

ROGER G. ROSE

Woodcarver F. N. Otremba and the Kamehameha Statue

ONE OF THE MOST PHOTOGRAPHED SITES in Honolulu, and a favorite visitor attraction for over a century, is the heroic bronze and goldleaf statue of Kamehameha the Great. Unveiled on February 14, 1883, by King Kalākaua early in his two-week Coronation celebration, the greater-than-life figure, dressed in feathered battle regalia, and fronting Ali‘iōlani Hale across King Street from ‘Iolani Palace (fig. 1), was originally conceived as a monument to commemorate the centennial in 1878 of the Western discovery of the Hawaiian Islands by Captain James Cook. Immediately popular, the statue has since inspired countless depictions and imitations, ranging from literally millions of post-cards and snapshots to tourist souvenirs as diverse as playing cards, candles, and soap cakes.

Surely among the earliest and most interesting of the numerous reproductions inspired by the Kamehameha statue are the wooden miniatures carved by Franz “Frank” Nikolous Otremba (1851–1910) not long after the monument was dedicated. A talented woodcarver, Otremba was born in Rauden, Germany and trained in Italy. He settled in Honolulu about 1882. Recently, F. N.

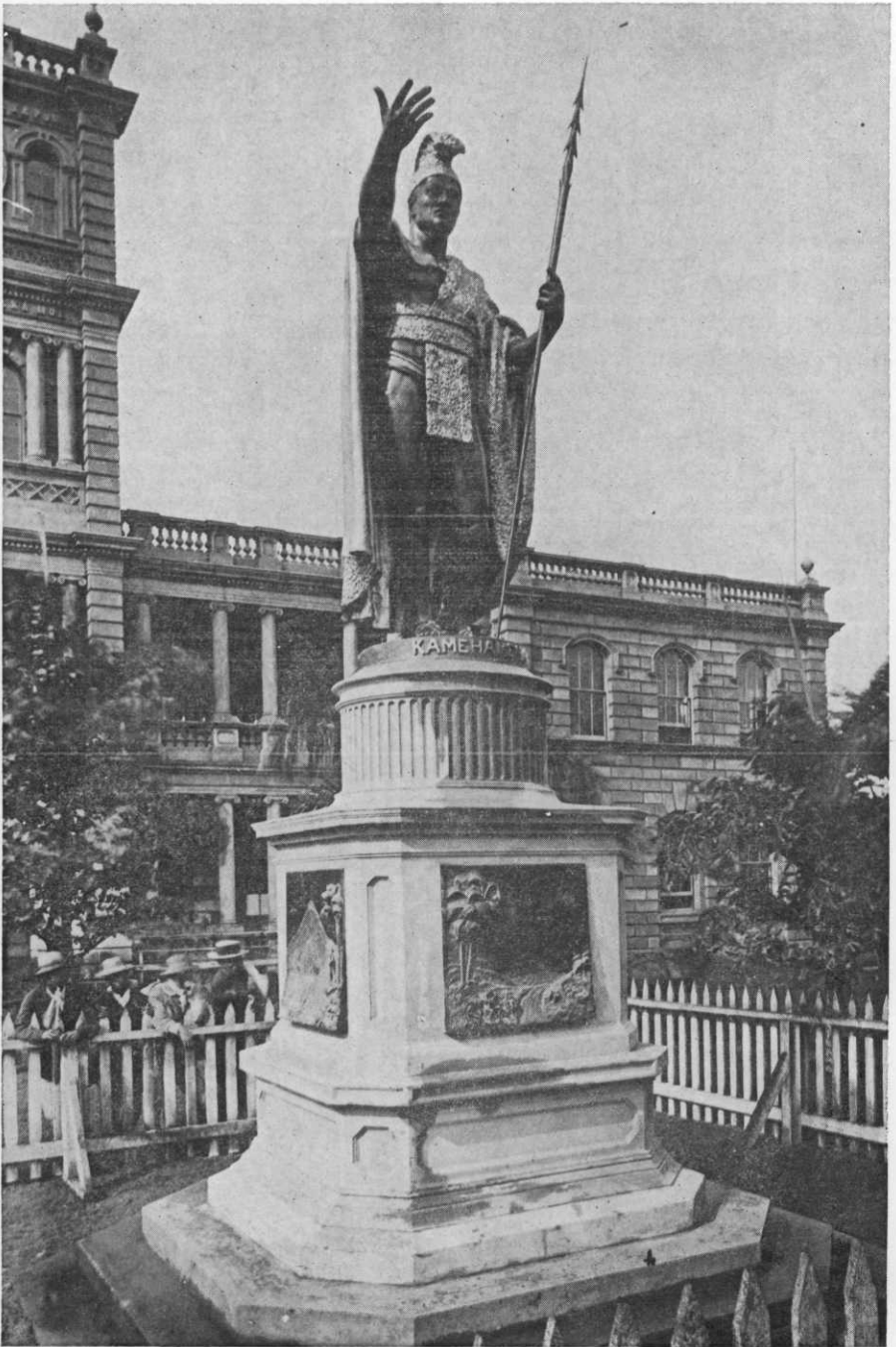
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Otremba's cabinetmaking and carving skills have regained justly deserved recognition as a result of Irving Jenkins' book, *Hawaiian Furniture and Hawaii's Cabinetmakers*.¹ Otremba's miniature carvings of the Kamehameha statue, however, have long since been forgotten and are today, with much of his other work, virtually unknown. Research by the author into the origins of a carved miniature of the Kamehameha Statue donated to Bishop Museum in May of 1986 has led to the rediscovery of some of Otremba's missing works. In addition to reviewing the context in which the statue was created, it is hoped this paper will stimulate further appreciation of Otremba's talent and versatility and place him as a local artisan of the last century—and perhaps bring more of his lost works to light.

Through the efforts of Walter Murray Gibson,² then freshman Representative from Lāhāina, Maui, the Hawaiian Legislature of 1878 appropriated \$10,000 and established the Commemorative Monument Committee to oversee creation of a heroic statue of Kamehameha I.³ Appointed committee head,⁴ Gibson lost little time in pursuing his mandate, which, politically, he would come to envision as a symbolic cornerstone of his emerging policy of "Hawai'i for the Hawaiians." Touring America later in the year, Gibson met artists in New York and Boston before commissioning the statue from sculptor Thomas Ridgeway Gould (1818–1881), a Bostonian who maintained a studio in Florence, Italy. Gould worked mostly in Florence from an engraved portrait of Kamehameha published in Dumont D'Urville's *Voyage Pittoresque* (1834) that, in turn, was based on a Chinese copy of Louis Choris' 1816 watercolor. Drawing inspiration from classical sculpture, Gould also worked from photographs relayed from Honolulu of a semi-nude Hawaiian, apparently Robert Hoapili Baker, and his half brother John, Timoteo Baker, who was dressed in a feather cloak, helmet, and *malo* (loincloth).⁵ Gould managed to complete a preliminary clay model of the figure by May of 1879, forwarding

FIG. 1. Statue of Kamehameha I, Thomas R. Gould, sculptor, shortly after its dedication in 1883 at Ali'iōlani Hale on South King Street, Honolulu. (Photographer unknown; Bishop Museum collection.)





a photograph to Gibson and his committee for critique. After minor revisions to the musculature and arrangement of the feather *malo* and other details such as the spear point, Gould transferred the model to plaster, to be shipped December 31st to a foundry in Paris for casting in bronze under his supervision. Gould also sent photographs of the plaster original to Gibson for distribution to members of the Hawaiian Legislature, the King, and others (fig. 2). With completion of the casting promised for May 1, 1880, arrangements were made to ship the statue to Honolulu by the German bark *G. F. Haendel*, which departed Bremen on August 21st.

The ship carrying the statue to Honolulu caught fire and sank in a storm off the Falkland Islands on November 15, 1880, with all cargo presumed lost. Using insurance money amounting to about \$12,000, Gibson arranged through Gould to obtain a copy of the statue from the Paris foundry, Barbedienne. Gould also agreed to execute four bronze tablets to be mounted on an ornate pedestal, constructed by Robert Lishman, for which the Legislature of 1880 had appropriated an additional \$2,000, including the cost of erecting and fencing the statue. Depicting incidents in the life of Kamehameha, the tablets were actually done by the artist's son, Marshall S. Gould, after the elder Gould died suddenly in Florence on November 26, 1881.

While these arrangements were pending, the original statue was recovered from the shipwreck by a fisherman and set up in Port Stanley, Falklands. Captain Jervis of the *Earl of Dalhousie* happened on it a few months later, while stopping off for water *en route* to Hawai'i with Portuguese immigrants from the Azores, and acquired it for \$500.⁶ On reaching Honolulu on March 27, 1882, Captain Jervis sold Gibson the statue for \$875. Intact except for a broken right hand, missing spear, and a hole in the feather cape, this statue was eventually repaired through Gibson's efforts and transported to Kohala, Hawai'i, where King Kalākaua dedicated it with much ceremony on May 8, 1883, at 'Āinakea, not far from

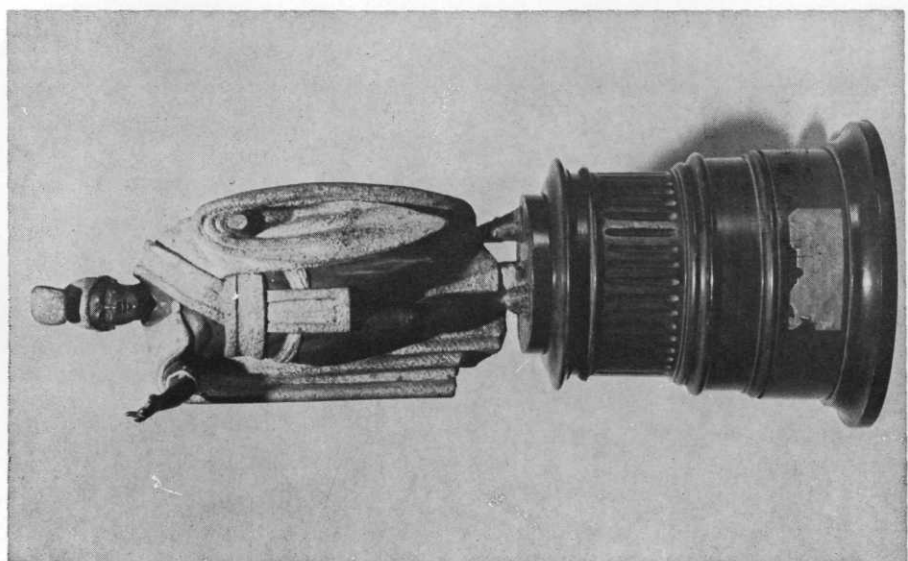
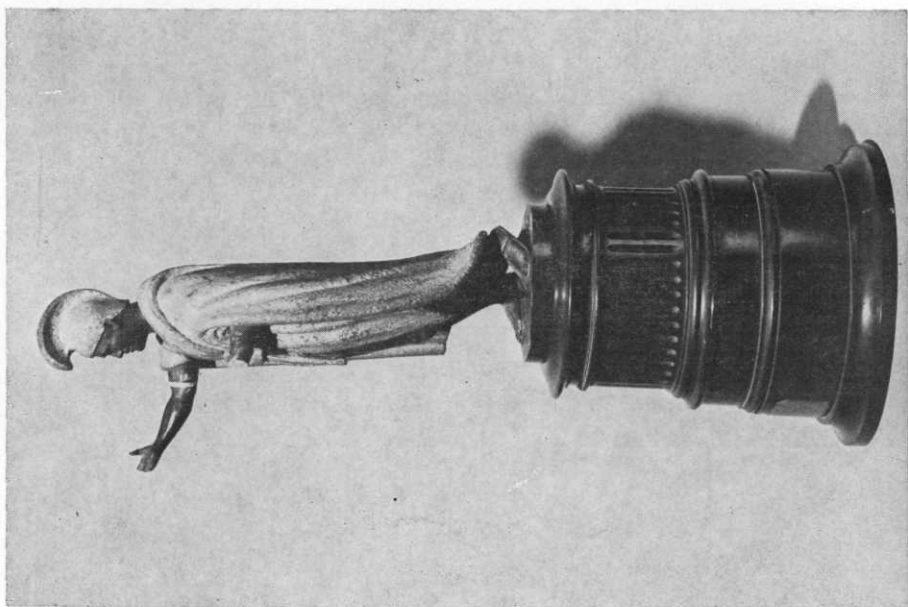
FIG. 2. Sculptor Gould's plaster model of the Kamehameha I statue, c. 1879. (Photographer unknown; Bishop Museum collection.)

the birthplace of Kamehameha I. It was moved a short distance to its present resting place in front of the Courthouse at Kapa‘au in 1912.

Meanwhile, barely two weeks before the Coronation and the statue’s long-anticipated unveiling in front of Ali‘iōlani Hale, the copy arrived in Honolulu aboard the British ship *Aberaman* on July 31, 1883. Scheduled originally for Coronation Day on February 12th, the ninth anniversary of Kalākaua’s election to the throne, rain forced postponement of the official dedication until noon of the 14th. Gibson, by now at the apex of his career and head of government as Premier and Minister of Foreign Affairs, invited Kalākaua to pull a wire unveiling the statue, concealed by a royal standard and a Hawaiian flag. The Royal Hawaiian Band played “Hawai‘i Pono‘ī,” and Gibson spoke in praise of Kamehameha, concluding his remarks to “loud and prolonged cheering” from the large crowd gathered to witness the event:

By him [Kamehameha] was laid the foundation of the national structure to which Kalakaua gives the finish. The first Monarch laid the foundation in the obscurity of a rude time, with his spear and strong arm. The seventh Monarch, who has just been crowned perfects the national structure with all the enlightened and scientific appliances of our age. May Hawaiians be roused to a devotion to the nationality founded by the Conqueror. . . . Yes; Great Chief—we will swear here—every true Hawaiian, and every friend of Hawaii to preserve forever the independence of the nation thou didst establish by thy prowess and wisdom!¹

Politics aside, the statue was an immediate popular success. While critics pointed out that the decidedly un-Hawaiian sandals of the Conqueror resembled those of the classical Mediterranean (and draping of the feather *malo* over Kamehameha’s left shoulder and on top of his feather cloak to trail behind was impossible speculation),⁸ the imposing figure was, nevertheless, a rousing inspiration to Hawaiians of all ages. Within weeks, souvenir photographs of the new statue went on sale in the local stores, further popularizing this new addition to Honolulu’s cultural landscape. Other representations and imitations would soon



appear, spawning an endless variety of memorabilia that continues to the present day.

The miniature statue that was donated recently to Bishop Museum is some 26" high and composed of five separate pieces of carved and lathe-turned wood glued and screwed together (figs. 3A and B). The Kamehameha figure itself is carved from a pale reddish-brown wood with prominent, dark vertical grains, possibly guava or *kiawe*, standing 15 $\frac{3}{4}$ " tall including the shallow circular platform that on the original statue bears an inscription—"KAMEHAMEHA I"—lacking on the miniature. Except for a narrower and more Caucasian-looking face, the figure is, otherwise, a remarkably faithful likeness of Gould's Kamehameha. It is stained dark brown, and the feather cloak, helmet, *malo*, and sandal laces are covered with a bronze powder paint that in turn is coated with a thick resin or oil size and gilded.⁹ The inner facing and outer right edge of the cloak show a low relief pattern of cross-hatching, a convention of the period for the netted foundation on which Hawaiian feather garments are fashioned. The carving has deteriorated somewhat through the years, and in places the gilding has flaked off, revealing the darkened resin or oil size beneath. The spear is missing, and the left arm is broken away completely above the elbow where it emerges from the cloak. Two small fragments of upper arm were reattached in the past with glue. The outstretched right arm was also broken just above the elbow but has been repaired with glue and a small inset of light-colored wood. The four fingers of the extended right hand—said to be a gesture of friendliness and aloha—are broken off and abraided to stubs.

The figure rests on a shellacked and polished, turned wooden pedestal composed of four separate pieces. The uppermost is a slightly concave disc (about 1" thick by 7 $\frac{1}{2}$ " diameter) of dark reddish-brown wood, apparently black walnut, turned so that the grain runs horizontally. Now loose, its center perforation accommodates a two-inch-long iron screw which formerly secured the

FIGS. 3A and 3B. Miniature wood replica of Kamehameha I by F. N. Otremba, c. 1886. (Christine Takata photo; Bishop Museum collection.)

base of the figure to the fluted column below. The main pedestal is turned from two different woods firmly glued together near the center. The uppermost ($4\frac{1}{2}$ " high by 7" diameter) is a fluted column like that supporting Gould's statue, turned, vertical grain from *koa* wood, with a narrow band painted black where it adjoins the bottom half of the pedestal. The base section ($5\frac{1}{4}$ " high by $9\frac{1}{2}$ " bottom diameter) is a special design of the artist, to lend balance and presence to the carving, and differs from the squared plinth bearing the four commemorative tablets on the original monument. It is turned, horizontal grain from two pieces of the same reddish-brown wood as the perforated disc below the figure. When one examines the pedestal, it is apparent that considerable skill went into selecting and crafting the wood and in achieving a harmonious design compatible with the figure, although the hastily executed fluting belies the work of a master craftsman.¹⁰

The carving is unsigned and undated. When received at Bishop Museum, nothing was known of its history except that it had belonged to the grandfather, Aloysius Stephen Spencer, of the donor, Robert Spencer of Makawao, Maui.¹¹ A red-bordered paper label, gummed to the base of the statue at some undetermined date, bears an inscription in black, typed capital letters: "THIS IS THE ORIGINAL MODEL OF KING KAMEHAMEHA CARVED WITH A KNIFE SEVENTY YEARS AGO." This figure obviously could not have been the original model for the statue as Gould worked in clay and plaster, and no wooden prototype or model is known to have been created as part of the design process. Aloysius S. Spencer (1897-1961),¹² born in Hilo, spent most of his life on Maui, a Republican who served as a two-term member of the Maui County Board of Supervisors from 1932 to 1936 and was Maui County Chairman from 1937 to 1946. Besides a business career, Spencer also participated in several local charitable and social organizations. Possibly the label was affixed to the statue for public display.

Attribution of the Spencer miniature Kamehameha statue to F. N. Otremba, argued herein, is based primarily on contemporary newspaper accounts of the artist's activities, to photographs, and to circumstantial evidence. Records indicate that Otremba produced at least one larger, faithful version of the Kamehameha

statue as seen in front of Ali'iōlani Hale, including the plinth with memorial tablets. In addition, Otremba, or his workshop, produced an unknown number of smaller versions in wood and in plaster of the Kamehameha statue resting on simplified pedestals.¹³

Some three years after Otremba had settled in Honolulu, the *Daily Bulletin* for November 2 and the *Daily Bulletin Summary* for November 18, 1885 brought the woodcarver's Kamehameha sculpture to public attention:

A WORK OF ART.

An elaborate and meritorious piece of sculpture in wood has been produced by Mr. F. Otremba, at his house, 126 Nuuanu street. It is a reduced model of the statue of Kamehameha I. in the Government yard. The figure of the monarch is in one piece of koa wood, the mantle bein [sic] gilded as in the original, and the spear is of kauwila wood. The fluted capital is of black walnut, and the remainder of the pedestal koa with black walnut trimmings and facings. Upon the statue and the four tablets the carving is very creditable, the historical scenes on the latter being finely executed. The smooth surfaces wear a mirror-like polish. On Saturday last His Majesty the King called at the sculptor's house to inspect the work, and expressed his satisfaction at the fine workmanship displayed. To-day the statue will be placed on view in King Bros.' art store, Hotel street. Had it been completed earlier, it would have made a handsome addition to the Hawaiian exhibit at New Orleans and Louisville. Mr. Otremba is at work upon a second model, and is prepared to execute any order in wood carving with which he may be entrusted.¹⁴

A few days later, on November 7th, the *Daily Honolulu Press* verified in its Local News column:

A statue of Kamehameha is on exhibition in the store of King Bros. It is made entirely of koa wood and is an exact miniature [sic] imitation of the statue in front of the Government Building, it was made by a German, Mr. Otremba, and is for sale.

The whereabouts of this impressive *tour de force* is unknown today, but photographs of what must be the same sculpture described by

the *Daily Bulletin* have survived.¹⁵ One (fig. 4), from a 5" x 8" glass plate negative, was taken by Christian J. Hedemann, an ardent, self-taught amateur whose collection of original negatives and prints is preserved in Bishop Museum.¹⁶ A Dane, Hedemann had arrived in the Hawaiian Islands in 1878, settling at Hāna, Maui. He moved with his family to Honolulu in 1884, where he purchased a used 5" x 8" stereo camera and joined the Hawaii Camera Club. Hedemann indulged his passion for photographing people and their surroundings, especially friends and associates and their homes, both inside and out. Hedemann's photograph of the home interior featuring the miniature Kamehameha monument is undated but typical of the views he recorded in Honolulu during the late 1880s and early 1890s. The scene is, unfortunately, also unidentified but is possibly the Nu'uaniu Street home of sculptor Otremba himself. Hedemann and Otremba lived nearby in Honolulu's Nu'uaniu Valley at the time; they were active in the local German community, and both were later involved in the Kilohana Art League, established in 1894, where Otremba sometimes taught woodcarving.

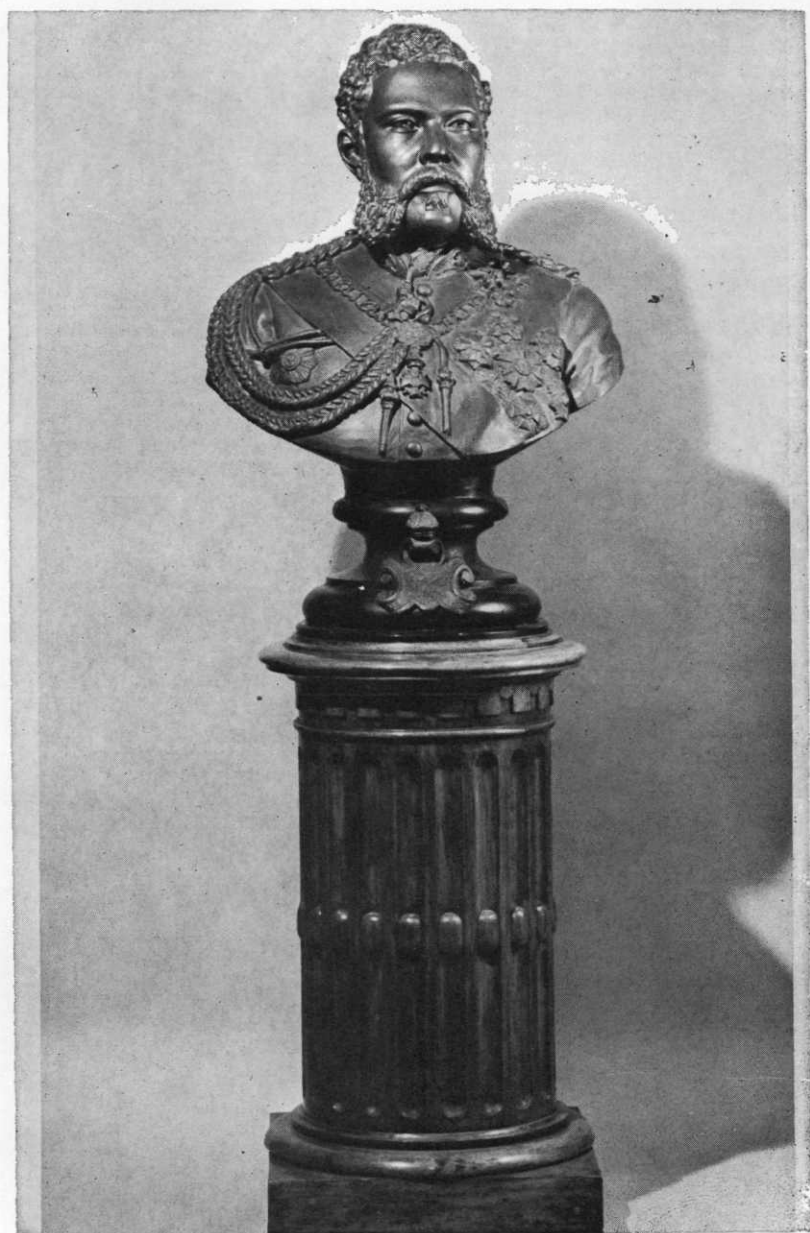
Only five months after the article describing Otremba's model of the statue of Kamehameha appeared, the local newspapers made another call on the woodcarver. Otremba now shared a workshop in downtown Honolulu, where he could more conveniently display his artistic versatility. His model of Kamehameha had apparently not yet sold, however, for the *Daily Bulletin* of April 7, 1886 reported:

LOCAL ART.

A visit to Mr. F. Otremba's shop on Fort, above Hotel street, will be repaid by the sight of a variety of very creditable art productions in carving and sculpture. Of the latter there are plaster busts, bronzed and plain, of King Kalakaua, the late Queen Emma, and other notables. The artist's best handiwork, so far, may be seen in a bust of His Majesty on view at William's photograph show rooms,

FIG. 4. Otremba's Kamehameha I scale model in black walnut and *koa* wood. (Christian J. Hedemann photo, c. 1886; Bishop Museum collection.)





also Kamehameha I. statues from a model carved in wood by Mr. Otremba. Anybody wanting to get 'on a bust,' and yet remain sober, can be accommodated by leaving his pictures at the shop. Some beautiful carving on cocoanut, kukui nut, and native woods is displayed in many specimens; also cement casts of fern vases from an engraved cocoanut original, which make handsome house ornaments. When our reporter called, the sculptor was repolishing the original of his native-wood statue of Kamehameha I., that was fully described in these columns some time ago. Besides the articles above mentioned, Mr. Otremba has a varied stock of fancy canes. Persons seeking rare Island souvenirs, or desiring carving or sculpture done to order, should visit this artist's workshop. He is assisted in the mechanical work by Mr. Lorenzo Santini. A Kalakaua, Kamehameha and Emma are to be offered, respectively, as first, second and third prizes at a shooting match in the new building opposite, on Saturday after next, the listing of intending competitors being now open at Mr. Otremba's shop.

That Otremba had several models of the Kamehameha statue on hand, in addition to his master carving, is corroborated by a story published a few days before in the *Pacific Commercial Advertiser* of April 2, 1886. The article, "A Carver's Establishment," noted in part:

In the window is a Kamehameha statue, three feet high, carved out of native woods, a plaster bust of the late Queen Emma, several small Kamehameha statues, calabashes, canes, plaster ornaments, etc.

This and the *Daily Bulletin's* article are somewhat ambiguous concerning whether the "several small Kamehameha statues" were made of wood or of plaster. That some, at least, were of wood is certain, for in addition to the Spenser miniature a similar statue, unfortunately with its base now missing, is in 'Iolani Palace.¹⁷ Very slightly larger, and differing in certain details of finish and

FIG. 5. Bronzed plaster bust of King Kalākaua on *koa* wood pedestal, by F. N. Otremba and Lorenzo Santini, c. 1886. (Christine Takata photo; Bishop Museum collection.)

gilding, it appears to be a product of the same carver or studio. Yet another version on a less elaborate base than the Spenser statue, is displayed in the background of a family portrait of Fred H. Hayselden, husband of Talula, Gibson's favorite child.¹⁸ It is altogether appropriate that a replica of the Kamehameha statue should be present in the family household since Gibson was, after all, originator of the plan for the memorial statue.

The existence of plaster versions of Otremba's Kamehameha statue is confirmed elsewhere, notably in advertisements for the "Prize Shooting Match" mentioned by the *Daily Bulletin*. The contest in rifle marksmanship was organized by Otremba himself,¹⁹ ostensibly to inaugurate a new shooting gallery across the street from his studio, but no doubt to stimulate his own business as well. According to notices run by Otremba in the Honolulu newspapers throughout April and early May of 1886, the prizes to be awarded would consist of: **FIRST PRIZE**—For highest score, a Bronze Plaster Bust of Kalakaua; **SECOND PRIZE**—For next highest score, a Kamehameha Statue, three feet high, carved from Hawaiian Wood; **THIRD PRIZE**—For the third best score, a Plaster Bust of the late Queen Emma; and **FOURTH PRIZE**—For the lowest score, a Plaster Statue of Kamehameha.²⁰

No authenticated plaster versions of Otremba's Kamehameha statue have come to light recently, but a chance discovery by a visitor at a Honolulu shop called Island Curios, in September of 1961, of a 16-inch high, bronze-tinted plaster model of the Kamehameha statue on a *koa*-wood base, may provide a clue. The discovery prompted a pair of articles in Bob Krauss's *Honolulu Advertiser* column, "in one ear,"²¹ disclosing four more "identical" statues in private hands and one at Hulihe'e Palace, Kailua. Like Otremba's wooden statue, but differing from Gould's Kamehameha, the plaster model "has a 'haole' face with a thin nose and narrower cheek bones."²² It was conjectured at the time, although undocumented, that the statues might have been struck for the Kamehameha Centenary held June 11, 1919, in conjunction with the annual Territorial Fair. Because of the apparent resemblances in the figures' size and visage, however, it may be that these plaster reproductions are actually from Otremba's studio.

Whatever the origins of these half-dozen figures, it is likely that Otremba's plaster models of the Kamhameha statue were executed by his studio partner, Lorenzo Santini, who seemed to specialize in plaster work.²³ The *Daily Bulletin* of April 15, 1886, had noted in a follow-up article of the "bust of King Kalakaua, heroic size, in bronzed plaster" and the small bust of Queen Emma reported on earlier:

They are excellent likenesses and very neatly executed, Mr. Santini, an Italian sculptor, being the artist who has made them. He has others of the same kinds completed, and being a poor man desirous of earning money to take him to America, it is hoped that patrons of art will inspect these works and, if pleased with them, pay a reasonable price therefor.

It is not known how many plaster busts of the King were produced, but one, perhaps the first "bronzed plaster" version described in the newspapers, descended in Kalākaua's family and is preserved in Bishop Museum.²⁴ Coated with bronze powder paint, it is supported on a fluted *koa*-wood column of equally heroic proportions and signed "F. Otremba & L. Santini, Sculpt. Honolulu, H. I." (fig. 5). A second example, cast from the same mold and skillfully polychromed in naturalistic colors, has been in the possession of the Scottish Rite Cathedral in Honolulu since the 1920s, a gift of Otremba's family.²⁵ Examples of Santini's Queen Emma have not been positively identified.

About the time Honolulu was preparing to celebrate King Kalākaua's 50th birthday Jubilee in grand style, on November 16, 1886, Otremba's master carving of the Kamehameha monument finally sold. Both the *Daily Bulletin* for October 28th and the *Daily Herald* on the following day report that it was purchased for \$25 by Curtis P. 'Iaukea, the King's Chamberlain, and was destined to adorn 'Iolani Palace. Unfortunately, extant records do not substantiate that it ever reached the Palace,²⁶ and it does not seem to be included among the many birthday tributes presented by admiring subjects. Nor does the statue appear to turn up among the King's effects and other mementos of monarchy included in the several estate auctions held at the death of his distant heir,

Elizabeth K. Woods, either at her Pacific Heights residence in 1932 or the Pualeilani beachhouse at Waikīkī in 1935.²⁷ This sculpture is now presumed lost.

Santini dissolved his brief partnership with Otremba and quietly left Honolulu, perhaps having earned enough money to emigrate to America as he desired. "The genius Otremba,"²⁸ as the papers sometimes styled him, stayed on to become one of the city's respected artisans and cabinetmakers. In addition to carved decorative wall plaques featuring island fruits and foilage turned out in numbers over the years,²⁹ Otremba produced a variety of items in the short span following his Kamehameha statues, among them: "a magnificent . . . carving in kou wood . . . the American eagle, carrying the motto 'E Pluribus Unum,' the stars and stripes and the banner of liberty . . . that would command the admiration of the severest critic" in 1887;³⁰ "a piece of sculpture on the stern of the steamer Waimanalo, being the Hawaiian coat of arms . . . in one piece of ash and very nicely sculpted, besides being beautifully painted and gilded also by the sculptor himself" in 1888;³¹ and "gothic designs and flowers in the stone arches and pillars of St. Andrew's Cathedral," commenced in 1887.³²

Otremba also created fine furniture and continued to use the Honolulu Steam Planing Mill as a workshop. Among his more significant known commissions is a massive four-poster bed carved from *koa* and *kauila* wood in 1904 for Prince and Princess David Kawānanakoa (now on permanent display at Hulihe'e Palace); and an elaborate *koa* armchair and fireplace mantle commissioned by the Hawaii Promotion Committee in 1908 as a gift of appreciation intended for Mark Twain's new home, "Stormfield," in Connecticut.³³ Nearing the end of his life, Otremba crafted large circular *koa* tables and other furniture for the Alaska-Yukon-Pacific Exposition held in Seattle in 1909 and shared in the highest awards presented. Otremba died in Honolulu in 1910, justly celebrated by the community and "remembered as a kind man who often donated carved pieces for worthy causes."³⁴

Although carved hastily, but still with expert eye, the miniature Kamehameha figure was probably intended to be little more than one of a series of mass-produced souvenirs commemorating a

colorful local event. Otremba's master carving of the full Kamehameha statue, however, can be viewed as a more serious creation worthy of admiration. Not only did it bring Otremba to the attention of King Kalākaua and the community, but it also helped establish his reputation as a talented newcomer with versatile skills.

Among the many individuals who have contributed to the preparation of this paper, I am particularly indebted to the following for their help and support: Jim Bartels, Jane Bassett, Lynn Davis, Robert L. German, Irving Jenkins, and Arthur E. Otremba.

NOTES

- ¹ Irving Jenkins, *Hawaiian Furniture and Hawaii's Cabinetmakers 1820-1940* (Honolulu: Editions Limited, 1983).
- ² For more on Walter Murray Gibson's career, including scattered references to the Kamehameha statue, see Jacob Adler and Gwynn Barrett, *The Diaries of Walter Murray Gibson 1886, 1887* (Honolulu: U of Hawai'i P, 1973); Jacob Adler and Robert M. Kamins, *The Fantastic Life of Walter Murray Gibson Hawaii's Minister of Everything* (Honolulu: U of Hawai'i P, 1986); Paul Bailey, *Hawaii's Royal Prime Minister: The Life and Times of Walter Murray Gibson* (New York: Hastings House, 1980); and Ralph S. Kuykendall, *The Hawaiian Kingdom*, vol. 3, 1874-1893, *The Kalakaua Dynasty* (Honolulu: U of Hawai'i P, 1967).
- ³ Unless otherwise noted, details of fact in this and the following paragraphs are taken primarily from Jacob Adler, "The Kamehameha Statue," *HJH* 3 (1969): 87-100. For information on the replica of the Kamehameha statue in Washington, D. C., see the State of Hawaii Statuary Hall Commission, *Hawaii's Presentation to the National Statuary Collection, Proceedings in the Rotunda, United States Capitol, April 15, 1969* (Washington, D. C.: Government Printing Office, 1970). Archival material concerning activities of the Commemorative Monument Committee include "Documents re Kamehameha Statue," FO & Ex, AH.
- ⁴ Other members of the committee were Archibald S. Cleghorn, John M. Kapena, Simon K. Ka'ai, and Joseph Nawahi, but their activities were minimal compared to Gibson's.
- ⁵ Now in the Bernice Pauahi Bishop Museum, hereafter referred to as BPBM, are: the *mamo*-feather cloak of Kamehameha I (BPBM 6828), government property in 'Iolani Palace, and then a gift to BPBM by the Provisional

Government of Hawai'i in 1893; the helmet (BPBM 959), first in the old Hawaiian National Museum in Ali'iōlani Hale, then a loan in 1891 to BPBM and a gift by the Republic of Hawai'i in 1898; the feather baldric or *malo* (BPBM 1910.18.01), first in the possession of King Kalākaua, then a gift to BPBM by former Queen Lili'uokalani in 1910. For more on the *malo*, see Roger G. Rose, "Symbols of Sovereignty, Feather Girdles of Tahiti and Hawai'i," *Pacific Anthropological Records No. 28*, BPBM (1978). See, also, John Charlot, "The Statue of Kamehameha I," *Honolulu* (Mar. 1979): 35-40.

- ⁶ One of the immigrants was Jose de Medeiros, who became known as Joe the Statue Worshipper because of his visits almost daily for 35 years to the monument at Ali'iōlani Hale.
- ⁷ *PCA* 15 Feb. 1883.
- ⁸ Rose, "Symbols of Sovereignty" 40-2. The point of Kamehameha's spear is also quite atypical of the vast majority of Hawaiian *pololu* (long spears) or *ihe* (short spears or javelins). Gould seems to have based its design on a sketch by Kalākaua as well as the one in the posed photographs of the Baker half-brothers sent to the artist. According to Clarice B. Taylor, "A Nuuanu Valley House," *Paradise of the Pacific* (Holiday Edition, 1949) 22-5, the spear was supposedly held by John Baker and was the property of Princess Likelike. It is now part of the Charles Hite Collection, BPBM, Accession 1986.287.
- ⁹ Jane Bassett, Objects Conservator, Pacific Regional Conservation Center, BPBM, personal interview, 6 Jan. 1988.
- ¹⁰ Irving Jenkins, personal interview, 6 Jan. 1988, suggests the turning may have been done by the Honolulu Steam Planing Mill which Otremba used as a workshop.
- ¹¹ BPBM 1986.14.01.
- ¹² Perry Edward Hilleary, *Men and Women of Hawaii 1954* (Honolulu: Honolulu Business Consultants, 1954) 611-12; *HSB* 13 Jan. 1961.
- ¹³ Arthur W. Otremba, grandson of F. N. Otremba, has seen the Spenser statue and concurs that it was carved by his grandfather. He believes his grandfather may have carved eight or nine wooden Kamehameha figures and has seen one other, both its arms missing and its whereabouts now unknown. Some of the figures may have been carved in later years, for Mr. Otremba recalls that his father, Arthur Nikolous Otremba, born in 1885, claimed to have posed as a teenager for the face of Kamehameha. Before World War II, A. W. Otremba also remembers seeing a plaster version of the Kamehameha statue that he attributed to his grandfather: personal interviews, 14, 20, 26, and 27 Jan. 1988.
- ¹⁴ For home promotion, the Hawaiian government, local businesses, and private citizens sent items for exhibition to the World's Industrial and Cotton Centennial Exposition at New Orleans in 1884-1885, and to the Southern Exposition at Louisville, Kentucky later in 1885.

- ¹⁵ A. W. Otremba, F. N. Otremba's grandson, just recently brought to the author's attention a faded family photograph, apparently taken by J. J. Williams in the late 1880s, of the woodcarver standing next to his sculpture of the Kamehameha monument.
- ¹⁶ Lynn Davis, Bishop Museum Visual Collection, provided biographical information on C. J. Hedemann.
- ¹⁷ Jim Bartels, Curator, 'Iolani Palace, who made this statue available for examination, reports that it comes from the collection of Kapi'olani Kawānanakoa Fields. It is unclear whether this is the same statue barely visible in the blurred background of a photograph of Kapi'olani Kawānanakoa at the family home on Pensacola Street in Honolulu in 1927, AH.
- ¹⁸ Adler and Kamins, *The Fantastic Life of Walter Murray Gibson*, illustration at end of text (n.p.).
- ¹⁹ *HG* 6 April 1886.
- ²⁰ *HG* 13 April 1886, and elsewhere in the Honolulu newspapers. The shooting contest was followed by the press with considerable interest during the last ten days of April, but as late as mid-May no formal winners had been proclaimed. The Chinatown fire of April 18th and opening of the Legislature, were perhaps considered more newsworthy. During the contest, however, items presumably from the Otremba studio were sold at a possibly related event: "At 10 o'clock this morning Mr. Lewis J. Levey will sell, at the store adjoining the shooting gallery, on Fort street, a collection of canes, busts of His Majesty the King, Queen Emma and Kamehameha the First": (*PCA* 5 May 1886).
- ²¹ *HA* 13 and 14 Sept. 1961.
- ²² *HA* 13 Sept. 1961.
- ²³ According to A. W. Otremba, personal interview, 20 Jan. 1988, his grandfather, F. N. Otremba, had studied bronze painting in Italy under Santini; their prior association was apparently one reason Santini had decided to come to Hawai'i.
- ²⁴ The bust was donated in 1923 as part of the Kapi'olani-Kalaniana'ole Collection by Elizabeth Kahanu Woods, widow of Kalākaua's nephew, Prince Jonah Kūhiō Kalaniana'ole: BPBM B.6924. According to the *PCA* 17 Apr. 1886, Otremba "has also just completed a metal bronze bust of His Majesty the King." This is not verified elsewhere and is possibly a mistaken reference to the original bronzed-plaster bust.
- ²⁵ Robert L. German, Secretary, Honolulu Scottish Rite Bodies, made this bust available for examination. According to German and A. W. Otremba, both Kalākaua and Otremba's son, Arthur Nikolous, were Masons, so when the family moved to Mānoa Valley and vacated their home at Kewalo and Wilder Avenues, the heavy bust was deposited with the help of the local fire department at the Cathedral across the street: personal interview, 20 Jan. 1988.

- ²⁶ Jim Bartels, Curator, 'Iolani Palace, personal interview, 7 Aug. 1986, 15 Dec. 1987, and 7 and 13 Jan. 1988.
- ²⁷ "Inventory of Elizabeth K. Woods Collection on loan to B. P. Bishop Museum," BPBM Accession File 1935.27, which also includes excerpts concerning the auctions from: *HA* 8 through 30 Aug. 1932; *HSB* 10 Aug. 1932; *HA* 16 Dec. 1932; *HSB* 16 through 21 Dec. 1932; *HA* 16 through 26 Feb. 1935; *HSB* 18, 19, 25, and 27 Feb. 1935. According to Jim Bartels 'Iolani Palace does have a record of a Kamehameha statue in an inventory of Kawānanakoa property dated 1906. This may or may not be the same Kamehameha statue present in the living room of Pualeilani listed in another undated inventory made before 1919. Whether this is the same statue now in 'Iolani Palace, or in the photograph referred to in note 17—or even Otremba's master carving of the Kamehameha monument—is uncertain.
- ²⁸ *DB* 19 Aug. 1887.
- ²⁹ Jenkins, *Hawaiian Furniture and Hawaii's Cabinetmakers* 200–01.
- ³⁰ *DB* 19 Aug. 1887.
- ³¹ *HG* 7 Feb. 1888.
- ³² *DB* 19 Nov. 1887.
- ³³ Twain graciously declined to accept the chair, "saying he did not want to appear superior to other members of his family, an impression that sitting in a chair with carved lion-head arms would almost certainly create": Jenkins, *Hawaiian Furniture and Hawaii's Cabinetmakers* 174–5, 204–7, and 199.
- ³⁴ Jenkins, *Hawaiian Furniture and Hawaii's Cabinetmakers* 200.