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Hawaiian *Ali'i* Women in New York Society: the Ena-Coney-Vos-Gould Connection

I FIRST HEARD of Kaikilani Coney Vos in 1991, when I saw a painting of her in the small Kaua'i Historical Society museum on the grounds of the Coco Palms Hotel. My casual inquiry as to who she was was greeted with an equally casual reply of her name, and that she was from an old Kaua'i family. The painting, which fortunately survived the 1992 Hurricane 'Iniki that devastated most of Kaua'i, was moved to the present Kaua'i Historical Society office in downtown Lihue in 1995.

The memory of Kaikilani's beautiful, serene, and aristocratic face soon had me researching her and her family, which turned out to be a story of "old Hawai'i," ties to Hawaiian *ali'i* (chiefs or nobility) and to East Coast "high society," plus an artistic connection to the last Empress of China. I wrote Kaikilani's story in 1993, donating it to the Kaua'i Historical Society to help fill out what information they had about her. This is an updated version of that story, with additional and current information included, published with permission from Mary A. Requilman, executive director of the museum.

"Belles of the court of King Kalākaua." Such was a newspaper description of sisters Eleanor Kaikilani Coney and Elizabeth Likelike Coney.¹ Kaikilani, sometimes referred to as Eleanor or Ellen (fig. 1), was born in Nāwiliwili, Kaua'i, on December 27, 1867, one of six children of High Chiefess Laura (or Lala) Amoy (also spelled Ami, Amoe,

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FIG. 1. Eleanor Kaikilani Coney Graham Vos, painted by Hubert Vos. Kaua'i Historical Society.

or Amoi) Kekukapuoekuaokalani Ena Coney and American John Harvey Coney.²

Kaikilani Coney was named after her maternal great-grandmother, High Chiefess Kaikilaniiiwahineopuna, a descendent of the Kamehameha line and the last high chiefess of the Puna district of the island of Hawai'i.³ Her maternal grandmother had the same name and was married to John Ena.⁴ These two Kaikilanis were descended on the male side of the Kamehameha line through Lonoiakamakahiki of Kealakekua, son of Keawenuia 'Ume, chief of Ka'u and Puna, and from High Chief Kalaniopu'u of Maui and his wife Manoua of Ka'u.⁵

The Enas had three children: Amoe Ululani Kapukalakala, born in 1842 (later married to High Chief Levi Ha'alelea); John Ena Jr., born in 1843; and Laura Amoy Kekukapuoekuaokalani, born in 1844 or 1845 (later, Laura Coney, Kaikilani's mother).⁶

John Harvey Coney, Eleanor Kaikilani's father, was born in New York City and came to Hawai'i after participating in the 1848 Mexican war against the United States over the independence of Texas.⁷

Laura Ena (fig. 2) and John Harvey Coney married in 1860, when Laura was 17 years old. John, supposedly through his wife's family's court connections with King Kamehameha IV, was soon appointed sheriff of Hilo, where Laura's ancestral lands were located. He held this job for 18 years.⁸

Laura and John Coney's six children were Mary Ululani (who was married four times, and became, in order, Mrs. Stewart, Mrs. Samuel J. Levy, Mrs. Ashton, and Mrs. R. A. Monroe); Clara (or Clarissa) Pii-lani Amoy (Mrs. Julian Monsarrat); John Ha'alelea Coney (married to Mary Ellen Kelly); and Elizabeth Likelike Kekaeikapuokalani (Mrs. Heinrich H. Renjes); and William Hulilauakea Hawks Coney.⁹

Eleanor Kaikilaniiiwahineopuna, generally known as Kaikilani and the main link in the family story, was the Amoy-Coney couple's fifth child. She first married John L. Graham, and after they divorced she married artist Hubert Vos.

A reference to the year 1865, when Laura was only 22 years old and she and John were living in Hilo, described Laura as

an exceptionally fine woman of high character, gracious manner, generous instincts and kind disposition. . . . The Coneys lived in a long grass

thatched house on the *mauka* (toward the mountain) side of the court-house lot, and later built a pretentious residence which is now [1922] the County Building. . . .¹⁰

It's not known when they moved to Honolulu, but most likely it was in 1878 or 1879, after John's 18 years as sheriff of Hilo. Another reference stated that family life centered around Laura, a small woman with the carriage of an aristocrat, the dignified ease of a Victorian lady, and the graciousness of Hawaiian manners and culture of the day.¹¹

She taught her children not to speak of their *ali'i* blood, to forget about high chiefs and chiefesses, and to make their own way in the world because the days of chiefs and chiefesses were gone. Daughter-in-law Mary Ellen Coney was quoted many years later: "I remember a time when the king [Kalākaua] was calling on Mother Coney. He was busy at the time collecting the genealogies of the nobility and the



FIG. 2. Laura Amoy Ena Coney (Mrs. John Harvey Coney). Alexis Kekuakapuokulani Hutton Talpash collection.

mele (songs, chants) of the Hawaiians. He said to Mother Coney, 'Tell me, Mrs. Coney, who were your ancestors, I know that you belong to the Kamehameha line.' 'Adam and Eve were my ancestors,' she replied."¹²

Laura reportedly raised her family in the strict traditions of the missionaries in which she herself had been raised, yet the family were staunch royalists. Outside of her family, her time was devoted to Kawaiaha'o Church.¹³

In 1898, after the overthrow of the monarchy, the *Chicago Herald* sent a female reporter to Honolulu to interview the old nobility, to learn their reactions and feelings to the situation.¹⁴ According to Kai-kilani, Laura Coney greeted the woman most graciously, serving afternoon tea. Laura promptly monopolized the conversation with all kinds of small talk, parrying with innocuous questions about Chicago whenever the reporter was able to get in a question about the old families and the political situation. The reporter, treated to typical Island courtesies of food and conversation, left the visit no wiser about the old nobility than before she arrived.¹⁵

Laura and John Coney's home in Honolulu, "Halelelea" (which they translated as "Pleasant House") was near 'Iolani Palace, on the corner of Hotel Street and Richards Street, and was often the setting for many of the city's "brilliant entertainments" during the Kalākaua monarchy.¹⁶ At least up until April 1902, Rapid Transit conductors called out "Stone wall on the right" when passing the house on Hotel Street, as the coral wall was apparently a kind of landmark.¹⁷

The land was apparently an 1848 *Māhele* grant to High Chiefess Kekau'ōnohi, a granddaughter of Kamehameha I and a wife of Kamehameha II. Upon her death in 1851, she left her lands to her second husband, High Chief Levi Ha'alelea.¹⁸ Levi's second wife was Amoe Ululani Ena Ha'alelea, sister of Laura Ena Coney and aunt of Kaikilani.¹⁹ John Harvey Coney also owned land in Honouliuli, O'ahu, where James Campbell bought 41,000 acres from him for \$95,000 in 1877. Campbell soon started the Honouliuli Ranch, and in 1879 the first artesian well in Hawai'i was drilled on this land.²⁰

John Harvey Coney died in Honolulu on October 9, 1880, at the age of 60.²¹ Laura Ena Coney died in Honolulu on February 24, 1929, at the age of 85.²² In a funeral recitation for Laura given by the Reverend Akaike Akana, pastor of Kawaiaha'o Church, on February 24,

1929, Laura was referred to as “one of the old and prominent kamaainas who has helped to build Hawaii, not only by her personal effort, but through her influence on her husband, children and influential [sic] associates and acquaintances throughout these islands.”²³ There are two marble plaques in Kawaiaha‘o Church commemorating members of the Coney family, both above the *mauka* royal pew. Donated by her daughters Kaikilani and Elizabeth, one reads: “In Memory of Laura Kekuakapuokalani Coney 1844–1929 Always a devoted member of Kawaiaha‘o Church, she often said, “*Ka wahi e nele ai, e haawai* Where need is, there give.” The other plaque reads: “In Memory of Levi Haalelea 1828–1864 His wife Ululani A. A. Haalelea 1824–1904 and Richard Haalilio 1808–1844.”

Kaikilani and Elizabeth Coney are included in a list of “fashionable young ladies of refinement” who could be observed on Sundays at Queen Emma Square, acknowledging attention from stylish young men. They attended balls at ‘Iolani Palace, dancing to Gilbert and Sullivan waltzes, wearing gowns often made in Paris, their hair decorated with jasmine blossoms, and attended afternoon tea dances aboard visiting warships, always accompanied by a chaperon. They filled their days with picnics, teas, and musicales. Witty conversation was as much a requirement as the playing and singing of Hawaiian songs, often written by members of the royal family or Royal Hawaiian Bandmaster Henry Berger. They performed in pageants and plays to raise money for church work, and played tennis and attended horse races and later polo games in Kapi‘olani park.²⁴ In 1896, as married ladies, Kaikilani and Elizabeth were included in the formation of Honolulu’s first golf club, along with Republic of Hawai‘i President Sanford B. Dole and soon-to-be prominent businessman Walter Dillingham.²⁵ Marion Durant, whose aunt was married to Kaikilani’s nephew, remembers Kaikilani in her later years as being regal and very much the grande dame, and Elizabeth as being prim and proper.²⁶

Historian Albert P. Taylor wrote that Kaikilani’s sister, Miss Lizzy (Elizabeth) Coney, was a lady-in-waiting to Princess Likelike during the coronation of King Kalākaua in 1883.²⁷ Another source states that Clarissa (Clara) Coney, another sister, was a lady-in-waiting to the household of Queen Kapi‘olani.²⁸

Kaikilani was described by Queen Lili‘uokalani as “a pleasant companion” and “of great service.”²⁹ In December 1896, the former

queen was traveling by train across the United States from San Francisco to Boston. Kaikilani Graham and her two children, John and Anne, were on the same train, heading for New York City. Lili'uokalani wrote that people crowded into the railway stations eager to get a glimpse of the Queen of Hawai'i, and at times were so troublesome that train officials were obliged to lock the car doors in order to prevent physical intrusion. Kaikilani, described by Lili'uokalani as "tall, handsome, very commanding in her presence, and very ladylike and polite in her manner," would converse with the onlookers, courteously giving them information regarding Lili'uokalani and her journey, essentially keeping them at bay.

Two reports of Kaikilani's brother John Ha'alelea "Dad" Coney's 75th birthday *lu'au* at his home in Niumalu, Kaua'i, appeared in the June 5 and June 15, 1939, issues of the *Honolulu Star-Bulletin*. This was a gala event attended by over 350 guests, which included family, friends, co-workers, and employees. Family members at his birthday were his wife, his five children and their children, and his two living sisters, Kaikilani Vos and Elizabeth Renjes, both widows. The sisters had spent the winter on Kaua'i, having decided to settle in the Islands.³⁰

John Ha'alelea "Dad" Coney was born in Hilo, Hawai'i, in 1864. He finished his education at The Ohio State University, worked for awhile in Columbus, Ohio, and returned to Honolulu in 1890 to work for the Hawaiian Hardware Company. He moved to Kaua'i in 1893 where he became deputy sheriff and then served as sheriff from 1894 to 1906. He was also a contractor, his firm named Coney & Hansen. He constructed the Wilcox Library and a number of Kaua'i school buildings. He also enjoyed the dual distinction of being the oldest member of the Masonic Lodge and the oldest Scottish Rite Mason from Kaua'i. Mary Ellen Coney said her husband had an endless repertoire of stories and the ability to sing and play the *'ukulele*, which made him a *Beau Brummell* in his youth

Facing "Dad" across the head table in the *lu'au* party pavilion was the family Hawaiian flag, under which he was born. It had been made by members of the Coney family in the days of King Kamehameha III. Although showing its age, it had been carefully patched and preserved by the family. This birthday celebration was its first unfurling since the day Hawaiian flags were supplanted by American flags 41

years earlier. The flag sat among ti leaves, coconut fronds, maiden hair fern, and palm blossoms, all of which graced a Hawaiian feast that had been in preparation for weeks, and of which every article of food had been produced on the honoree's property.

Several toasts were given in Hawaiian. One, by County Attorney Abraham G. Kaulukou, praised "Dad's" mother, Laura Ena Coney. He said Laura had "taught her children the highest principles of Hawaiian morality which are: regard your parents, regard your family name, regard your race, and play the game of life straight." Judge Carrick H. Buck said, "To a prince of friends, a prince of hospitality and a prince of Hawaii nei, John Haalelea Coney!"

During the *lu'au*, "Dad" recounted a story of Princess Ruth's often and generally unexpected calls at the Coney family home in Honolulu. When Princess Ruth's carriage drew up, the Coney children knew they would not have any mashed potatoes for dinner, because Ruth had a passion for mashed potatoes and would eat the entire amount prepared for the whole family. He went on to say that Princess Likelike actively encouraged the re-establishment of hula. He described Queen Kapi'olani as a loveable lady with a sweet disposition who never raised her voice or quarreled with anyone, and who regularly rose by 6 A.M. to take a walk around the palace square, often calling on friends such as the Coneys for morning coffee. He added that although Queen Lili'uokalani was somewhat of a puritan, she smoked a big, black cigar in private. She rose even earlier than Queen Kapi'olani and continued the custom of early morning coffee at the Coneys.

It's not known how or where Kaikilani met her first husband, John Graham. According to the January 6, 1886, issue of *The Friend*, Kaikilani and John Graham of New York City were married in Honolulu at the Fort Street Church on December 17, 1885. Her obituary of September 11, 1943, in the *Honolulu Star-Bulletin*, states that she married Graham, a "well known San Franciscan," in 1890. They lived in San Francisco after their marriage. They had two children, John and Anne.³¹ Nothing seems to be known about John Graham the elder, and little is known about John the younger, except that he lived in New York, married, and had five children.³² Anne married Jay Gould II, lived for years in New York, and had three children.³³ More on Anne Graham Gould shortly.

How Kaikilani met and married Hubert Vos is also unclear, although Kaikilani was divorced from Graham at the time of her marriage to Vos.³⁴ Her 1943 obituaries in the *Honolulu Advertiser* and *Honolulu Star-Bulletin* state she married Vos in New York City in 1895, and that the couple embarked on a world tour during which they celebrated the coronation of Queen Wilhelmina of the Netherlands while visiting in the Dutch East Indies in 1896. However, according to the *Columbia Encyclopedia*, Wilhelmina did not become Queen of the Netherlands until 1898, her mother being regent until then.³⁶ According to the biography of Hubert Vos in David W. Forbes' *Encounters with Paradise*, Vos met Kaikilani when she was traveling east as a companion to the former Queen Lili'uokalani [1896], and they were married in St. Paul, Minnesota, on November 5, 1897.³⁷ Vos's biography in the 1936 *The National Encyclopedia of American Biography* states he married Kaikilani on November 4, 1897.³⁸

The marriage of Kaikilani and Hubert Vos was also a second marriage for Vos. His obituary mentions a daughter in Ostend, Belgium, and a son in Paris, France, along with his stepdaughter, Anne Graham Gould of New York City.³⁸ Hubert was born in the ancient holy city of Maastricht, Netherlands, on February 17, 1855, and apparently showed an early talent for drawing and painting. As a young man he studied and traveled in Europe, returning to Holland where he participated in art exhibits, winning many honors. He moved to London in 1887, establishing a painting studio specializing in portraits, and gave lessons. In 1893, the Dutch government sent him to the Chicago World's Fair as art commissioner for the Netherlands. He soon embarked on a world tour, painting hundreds of portraits of the known and unknown.³⁹

Of particular interest to us in Hawai'i are Vos's paintings done here. Three of them, painted in 1898 and 1899, were on display in the 1992 "Encounters with Paradise Views of Hawai'i and Its People, 1778-1941" exhibit at the Honolulu Academy of Arts. The following descriptions of the three paintings are from David W. Forbes' book about the exhibit: "Ekekela: Hawaiian Flower Girl," an oil on canvas, portrays a flower seller, according to Vos's notation on the frame. She is a well-dressed Hawaiian woman of dignity and strength, looking rather grave. She wears a lei of *maile* leaves, and *'ilima* entwined with *maile* encircles her hair. "Kolomona: Hawaiian Troubadour," oil on

canvas, portrays a pleasant looking Hawaiian man, possibly a *po'olā*, or stevedore, because of the red shirt he is wearing. He is strumming an *'ukelele*, his pleasant face framed in a large hat. (An earlier description of this painting describes Kolomana—the name regarded as a musical version in Hawaiian of Solomon—as a minstrel and a cab driver, leader of sports and merriment, one of the “characters” of Honolulu. He was also described as looking like a Venetian gondolier.)⁴⁰ The painting was reproduced in brown and sepia tones for the cover of *The Hawaiian Journal of History*, volume 37 (2003).

The third, entitled “Study of Hawaiian Fish,” also oil on canvas, is just that, various Hawaiian fish depicted on a marble slab. It's thought it was probably painted from sketches of fish Vos saw at local fish markets. This painting is done in the manner of a Dutch or Flemish still life. An incongruous corner addition to the fish scene is a *kou* calabash. Having nothing to do with the preparation of fish, one wonders if Vos added it as a sort of homage to his wife's ancestry. The first two paintings are in private collections, and the “Study of Hawaiian Fish” is owned by the Honolulu Academy of Arts.

Vos's greatest honor was undoubtedly painting the portrait of the Dowager Empress Tz'u-hsi of China in 1905. For a Westerner to be given such a commission in that era was unheard of and says a great deal about his ability and reputation. His letters to Kaikilani are full of the etiquette and intricacies of the Chinese court and the diplomacy needed in painting the empress, Vos being both an outsider and a Westerner. He was required to begin work in a special room in the Peking Winter Palace at 5 A.M. (having risen at 4 A.M.). He painted continuously, in a hot room he said must have reached 500 degrees, until late afternoon. The empress allowed only five sittings, each time arriving carried in a gilt chair born by eight eunuchs. Although 70 years old at the time, the empress ordered that she be painted at about age 25 or 30: no shadows, no lines, no wrinkles.⁴¹ Possibly unknown to her, Vos also painted a realistic portrait of her, which he brought back to the United States. Left to the Fogg Art Museum at Harvard University in 1943, it is presently hanging in a university administration building (fig. 3).⁴²

The artist and empress apparently got on well. She was pleased with the painting, and made Vos a Commander of the Double Dragon, the Chinese dragon representing strength and goodness.⁴³



FIG. 3. H.I.M., The Empress Dowager of China, Tz'u-hsi (1835–1908), painted by Hubert Vos, 1905–1906. Courtesy of Fogg Art Museum, Harvard University Art Museums, bequest of Grenville L. Winthrop.

(An undocumented account from the Kaua'i Historical Society files states that after many difficult attempts to paint the empress's hands he finally substituted the hands of his wife, Kaikilani. There is no mention of this in his detailed letters from China nor anywhere else. However, according to family member Marion Durant, Kaikilani told her family that Vos painted her hands on the portraits of wealthy women in Newport, Rhode Island, where he had a studio.)⁴⁴

The touched up painting of the empress resides in the Hall of Relics in the Summer Palace in Beijing, although it is not on display. Vos' grandson of California, also named Hubert Vos, has been working with the Getty Museum to have the painting restored at the Getty Restoration Institute. Mr. Vos went so far as to offer a painting by his grandfather of Yuan Shi Kai, the first president of the Chinese Republic, to China as a gift and inducement for them to allow the painting to come to Los Angeles for restoration. Vos's and Getty's negotiations with China have been ongoing for several years, but periodic problems at the Beijing end have prevented any action.⁴⁵

The book jacket of Bob Dye's *Merchant Prince of the Sandalwood Mountains* shows a photograph of a painting of the book's subject, Chun Afong. According to Mr. Dye, the original painting was done by Vos in China when Afong was visiting there, about the time Vos painted Empress Tz'u-hsi. The painting presently resides with an Afong descendent in San Francisco.⁴⁶

Hubert Vos died in New York City on January 8, 1935, at the age of 80. His last painting was a portrait of Hugh D. Auchincloss, who was soon to become the stepfather of Jacqueline Bouvier (later Kennedy, then Onassis).⁴⁷ Five years earlier, Kaikilani sent out charming invitations to his 75th birthday, inviting guests to his W. 67th Street studio at 8 P.M., "to celebrate Hubert's 3/4 of a century with a little to eat, a little to drink, some music and frolic."⁴⁸ Kaikilani returned to Kaua'i not long after Vos's death, living there until her death in 1943, at the age of 75.⁴⁹ It's not known where she is buried. She left seven grandchildren and two great-grandchildren.⁵⁰

The Kaua'i Historical Society owns two oil portraits of Kaikilani painted by her husband. One is a bust and is undocumented. The Society account says it was purchased in New York for \$125 and "brought back" to Hawai'i. There is no additional information and nothing as to how it was acquired by the Society.

A second oil painting of Kaikilani by Vos, this one life-size, was donated to the Society in 1997 by Richard Penhallow of Kamuela, Hawai'i. His late wife, Olive McKeever, received the painting from her mother, who had received it as a gift from Kaikilani. Painted in 1900, it shows a stately Kaikilani standing in the gardens of her Nāwiliwili home.⁵¹

Kaikilani's sister, Elizabeth Likelike Coney Renjes, another "belle of the Kalākaua court," married Heinrich Renjes. He lived in Honolulu for a quarter of a century, having been a partner in the F. A. Schaeffer & Co. firm. The Renjes moved to Germany in 1900 or 1909, after Heinrich retired.⁵² He died in Wiesbaden, Germany, in 1911, at the age of 56.⁵³ Elizabeth Coney Renjes moved into the Halekulani Hotel in Honolulu probably in the 1930s (fig. 4). She lived there until her death on December 31, 1952, at the age of 86, and is buried at Honolulu's O'ahu Cemetery.⁵⁴

Kaikilani and Elizabeth's brother, William Hulilauakea Hawks Coney, died at the Coney family home in Honolulu in April 1904.



FIG. 4. (left to right) Elizabeth Coney Renjes; Mary Ellen Coney, Mrs. John Ha'alalea Coney; John Ha'alalea Coney; and Eleanor Kaikilani Coney Graham Vos, on the occasion of John Ha'alalea Coney's 75th birthday, 1939. Alexis Kekuakapuokulani Hutton Talpash collection.

Educated at The Ohio State University, he returned to Honolulu in 1895 where he became a reporter on the *Pacific Commercial Advertiser*. Three years later he became city editor of the *Evening Bulletin* until his death. He was at one time secretary of the Territorial Republican Central Committee.⁵⁵

Kaikilani's daughter, Anne Douglas Graham, married Jay Gould II at St. Thomas's Episcopal Church on Fifth Avenue in New York City on April 29, 1911. Nearly two full columns of the *New York Times* on April 30 were devoted to the marriage under a headline reading, "Jay Gould Weds Miss Annie Graham." Jay II was the second son of Mrs. and Mrs. George Jay Gould and grandson of "the" Jay Gould, tycoon, robber baron, and financial scoundrel.⁵⁶ It was a typical large society wedding of the time, with a huge crowd of onlookers which necessitated use of the New York City mounted police. However, the reception was small and held at the studio of Hubert Vos, Anne's stepfather.

A paragraph was devoted to the guest "who attracted the most attention at both the church and the reception:

Princess Kawanakoa of Hawaii, formerly Miss Abigail Campbell, a daughter of James Campbell, a sugar merchant of the Hawaiian Islands. The Princess wore a trailing gown of black lace and chiffon over white, with panels and sash of a brilliant orange-tinted red satin, topped by a very large black plumed hat, and also some wonderful jewels. She arrived in town Wednesday, and is sailing on the George Washington to attend the coronation ceremonies in London.⁵⁷

Mrs. Vos, the bride's mother, wore a gown of black chiffon over white, topped by a black hat.

Gifts to the bride were reported to be "rare and numerous," including quantities of diamond, emerald, and pearl jewelry and a town house on 5th Avenue. The newspaper went on to report:

Relatives of Mrs. Vos, who are natives of the Hawaiian Islands, sent many presents. One was a large table of koa wood, which resembles mahogany, the table being inlaid with various kinds of Hawaiian woods. Mr. Vos, who is a portrait painter, gave his step-daughter and Mr. Gould his portraits of them. The koa table is thought to have been a wedding gift from the bride's grandmother, Laura Ena Coney.⁵⁸

Four paragraphs were given to the church seating arrangements, the beginning one reading:

The seating arrangements at the church were as follows: Mr. and Mrs. Hubert Vos, the Princess Kawananakoa, and Mr. Spreckles (Claus Spreckles, California and Hawai'i sugar magnate) sat in Pew 37; Mr. and Mrs. George Jay Gould, the parents of the bridegroom, Mrs. Anthony J. Drexel, Jr., George J. Gould, Jr., and the Misses Edith and Gloria Gould occupied a pew near by.

A lengthy article in the *Honolulu Star-Bulletin* on July 4, 1917, concerns the young Goulds vacationing in Honolulu, the first visit for Jay. They were accompanied by their daughters, ages four and three (they later had a son). Although Anne and Jay spent their two-month visit staying at the "more-than-80-year-old Coney family home on Richards St.," the children, their governess, and maid stayed at the Moana Hotel. The Goulds stayed in a small annex of the main house. It was called the studio, since Hubert Vos painted pottery there when he visited Hawai'i. It was surrounded by mango, banana, and poinciana trees. The earlier mentioned landmark wall surrounding the house was, according to a *Honolulu Star-Bulletin* article on July 4, 1916, "the only one of its kind still standing in Honolulu," and quotes Laura as saying that the Outdoor Circle wanted the wall torn down, that it was ugly and out of place in attractive Honolulu, but the Coneys refused. The wall was constructed of coral block, with extensive gardens, trees, shrubs, grass, and shaded walks. The house's first and second floors were surrounded by shaded verandas.⁵⁹

The July 4, 1917, article continues:

Back of that century-old Hawaiian wall, the only one of its kind still standing in Honolulu, is a history which the Coneys, nolulu [sic] is a history which is not often told. That the home in which they live, however, was primarily Chiefess Kekanonohi's [sic], said to have been a grand-daughter of Kamehameha I, is the pretty story. There is even a hint that the Coneys are related to the chiefess.

When Kaikilani's sister, Elizabeth Renjes, died in 1953, her January 4 *Honolulu Advertiser* obituary stated that the family home was

opposite the Hawaiian Hotel, placing it on the *makai* (toward the ocean) side of Hotel Street. An article in the April 26, 1902, *Pacific Commercial Advertiser* states the house was at the corner of Richards and Hotel Streets.

Jay Gould II died in Margaretville, New York, on January 26, 1935, at the age of 46, from a variety of illnesses.⁶⁰ A Coney family relative thinks that Anne Graham Gould also died in New York, in the late 1930s or early 1940s, at least before her mother Kaikilani died in 1943.⁶¹ With their desires to remain private, ending this story here would undoubtedly please descendants of both Coney and Gould families.

NOTES

¹ Clarice B. Taylor, "J. H. Coney, Kauai Kamaaina, 75 June 10; 360 Are Invited To Attend Birthday Luau," *HSB*, June 5, 1939:9.

² Taylor 9.

³ Taylor 9.

⁴ Peggy Kai, "Chinese Settlers in the Village of Hilo before 1852," *HJH*, vol 8 (1974) 64. Ena's original surname was In but was adapted to the Hawaiian language, alternately pronounced Enner, Enna, and Ina before settling on Ena. He was one of a group of Chinese men who started a sugar plantation and mill in Hilo, Hawai'i, about 1845. Ena Road in Waikiki is named after his son, John Ena II, a prominent Honolulu businessman and member of the House of Nobles.

⁵ Taylor 9; Samuel M. Kamakau, *Ruling Chiefs of Hawaii* (Honolulu: The Kamehameha Schools 1961) 47.

⁶ Kai *HJH*; A. Grove Day *History Makers of Hawaii* (Honolulu: Mutual Publishing Co. 1984: 40 states that John Ena Jr. was a businessman, eventually becoming president of the Inter-Island Navigation Co. He was a member of the House of Nobles, decorated by King Kalākaua in 1888, served on the Board of Health under the Provisional Government, and was a member of the constitutional convention for the Republic of Hawai'i.

⁷ "Life History of Late Mrs. Hubert Vos Told," *HA* Sept. 18, 1943.

⁸ Taylor, *HSB*, June 5, 1939:9.

⁹ Taylor 9.

¹⁰ Kai, *HJH* 1974:68.

¹¹ Taylor 9.

¹² Taylor 9.

¹³ Taylor 9.

¹⁴ Taylor 9. This was most likely Mary H. Krout, author of *Hawaii and a Revolution* (New York: Dodd, Mead and Co., 1898). She states in her book that she was a newspaperwoman in Chicago, and that she was a cousin to Rear Admi-

ral George Brown, commander of the *U.S.S. Charleston*, the ship which took King Kalākaua to San Francisco in 1890 and brought his body back to Hawai'i in 1891. Brown was held in high esteem by the royal family, which would explain Krout having been given access to many people and places in Hawai'i, including personal interviews with the widowed Queen Kapi'olani and former Queen Lili'uokalani, and many Provisional Government members during her 1893 visit. Krout also visited Hawai'i in 1914, again apparently working for the Chicago newspaper. The book *Seven Authors of Crawfordsville, Indiana* (Indianapolis: Indiana Historical Society, 1952:16), by Dorothy Ritter Russo and Thelma Lois Sullivan, states that Krout worked for *The (Chicago) Inter Ocean* newspaper between 1887 and 1897, and lived in Hawai'i for awhile.

- 15 Taylor 9.
- 16 "Mrs. L. Coney Succumbs to Long Illness," *HA*, Feb. 24, 1929.
- 17 *PCA*, Apr. 26, 1902.
- 18 Lilikala Kame'elehiwa, *Native Land and Foreign Desires* (Honolulu: BPPM Press, 1992) 307.
- 19 Kai, *HJH*, 1974:69.
- 20 *James Campbell Esq.*, (Honolulu: The Estate of James Campbell, no publisher, Fourth Printing 1992) 14.
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- 22 *HA*, Feb. 24, 1929.
- 23 Copy from Kaua'i Historical Society to author, Mar. 5, 1993.
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- 25 Robert C. Schmitt, "Some Firsts in Island Leisure," *HJH* Vol X11 (1978) 99.
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- 30 "Life History of Mrs. Hubert Vos," *HA*, Sept. 18, 1943.
- 31 *HA* Sept. 18, 1943.
- 32 Letter from Marion Durant to author, June 11, 1993.
- 33 "Jay Gould Weds Miss Annie Graham," *New York Times* Apr. 30, 1911: 13; "Jay Gould Dies; Was Champion At Court Tennis," *New York Herald Tribune* Jan. 27, 1935.
- 34 Durant to author, letter June 11, 1993.
- 35 *Columbia Encyclopedia*, Ninth Printing 1968, 2326.
- 36 David W. Forbes, *Encounters With Paradise Views of Hawaii and Its People, 1778-1941* (Honolulu: Honolulu Academy of Arts, 1992).
- 37 *National Encyclopedia of American Biography* Vol XXV (New York: James T. White & Co., 1936) 52.

- 38 "Hubert Vos Dead; Portrait Painter," *The New York Times*, January 9, 1935:19.
- 39 Charles De Kay, "Painting Racial Types," *Century Magazine*, Vol. LX, No. 2 (June 1900) 163.
- 40 David W. Forbes, "Encounters With Paradise Views of Hawai'i and Its People, 1778–1941" (Honolulu: Honolulu Academy of Arts, 1992).
- 41 Hubert D. Vos, grandson, letters to author, 1993. The original Vos letters, now lost, were handwritten. Kaikilani had them, along with a summary, typed for the possible use by a magazine. Mr. Vos sent the author xeroxed copies of the typed letters.
- 42 Sara Jablon, e-mails to author, June 11, 2003, and June 20, 2003. Jablon is curatorial assistant, modern, contemporary, and American art, Fogg Museum. Grenville L. Winthrop (1864–1943), the donator, was a Harvard alumnus who left a large and important art collection to the Harvard art museums. He purchased the Empress painting in 1940 from the Kende Galleries in New York. A color photo of the painting is on the jacket cover of *Dragon Lady The Life and Legend of the Last Empress of China*, by Sterling Seagrove (New York: Knopf, 1992).
- 43 *National Encyclopedia*, Vol XXV; C. A. S. Williams, *Outlines of Chinese Symbolism and Art Motives* (New York: Dover Publications, 1976) 132.
- 44 Marion Durant letter to author, Aug. 13, 1993; *National Encyclopedia*, Vol XXV: 52.
- 45 Hubert D. Vos letters to author Sept. 5, 1997, and June 18, 2003.
- 46 Bob Dye, *Merchant Prince of the Sandalwood Mountains* (Honolulu: U of Hawai'i P, 1997); Bob Dye fax to author Nov. 18, 1997.
- 47 *The New York Times* Jan. 9 1935, 19.
- 48 Copy from the Kaua'i Museum to author 5 Mar. 1993.
- 49 "Mrs. Hubert Vos Dies at 75 at Her Home on Garden Isle," *HSB* Sept. 11, 1943.
- 50 "Life History of Late Mrs. Hubert Vos Told," *HA*, Sept. 18, 1943.
- 51 *Kaua'i Historical Society Quarterly*, vol 7, no. 2 (Dec. 1997).
- 52 "Former Honolulu Dies In Germany," *HG*, Aug. 15 1911, 8.
- 53 *HG* Aug. 15, 1911.
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- 60 *New York Herald Tribune*, Jan 27, 1935: 1.
- 61 *HSB*, Sept 11, 1943.