

*Nā Ali'i o
Kamehameha*



HHC

*The
Kamehameha
Dynasty*

*Calendar
1987*

Hawai'i's Historic Sites Inventory

For Hawai'i the preservation of our historic and cultural sites is a vital public concern. To endure, an ethnic group must pass on its distinguishing attributes from one generation to the next. Such attributes are the essence of cultural heritage. The memory of an event or person, the perception of a shared identity, and the artifact all are evidence of cultural heritage, and all are worthy of preservation.

Since culture is essentially abstract, the approaches to its conservation often rely on the recognition of cultural expression, the overt evidence of cultural identity. It is helpful to define two categories of cultural identity. The tangible portion of our cultural heritage consists of artifacts—a feathered cape, a battlefield, a school or a royal residence. The intangible items would include legends, chants, beliefs and language. Both of these aspects are found in every item. To fully understand the significance of a feathered cape, for example, we should consider the traditional intangible associations—the process by which it was made, the reason why it was made, and the person for whom it was made.

The State of Hawai'i under the Department of Land and Natural Resources is undertaking an on-going statewide survey of historic and cultural properties. The Department of Land and

Natural Resources' historic preservation program deals only with cultural properties that manifest themselves in tangible ways. Cultural resources not linked to properties are covered by other State programs.

The State's inventory contains materials on approximately 25,000 sites located within Hawai'i. It is the product of a continuing historic properties survey effort coordinated by the Division of State Parks. Through the inventory, professionals can place in perspective the amount, type and quality of historic properties in the Islands.

The inventory documents specific properties and from this data base decisions can be made as to which properties should be considered for placement in the Hawai'i and National Registers of Historic Places. Planners can consult the files to determine areas where historic preservation concerns exist; other people find the information helpful to interpret various properties.

For further information on the historic sites inventory, contact the State Historic Preservation Office at 548-7460 or write P.O. Box 621, Honolulu, HI 96809.



Augie Salbosa

Kamehameha Crypt, Royal Mausoleum, Nu'uuanu, O'ahu. Hawai'i and National Registers of Historic Places.

Final resting place for all the Kamehameha Dynasty except Kamehameha I, who was buried secretly in keeping with traditional Hawaiian custom.

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Kamehameha I's two symbols of power were his war god Kūkā'ilimoku and his 'ahu'ula, feathered cape. Kūkā'ilimoku was the deity worshipped by Kamehameha I during his successful unification of the Hawaiian Islands. His feathered cape, made almost entirely of *mamo* bird feathers, was used as a battle cloak. Later it was passed on to his royal successors. Both objects are now preserved in the Ethnology Collection of the Bernice P. Bishop Museum. (Photo by Augie Salbosa)

Established by Kamehameha I in 1795, the Kamehameha Dynasty's five kings ruled the Hawaiian Islands until the death of Kamehameha V in 1872. Within this period of time Hawai'i went from a series of chiefdoms to a kingdom under the rule of a single sovereign. The traditional taboo system fell in 1819, making way for a strong westernizing force that changed all aspects of Hawaiian life from religious worship to land tenure.

In 1822, just a few years after the arrival of the first missionaries to Hawai'i, an orthography was developed making it possible to record in writing the Hawaiian language. By 1853 the minister of public instruction under Kamehameha III boasted of a literacy rate of 75 percent.

Hawaiians have always held a reverence for the spoken and later the written word, which was believed to contain *mana* or power. This respect is reflected in the saying, "*I ka 'ōlelo no ke ola, i ka 'ōlelo no ka make* (In the word is life, in the word is death)." In Hawaiian newspapers and during special events, Hawaiian composers expressed their feelings for their rulers and recorded history in chants. Chant types varied according to their intended use. The following selections reflect the people and events of this period through the minds of the Hawaiians.

Kamehameha I

Kamehameha I's greatest achievement was his unification of all the chiefdoms of Hawai'i into one kingdom under his rule. He was a chief who possessed a powerful physique and an astute mind. It was his own initiative and drive that permitted him to reach this position of



1795 - 1819

*'O Kamehameha lani
kā'eu ke āno kapu,
'O ka haku manawa kapu ali'i kēnā
He ali'i no ka mu'o lani kapu
o Lono
Lū ka ōla'i, nāue ka honua
'Oni ke kai, nāueue ka moku,
'Ike i ka.lepa koa a ka lani,
He inoa
He inoa na ka lani Kamehameha
kapu ali'i, he inoa*

prominence. These virtues are praised in the following *mele inoa*, name chant. Such chants of formal praise were considered sacred by the Hawaiians. In this selection, Kamehameha's powers are compared to the forces of nature.

*Kamehameha is chief,
for him the profound taboo
A lord indeed, a sacred chief is he,
A chief from the highest and most sacred realm
of Lono
The earth quakes, it is set atremble
The sea is disturbed, the land is moved,
And these are the signs of a mighty warrior
We chant his praise
We praise the King, Kamehameha,
a noble chief, we praise him*

Kamehameha II

Kamehameha II, or Liholiho, inherited the kingdom of Hawai'i in 1819 with the passing of his father, Kamehameha I. From his mother Keōpūolani and his father he inherited an intricate system of taboos which governed his early life. The *kapu moe*, prostrating taboo, meant that anyone of lesser rank would have to lie face down in his presence. The *kapu wohi*, taboo of the sacred back, meant that no one could approach him from the rear. All Kamehameha descendants also carried the fire taboo, which gave them the right to light fires during the daylight hours.



1819 - 1824

*Kalaninuikualiholihoikekapu he inoa
He kua kapu 'oe no ka lani,
Walia iho ma ke kahi lani
Pi'i mai ka lani Keōpūolani
A'e mai ka lani kani Kauika'alaneo
Ko makuahine nona ia kua e...
Noho i ka la'i po'o o Hualalāi
Me he mūki paka la, luna o Hu'ehu'e*

One type of name chant called *mele inoa ahi*, or fire name chant, praised the chief and related his inheritance of the fire taboo. In this excerpt from a fire name chant for Kamehameha II he is called Kalaninuikualiholihoikekapu, great and sacred chief with the burning back taboo. His mother Keōpūolani, also called Kauika'alaneo, was more sacred than Kamehameha I and thus she is praised as an ancestor. The closing lines portray a fiery image of Liholiho at the summit of the mountains surrounding his home at Kona, Hawai'i.

*For Kalaninuikualiholihoikekapu a name chant
You are the sacred chief,
From the union of two regal lines
Keōpūolani [your mother] is acknowledged
Kauika'alaneo the chiefess arises
Your mother from whom is this sacred back taboo...
Dwelling in peace at the Hualalāi's summit
The heights of Hu'ehu'e glow like a pipe.*

Kamehameha III

Kauikeaoūli, “To be placed in the blue sky,” became Kamehameha III at age 11 immediately following his brother’s death in England. Kamehameha III ruled the longest of all the Kamehamehas and left a long list of accomplishments behind him including a bill of rights (1839), a new constitution (1840) and a method—called the Great Māhele—for the apportionment of land amongst his subjects (1848).



1825 - 1854

*E ala ua ao ka moe ‘ana
Eia hiki ka ‘elele a ka lā i luna
‘O kanaka ia ‘o Holoholopīna‘au
‘O ka hoku e hele ana me ka lā
‘O ka luna ia o ke ao, ka pō loa o ka Ho‘ilo
Eia pa‘i paha
O pa‘i ka pahu kani halulu
Kani ka pahu iā Kanaloa
‘O Ahilo‘okō‘ele ka pahu.*

Part of the protocol of the king’s daily life included the recitation of various chants by royal chanters. Because the king’s body was sacred, he was not touched but chanted awake from sleep with a type of name chant called a *mele ho‘āla*, awakening chant. This excerpt mentions Holoholopīna‘au, Mars. This planet’s placement in the sky was interpreted by the king’s astronomers as omens of political fortune.

Awake, dawn has come to your sleep
The messenger from the sun above has come
He is the servant Mars
A planet that travels with the sun
Master of the day (and) the long nights of winter
Here is a sounding drum
Let the deep sounding drum be struck
[The god] Kanaloa’s drum is being beaten
Ahilo‘okō‘ele is the drum’s name.

Kamehameha IV

Kamehameha IV, or Alexander Liholiho, was the grandson of Kamehameha I and the *hānai*, adopted, son of Kamehameha III and his wife Kalama Hazaleleponi. On June 19, 1856, the king married Emma Rooke. Both Alexander and his wife were distressed over the dwindling number of native Hawaiians. In an 1855 legislative address, the king said that self-preservation was the first and greatest duty of all Hawaiians.



1854 - 1863

*‘Elua lāua i hele iho nei
O ka Lani Makuakāne me ka Lani Keiki
Noho mākou me ka ‘ū, me ka minamina iā ‘ōlua,
Uwē pa‘i a uma mai kō kahu
‘o Hazaleleponi
Aloha ‘ino no ku‘u keiki
Ka lei aloha a māua me ku‘u kāne
i hele aku nei
Uwē helu mai ‘o Hawai‘i o Keawe
Kanikau mai ‘o Maui o Kama
Ke ka‘akūmakēna nei ‘o O‘ahu o Kauhīhewa
Uwē ‘olē mai ‘o Kaua‘i
o Manokalanipo...e.*

On May 20, 1858, a son was born to the king and queen. Just four short years later Baby, as the child was called, died. Sixteen months later, before the kingdom had recovered from the loss of its prince, the people were confronted with the death of Kamehameha IV. Formal chants of grief appeared in all the Hawaiian language newspapers. This *kanikau*, death chant, is not only a lyrical expression of grief but also serves as a chronicle of this period of Hawaiian history.

Two have departed
A father king and his child prince
We are grief stricken with regret at their passing
Your adopted mother, Hazaleleponi,
strikes her chest in anguish
How pitiful for my child (she says)
Beloved child of ours, from me and my husband
who is also departed
Hawai‘i, island of chief Keawe, recalls with sadness
Maui, island of chief Kama, wails forth
O‘ahu, of chief Kauhīhewa, is grief stricken
Kaua‘i, of chief Manokalanipo,
weeps without control.

Kamehameha V

Lot Kapuāiwa, Kamehameha V, took office following the death of his brother in 1863. Lot was called the last great chief of the olden type because of his belief in a strong, Hawaiian-controlled monarchy. His attempts to strengthen native control alarmed non-Hawaiians; this led to the establishment of an opposing party in government.

A strong statement on Hawaiian identity is con-



1863 - 1872

*Noe wale mai no ka nahele
Kīpū ka ‘ohu i ka mauna
I walea ‘o Ali‘iōlani
I ke kui pua lei ‘ōhelo
Me ‘ole wahine i ka nahele
‘O ke hoa like ‘ole nō ia
E koku ‘ole ai nā lani*

veyed in this name chant for the king, also called Ali‘iōlani. He is found on a lush, mist-covered mountain stringing a *lei* of native ‘ōhelo, a plant sacred to the fire goddess Pele. The elements of this setting symbolize the king’s belief in the traditional Hawaiian lifestyle. He is womanless in that he never married. The closing lines exalt his loving nature and clearly identify the name chant as a *hanohano*, honorific, type.

The forest is covered by mist
A mist that encircles the mountain
As Ali‘iōlani effortlessly delights in
Stringing a flower lei of ‘ōhelo
Womanless in the forest
His friendship has no equal
All other chiefs do not compare



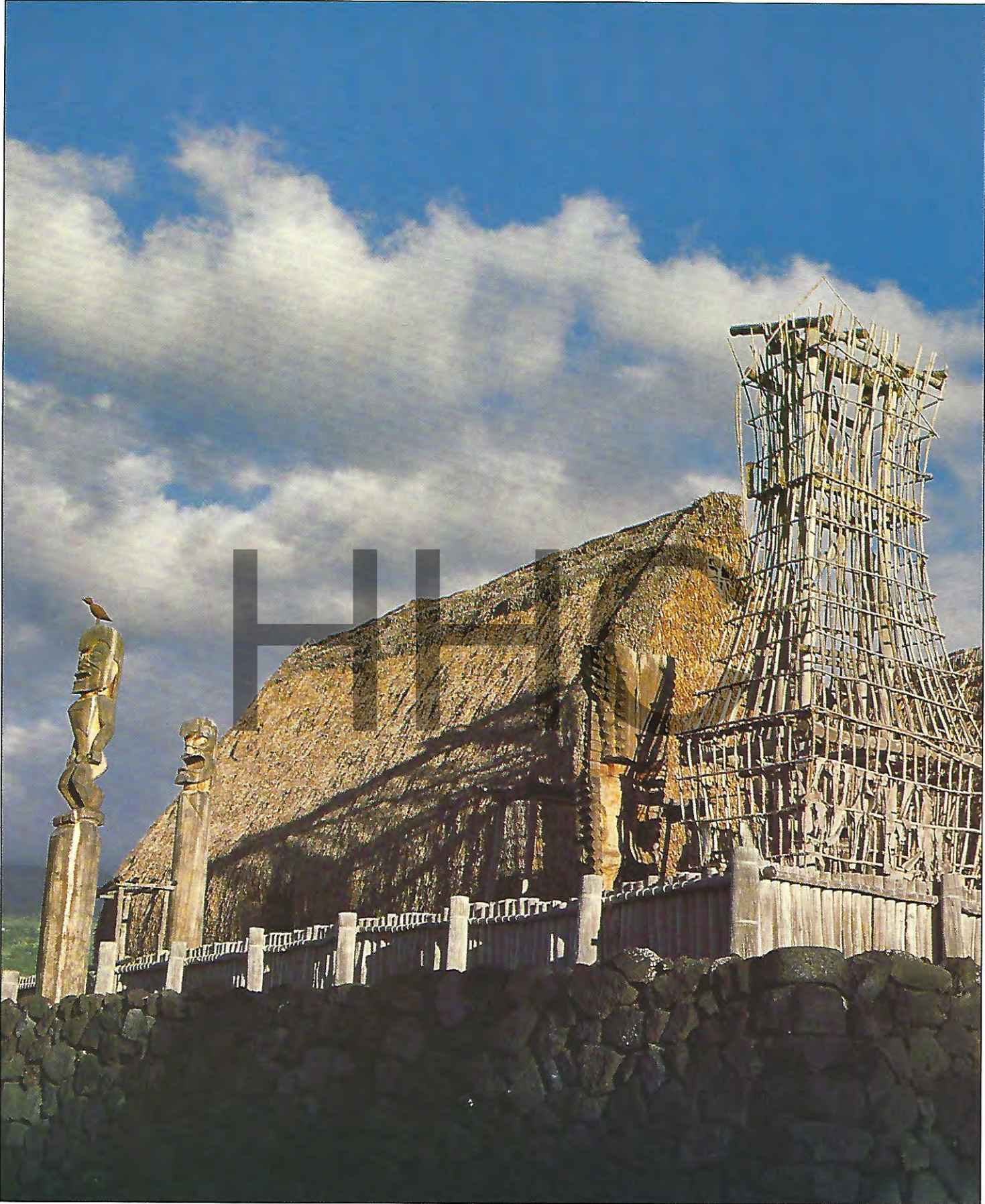
Mo'okini Heiau, North Kohala, Hawai'i. Hawai'i Register of Historic Places and National Historic Landmark.

Native Hawaiian accounts state that this temple was built in the 13th century by Pa'ao, a priest from Kahiki. This *heiau* was used during the birth rituals for Kamehameha I, who as an adult rededicated it and worshipped his war god Kūkā'ilimoku here. In the foreground is a *holehole* stone, used to strip the flesh from the bones of human sacrifices.



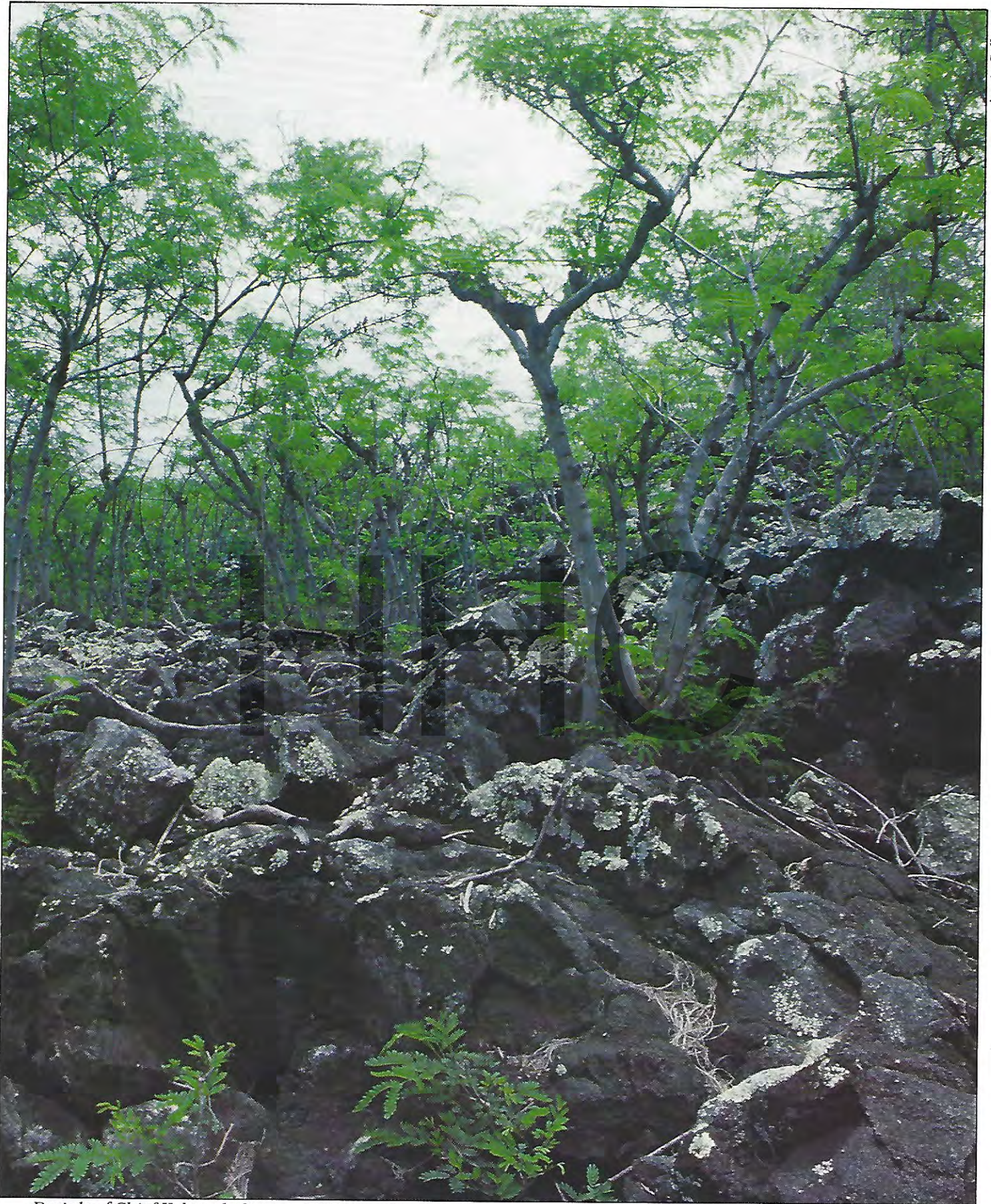
Īao Valley State Park, Wailuku, Maui.

*H*ere, in 1790, Kamehameha I defeated the forces of Kahekili of Maui in one of the first battles in Hawai'i where gunpowder was used. The number of Maui warriors slaughtered here was so great that their heaped corpses blocked the normal flow of the stream, which was said to have run with human blood at the time. The Battle of Kepaniwai, to block the water, was also called Kauwa'upali, the scratching of the cliffs, referring to the frantic actions of the retreating Maui forces clawing their way over the encircling mountains.



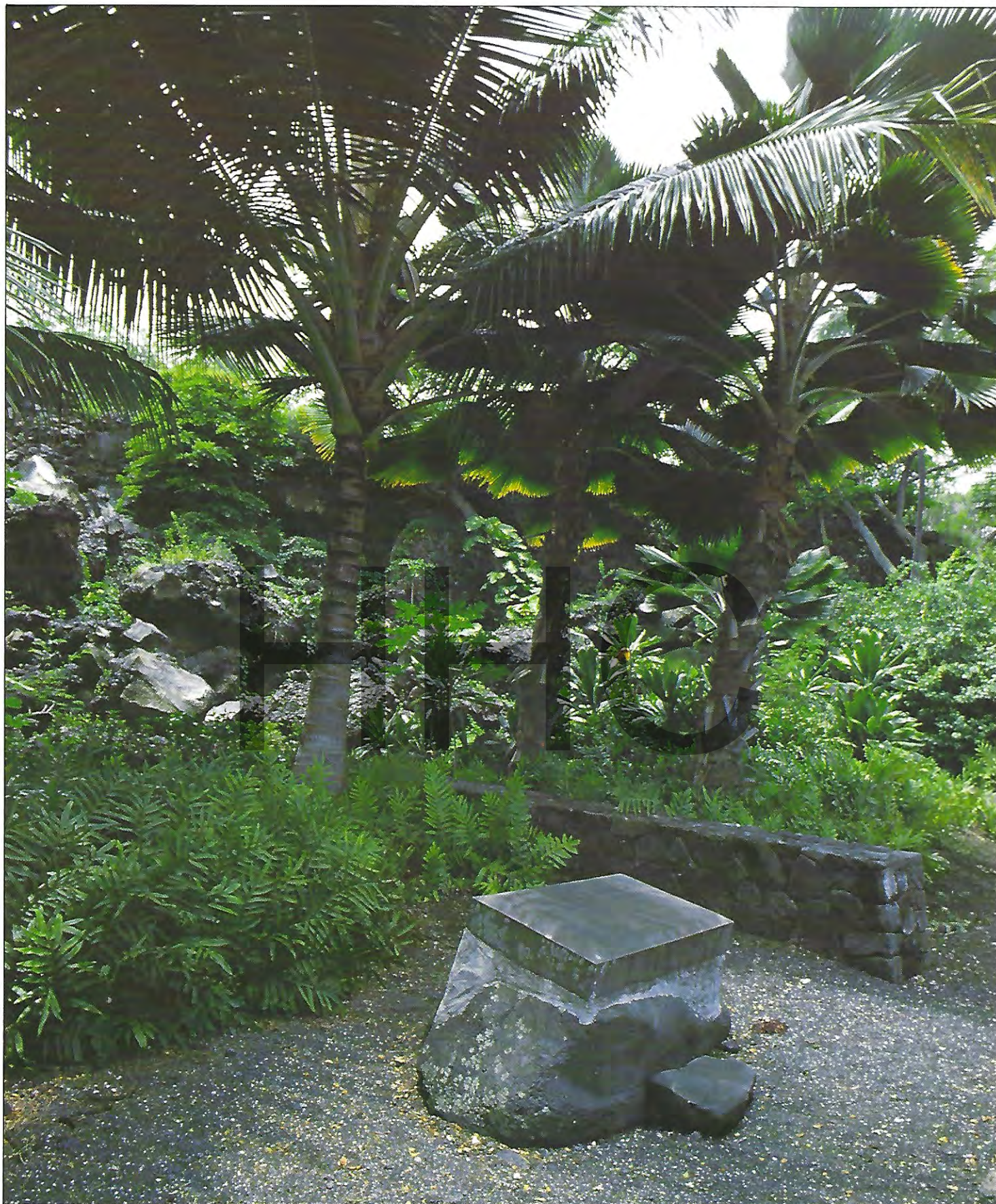
Ahu'ena Heiau, Kamakahonu, Kailua-Kona, Hawai'i. Hawai'i Register of Historic Places and National Historic Landmark.

In the first week of November 1819, upon returning to the family residential compound at Kamakahonu from rituals at Kawaihae, Kamehameha II defied the *kapu* system, and thus abolished the old religious order, by eating freely with members of the opposite sex, an act forbidden by traditional taboos.



Burials of Chief Kekuaokalani and Chiefess Manono, Kuamo'o, Kona, Hawai'i, National Register of Historic Places.

7n December 1819, the forces of Kamehameha II under Kalanimoku battled with supporters of the old religious order at Kuamo'o. With the decisive defeat of Kekuaokalani and his wife Manono at this battle, the traditional religious *kapu* system was finally laid to rest.



*Kauikeaoūli Stone, Kamehameha III Birthsite, Keauhou, Kona, Hawai'i.
Hawai'i Register of Historic Places and National Register of Historic Places.*

When Queen Keōpūolani gave birth to Kamehameha III on March 17, 1814, the child was promised to John Adams Kuakini. Accounts record that the baby was born lifeless and Kuakini abandoned the infant for dead. Kaikio'ewa, Kuakini's cousin, took the child from the *pili* grass house and placed him on a nearby stone. There Kapihe, a *kahuna*, priest, prayed the baby back to life. Kaikio'ewa was then given custody of Kamehameha III and he raised the future king at 'O'oma until the age of five.



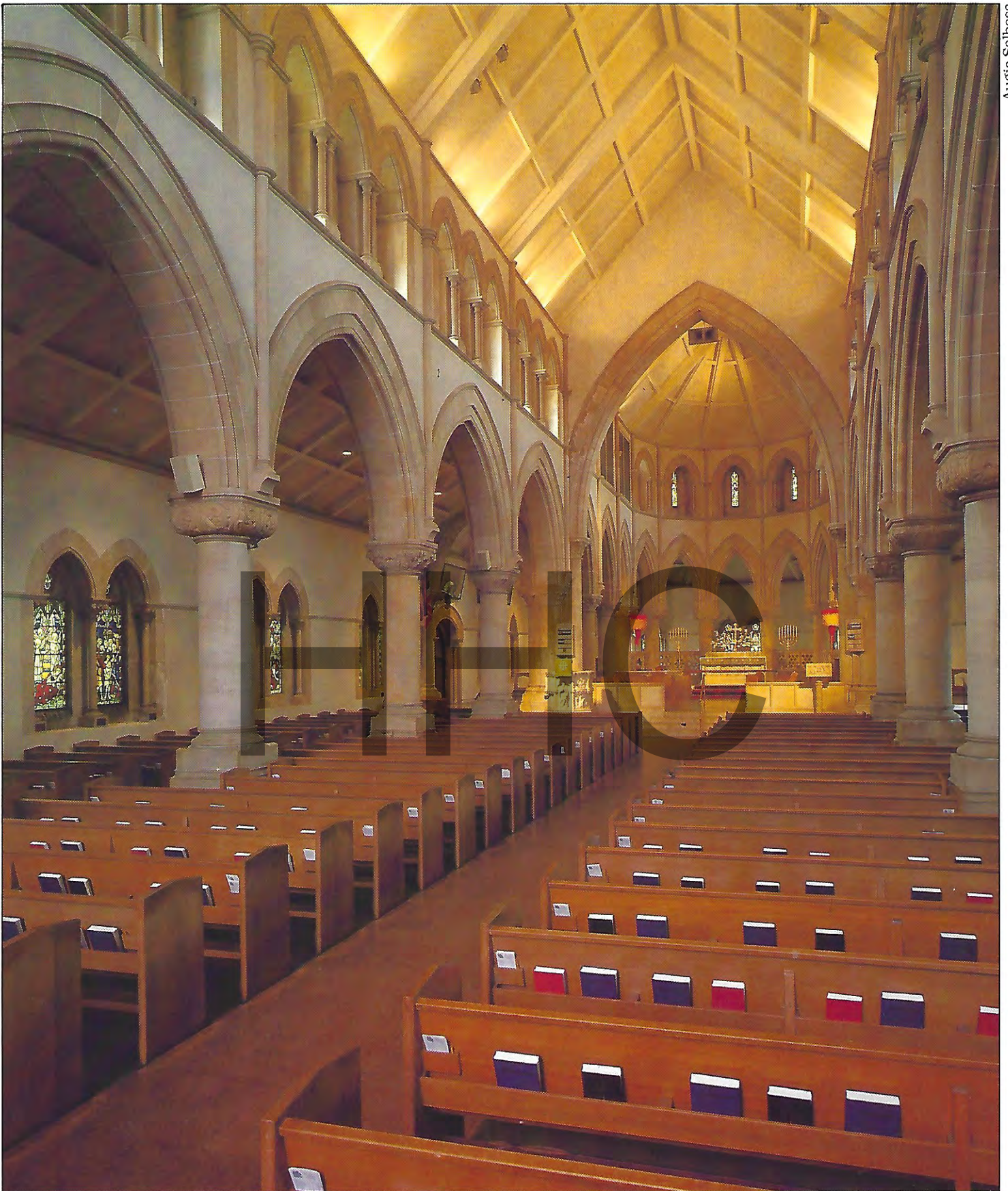
Waine'e Cemetery and Waiola Church, Lāhainā Historic District, Maui. National Historic Landmark.

Lāhainā was the home and seat of government for Kamehameha III. The first Hawaiian Legislature met here in 1840 and created the first written constitution for Hawai'i. Although the present Waiola Church building was constructed in 1953, earlier churches on the site date back to 1832. The cemetery dates from 1823 and is the resting place for Keōpūolani, Kamehameha I's highest-ranking wife and the mother of Kamehameha II and III. Their sister, Princess Nahi'ena'ena, is also buried here.



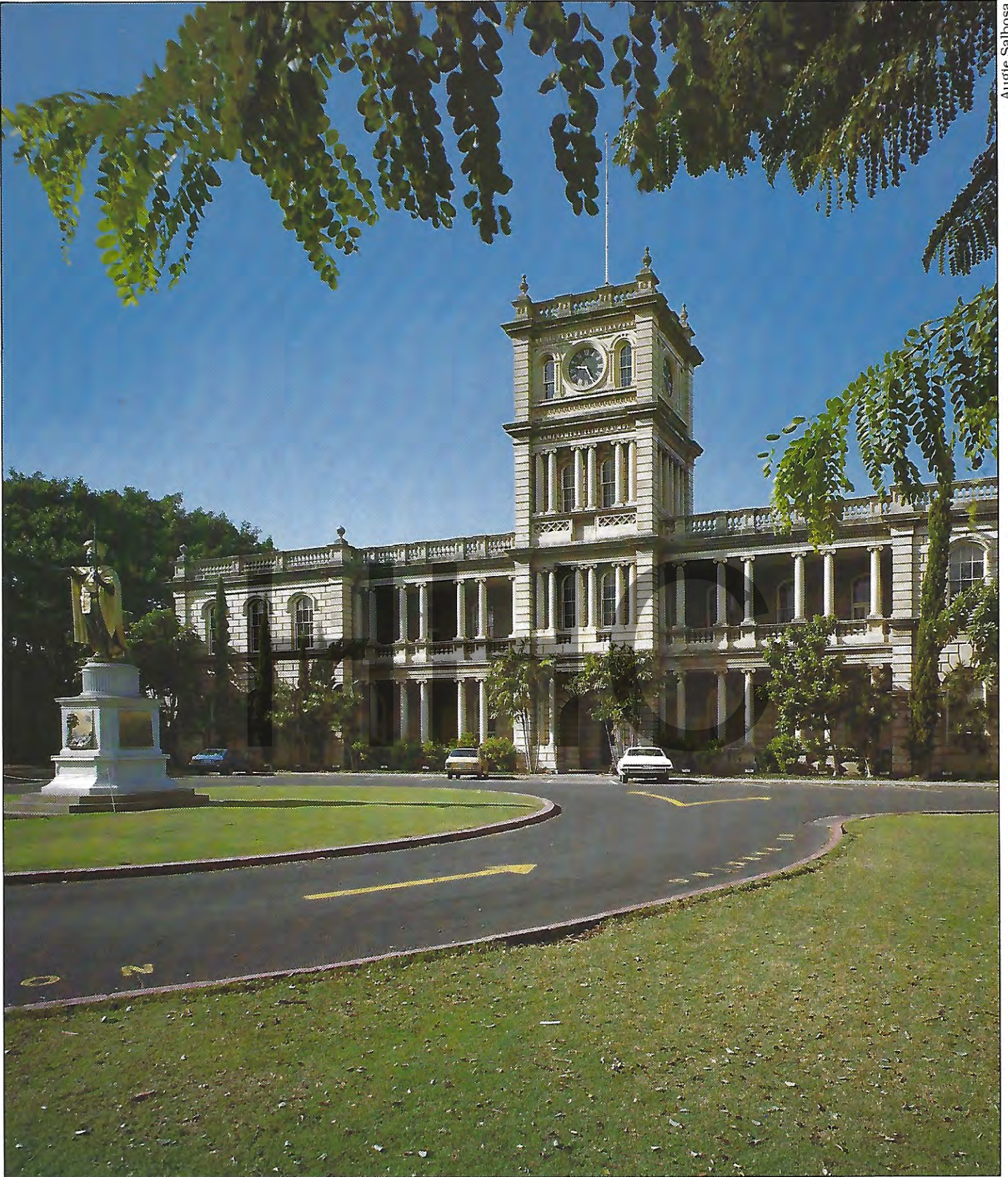
*Bedroom of Queen Emma, Hānaiakamalama, Queen Emma's Summer Palace, Nu'uānu, O'ahu.
Hawai'i Register of Historic Places and National Register of Historic Places.*

On May 20, 1858, a child, Prince Albert, was born to Alexander Liholiho and his wife Emma Rooke, the great-granddaughter of Keli'imaika'i, Kamehameha I's full brother. The Prince of Hawai'i was baptized wearing the gown displayed on his mother's bed. The crib and rocking chair also belonged to the royal heir, who died at age 4. The *kāhili*, feathered emblems of rank, are made of *koa'e* bird feathers.



Saint Andrew's Cathedral, Honolulu, Hawai'i, National Register of Historic Places.

Kamehameha IV and his wife Queen Emma were instrumental in establishing the Anglican church in Hawai'i. Kamehameha IV donated the land the present church occupies and brought the first Anglican bishop to Hawai'i in 1862. The present cathedral—constructed during the reign of Kamehameha IV's brother, Lot Kamehameha—was so named because the king died on Saint Andrew's Day, November 30, 1863.



Ali'iōlani Hale, Honolulu, Hawai'i. National Register of Historic Places.

Designed as a residence for Kamehameha V, also called Ali'iōlani, chief unto heavens, this structure was not completed until 1874, two years after his death. During the reign of the newly elected King Kalākaua, it was used for government offices. A statue of King Kamehameha I, Ali'iōlani's grandfather, stands in front of the building.



Kapuāiwa Grove, Kaunakakai, Moloka'i.

Tradition credits Kamehameha V, also called Kapuāiwa, mysterious taboo, with having this grove planted in the 1860s. Kamehameha V especially liked the island of Moloka'i, where he established a country estate. The foundations of his *pili* grass home, Mālama, are still visible today near the entrance to Kaunakakai Wharf.



Hulihe'e Palace, Kailua-Kona, Hawai'i. Hawai'i Register of Historic Places and National Register of Historic Places.

This residence was constructed in 1838 for John Adams Kuakini, Kamehameha I's brother-in-law. Upon Kuakini's death, the house became property of his adopted son, who was the husband of Princess Ruth Ke'elikōlani, Kamehameha's great-granddaughter. Ke'elikōlani resided at Hulihe'e and ruled Hawai'i island as Governess for fourteen years. After her death in 1884, the property was acquired by King Kalākaua.



*Bishop Hall, Bernice P. Bishop Museum Complex, Honolulu, Hawai'i.
Hawai'i Register of Historic Places and National Register of Historic Places.*

From its dedication on December 19, 1891, until 1928 when the school moved its campus to Kapālama Heights, this building was the Boys School for The Kamehameha Schools. Since 1961 it has been used solely by the Bishop Museum. Princess Bernice Pauahi Bishop, the great-granddaughter of Kamehameha I, was the last survivor of the Kamehameha Dynasty but refused the crown. Childless herself, she left her entire estate to the children of Hawai'i by establishing The Kamehameha Schools, which this year is celebrating the centennial of its founding.