press, 1976; 9). The name is sometimes written "Alaala" in our Hawaiian language newspapers, as in the story of a beached whale, "he kohola nui puipui ma Kailua nei ma ka lae o Alaala" ("Ola Kini o Kailua i ka i'a Nui he 'Palaoa Pae,") *Ke Au Hou*, April 19, 1911; my emphasis).

Although much of this essay is concerned with Samuel Kamakau's nūpepa accounts of Kūali'i's piko-cutting ceremony at what Kamakau identifies as Alāla heiau, it is important to provide an overview of several other significant Alāla appearances in our oral histories and Hawaiian language newspapers. Namely:

- Kailua old-timers born in the mid-to-late 1800s and interviewed in the 1950s remember Alāla point as a favorite camping and fishing site for Kamehameha III (Nawelu in Sterling and Summers, *Sites of O'ahu*, Honolulu: Bishop Museum Press, 1962; 238), as the site of a now-concealed cave that ran from the point to the current Mid-Pacific Country Club and that served as a "place of refuge in times of trouble" (Charles Kamanu Sr., Solo Mahoe Jr., and Nawelu in *Sites*, 238), the place to which flew a mysterious man named Kanepolu who "was born, grew up, and died in one day" (*Ibid.*), and as one of a pair of ko'a (rock or coral shrines) – the other at Wailea point – where native lawai'a would locate the best fishing grounds in the Ka'ōhao fishery and conduct ceremonies to ensure its continued abundance (*Kailua i ke Oho o ka Malanai*, Kailua: Kailua Historical Society, 2009; 214).
- An 1862 mele inoa for Vitelia Kalaukapu by Kekilia Makakukona describes Vitelia as a younger sister of "nā lehua o Alaala" whose appeal is compared to the fish-attracting Mākālei branch of Kailua:

Ua olelo iho nei na lehua o Alaala,  
E ala e ka pokii...  
E ake au a ike, laau o Makalei  
Laau ona a ka ia, he aloha no Mahinui

The lehua of Alāla have spoken  
"Awake, beloved younger sister!"  
I yearn to see the Mākālei branch  
Fish-attracting branch, a loved-one for Mahinui

– "He Inoa no Vitelia Kalanikapu," *Ka Hoku o ka Pakipika*, April 24, 1862; my translation.

The use of "lehua" in the context of Alāla suggests that these "beauties, warriors, experts" are tied to Alāla in a significant way: perhaps as noho papa, or as descendants of Kūali'i, or as both.

- An 1894 kanikau for Mr. Halalo Pihoihoi is replete with Kailua place names, many of them now-forgotten. Paukū 9 of 13, composed by Mrs. Kapela, identifies Alaala, Kamakaiwa, and Pahonu as places frequented by Kapela and Pihoihoi:

Kuu kane mai ka lae o Alaala	My kāne from Alāla point
Mai ka pohaku ku hookahi o Kamakaiwa	From Kamakaiwa, the stand-alone pōhaku
Mai ka ihona la o Pahonu	From the descent to Pāhonu
Aloha ia wahi a kua e hele ai	Loved is this place we've been to
Auwe kuu kane, kuu kane hoi e	Auē my kāne, my kāne indeed

– “Ua Hala o Halaloikamakaopua,” *Hawaii Holomua*, March 10, 1894; my translation.

The name *Kamakaiwa*, “the stone that stands alone/singly,” is completely new to us and might be that of the massive upright boulder that stands “ho’okahi” on the hillside above the point. If we think of the three place-names as contiguous – Alaala, Kamakaiwa, and Pahonu – then the latter might be the forgotten name of the little cove at the base of Alāla (or possibly offshore at Popoi’a) that the Mahoe family associates with turtle-catching (*Kailua*, 237). Pāhonu (“turtle enclosure”) is the still-known name of an offshore Waimānalo pond where turtles were kept for ali’i (*Sites*, 249), but it seems a bit odd that Kapela would leap from Kailua to Waimānalo in the space of three lines and follow it up with “aloha ia wahi a kua e hele ai” – beloved is this place that we’ve been to.

- Samuel Keko’owai, in a March 31, 1922, installment of his mo’olelo “Makalei ka Laau Pii Ona a ka I’a,” tells of grandmother Nī’ula’s instructions to her grandson Kahinihini’ula with regard to preparing an “anae aloalolena” as an offering to Haumea, and how to send up, with this spine-snapped fish, a prayer that will allow the boy to rise to the status of ali’i and become a favorite of those who then ruled Kailua:

He pa no Kailua ka pali o Lualualei	A wall for Kailua is Lualualei cliff
I alaiia ka ino i kai o Alaala la, e	Blocked is the storm seaward of Alāla
E ala!...	Awake!

– Samuel Keko’owai, “Makalei ka Laau Pii Ona,” *Nupepa Kuokoa*, March 31, 1922; my translation.

The reference to Lualualei is enigmatic if it refers to the Lualualei of Wai’anae, less so if we view the word as an epithet for an encircling fishnet-pali (*lualua* can be read as a variation of *luelue*, a bag net; *Dictionary*, 213) that serves as protection for Kailua from the storms that are seaward of this pali whose actual name is Alāla. Alāla, in any case, is treated in this mele pule as a guardian of Kailua and a catcher-defeater of ocean storms.

- Keko’owai visited Kailua in July of 1923 and published an account, shortly afterwards, of his afternoon at the beachside residence of “Solomona” and family (almost certainly a reference to Solomon Mahoe of Kalapawai). After eating until stuffed, Keko’owai was taken on a drive to Ka’ōhao by his gracious kama’āina: they crossed over “ka muliwai o Kailua” (Ka’elepulu Stream), climbed up to the “kiekiena o ka lae o Alaala” (the bluff at Alāla point), and paused to enjoy the view of the place addressed by “ke aiwaiwa” in the prayer that Keko’owai had earlier recorded in his mo’olelo of the Mākālei:

Kamau ai, a paa ka houpo, kau hou i ke kaa no ka lae o Alaala, holo akula a hiki i ka muliwai o Kailua...holo aku la a pii i ke kiekiena o ka lae o Alaala, ku iho la nana i keia wahi a ke aiwaiwa i hoopuka iho ai i ka hua olelo:

He pa no Kailua ka makani  
I kai o Lualualei i alaiia e ka ino  
I kai o Alaala lae e ala...

A wall for Kailua is the wind  
Seaward of Lualualei, blocked by the storm  
In the ocean off Alāla point, awake!

— Samuel Keko‘owai, “Kailua Alo Lahilahi Ka Huakai Pokole Ia Aina Kaulana,” *Nupepa Kuokoa*, June 7, 1923; my translation.

We should note that there are some discrepancies between the “Makalei” and “Kailua Alo Lahilahi” versions of the pule and its context; most notably, the former is chanted by Nī‘ula as a prayer to Haumea while the latter is chanted by “ke aiwaiwa” (the mysterious/awesome/incomprehensible one), presumably Haumea herself. Additionally: the prayer is delivered, in the first instance, at Nī‘ula’s Maunawili home; in the latter, it is delivered at Alāla.

Samuel Keko‘owai died unexpectedly on December 23, 1923 – 6 months after this Kailua visit (“He Puolo Waimaka No Ko Makou Tutu Aloha, Mr. Samuel K. Kekoowai Ua Hala,” *Nupepa Kuokoa*, Jan. 10, 1923) – and several installments short of completing his “Makalei.” There is great poignancy and *minamina* in the fact that the very last mention of Ka Lae ‘o Alāla in any Hawaiian language newspaper that is currently Papakilo-searchable belongs to the pen of this remarkable man without whom we would know so little of Kailua’s story.

<sup>2</sup> **The soul of old Kailua.** Excerpts below are from the Our Kailua actionnetwork web page. The organization is led by “five millennials, all childhood friends from Kailua, [who] texted back and forth on their cellphones a few nights before Christmas [2017] to start a movement, which resulted in major Kailua landowner Alexander & Baldwin putting plans to redevelop Pali Lanes bowling center on hold...” (Denby Fawcett, “Bowling Alley Supporters Fight For ‘Soul Of Kailua,’” *Civil Beat*, April 17, 2018; <https://www.civilbeat.org/2018/04/denby-fawcett-bowling-alley-supporters-fight-for-soul-of-kailua/>; accessed 1-30-19):

“Our Kailua is a new community group dedicated to preserving the soul of our town — everything that makes Kailua, Kailua. For too long, Big Developers have gotten away with treating Kailua town like a cashbox that exists only for their profit, with no regard for our community, our history, our culture, or the people who call this place home.”

– <https://actionnetwork.org/forms/join-our-kailua>; accessed 1-29-19.

“Built in 1961, Pali Lanes has been a staple of the community for decades and is the last major remnant of ‘Old Kailua.’ The building is essential to Kailua town’s character and has been the site of many important moments large and small throughout Kailua’s history.”

– <https://actionnetwork.org/petitions/list-pali-lanes-in-the-hawaii-register-of-historic-places>; accessed 1-29-19.

“Pali Lanes is one of the last major historic landmarks of Old Kailua, and it’s a cherished cultural touchstone for our community. Generations of Kailuans have enjoyed gathering at Pali Lanes to have fun with family and friends and make memories that last a lifetime.”

– <https://actionnetwork.org/petitions/save-pali-lanes>; accessed 1-29-19.

We take exception to these arguments, not because we are existentially opposed to saving Pali Lanes (it was, after all, home to Tammy and Danny Smith’s Hale Kealoha) but because Our Kailua elevates the status of a bowling alley to that of cultural icon, the last surviving edifice of the golden days, without any recognition of

the centuries of ‘ōiwi significance that lie beneath its 1961 settler footprint. Pali Lanes, sorry but not sorry, is by no means the soul of our Kailua.

<sup>3</sup> **Mahulua** is an old name for the land on which Target (formerly Don Quixote and before that, Holiday Mart), the Lau Hala Shops (formerly Macy’s and before that, Liberty House), and Pali Lanes (before that, the Mahoe family home and cemetery) now sit. It is also an abbreviated version of Mahuluanuiokalani, the name of the mother of Kūali‘i, Kailua’s 16th century ali‘i nui, whose presence in “Ka Lae ‘o Alāla” is central to this essay. The significance of the ‘ili ‘āina of Mahulua is evident in the presence of more than two dozen iwi kūpuna we have either preserved in place or re-interred in four pā ‘ilina on and adjacent to these properties. Mahulua thus speaks to us of a kulāiwi, a native land, that is much older and more soulful than the succession of ‘āhua kōlea (kōlea bird mounds, heaps of foreign wealth) that have almost effaced it.

<sup>4</sup> **Charles Frazier** was the head of Town and Country Homes which was, in turn, the real estate arm of **Trent Trust**. He purchased Ka‘ōhao lands from Harold Castle in the early 1920s in order to build weekend getaway homes in what he then (mis)named *Lanikai*. The first homes were constructed in 1924, beginning below Alāla Point and moving south along the beach to Wailea. (Peter Young, *Ho‘okuleana*, 10-8-2014, <http://totakeresponsibilityblogspot.com/2014/10/alala.html>; accessed 1-7-19.)

Arthur and Anne **Powlison** built Hilltop House (also called Pu‘uhonua) in the 1930s. Anne later came to be known as the “Bird Lady of Lanikai” because of her many visits to Kailua schools to “teach na haumana how to identify and aloha Hawai‘i birdlife” (Deborah F. Dunn, “Two Houses in Lanikai,” in *Kailua*, 245-247).

Our friend and neighbor “Uncle” **Jiro Tanabe** moved to Ka‘ōhao in early 1920 when his father came to farm watermelons. He lived here, four houses down and across the street from us, until his death last year. Jiro tells his story – “Kailua: When I Knew Where Everybody Lived” – in *Kailua*, 248-253. Samuel Keko‘owai, writing about a visit to Ka‘ōhao in 1923 (just before Frazier started work on the Lanikai subdivision), observed the Japanese farmers that Tanabe describes in his own account:

Nana akula ia kalaa aina o Kaohao, he molale okoa no ia a ka maka e ike aku nei, iho aku la ahiki i ka honua, holo aku la ia wahi, he mau hale no e ku ana, e ulu ana ka ipuhaole, ua kolo aole nae i hua, a he poe Kepani kanaka a‘u i ike aku e hana mai ana — I look out at the rocky-point (?) land of Ka‘ōhao and find it to be completely unobstructed to my eyes; we go down to sea-level [from Alāla], and travel along, observing some houses where watermelon is growing, these are creeping but not fruiting, and I see that Japanese people are doing the work.

– “Kailua Alo Lahilahi ka Huakai Pokole ia Aina Kaulana,” *Nupepa Kuokoa*, June 7, 1923; my translation.

<sup>5</sup> **The selfie monument.** The 16-foot tall, lighthouse-shaped Lanikai Point monument – a favorite photo spot for every tourist topping the rise at Alāla – was built by Frazier in 1926 (*Ho‘okuleana*). It was once capped with a pointed iron cross, and its sides were draped in heavy, anchor-like chains.

<sup>6</sup> **Taro farmers.** Keli‘ikuewa (k) and Kama‘ilohi (w) are Kapalai’s fourth-great grandparents on her father’s mother’s side. The kanikau excerpted below was composed by the latter for their infant son who died in the ma‘i wela epidemic of 1863. The family had moved to Kailua from Hōnaunau in the 1860s when Kama‘ilohi’s grandfather Nahalau became the first kahu of Mauna‘ala. We suspect, but cannot confirm, that she and

Keli'ikuewa farmed the 'ili 'āina of Hōnaunau in what is now the marshland below and ma uka of Castle Hospital. Her place names below are all Kailua:

Aia i Wailea ka uhane — la,	Your 'uhane is there at Wailea
I ka lai o Pomaikai — la.	In the serenity of Pomaika'i
Akahi ka haha i ka moe — la,	I have just now reached out in sleep
I ka ike i ke kino wailua — la,	Upon seeing your spirit body
Elua hana i na makua — la,	Twice troubled are we, your parents
O ka-u kanikau i ke aloha — la.	Who sigh in grief, in love
He aloha na hoa o ka pali — la,	Beloved are the companions of Pu'uoehu cliff
O ka waiiau o Kawainui — la,	Above the waters of Wai'auia at Kawainui
Ake aku ka manao e hui — la,	My mind years to meet with
E ike i ke aka o ke kino — la,	To see your shadow body
Ua puni ko kino i ka wela — la,	Your body was consumed by fever
I ka mai laha o Hawaii — la...	In the epidemic of Hawai'i...

— “He Kanikau no Keliikuewa,” *Nupepa Kuokoa*, Aug. 15, 1863. Kama'ilohe identifies herself in this two-part lament by the pen-names Kama'iwela and Kama'iluhi in reference to the fever-sickness by which her son died and the luhi-sickness (the burden of grief) with which his parents were then afflicted.

<sup>7</sup> **Wai'auia kapu-jumpers.** Our nūpepa research indicates that Wai'auia, the thin strip of land below Pu'uoehu and opposite Windward Boats at the entrance to Kailua town, was the site of the hale ali'i of a line of chiefs that includes Kākuhihewa and his descendants Kūali'i and Peleiōhōlani (see, for example, Kākuhihewa's description of Pāmoa, his Wai'auia home, in “He Moololo no Lonoika-makahiki ka Pua Alii Kiekie na Kalani, Ke Alii Nui o Hawaii,” *Nupepa Kuokoa*, January 14, 1888). Our connection to Kūali'i, as explained by Aunty Sally Wood Naluai, is offered in a later section of this essay. The reference to “kapu-jumpers” derives from several of our mo'olelo nūpepa in which the keiki of Wai'auia are called “hehikū,” and “hehi kapu” because of their high, kapu-trampling rank (see, for example, the mele “He aloha mai la au ia Wai'auia” in “Ka Moololo no Kamaakamahai,” *Nupepa Kuokoa*, Jan. 14, 1871). Hika'alani, our non-profit 501(c)3 hui, recently constructed a burial preserve at Wai'auia in which a number of iwi kūpuna were re-interred by our Hālau Mōhala 'Ilima family. This pā'ilina is the first phase of the Hika'alani Culture Center that we hope to build there.

<sup>8</sup> **de Silva mele.** All five of these dad and daughter compositions have been presented by HMI at the Merrie Monarch Festival. MM Fact Sheets for all but “Mokulua” can be accessed online in the Mele section of our Hika'alani website: <http://hikaalani.website/mele.html>.

<sup>9</sup> **Aole au i kamaaina.** “I am not native to Kailua, but I have kama'āina knowledge [of Kailua] because of the mele, pule, and genealogies of the ancients” — S. M. Kamakau, “Na Mea Kaulana o ka Wa Kahiko i Hala Aku” *Nupepa Kuokoa*, Oct. 7, 1865; my translation.

<sup>10</sup> **Piko cutting.** Called *mō ka piko* and *'oki (i) ka piko*, the act involves the cutting and tying-off of the newborn's umbilical cord between the placenta and what will become the child's belly button. Pukui explains that this act was accomplished, in older days, with a bamboo knife and a length of 'olonā cordage.

In a commoner family, the midwife might wield the knife and tie the cord without ceremony. In the ali'i household, the degree of ritual might depend on sex and status of the baby. A first-born child rated more ceremony than later babies. According to Malo, “if the child was a girl, its navel string was cut in

the house, but if a boy, it was carried to the heiau, there to have the navel string cut in a ceremonious fashion...For this high-born child, a kahuna cut the cord, and the “ceremonious fashion” meant offerings to the gods and chanted prayers.

– Mary Kawena Pukui, *Nana i ke Kumu*, v.1, Honolulu: Hui Hanai, 1979; 183.

Kamakau’s Helu 19 of “Ka Moolelo Hawaii” tells of a fire at Kaluako’i, Moloka’i, whose glow was seen at Alāla and threatened to interfere with Kūali’i’s piko-cutting ritual. The account provides us with an old word for the ceremony – *ahakai* (perhaps ‘*aha + ka’i*, a gathering of priests to conduct prayer) – that does not appear in any of the Hawaiian dictionaries. Kamakau also names the kahuna nui – Heea – who presided over the ceremony and ultimately extinguished the fire through prayer: “Alaila pule aku la ke kahuna i ke akua a pio iho la ka a ana o ke ahi. A ua lele wale ke kai ana o ka ahakai” – And then the kahuna prayed to the god and the flame of the fire was put out. And the ahakai then proceeded without difficulty (*Ke Au Okoa*, Feb. 27, 1870; my translation).

As Pukui notes above, David Malo’s *Hawaiian Antiquities* provides a detailed account of what the ahakai for Kūali’i might have entailed; for example:

When the cord had first been tied with *olona*, the *kahuna*, having taken the bamboo (knife), offered prayer, supplicating the gods of heaven and earth and the king’s *kaai* gods, whose images were standing there. The articles constituting the offering, or *mohai*, were lying before the king, a pig, cocoanuts, and a robe of *tapa*. The king listened intently to the prayer of the *kahuna*, and at the right moment, as the *kahuna* was about to sever the cord, he took the offerings in his hands and lifted them up...

– David Malo, *Hawaiian Antiquities*, Honolulu: Bishop Museum Press, 1976; 136-7. We note that Malo differs from Pukui in that his cord is tied before being cut.

#### <sup>11</sup> **Ina e loa a ia oe.**

“If you are aware of the mele [“Pau o Puna”], then you will know that it goes like this:

...Kūali’i is the ali’i of Kailua

At Waiha at Waiomuku was the sudden onset

At Waikakulu at Ouli were the birth pains

Cut was the piko at Alāla

...

If you are aware of the similarities to be found in the mele of the Kumuuli and Kumahakea, there in that ancient source is mention of Kailua, the land in which Kūali’i was born.

...

If you are aware of the mele composed by Kamoeau...you will know that Kūali’i was the ali’i of Kailua, that Kalapawai is the place where he was born, that Alāla is the heiau where his piko was cut, and that ‘Ōpuku and Hāwea were sounded there. Kaho’owahaokalani, the ali’i of Kailua who was the grandfather of Kūali’i was the one who cut the piko.”

– Kamakau, “Na Mea Kaulana o ka Wa Kahiko...” *Kuokoa*, Oct. 7, 1865; my translation.

<sup>12</sup> **Kolo ke ēwe i ke ēwe.** Also expressed as “Kolo ke ēwe i ka ‘iewe” (Pukui, ‘*Ōlelo No’eau*, #322; *Dictionary*, 43, 94), the proverb speaks of the bond felt by people who share a common ancestry: they creep and crawl to each other; they seek each other out. The sentiment is expressed in verse 4 of the long version of “Hanohano Wailea”:

Kualena ‘o Alāla i ke ao ‘ōpuku lā                      Alāla stretches taut the skin of ‘ōpuku clouds  
 Kolo mai ka ‘iewe a‘o Kūali‘i                              The descendants of Kūali‘i draw near  
 – [http://hikaalani.website/uploads/3/4/9/7/34977599/hanohano\\_wailea\\_for\\_hweb.pdf](http://hikaalani.website/uploads/3/4/9/7/34977599/hanohano_wailea_for_hweb.pdf)

<sup>13</sup> **Kailewa.** Sally Wood Naluai, personal communication, 1991. Abraham Fornander and B. L. Koko are among the historians who confirm Aunt Sally’s explanation of the net-riding ali‘i:

When [Kūali‘i] was well advanced in life and unable to walk, he ordered his servants to make him a network of strings (koko). And in accordance with the wish of Kualii his servants proceeded to carry it out. In the engagement of Kualii here on Oahu against the chiefs from Koolauloa... which engagement was to be upon the plains of Keahumoa at Honouliuli, Ewa, he was carried by his men in a network of strings.

– Abraham Fornander, “Moolelo no Kualii” in *Collection of Hawaiian Antiquities*, v.4, 364.

I kona wa i huli loa i kona alo ilalo, alaila olelo aela ia i na makaainana o kona aina nei: E! Auhea oukou e o‘u makaainana ... ke hai aku nei au ia oukou i keia la (oia ka la o Akua, he la kamahao no ia i ka poe Alii) ke makemake nei au i kaapuni au i kou aina ia Oahu nei a puni; alaila hana ia iho la i manene i haku ia me ke koko (E like hoi me he ahamaka la e moe ia ana) pela kona mea i auamo ia‘i e na makamaka kanaka o kona au ia wa.” — When he was bent with age, he told the maka‘āinana of his land...that on this day (which was Akua, a seminal day for the ali‘i) he wanted to travel completely around O‘ahu and was therefore instructing them to make a stretcher of sennit cords (like a hammock on which he could lie), and thus was he carried about on the shoulders of his beloved people at this time.

– B. L. Koko, “He Moolelo i Aloha Nui ia no Kualii...,” *Ke Au Okoa*, June 26, 1865; my translation.

<sup>14</sup> **‘Ilima noho kahakai.** According to our friends at Hui Kū Maoli Ola, this prostrate, creeping variety of sida fallax – more commonly known as ‘ilima papa, ‘ilima kū kahakai, and groundcover ‘ilima – can be found “near the ocean in what is called the ‘strand vegetation’ zone. Here the plants are exposed to extremely harsh conditions such as salt spray, wind, intense sun and heat, and drought” (<http://www.hawaiiannativeplants.com/ourplants/ilima-papa-ilima-ku-kahakai/>; accessed 1-30-19). ‘Ilima noho kahakai still grows at Alāla point with its pā‘ūohi‘iaka companions, still resistant to harsh conditions, invasives, and encroachment – and thus a subtle metaphor of ‘ōiwi intransigence.

<sup>15</sup> **Lau pā‘ū i kākua no Hi‘iaka.** “The skirt of leaves girded on as a pā‘ū for Hi‘iaka” is Kapalai’s nane-like reference to the creeping beach vine pā‘ū-o-Hi‘iaka (also called kākua-o-Hi‘iaka and skirt of Hi‘iaka) that received its name after growing over the infant Hi‘iakaikapoliopole in order to shelter her from the hot sun when Pele, who was intent on surfing (or, in other versions, fishing) left her unprotected on the beach). Our friends at Hui Kū Maoli Ola, identify these “prostrate strand plants” as an endemic subspecies of *Jaquemontia ovalifolia* “commonly found throughout the Hawaiian Islands on rocky coastal sites co-existing with other native strand flora like ‘ilima papa, nehe, hinahina and ‘alena” (<http://www.hawaiiannativeplants.com/ourplants/pau-o-hiiaka/>; accessed 1-30-19).

As mentioned in n.14 above, the ‘ilima and pā‘ū are the last true hoapili at Alāla, a pair of stubborn survivors in a garden of cigarette butts and fast food cutlery. In addition, the Hi‘iaka reference calls to mind the travels of the goddess through Kailua, her love for Ka‘anahau, her meeting with the ‘ilima bedecked Hauwahine, and the tradition of dance and sisterhood to which she ultimately binds us.

<sup>16</sup> **Kualoa.** “An area anciently considered one of the most sacred places on the island” (Pukui, *Place Names*, 119). “One of the most sacred places on the island where stood the sacred drums of Kapahuula and Kaahuulapunawai, and also the sacred hill of Kauakahi-a-Kahoowaha (Fornander, *An Account of the Polynesian Race*, v.2, 218). “Always this has been sacred soil. To the base of the hills, the newborn children of chiefs were brought. Here...they were trained in the arts of war and the ancient traditions (Rayna Raphaelson, “The Kamehameha Highway,” 27; cited in *Sites*, 178). “All canoes in passing recognized it[s] sacredness] by lowering their sails” (Fornander, *Collection*, v5, 370).

The further significance of Kualoa to Kūali‘i and “Ka Lae ‘o Alāla” is recounted by Kamakau: “Elua wahi i hanaiia‘i o Kualii, o Kailua, a o Kualoa...O Kahoowahaokalani ke Alii o Kailua, ke kupunakane o Kualii...O Kauakahi a Kahoowahaokalani ke Alii o Kualoa ka makuakane.” – Kūali‘i was raised in two places, Kailua and Kualoa. Kaho‘owahaokalani, the ali‘i of Kailua, was his grandfather. Kauakahiakaho‘owaha, the ali‘i of Kualoa, was his father. (S. M. Kamakaku, “Na Mea Kaulana o ka Wa Kahiko i Hala Aku” *Nupepa Kuokoa*, Oct. 7, 1865; my translation.)

<sup>17</sup> **Mokukapu (Mōkapu).** “Peninsula...point...and land division, Kailua, O‘ahu; originally named Moku-kapu, sacred district, because Kamehameha I met his chiefs here; it was “the sacred land of Kamehameha...*Lit.*, taboo district (*mō* is short for *moku*” (Pukui, *Place Names*, 154).

<sup>18</sup> **Mokumanu.** “Islets off Mōkapu, O‘ahu. *Lit.*, bird island (Pukui, *Place Names*, 155). Frank Richardson and Harvey Fisher, who studied native birdlife on Mokumanu in the late 1940s, provide a more detailed description:

Moku Manu is separated from precipitous Ulupau Head of Mokapu Peninsula by a deep channel three-fourths of a mile wide. The island is actually of two parts; the main western one is about 18 acres in extent and the smaller outer part is about three acres. Access from the larger to the smaller island is possible over rocks during unusually quiet weather, but even then only to the base of overhanging cliffs. The great cliffs of Moku Manu drop directly into the sea around more than half of the island. A shelving shore of loose boulders extends along some 200 yards on the south...A low wave-cut bench, up to 200 feet in width, extends around the western end.

Moku Manu is perhaps the least accessible to humans of any of Oahu’s offshore islands. This fact seems to explain to an important degree the breeding of several species there that do not nest on any other of Oahu's offshore islands. Landing on Moku Manu almost always necessitates swimming onto the wave-cut bench, and not infrequently even this is impossible. As a result, the island is rarely visited by unauthorized persons and not often by others. It seems true that during the last century or more, when the bird populations of more accessible offshore islands were depleted by man, and domestic plants and mammals sometimes introduced, Moku Manu remained relatively free from such influences. The much longer canoe trip (there are no beaches near the head of Mokapu Peninsula opposite Moku Manu), the rough channel, and the uncertainty of being able to get on the island must have combined to keep even the old Hawaiians away much of the time.

– Richardson and Fisher, “ Birds of Moku Manu and Manana Islands Off Oahu, Hawaii,” in *The Auk; a Quarterly Journal of Ornithology*, Vol. 67 no.3, July 1950, 286 and 288.

<sup>19</sup> **Popoi‘a.** John Clark’s *Hawai‘i Place Names* provides the best one-stop gloss for this wahi pana: “[An] island (4 acres), Kailua, O‘ahu. Low, flat limestone island one-quarter mile off Kailua Beach Park. Part of the Hawai‘i State Seabird Sanctuary and nesting site during the summer months for wedge-tailed shearwaters. Also known

as Flat Island. Lit., fish rot. The name probably refers to offerings of fish that were left at a fishing shrine on the island. The shrine was destroyed by the tsunami of April 1, 1946” (John H. K. Clark, *Hawai‘i Place Names: Shores, Beaches, and Surf Sites*, Honolulu: University of Hawai‘i Press, 2002; 304).

Although Clark (following Pukui, *Place Names*, 189) implies that the name is derived from the words *popopo* (rot, decay) + *i‘a* (fish), it has also been explained to us as the balled-up droppings (pōpō) of the fish-eating shearwaters that nest by the hundreds in the island’s limestone pockets (Lokomaika‘i Snakenberg, personal communication, 1980). Louis Mahoe’s memory of a ledge under which his father placed fish offerings “at least up to the 1920s” seems to give more credence to the former explanation (*Sites*, 238).

Popoi‘a was once at the heart of an abundant fishery: Nūpepa announcements of 1879 threaten to prosecute its unauthorized use by lawai‘a (“Hoolaha Papa,” *Nupepa Kuokoa*, August 9, 23, and 30, 1879). The territorial legislature sought to similarly protect it in 1917 (“Na Hana o ka Ahaolelo Kuloko,” *Nupepa Kuokoa*, April 6, 1917). Samuel Keko‘owai described it, in 1923, as “ailana i ke alo o ka piko” – an island in the tastiest, alopiko portion of the “fish” that is the ahupua‘a of Kailua. And the Mahoe family, even as late as the 1960s, remembers the Popoi‘a fishery as a place for turtles, lobster, squid, and “a lot of moi, mullet, weke, kūmū, ‘āweweo, āholehole, lai, ‘ō‘io, kākū, [and] ‘a‘awa” (Linda Mahoe Gallano, “Fishing Kailua Bay,” *Kailua*, 237-239).

When wind and swell conditions are right, which is not often, the surf breaks beautifully over the shallow reef on Popoi‘a’s south side. The long, glassy lefts on overcast mornings and evenings are much-loved by the surfing de Silva daughters and tita hula, especially on Alāla dawn patrol when only the Kailua ‘ilima and their hoa pā‘ū are clued-in and present.

<sup>20</sup> **Līpoa.** “Bladelike, branched, brown seaweeds (*Dictyopteris plagiogramma* and *D. australis*) with conspicuous midrib on blade, unique aroma and flavor; highly prized on all islands” (*Dictionary*, 208). The beaches of Kailua and Ka‘ōhao were once famous for the limu līpoa that was easily gathered on the inner reef shallows of the bay and that washed ashore in dark, fragrant masses during stormy weather. Samuel Keko‘owai, visiting the Solomona (Solomon Mahoe) family at its Kalapawai home in Kawailoa-lele (the Kailua Beach portion of the larger ‘ili ‘āina of Kawailoa), waxed eloquent over the līpoa that he enjoyed there:

I ka hiki ana mai i ka hale, ua hoi mai ka poe lawai‘a a me ka poe luu lipoa, noho iho la no iwaho o ke kahua maniania kukulu ka umeke poi, lomilomi ka pua oio, me ka pepe omaka o Kailua, o ka hanu paoa ae o ka lipoa pakela ua make i ka ono.

(When we returned to the house, so too did the fishermen and limu gatherers; we sat outside on the maniania grass lawn, set up the poi bowl, prepared the ‘ō‘io fingerlings and crushed ‘ōmaka of Kailua; the overwhelming fragrance of līpoa left me swooning with hunger.

– Keko‘owai, “Kailua Alo Lahilahi,” *Nupepa Kuokoa*, June 7, 1923; my translation.

And on his way home to Pauoa, Keko‘owai stopped at the Pali, looked back on the land he had visited, and was overcome by the memory of the fragrant līpoa of the kama‘āina, a fragrance that inspired Keko‘owai to compose a mele aloha ‘āina for his hosts:

I ke kaa e holo nei, ke nana ae la au ma na wahi apau, he nani wale no ahiki i ka hoes ana i ka nuku, huli hope aku au e nana me ka hoomanao no ia wahi a'u i ike malihini aku la, a haupu ae au ia ea mapu ala o ka lipoa nou e ke kamaaina, ame makou pu hoi i ohu no ka huaka'i hele:

Auhe a wale oe e ka lipoa,  
E ke oho laulii o ka ehukai,  
Akahi au a ike maka  
Laula o ke kula o Alele...

(As we drove home, I looked out at all the beautiful places until we arrived at the Nu'uanu gap; I then turned back and gazed with memories of the land that I had come to know as a malihini, and there rose up the wind-wafted fragrance of the lipoa that is yours my kama'aina host, and that is now ours, as well, as a lei 'ohu of our journey.

Please respond to me, o lipoa  
Tiny-leafed fronds of the sea spray  
For I have just now seen, first hand  
The breadth of the plain of 'Alele...)  
– *Ibid*; my translation.

<sup>21</sup> (**Nā**) **Mokulua**. *Hawai'i Place Names* (249) again provides the best single summary: "Islands (24.1 acres, 225 feet high), Kailua, O'ahu. Collective name for two islands approximately three-quarters of a mile off Wailea Point in Lanikai. Both are part of the Hawai'i State Seabird Sanctuary and primary nesting sites for wedgetailed shearwaters and Bulwer's petrels. The calcareous sand beach in the lee of Moku Nui, the larger island, is a popular landing site for boaters, kayakers, and surfers. Both islands are also known as the Mokulus, Mokes, and Twin Islands. The larger island is also known as Big Moke, Moku Nui, and Two Humps. The smaller island is also known as Baby Moke, Moku Iki, and One Hump. Lit., two islands."

Although Clark identifies the separate islands by the more authentic-sounding inoa Moku Nui and Moku Iki (Large Island and Small Island), these names are not to be found in our nūpepa and older land documents, and should thus be used with caution and disclaimer. Jiro Tanabe, when asked if he knew of older, individual names for the two islands, says that they have been forgotten (personal communication, 1983).

"Nā Mokulua" appears in three previous de Silva family songs ("Mokulua," "Hanohano Wailea, and "Hiehie Olomana") where it is used for its paired, male-female, symbolism; the two islands are in pilikua-pilialo relationship; they are husband and wife, the two that are one. The name appears in "Ka Lae o Alāla" for much the same mom-and-dad reason, and the "ili nehe" phrase that accompanies it is an echo of a line ("A walea i ka nehe o ka 'ili'ili" – At ease, absorbed in the clatter of 'ili'ili) from the actual dad's "Mokulua." The literal reference, in both, is to the 'ili'ili beach on the smaller of the two islands; the beach faces Ka'ōhāo, and its rustling, 'ili nehe sounds are the source of great comfort and tranquility for the change-beleaguered listener.

<sup>22</sup> **Kai'ōlena**. Sea-water mixed with 'ōlena and used for ceremonial purification. The name belongs to the section of beach and ocean ma kai of Lanikai Park and accessible from the Kai'ōlena St. right-of-way. The name may refer, in part, to the 'ōlena-colored sand and water of our reef-protected strand and to the healing properties that some of the old-timers attributed to the ocean here (Jiro Tanabe, personal communication, 1983). Kai'ōlena has particularly strong family connections because it encompasses the points of departure,

destination, and return for the canoes that scattered the ashes of Māpuana’s parents. The epithet that follows this line in “Ka Lae ‘o Alāla” (“Kai kui pua hala” – A sea for stringing lei hala) is, in part a reference to these passings and to the family lei that ever reminds us of and strings us to our kūpuna.

<sup>23</sup> **Ka’iwa.** The ridge that divides Ka’ōhao from Ka’elepulu (commonly called “Enchanted Lakes”). Sterling and Summers report that the ridge was named for a chiefess who made her home here and that she was the object of Ahiki’s deep affection; indeed, Ahiki (a konohiki of truly old Kailua) was so taken with the chiefess that he rose up and pulled himself away from his brother peaks (Olomana and Pāku’i) in order to be closer to her (*Sites*, 239). The story of Ka’iwa and Ahiki makes for a bit of de Silva family kaona and is the subject of the third verse of our family song “Hanohano Wailea”: “Halakau ‘o Ka’iwa i luna lilo / Ne’e mai ‘o Ahiki i ke kualono.”

<sup>24</sup> **Wailea.** The point that divides Ka’ōhao from Waimānalo. It was a place for fish spotting, and offerings to a stone god of the same name were once made here (*Sites*, 239). Pukui tells us that *Wailea* means “water of Lea” (*Place Names*, 224) and that it refers to the goddess of canoe-makers (*Dictionary*, 239). Lea is known in other traditions as Hinaulu’ōhi’a, female goddess of the ‘ōhi’a lehua forests, the mother of Kailua’s voyaging chief Kaulu, and a guardian goddess of po’e hula (Martha Beckwith, *Hawaiian Mythology*, Honolulu: University Press of Hawaii, 1979; 17, 563).

<sup>25</sup> **Lei ‘āpiki.** A lesser-known, almost insider’s name for lei ‘ilima. Pukui and Elbert explain that the ‘ilima was thought to attract mischievous spirits – ‘āpiki – hence the name: “some did not wear this lei but others considered it lucky” (*Dictionary*, 29). It is the name of our Merrie Monarch class, the same ladies who, for years, have spent their Sunday mornings (and often long into the day) at Ka Lae ‘o Alāla. It is they who wreath the point, still, in mischievous ‘ilima, they who are the most immediate inspiration and recipient of their hula sister’s mele.



*E kolo ana ke ēwe i ke ēwe.* Ka Lae ‘o Alāla with Popoi’a, Mokukapu, and Mokumanu in the distance. Photo: Kahikina de Silva; January 13, 2019.