

Dorothy B. Barrère, Mary Kawena Pukui, and Marion Kelly. *Hula: Historical Perspectives*. Honolulu: Bernice P. Bishop Museum, Pacific Anthropological Records No. 30, 1980. Pp. vii, 157, index, bibliography, maps, charts, photos. \$10.00.

This useful and readable work is a three-part discussion on the Hawaiian hula. It emphasizes the historical and literary traditions of the hula and comments extensively on current efforts to revive the traditional mode of the ancient dances.

Part I by Dorothy Barrère focuses on the historical legacy of the hula. Barrère makes several important conclusions. First, the belief that the hula was performed only by men in ancient times is not confirmed by any documentary evidence. The observations of Captain James Cook in 1778 on the hula noted that females were performing in the same manner as their male counterparts. Second, though religious rites associated with the hula were carried on in specialized circumstances, there is not evidence that the hula itself was performed as a religious rite, but rather served "in enhancement" of ritual. Early nineteenth-century accounts emphasized the hula as entertainment. Barrère explains that the changes brought by the missionaries precipitated a transitional period of new religious experiences and viewpoints for many Hawaiian chiefs. The hula then declines under the pressures exerted by the *Kuhina Nui* Ka'ahumanu whose injunctions imposed severe penalties on the public performance of the hula. Soon, however, it became apparent that the hula could not be successfully suppressed. The government by the late 1830s chose to regulate public performances of the hula by issuing restrictive licenses. By 1875, the hula underwent a popular revival under the patronage of King David **Kalākaua**, a revival which continued into the twentieth century.

Part II by Mary Kawena Pukui consists of three of her previous unpublished essays. The first, "The Hula, Hawaii's Own Dance" (1942) recounts the rules and regimen of the various hula *hālau* (teaching schools). The second "Ancient Hulas of Kaua'i" (1936) is a personal memoir of her experiences and relationships in a hula *hālau* during her early youth. Included in this particular essay are several hula *mele* of interest. The last essay "The Hula" (1943) is an account of ritual preparation of ancient hula performances.

Part III on "*Hālau* Hula and Adjacent Sites at **Kē'ē**, Kaua'i" by Marion Kelly is an analysis of the historical, literary and archaeological significance of the hula terraces and platforms of the most extensive recorded hula site in traditional history. The terrace sites are noted because of their association with the legendary chief of Kaua'i, Lohi'au, hero of the Pele and Hi'iaka legends. Kelly uses both documentary sources and recorded interviews in her discussion. She concludes on a very appropriate subject--the current use of the historic site for the preservation of the ancient hula modes by the modern *hālau*.

This monograph is an important contribution to Hawaiian ethnography. It is both informative and appealing in its arguments. Scholars, students and hula devotees alike will find this work interesting, sensitive, and without dogmatic pretensions.

William E. H. Tagupa  
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