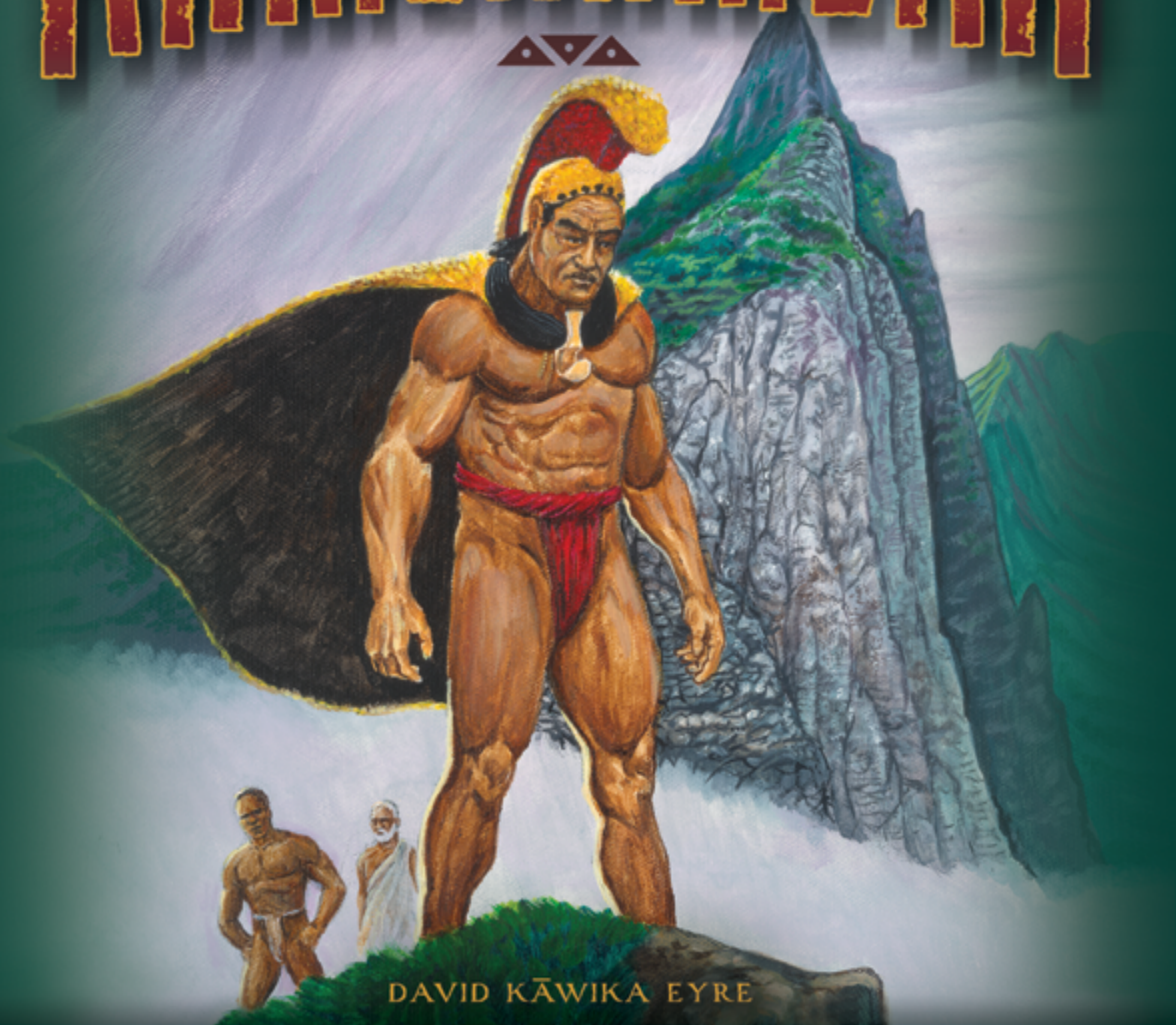


• THE RISE OF A KING •

KA MEHA MEHA



DAVID KĀWIKĀ EYRE

A RESOURCE GUIDE

FOR KUMU AND 'OHANA

• THE RISE OF A KING •

KAMEHAMEHA



A RESOURCE GUIDE FOR KUMU AND 'OHANA

David Kāwika Eyre

Kamehameha Publishing
Honolulu

This resource guide provides cultural and educational materials to supplement the book *Kamehameha: The Rise of a King*—a work of historical fiction about Kamehameha, the great hero of Hawai‘i. The guide is intended for use in homes, classrooms, and other educational settings. A range of activities for different age groups has been included, allowing teachers and parents to select age-appropriate lessons. The digital version of this resource includes numerous links to additional complementary materials.

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CONTENTS

MAHALO *vii*

PREFACE *ix*

- 1 ▶ WHITE RAINBOW, BLACK CURSE: *Kamehameha's Birth*
CHAPTER INSIGHTS 1
HA'AWINA PĀKU'I 6
- 2 ▶ LUMPY POI AND TWISTING EELS: *Kamehameha's Early Childhood*
CHAPTER INSIGHTS 9
HA'AWINA PĀKU'I 15
- 3 ▶ BLAZING STARS AND SHARK EYES: *Kamehameha's Training as a Warrior*
CHAPTER INSIGHTS 17
HA'AWINA PĀKU'I 24
- 4 ▶ BREAKING THE BLOOD: *Kamehameha Overturns the Naha Stone*
CHAPTER INSIGHTS 27
HA'AWINA PĀKU'I 32
- 5 ▶ FLOATING ISLANDS: *Kamehameha Meets Kāpena Kuke*
CHAPTER INSIGHTS 35
HA'AWINA PĀKU'I 46
- 6 ▶ SACRED 'AWA, PIERCING SPEARS: *Kamehameha's Victory at Moku'ōhai*
CHAPTER INSIGHTS 49
HA'AWINA PĀKU'I 56
- 7 ▶ STARS AND STONES: *Kamehameha's Famous Runner, Makoā*
CHAPTER INSIGHTS 59
HA'AWINA PĀKU'I 67
- 8 ▶ BITTER RAIN, CRUSTED BLOOD: *Kamehameha's Law of the Splintered Paddle*
CHAPTER INSIGHTS 69
HA'AWINA PĀKU'I 75
- 9 ▶ WATER OF BLOOD: *Kamehameha Conquers Maui*
CHAPTER INSIGHTS 77
HA'AWINA PĀKU'I 85
- 10 ▶ WATER OF MOON: *Kamehameha Builds Pu'ukoholā Heiau*
CHAPTER INSIGHTS 87
HA'AWINA PĀKU'I 92
- 11 ▶ BATTLE OF THE LEAPING MULLET: *Kamehameha Conquers O'ahu*
CHAPTER INSIGHTS 95
HA'AWINA PĀKU'I 102
- 12 ▶ ONLY THE MORNING STAR KNOWS: *The Last Years of Kana'iaupuni*
CHAPTER INSIGHTS 105
HA'AWINA PĀKU'I 115

ATTACHMENTS 121

IMAGE CREDITS 150

BIBLIOGRAPHY 158



MAHALO



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D. K. E.
Volcano, Hawai‘i
2020

PREFACE



The purpose of this guide is to provide cultural, historical, and educational materials to supplement the book *Kamehameha: The Rise of a King*. It is our hope that teachers and parents will find value in this resource as they share the stories of one of the great heroes of Hawai‘i in their classrooms and families.

When I started teaching at Kamehameha High School in 1989, it was clear that many students did not know much about the very chief whose name his great-granddaughter Pauahi had bestowed upon our beloved institution, and whose feats were providing the economic basis for their education. This was, of course, no fault of the haumāna.

Hawai‘i’s schools have long prioritized colonial content over Hawaiian cultural content. Nainoa Thompson noted, “I grew up wounded, hurt, and conflicted about . . . the devaluing of things Hawaiian. That created rage. I primarily saw it in schools. My K–12 education led me nowhere to understand my past or my history or my culture.”¹

According to cultural practitioner Sam Ka‘ai, “Hawaiians knew something was wrong. . . . Because some guy in a silk stocking and powdered wig is not the father of OUR country. Because Daniel Boone is not OUR hero. We had our heroes, but nobody was singing about Hawaiian heroes. Everybody was singing of some other hero. So you did not belong to that society.”²

Native Hawaiian artist Herb Kāne said, “When I went to Kamehameha Elementary School in the late thirties, we read *Goldilocks* and *Little Red Riding Hood*. Nothing Hawaiian. I wasn’t in those pictures. I never knew who I was as a Hawaiian until much, much later.”³

Fortunately, the situation is significantly better today. Much has been accomplished by this generation of cultural practitioners—artists, navigators, dancers, chanters, taro farmers, speakers of Hawaiian, paddlers, kumu of our keiki, and many more—all working to restore and renew a living Hawaiian knowledge, to amplify Hawaiian perspectives. The Kamehameha stories and this study guide are small parts of these bigger efforts.

Stories both instruct and reflect. Like mirrors, they help us to know who we are and our place in the world. Now, in most Hawai‘i classrooms, our keiki know what a kōlea is. They know the names of our ali‘i, the tales of our wahi pana, our sacred places. They are growing kalo and learning to ku‘i. They are singing the songs and dancing the dances of this place and its heroes. Many are telling their stories in Hawaiian, the first language of the land. This renewal of knowledge, this

¹Presentation to the Kū‘ē Pono leadership class at Kamehameha Schools, 2012.

²As quoted in Low, *Hawaiki Rising*, 74.

³Personal correspondence with author, 2010.

ongoing Hawaiian Renaissance that has gained momentum since the 1970s, will be carried forth by today’s young people.

The momentum for young learners to pursue cultural content is often generated by skillful and passionate kumu at school. Maryalice Woody, retired fourth-grade teacher at Kamehameha Schools–Kapālama; and Winona Farias, fifth-grade teacher at Kamehameha Schools–Kapālama, are two such kumu. Their work features prominently in the conceptualizing and the writing of this resource guide.

Included here are twelve units, each corresponding to a chapter in *Kamehameha: The Rise of a King*. All units start with “Chapter Insights,” which explain and expand information woven through the stories to create a living Hawaiian cultural experience as the context for this work of biographical fiction. “Ha’awina Pāku’i,” or supplementary lessons, are also included in each unit to prompt relevant classroom, family, or homeschooling activities. The digital version of this resource includes numerous links to additional complementary materials.

While the Kamehameha stories were initially written for older elementary-level students, seventh-grade social studies classrooms and high school English classes are also using the book in their curricula. Therefore, we have included a range of activities for different age groups, allowing teachers and parents to select age-appropriate lessons.

A note on ‘ōlelo Hawai‘i: In the Hawaiian language, diacriticals such as the ‘okina and kahakō are important in signaling proper pronunciation and spelling. Kahakō also serve to make some words plural, such as wāhine, kāhuna, etc. Efforts by ‘Ahahui ‘Ōlelo Hawai‘i in 1977 made significant progress in standardizing usage and are the basis of our writing today. This resource guide strives to follow current conventions and further advance the use of ‘ōlelo Hawai‘i as a daily practice.

Kamehameha: The Rise of a King was published in 2013. Since then, the book has been reprinted multiple times and has won a Palapala Po‘okela Award for Hawaiian culture, a Moonbeam Children’s Book Award, a Read Aloud America Award, and a 2018 Nēnē Award Runner-Up. The Nēnē Award is a student-driven recognition by Hawai‘i’s young readers to honor books that have made a difference in their lives. These forms of recognition affirm the progress made in the reclaiming of Hawaiian knowledge for our young people and the displacing of colonized content that Hawai‘i schools have long used as the basis of our children’s education.

The publication of this resource guide marks a commemoration of two hundred years since the passing of Kamehameha at Kamakahonu on Hawai‘i Island. Kamehameha Publishing is making this guide available to teachers and families in hopes that it will provide further understanding and aloha for Hawaiian culture and for the remarkable life of one of Hawai‘i’s great ali‘i.



WHITE RAINBOW, BLACK CURSE

Kamehameha's Birth

CHAPTER INSIGHTS: I

p. 11 ▶

“A WHITE RAINBOW!” (*para. 1*)

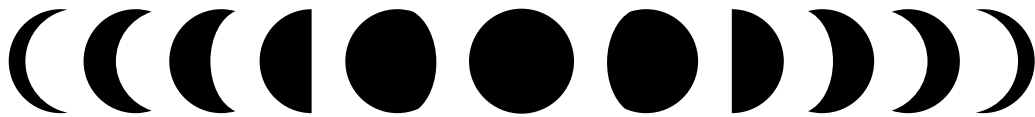
The white rainbow has reference to Halley’s Comet, which is visible from the earth about every seventy-five years. The comet appeared in 1758—the approximate year of Kamehameha’s birth.



Figure 1. Rainbow

“blessed baby.”¹ Rainbows also can mark the presence of a loved one, including an ali‘i.

Rainbows carry multiple meanings in Hawai‘i. According to Pukui, “The rainbow right in front of one could mean ‘Go back! There is danger ahead.’ Or it might mean that somebody close and loved is going to die. . . . Or, a rainbow appearing just as a baby is born could mean this is an especially



“THE MONTH WAS ‘IKUWĀ” (*para. 1*)

Traditional Hawaiian months are noted as follows.²

Kā‘elo (<i>January</i>)	Hinai‘ele‘ele (<i>July</i>)
Kaulua (<i>February</i>)	Hilinehu (<i>August</i>)
Nana (<i>March</i>)	Hilinama (<i>September</i>)
Welo (<i>April</i>)	‘Ikuwā (<i>October</i>)
Ikiiki (<i>May</i>)	Welehu (<i>November</i>)
Ka‘aona (<i>June</i>)	Makali‘i (<i>December</i>)

¹Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 55.

²Ii, *Fragments of Hawaiian History*, 72. Some names of months are different on Hawai‘i Island.

p. 12 ▶

“AND AT KOKOIKI THAT NIGHT, IN THE ROUNDED BODY OF HIS MOTHER” (*para. 2*)

Kamehameha’s mother, Keku’iapoīwa, was from Hālawā, Kohala. By some accounts, she was on Maui during her pregnancy and wished to return to give birth at Hālawā, but her labor began. Her destination may have been a canoe landing at ‘Upolu Point, near Kokoiki—a location that later was destroyed by the tsunami of 1946. Just as these place names have multiple and sometimes differing mo’olelo, or stories, the mo’olelo of Kamehameha also include multiple versions and interpretations.

“CHANT THAT CURSED THE CHILD SOON TO BE BORN” (*para. 3*)

A kahuna ‘anā’anā, or sorcerer, often used maunu, or bait, to entrap a victim. The sorcerer would attempt to take control over the maunu (e.g., nail clippings, hair, excrement, clothing, or a bone) and inflict evil on the victim, including sickness or death. Curses could be lifted or returned to the curser.³ In Kamehameha’s case, however, there would be no maunu as the baby was not yet born, and a blameless infant could not be cursed directly.

p. 13 ▶

“HOLDING UP FIVE LEAVES IN HER RIGHT HAND” (*para. 2*)

Five, or sometimes four, is the ritual number in Hawaiian medicine, for reasons perhaps unknown. There may be a correlation with the five fingers of the hand, or the five major points of the human body: arms, legs, and head. Many flowers have five petals. The word “kualima” in traditional practice refers to medicine given five times a day or for five days.

HA’AWINA



- On a map of Hawai’i Island, have haumāna mark the place names that are mentioned in the story.
- In traditional Hawai’i, what behaviors were seen before, during, and after the birth of a child?
- Are birthing traditions in this chapter (e.g., chanting genealogy, massaging with kukui oil) still in practice?
- What was surprising or interesting about the actions and reactions of those anticipating Kamehameha’s birth? Have students cite examples from the text.
- Assign learners to identify the lā’au lapa’au in the mo’olelo and choose one to research: Where does it grow? What does it look like? What are its uses?

³For more on kāhuna ‘anā’anā, see Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 27–31.

CHAPTER INSIGHTS

“SHE PRAYED TO KŪ . . . SHE PRAYED TO HINA” (*para. 2*)

The gods Kū and Hina are associated with traditional Hawaiian medicine. Kū is the male, and Hina is the female embodiment of medicinal plants gathered in the forests. Kū and Hina create balance in the world: male and female; he of the right, she of the left; he of the east, she of the west; he of the sunrise and the morning, she of the afternoon, the sunset, and the moon.

HA'AWINA



- The author uses simile and juxtaposition throughout the story. Define these terms and have haumāna go on a “scavenger hunt” for these and other literary devices in this chapter.



Figure 2. Kukui nuts

“IN THE LIGHT OF A KUKUI LAMP” (*para. 7*)

Kukui oil was a primary source for lighting in old Hawai‘i. The text suggests the light provided at Kamehameha’s birth was from a poho kukui, or stone lamp. Ihoiho kukui, or kukui nut candles made of roasted kukui kernels strung on a coconut midrib, were also a common light source.

“HER BELLY GLEAMED LIKE A GOURD” (*para. 7*)

In Hawaiian culture, gourds can be a symbolic representation for humans. For example, in dreams, a filled gourd meant a living man.⁴ This passage suggests the soon-to-be-born Kamehameha inside the body of his mother.

⁴Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 180.

p. 14 ▶

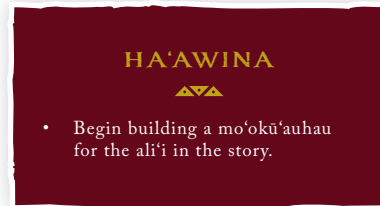
“THE CHIEF OF THE DEEP OCEAN” (*para. 3*)
 This reference invokes a well-known ‘ōlelo no‘eau: He manō holo ‘āina ke ali‘i—*The chief is a shark that travels on land.* (The chief, like a shark, is not to be tampered with.)⁵



Figure 3. Niuhi

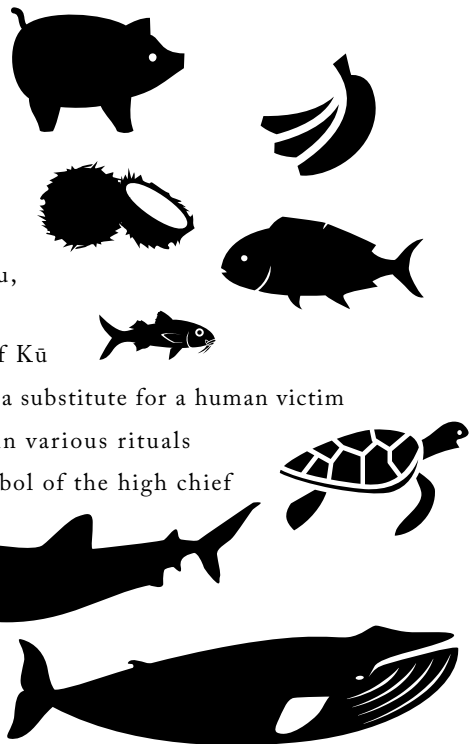
“THIS CRAVING WAS A SIGN” (*para. 3*)

Hō‘ailona, or signs, are an important part of Hawaiian tradition. For example, if a pregnant woman is asked to hold out her hand and, without thought, she extends her right hand (the Kū, or masculine side), this means the baby will be a boy. A similar movement of the right foot would also suggest a boy. A craving for squid suggests the child will be affectionate (clinging as a squid clings), while a craving for the hilu fish means the child will be soft-spoken and diligent. Keku‘iapoīwa’s craving of the eye of the niuhi suggested that her baby would be a fierce and powerful male.⁶



Eating shark was kapu, or forbidden to women. Other foods that were kapu to women include:

- PORK—the feast food for gods, chiefs, and priests; also related to Lono as Kamapua‘a
- BANANA—certain banana trees are a kinolau, or body form of Kanaloa
- COCONUT—the coconut tree is a kinolau of Kū
- ULUA—a fish offered to Kū in his war ritual as a substitute for a human victim
- KŪMŪ—a red fish that serves as an offering in various rituals
- NIUHI, a great white shark or tiger shark—symbol of the high chief
- TURTLE—a kinolau of Kanaloa
- WHALE—a kinolau of Kanaloa



⁵Pukui, ‘*Ōlelo No‘eau*, #799.

⁶Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 54.

CHAPTER INSIGHTS

“PREPARATIONS FOR THE BIRTH OF A HIGH CHIEF BEGAN” (*para. 5*)
 Among high-ranking chiefs, chanters composed mele inoa (name chants) for the unborn child, and dancers practiced special hula.⁷ Chants spoke of the child’s royal ancestry, not the child itself. The child’s real name was not used. A substitute word was used until the birth. If the baby was a firstborn child, a pig was raised for the special feast after the birth.



Figure 4. Wauke

“PINCH OFF THE TIP OF THE YOUNG WAUKE SHOOT!” (*para. 6*)

The phrase in Hawaiian, “E ‘ō‘ū i ka maka o ka wauke ‘oi ‘ōpiopio,” refers to nipping off the side shoots that grow from the stem of the wauke, or paper mulberry plant, which is used to make kapa (bark cloth). If left to grow, the shoots leave holes in the kapa. The symbolism here is that the young chief will grow up to challenge his elder Alapa‘inui and must be “pinched off.”

p. 15 ▶

“THE KAHUNA . . . CUT THE PIKO” (*para. 3*)

The historic record appears silent as to the care taken of Kamehameha’s piko, or umbilical cord. The ritual handling of the placenta and piko is important. One ‘ōlelo no‘eau speaks of the practice of burying the placenta at the base of a hala tree to enhance personal beauty: Puna maka kōkala—*Puna of the eyelashes that curve upward like the thorns of the pandanus leaves.* (The placenta of a newborn was buried under a pandanus tree so the child’s eyelashes would grow long like the pandanus thorns.)⁸

⁷Malo, as cited in Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 2.

⁸Pukui, *‘Ōlelo No‘eau*, #2748.

WHITE RAINBOW, BLACK CURSE *Kamehameha's Birth*

Some versions of the Kamehameha birth story suggest that the place name Kokoiki (“little blood”) refers to his afterbirth being placed in this site. It is possible that the piko was also buried here. Pukui speaks of the ritualistic care given the piko, based on the belief that the cord connects the baby with a living ancestor (mother) “who after death would be a directly linked aumakua.”⁹

HA'AWINA



- Discuss how much time would have passed in different parts of the story (e.g., Nae'ole's journey, the time Kamehameha spent in the cave, learning to walk, being weaned, etc.). Have students justify their answers.

HA'AWINA PĀKU'I: I

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn **mele** such as “**Ka Inu Wai**” (Maika'i ka Makani o Kohala—Thirsty Breezes of Kohala) and “**Hānau ke Ali'i**.”¹⁰ For older haumāna, a hui ho'okani could be formed to teach some of the mele to the class.
- **Kumukahi.org** is a bilingual, community-based website that presents Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., **Hawai'i**, **Kū**, **Ahupua'a**, **'Āina**).
- For resources focused on current events, see **Kanaeokana**, a network of more than sixty Hawaiian language, culture, and 'āina-based schools and organizations that are developing a Hawaiian education system to nurture the next generations of aloha 'āina leaders.
- Some of the foods mentioned in this chapter include poi, sweet potato leaves, 'opihi, 'a'ama, and sugarcane. Bring some of these food items to class for students to sample.
- As needed, listen to **'ōlelo Hawai'i pronunciation** of key words and phrases in this chapter.

⁹Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 37.

¹⁰Many songs are available on YouTube and **huapala.org** for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of 'okina and kahakō may not follow current conventions.

HA'AWINA PĀKU'I

RESEARCH

- The text gives examples of hō'ailona, or signs, associated with royalty (e.g., white rainbow, craving the shark's eye, prophecy of Kapoukahi). What are some other kinds of hō'ailona?
- Research the different "rite of passage" ceremonies for children in old Hawai'i.
- Compare and contrast alternate versions of the story of Kamehameha's birth (Attachment 1a).
- Research [Halley's Comet](#).
- Learn about weather by [walking](#) in various types of conditions (sunny, rainy, windy), and learn some basics about Hawai'i's [moon phases](#), [climate](#), and [winds](#).

APPLY KNOWLEDGE

- Rewrite the beginning of the story from Alapa'i's perspective. What would he do, say, and think about, given that he was so afraid of this unborn child?
- Have students collect data on typical weather patterns of certain months. Then have the students use descriptive language to discuss these months. Refer to the examples of 'Ikuwā: "drumming thunder" (p. 14), and "rain roared like the ocean" (p. 15).
- Direct learners to write their own birth story (Attachment 1b).
- Have learners create their own artwork for passages in the chapter that do not have illustrations.

AUTHOR'S / ARTIST'S CRAFT

- The author describes Keku'iapoiwa just before she sends off her newborn: "The gentle mana of the mother held him. . . . Keku'iapoiwa pressed her nose into the baby's neck. Her eyes closed and she breathed in deeply" (p. 16). Assign learners to write a short reflection on what Keku'iapoiwa may have been thinking and feeling at that time.
- Page 11 depicts Kamehameha as a newborn. Have students work in small groups to figure out the top five sources they would refer to if they were illustrating a book on Kamehameha's life. Then have students share with the class and explain why they chose those sources.

2



LUMPY POI AND TWISTING EELS

Kamehameha's Early Childhood

CHAPTER INSIGHTS: 2

p. 23 ▶ “THEY WERE KAMA‘ĀINA” (*para. 2*)
Kama‘āina, a term commonly used today, means “child of the land” and refers to someone of a particular place. Someone not of that place is a malihini.

p. 24 ▶ “HĀLAWA WAS A LUSH, WATERED LAND” (*para. 3*)
The description of Hālawā in this passage reflects an **ahupua‘a**, or typical Hawaiian settlement, where people lived along the shore near the mouth of a stream, close to fishing and gathering sites. Lo‘i kalo, or irrigated taro fields, took advantage of flowing stream water. Other plants for food, medicine, and clothing were grown in suitable places. People canoed and surfed in the kai, or ocean water, and bathed in the wai, or stream water. Drinking water was collected in gourds further i uka, or inland.

HA‘AWINA



- Play a hide-and-seek game based on the chant and descriptions on pp. 24–25.



Figure 1. Kalo, ‘uala, and mai‘a

“THIS LAND WAS WET AND FAT AND FED ITS PEOPLE WELL” (*para. 4*)
The land was considered “fat” because of its ability to produce abundant food and resources to sustain the people. Lands that are fertile and fruitful are called “‘āina momona,” meaning fat or abundant lands.

p. 26 ▶ “HE LEARNED . . . OF FISHING AND PLANTING” (*para. 1*)
Early voyaging canoes brought plants to Hawai‘i, including kalo (taro), kī (ti), kō (sugarcane), mai‘a (banana), ‘ulu (breadfruit), ‘uala (sweet potato), wauke (paper mulberry), ‘ōhi‘a ‘ai (mountain apple), and more.

LUMPY POI AND TWISTING EELS *Kamehameha's Early Childhood*

“THE LEHUA FLOWERS BLOOM IN THE SEA”
(*para. 2*)

Nae'ole teaches Kamehameha by using indirect references for fishing. This practice is still common today, as fishermen in Hawai'i don't go fishing—they go “holoholo,” which means to go for a stroll. Certain foods, like bananas, are not taken to the beach when going holoholo, for they are the kinolau, or body forms, of Kanaloa. Strict kapu, or rules guide the lawai'a, or fisherman. For example, 'ōpelu are caught and eaten in summer, but aku are off-limits. In winter, aku are fished and 'ōpelu are kapu. Taking only what is needed is a basic value of resource sustainability, which means caring for what we have now so that we don't run out of resources in the future. Enforcing resource sustainability was an important task of the effective ali'i. The kapu system was one way of making sure resources would be sustained from one generation to the next.

HA'AWINA



- How did Kamehameha learn from Nae'ole? What were his learning behaviors? How is this similar to or different from your learning style?

p. 28 ▶

“THE SUGARCANE IS TASSELING” (*para. 1*)

Nae'ole's comments in this passage refer to an 'ōlelo no'eau: Pua ke kō, kū mai ka he'e—*When the sugarcane tassels, the octopus season is here.* (The sugarcane tassels in late October or early November.)¹

Native Hawaiians, like other indigenous peoples, have keen knowledge of natural processes. Nae'ole observes sugarcane flowering and knows that squid or octopus are plentiful. Such knowledge organizes people's relations with the natural world. Other examples include:

Pua ka wiliwili, nanahu ka manō—*When the wiliwili tree blooms, the sharks bite.* (It is said that when the wiliwili trees are in bloom the sharks bite, because it is their mating season.)²

Pala ka hala, momona ka hā'uke'uke—*When the pandanus fruit ripens, the hā'uke'uke sea urchin is fat.*³

¹Pukui, 'Ōlelo No'eau, #2702.

²Pukui, 'Ōlelo No'eau, #2701. The reference included here is an excerpt of a longer 'ōlelo no'eau.

³Pukui, 'Ōlelo No'eau, #2587.

These ‘ōlelo no‘eau come from a specific wā (period of time), a specific place, and a specific context and may not be true in every ahupua‘a today. The effects of climate change are also impacting what is happening in nature, and the once-predictable cycles of blooming and breeding are beginning to shift in our times. However, these sayings show that there is an important connection between what happens on the ‘āina and what happens in the kai. The innate balance in nature was well understood in traditional Hawaiian society and is practiced by many Native Hawaiians today. It is important for us to continue noticing the connections between land and water so that we can better care for the specific places where we live and work.



Figure 2. He'e

“PLACE A SQUID IN EACH HOLE” (*para. 2*)

This practice provided rich fertilizer and helped the roots of the tree to grip the ground firmly like the squid’s pika-pika, or suction cups, resulting in a hardy tree that would produce good coconuts.

“HE HEARD THE FAR-OFF SOUNDS OF THE YOUNGER CHILDREN” (*para. 3*)

Kamehameha feels the draw of play and grumbles about having to work. Nae‘ole gently reminds him of their purpose—an effective way for a caregiver or teacher to motivate a young child. As an ali‘i, it was necessary for Kamehameha to learn the lessons of a job well done and the expectations of good behavior. Later in the chapter Kamehameha is reprimanded for making lumpy poi, and he also recalls being scolded by an aunty for a misdeed. The following cultural insights are of particular interest with regard to discipline.

Slapping or hitting the head or face was a serious offense. One was really hitting the ‘aumakua that hovered in or around the head. And because Hawaiians believed that a thought put in words was virtually a thought put in action, even expressing a wish to slap was kapu.

LUMPY POI AND TWISTING EELS *Kamehameha's Early Childhood*

“If you say ‘I’d like to give you a good slap on the face,’ you have given the slap,” explains Mrs. Pukui.

At least one classroom of children gave ample evidence of believing a voiced thought amounted to action. The teacher, caught in end-of-the-day exhaustion, said something like, “You all ought to be slapped.” Promptly the Hawaiian and part-Hawaiian children burst into tears.

A consultation with Mrs. Pukui enlightened the teacher on the Hawaiian attitude to the head. Later when the children grew unruly the teacher declared, “I’d like to give you all a good spanking.”

Tension-relieving laughter filled the room. The spanked [‘elemu, or bottom] was funny. The slapped face was an outrage.⁴

p. 30 ▶

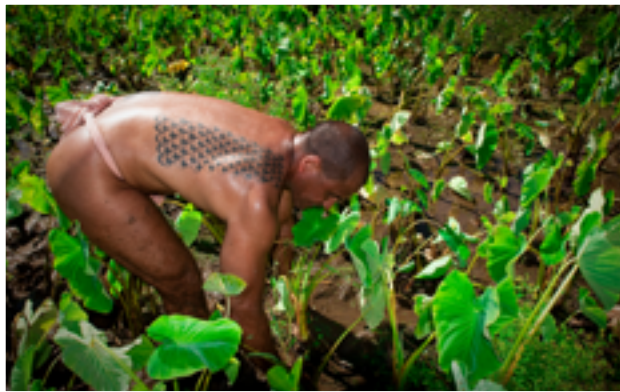


Figure 3. Farmer caring for kalo in lo'i

in separate imu. Many families in rural areas still maintain a backyard imu for special pā'ina occasions.

“THE STONE GOES, THE HAND FOLLOWS”
(para. 3)

Nae'ole's instructions are based on an 'ōlelo no'eau: Hele nō ka 'alā, hele nō ka lima—*The rock goes, the hand goes.* (To make good poi, the free hand must work in unison with the poi

“KALO HAD COOKED IN THE IMU” (para. 1)

Making the **imu** (underground oven) and preparing food were done by men. Imu were used year-round. A low, stone wall sheltered the imu from wind, and a roof of loulu (fan palm) leaves, pili grass, or sugarcane leaves sheltered it from rain. Men's and women's foods were cooked

HA'AWINA



- How did Nae'ole feel about Kamehameha's work in pounding poi? How do you know? Why was Kamehameha told to eat all the poi?

⁴Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 188.

pounder. Keep both hands going to do good work.)⁵ Growing kalo and pounding poi were done by men.

p. 31 ▶

“UP TO THE HIGH ‘ŌHI‘A FORESTS” (*para. 2*)

The ‘ōhi‘a tree is endemic to Hawai‘i. ‘Ōhi‘a has great significance for Native Hawaiians in both traditional and contemporary contexts and is often the first lā‘au to grow on new lava. In recent years, rapid ‘ōhi‘a death (ROD) has become a serious problem, threatening ‘ōhi‘a on Hawai‘i Island and Kaua‘i. Efforts are underway to eliminate the foreign fungus and [make ‘ōhi‘a healthy again](#).

“A BEAUTIFUL MOUNTAIN APPLE RIPENED IN THE SHADE” (*para. 6*)

This compliment about the young Keku‘iapoiwa is based on an ‘ōlelo no‘eau: ‘Ōhi‘a noho malu—*Mountain apple in the shade*. (Said of a beautiful or handsome person, who is compared to a mountain apple that ripens to perfection in the shade).⁶

“WE MUST BE SILENT” (*para. 8*)

Being quiet among the ‘ōhi‘a hāmau trees refers to [feather gatherers](#) who would do their work in silence. Traditionally, the glue-like sap from the ‘ulu (breadfruit) tree was applied to branches where [prized birds](#) were known to alight. The birds would get stuck to the sticky sap and, after their feathers were harvested, the birds would be released. The most highly regarded feathers came from the mamo, a bird formerly found only on Hawai‘i Island and now extinct. Black in color and about eight inches in length, the mamo grew several deep-yellow feathers above and below its tail and on its thighs. The ‘ahu‘ula, or feather cape that Kamehameha would wear later in life, was made of mamo feathers. It is estimated that eighty



Figure 4. Mamo bird

⁵Pukui, ‘Ōlelo No‘eau, #752.

⁶Pukui, ‘Ōlelo No‘eau, #2362.

thousand mamō birds were needed to furnish the nearly half million feathers for this cape.

p. 32 ▶



Figure 5. Fish basket trap

“THE BAIT MUST BE WELL MADE AND NEAT”
(para. 3)

In Hawaiian culture, the appearance of an object plays a role in its success. The neatness of a baited fishhook or, in this case, the design of a simple eel trap, would affect the catch.

p. 33 ▶

“OF AN AGE TO CARRY A CHILD ON HIS BACK”
(para. 1)

According to traditional Hawaiian thought, “Before Hawaiians learned Western numerals, [the] age of a child was described by ability to perform certain tasks.”⁷

⁷Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 197, n. 1.

HA'AWINA



- Foreshadowing is a literary device where the author suggests something that will happen later in the story. Discuss examples of foreshadowing in the chapter, such as the cape of mamō feathers (p. 31) and the black crab (p. 32).
- Ali'i effectiveness was based on genealogy, training, and a deep sense of responsibility to care for people. What evidence can be found in this chapter that Kamehameha is learning his role as an ali'i?
- Many “rites of passage” or “coming of age” themes are seen in this chapter. Have students make a list of these events from Kamehameha's life. Include the different skills that were nurtured or taught to the young ali'i.
- What events in a child's life do we celebrate today to mark a child's growth and accomplishments?

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn mele such as “[Ke Ali‘i Hulu Mamo](#),” “Pua ke Kō,” and other mele based on ‘ōlelo no‘eau depicting Hawaiian seasons.⁸ Help haumāna to make modern-day connections between what happens on the ‘āina and what happens in the kai, especially in places the students are from. For older haumāna, a hui ho‘okani could be formed to teach some of the mele to the class.
- [Kumukahi.org](#) is a bilingual, community-based website that presents living Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., [Lawai‘a](#), [Mahi ‘ai](#), [Ahupua‘a](#), [Hawai‘i](#)).
- Visit the website www.soundshawaiian.com/birds.html to hear the sounds of Native Hawaiian birds that Kamehameha and Nae‘ole may have heard when they went to the upland forests.
- As needed, visit www.kamehamehapublishing.org to listen to [‘ōlelo Hawai‘i pronunciation](#) of key words and phrases in this chapter.

RESEARCH

- What other games, besides Pe‘epe‘e Akua, did Hawaiian children play? Mitchell’s *Hawaiian Games to Play* is a good starting point for this research.
- Guide haumāna in learning and sharing their mo‘okū‘auhau, or genealogy (Attachment 2a).
- Research farming practices by visiting a lo‘i kalo (irrigated taro field). To expand the experience, research the components of kalo (Attachment 2b) as well as traditional methods for preparing Hawaiian foods, such as using a papa ku‘i ‘ai (poi-pounding board) to make poi.
- Research maka‘āinana jobs such as lawai‘a ([fishing](#), [fishing traditions](#), [fishing stories](#), [‘ōpelu](#), [he‘e](#), [current fishing kapu](#), [sustainable practices](#)) and mahi ‘ai ([farming](#), [kalo](#), and [kalo farming](#))

⁸ Many songs are available on YouTube and huapala.org for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of ‘okina and kahakō may not follow current conventions.

LUMPY POI AND TWISTING EELS *Kamehameha's Early Childhood*

- Read about pono lawai'a—fishing necessities—from 'Anakala Eddie Ka'anana (Attachment 2c).
- Hālawā is referred to as a “lush, watered land” (p. 24). Direct haumāna to learn about [ahupua'a](#) and the water cycle using various resources such as the Kamehameha Schools [online ahupua'a poster](#), the [Wai](#) chapter of Kumukahi, [Ka Wai a Kāne](#), and [Native Hawaiian sustainable agriculture](#).

APPLY KNOWLEDGE

- Hālawā is described as a place of abundance. Have haumāna walk around their community, noting the natural and manmade elements. Then have them create a poem or mele based on their observations. Refer to other place-based mele for ideas (Attachment 2d).
- Discuss how students prepare their favorite foods, and make a “Top Chef Kids” video together.

AUTHOR'S / ARTIST'S CRAFT

- The author uses personification when Nae'ole and Kamehameha go holoholo: “The sea shivered with fish” (p. 26). Another example is when water is described as a living entity that comes “like breath out of the land and murmurs in the pebbles” (p. 31). Have learners practice using personification to describe a natural element.
- The author describes the young Kamehameha when he is leaving Nae'ole: “He looked at his kahu with silent, wondering eyes” (p. 34). Have haumāna describe a time when they had to leave a person or place they loved and go to a totally new place.
- Have an art contest to see who can draw the most convincing picture of the young Kamehameha when he was told he had to eat all the lumpy poi he had made.

3



BLAZING STARS AND SHARK EYES

Kamehameha's Training as a Warrior

CHAPTER INSIGHTS: 3

p. 35 ▶

“KAMEHAMEHA’S TRAINING AS A WARRIOR”

The illustration on this page is of a shark-tooth weapon called a leiomano. Shark teeth were pegged and lashed to a handle to provide a deadly weapon for hand-to-hand combat.

p. 36 ▶



Figure 1. *Kani ka pū*

“CONCH SHELLS CALLED” (para. 2)

The pū, or conch shell, is used to announce the arrival or departure of dignitaries and for special events. Pū were also used during battles. The tonalities of the pū depend on the size of the shell—larger shells produce deep and resonant sounds, while smaller shells have a clearer and shallower tone. Pū are not used as a musical instrument.

“HILO RAINS THAT RUMBLE LIKE TREADING FEET” (para. 2)

This reference is based on an ‘ōlelo no‘eau: Halulu me he kapua‘i kanaka la ka ua o Hilo — *The rain of Hilo makes a rumbling sound like the treading of feet.*¹

“THE SHARKSKIN DRUM” (para. 6)

The large pahu is made out of the trunk of a mature coconut tree and stands fifteen to twenty-five inches high. The lower section of the drum is carved in openwork patterns of triangles and crescents. The drum is covered with sharkskin, tied taut to the openwork at the base, and lashed with sennit cords. Later in this chapter, Kamehameha presents the skin of the shark he kills as a ho‘okupu, or gift, to the heiau at Hikiau.

¹Pukui, ‘*Ōlelo No‘eau*, #436.

p. 37 ▶

“DOG-TOOTH ANKLETS SHIMMERED AND RUSTLED” (*para. 2*)

Dog-tooth anklets produced a rhythmic rustling as the dancers danced. The numerous teeth of the anklet were attached to a base in overlapping rows. One anklet at the Bishop Museum contains 995 teeth from 249 dogs. The canine teeth were removed after the dogs were cooked in the imu and eaten. The meat of dogs was an important protein source in early Hawai‘i. Missionaries were horrified at this practice and dissuaded Hawaiians from eating dog meat. It is thought that the small “poi dogs” lost their sweet flavor after they interbred with foreign breeds.

p. 38 ▶

“BLACK DARK THAT MADE THE SKIN OF PEOPLE VANISH” (*para. 3*)

This references an ‘ōlelo no‘eau: Ua pō‘ele‘ele, e nalowale ai ka ‘ili o kāmaka—
[It is] so dark that the skin of people vanishes.²

“THEY PRESSED THEIR NOSES TOGETHER”
(*para. 6*)

The honi, or customary pressing together of noses in greeting or parting, was out of use for many years but is now commonly practiced. A small bit of hā, or breath is inhaled as a sharing of mana.



Figure 2. Traditional honi

“KAWAIHAE, LAND OF THE WHISPERING SEA, LAND OF TWO WINDS” (*para. 8*)

Kawaihae, a wahi pana, or storied place on the northwestern coast of Hawai‘i Island in the district of Kohala, plays an important role in the Kamehameha biography. Kawaihae is described as the “whispering sea” because the generally calm ocean rustles along its lava coast and up its sand beaches. It is also referred to as a place of “two winds” because the Nāulu wind blows inland as a morning breeze off the sea and, by afternoon, the wind may shift to the Mumuku, which blows seaward, bringing a refreshing coolness from the damp uplands.

²Pukui, ‘Ōlelo No‘eau, #2851.

p. 39 ▶

“OUR ELDERS . . . MAKE US WHO WE ARE” (*para. 2*)

Kekūhaupi‘o recalls his own mentors—Kohapi‘olani, La‘amea, and Koai‘a—respecting them and honoring a genealogy of learning, a wisdom of time, that resides in the kumu–haumāna, or teacher–student relationship. The word kumu has many meanings, including foundation, trunk of a tree, teacher, pattern, and source. A well-known song about the kumu–haumāna relationship is “Ku‘u Kumu,” commonly sung in Hawaiian language classes for elementary students.

“THE SKILLS . . . NOW LIVED IN KAMEHAMEHA” (*para. 1*)

The depiction of Kamehameha as a young warrior, gaining skills and knowledge that surpass those of his kumu, is the natural order of things. This process is a lesson in humility for teachers and a fulfillment of hard work for students.

That said, often kumu would not share all their knowledge with their haumāna. Some piece of information was held back and kept with the kumu, often shared only much later, perhaps at the end of life, when the mana of a special talent or body of knowledge was imparted ceremonially. In the last chapter of the book, Kamehameha—on his deathbed—passes his mana to Liholiho.

p. 40 ▶

“THE ROCK-EATING WOMAN” (*para. 5*)

Figure 3. Pele

This passage refers to some of the many nicknames Pele is known by. Corresponding ‘ōlelo no‘eau include the following:

Luahine moe nonō—*Old woman who sleeps and snores.* (Pele, who is said to sleep in lava beds.)³

³Pukui, ‘*Ōlelo No‘eau*, #2024.

BLAZING STARS AND SHARK EYES *Kamehameha's Training as a Warrior*

Ka wahine 'ai lā'au o Puna—*The tree-eating woman of Puna.* (Pele.)⁴

He akua 'ai 'opihi 'o Pele—*Pele is a goddess who eats limpets.* (Pele was said to be fond of swimming and surfing. While doing so she would pause to eat seafood.)⁵

“CHEWING CRAB” (*para. 7*)

This makes reference to an 'ōlelo no'ēau: Maunu pai'ea—*Bait of pai'ea crab.* (When a fisherman went out to sea he sometimes chewed crabs and spewed them into the water to attract fish.)⁶



Figure 4. Pāhoehoe lava

Fishermen also chewed and spat roasted kernels of kukui nuts into the sea. The resulting oily film increased visibility in the water by lessening the effect of small waves and ripples, helping the fisherman to see into the water and spot fish.

p. 41 ▶



Figure 5. 'A'ā lava

“LAVA LAY CRACKED AND SWIRLED” (*para. 1*)

There are generally two types of lava: pāhoehoe, which is smooth and often shiny, and 'a'ā, which is crumbled and crusty. Pāhoehoe tends to flow fast downhill and create ropy, rippled effects, making it smoother and easier to walk on after it dries. The 'a'ā often piles up in huge, crusty chunks as it moves slowly over the land and cools.

⁴ Pukui, 'Ōlelo No'ēau, #1640.

⁵ Pukui, 'Ōlelo No'ēau, #521.

⁶ Pukui, 'Ōlelo No'ēau, #2150. The reference included here is an excerpt of a longer 'ōlelo no'ēau.

CHAPTER INSIGHTS

“LATER YOU MAY EAT AS YOU PLEASE” (*para. 2*)
 Kekūhaupi’o teaches Kamehameha the proper way to approach Pele. Only after making the appropriate offering may one pick freely of the ‘ōhelo berries. This is based on the ‘ōlelo no‘eau, *Mai hahaki ‘oe i ka ‘ōhelo o punia i ka ua noe— Do not pluck the ‘ōhelo berries lest we be surrounded by rain and fog.* (A warning not to do anything that would result in trouble. It is kapu to pluck ‘ōhelo berries on the way to the crater of Kīlauea. To do so would cause the rain and fog to come and one would lose [one’s] way. It is permissible to pick them at the crater if the first ‘ōhelo is tossed into the fire of Pele. Then, on the homeward way, one may pick as [one] pleases.)⁷

HA’AWINA



- ‘Ōhelo was offered as a ho’okupu to Pele. What are other types of ho’okupu that were offered to Pele?

“WHEN PELE CAME FROM KAHIKI” (*para. 4*)

Kekūhaupi’o instructs Kamehameha that Pele came from Kahiki, a word now used in Hawaiian to refer to any foreign place. When Pele first came to the Hawaiian Islands to find a place where she could settle, she visited different sites, digging with her stick named Pāoa, in search of eternal fires. She finally decided on Halema‘uma‘u as the place sufficiently fiery to suit her.

p. 42 ▶

“SHE WILL BE WITH YOU IN THE YEARS TO COME” (*para. at top of page*)

Pele plays an important role in Kamehameha’s journey to become Kana‘iaupuni, the Conqueror of the Islands. This episode at Halema‘uma‘u in Kamehameha’s early years is the first of several decisive interventions of Pele into the story.

⁷Pukui, ‘Ōlelo No‘eau, #2044.



Figure 6. Tiger shark

“NOW YOU ARE READY FOR THE SHARK” (*para. at top of page*)

Throughout the story, the niuhi, or tiger shark, appears at times of personal or historical significance for Kamehameha: during his mother’s pregnancy; as part of his rite of passage to become a warrior; following his first experiences on the

battlefield and his great victory at Moku’ōhai, and more. For Hawaiians, the shark was—and, for many, still is—both a protective ‘aumakua and a feared man-eater, guiding canoes on their voyages, rescuing survivors of capsized vessels in rough seas, but also attacking and killing. By some accounts it was the great shark Kalahiki who first guided Hawaiians to these islands. Later, it was Pele’s shark brother, Kamohoali’i, who guided her on her travels. ‘Ōlelo no‘eau about sharks include the following:

He manō holo ‘āina ke ali‘i—*The chief is a shark that travels on land.* (The chief, like a shark, is not to be tampered with.)⁸

Pau Pele, pau manō—*[May I be] devoured by Pele, [may I be] devoured by a shark.* (An oath, meaning “If I fail . . .” It was believed that if such an oath were not kept, the one who uttered it would indeed die by fire or be eaten by a shark.)⁹

Uliuli kai holo ka manō—*Where the sea is dark, sharks swim.* (Sharks are found in the deep sea. Also applied to men seeking out the society of the opposite sex.)¹⁰

⁸ Pukui, ‘Ōlelo No‘eau, #799.

⁹ Pukui, ‘Ōlelo No‘eau, #2617.

¹⁰ Pukui, ‘Ōlelo No‘eau, #2865.

CHAPTER INSIGHTS

“KAMEHAMEHA TOOK A BLACK BOAR, BLACK ‘AWA AND A BLACK NIU TO THE HEIAU” (*para. 2*)

The word “hiwa” refers to something completely black, and these three ho’okupu, or offerings, were highly prized. Pigs were given as gifts, eaten at special feasts, or presented as ho’okupu at religious ceremonies. The niu hiwa, or black coconut, was used for medicinal and ceremonial purposes and could also be eaten.

HA‘AWINA



- What steps were taken to prepare for the niuhi? How did Kamehameha prepare physically? Spiritually?

“THESE WERE ANCIENT CUSTOMS, AND KAMEHAMEHA HAD MUCH TO LEARN” (*para. 2*)

Pukui notes that in pre-Christian times, a child, as a normal process of learning, knew the daily, ritualized prayers and chants by the seventh year. The “ancient customs” referred to here suggest the offering ceremonies at a heiau that would represent more advanced learning for Kamehameha. That said, not all prayers are “packaged” and ritualized. There is a tradition of more conversational prayers, called “kaukau,” which use simple and direct language (literally to “place-place” the facts), “with a request for understanding, help, or cooperation.”¹¹

pp. 42–43 ▶

“BUNDLES OF PIG LIVER MIXED WITH POUNDED ‘AWA” (*para. 5*)

‘Awa is increasingly common as both a recreational and ceremonial drink. ‘Awa is a relaxant, not an intoxicant. Used in a concentrated dose, as the ali‘i did to calm the shark, ‘awa acts more like a sedative. A comparison might be made to the numbing effect of novocaine at the dentist’s office. In certain contexts today, the ritual of making and consuming ‘awa may be done with older students, but only with permission from parents, as some families will object.



Figure 7. Awa

¹¹Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 134.

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn mele such as "[Halema'uma'u](#)," "[Kilauea](#)," "Kaulana 'o Hilo Hanakahi,"¹² and "Hilo Hanakahi." For older haumāna, a hui ho'okani could be formed to teach some of the mele to the class.
- [Kumukahi.org](#) is a bilingual, community-based website that presents living Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., [Heiau](#), [Hula](#), [Oli](#), [Pele](#), [Pule](#)).
- Bring in items with different scents—even foul odors like wauke that has fermented before it is used for making kapa. Discuss the role of odor in attracting and fighting the niuhi.

RESEARCH

- This chapter begins with Kamehameha approaching Hilo Bay on his way to Hilo Palikū. There are three districts of Hilo. Have learners find the three districts on a map and identify famous place names in Hilo.
- The rains of Hilo are famous in mele and oli. Use the resource *Hānau ka Ua* to research the many rains associated with Hilo. For example:

Kaulana mai nei 'o Hilo 'eā	<i>Renowned is Hilo</i>
Ka ua Kanilehua 'eā	<i>For the [Kanilehua] rain that sings upon the lehua</i>
Ka ua ho'opulu 'ili 'eā	<i>The rain that soaks the skin</i>
Ka 'ili o ka malihini 'eā	<i>The skin of the visitors</i>

—From "Hilo hula" by Joe Kalima (Wilcox et al., as cited in Akana, *Hānau ka Ua*, 53)

- "The dancers wore yellow kapa" (p. 36). Have students research and discuss the 'ōlena plant and the yellow dye used for lole, or clothes.

¹² Many songs are available on YouTube and [huapala.org](#) for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of 'okina and kahakō may not follow current conventions.

HA'AWINA PĀKU'I

- Direct haumāna to learn more about Hawaiian sharks, tiger sharks, the importance of sharks in the aquatic food chain, the role of sharks as protectors, accounts of riding hammerheads near Mokauea, and creative works about sharks by contemporary authors.
- Ask students to compare and contrast Kamehameha's teachers—Nae'ole and Kekūhaupi'o. Which traits are similar, or different? How might students characterize their own kumu?
- Have haumāna learn about astronomy and navigation by visiting a planetarium and studying Hawaiian constellations and major star lines.
- Research topics important to indigenous peoples, such as Japanese whaling, illegal killing of Hawaiian monk seals, and eating seals for survival.

APPLY KNOWLEDGE

- Talk with haumāna about what Kekūhaupi'o means when he tells Kamehameha, "The greatest battles of your life will be the ones within you" (p. 39).
- Discuss risk-taking. Per Kekūhaupi'o, "Without fear there can be no courage. Without courage there can be no great deeds" (p. 38). When should fear determine our actions?
- Direct learners to create art based on Carl Sagan's statement that we are "made of star stuff."
- Kamehameha's rise to greatness was a gradual process that started when he was young. Guide students to explore the defining moments in Kamehameha's life (Attachment 3a).
- After pinning his kumu, Kamehameha felt he was ready for battle. Have students work in small teams to compile a list of "rites of passage" that were celebrated as Kamehameha was growing up. Then have students create a visual map that depicts rites of passage in today's culture.

AUTHOR'S / ARTIST'S CRAFT

- Discuss descriptive language, such as the passages about the hula dancer (p. 37) and Kamehameha's journey to the firepit of Kīlauea (p. 41). Have students use descriptive language to describe something nearby, and have other students guess or draw what it is.
- Examine the illustration of Kamehameha killing the niuhi (p. 45). Guide students to reflect on Kamehameha's feelings and emotional growth during the process of battling the niuhi, and then have them create their own art based on their insights.

4



BREAKING THE BLOOD

Kamehameha Overturns the Naha Stone

CHAPTER INSIGHTS: 4

p. 49 ▶

“IT WAS A TIME OF FIRST BATTLES” (*para. at top of page*)

The illustration on this page is of Kūkā'ilimoku, a relic now housed at Bishop Museum in Honolulu. Kūkā'ilimoku belonged to Kamehameha and is said to have been carried into battle by his kahunas to frighten enemies. Measuring twenty-seven inches high, its foundation is of basketwork covered by olonā netting. Red 'i'iwi feathers are attached to the netting, along with pearl-shell eyes and eyebrows of black feathers. Ninety-four dog teeth line the open mouth. The collar at the base of the neck and the top of the helmet are made of yellow mamo feathers.

p. 50 ▶

“HIS WARRIORS . . . CUT DOWN OUR COCONUT TREES” (*para. 3*)

The cutting down of coconut trees was a heinous crime. It not only destroyed an important food source, but also attacked one of the bodily forms of Kū—a symbol of man himself.

“NOW WE WILL FACE . . . KAHEKILI” (*para. 4*)

Some know the name Kahekili from the highways named after him on West Maui and Windward O'ahu. Kahekili ruled on Maui for twenty-seven years and on O'ahu for nine years. He was known as the “black chief” because half of his body was heavily tattooed.

“KALANI'ŌPU'U PLACED A CAPE ON KAMEHAMEHA'S SHOULDERS” (*para. 6*)

The cape symbolizes Kamehameha's coming of age and his assuming power, status, and responsibility as a high-ranking chief. This passage responds to Chapter 2, where Nae'ole tells Kamehameha that he will one day wear a cape of mamo feathers. It is not known if this particular cape from Kalani'ōpu'u was made of mamo feathers, or whether it had its own distinctive design and coloring.



Figure 1. Kahekili cliff jumping (*lele kawa*)

p. 51 ▶

“THE HONOR AND EQUALITY OF BATTLE”
(*para. 4*)

This passage has reference to an ‘ōlelo no‘eau: Ka lonolau nō i ka lonolau; ka pū‘uli‘uli nō i ka pū‘uli‘uli—*The large gourds to the large gourds; the little gourds to the little gourds.* (In battle, chiefs attack chiefs and commoners fight commoners. Also, chiefs seek the company of chiefs, commoners the society of commoners.)¹

Tradition has it that when Kamehameha expressed his misgivings about the Battle of Kaupō, Kalani‘ōpu‘u responded stubbornly: “I, the makua, go to war; therefore you all shall go.”²

HA‘AWINA



- Kamehameha felt shame after the Battle of Kaupō. Why? What types of battles can be considered honorable?

p. 52 ▶



Figure 2. *Kekūhaupi‘o being rescued by Kamehameha*

“KEKŪHAUPI‘O’S FEET
TANGLED IN THE CREEP-
ING VINES” (*para. 2*)

Kekūhaupi‘o’s getting stuck in the ‘uala vines and being rescued by Kamehameha is historically accurate and reinforces the idea of students becoming stronger and more capable than their kumu.

“MAUI CHIEFS NAMED
HIM PAI‘EA” (*para. 3*)

Kamehameha’s dexterity in the ‘uala patch appears to have earned him the name “Pai‘ea” (hard-shelled crab). However, according to other accounts, Kamehameha was referred to as Pai‘ea earlier in

¹Pukui, ‘*Ōlelo No‘eau*, #1448.

²Desha, *Kamehameha and His Warrior*, 32.

CHAPTER INSIGHTS

his life, including shortly after his birth. This reflects the fact that mo‘olelo (histories, stories) sometimes have multiple versions and interpretations.

This version leans on the account of Samuel Kamakau, who wrote, “This was the first battle in which Kamehameha became noted as a soldier, through the saving of the man who had been his master in the arts of warfare and in the profession of the kahuna. The chiefs and fighting men of Maui gave the name of Pai‘ea . . . to this favorite warrior of Kalani‘ōpu‘u.”³ Similarly, Pukui notes, “Defeated enemies gave Kamehameha I the name Pai‘ea . . . as a tribute to their conqueror’s impenetrable courage and endurance.”⁴

p. 53 ▶

FOR THE KAHUNA . . . SEARCHING THE SKY FOR OMENS, IT WAS A SIGN” (*para. 2*)
The work of a kahuna to interpret the signs and reveal the thoughts of the gods prior to battle was an important part of the “protocol” of making war. “The chiefs in consultation with their counselors (kālainmoku) and priests (kāhuna) planned the strategy of the battles.”⁵

pp. 53–54 ▶

“MIDDAY . . . WHEN THE SHADOWS OF MEN RETURN TO THEIR BODIES” (*para. 7*)
Based on traditional Hawaiian thought, morning is masculine, and afternoon is feminine. The two meet at high noon—when no shadow is seen in front of, behind, or to the side of a person. At this time, the shadow was said to have disappeared into the brain, to the uppermost part of the head, which is highly sacred. Midday was therefore a time of powerful mana—a time for decisions, deeds, sacrifices, ceremonies, and administering medicine.⁶

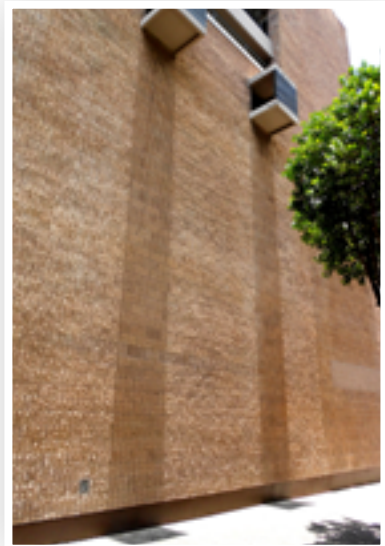


Figure 3. “Lābainā noon,” when the sun is directly overhead

³Kamakau, *Ruling Chiefs*, 84.

⁴Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 97.

⁵Mitchell, *Resource Units*, 274.

⁶Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 123–24.

BREAKING THE BLOOD *Kamehameha Overturns the Naha Stone*

p. 54 ▶

“THE WORDS OF THE KAHUNA WERE DISREGARDED” (*para. 1*)

Kalani‘ōpu‘u’s failure to listen to his kahuna Holo‘ae and obey the signs of the gods does not go unnoticed by Kamehameha, who learns from this lesson and refers to it in the future.

p. 55 ▶

“WISEST AMONG THE SEERS WAS KALANIWAHINE” (*para. 2*)

Kalaniwahine was a kāula wahine, a woman seer or prophet. Pukui describes kāula wahine as “extremely rare. . . . When they were babies, they were taken to a heiau to have their umbilical cords cut. The sacred drums were beat following their birth. Seers studied these babies, and found signs that they were destined to be kāula. They had all the privileges of male priests, even to beating the sacred drums.”⁷

“HIS SACRED GENEALOGY” (*para. 4*)

The power of the ali‘i derived from mana, which flowed from the gods and was passed from parents to children. Therefore, marriage and genealogy were all-important. At times, ali‘i brothers and sisters married and mated to assure offspring of the highest possible mana. Mating with close kin was forbidden except in rare exceptions: “Brother–sister marriages were permitted only at the level of highest ali‘i for reasons of genealogical status, so the line would be kept pure.”⁸ There were many levels in the ali‘i class, all with different degrees of mana. Kamakau describes ten levels.⁹ In this chapter, three levels are mentioned: nī‘aupi‘o, naha, and wohi.

HA‘AWINA



- Have students refer to or create a simple genealogy of Kamehameha. Include all the ali‘i who are discussed in this chapter.

⁷ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 110.

⁸ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 86.

⁹ See detailed descriptions of kapu in Kamakau, *Ka Po‘e Kahiko*, 4–6.



Figure 4. Naha Stone (right)

Nī‘aupi‘o was the highest kapu. Those of the nī‘aupi‘o rank were offspring of a high-born brother and sister, or a half-brother and half-sister. Nī‘aupi‘o means “bending coconut midrib” and alludes to a child of the same stalk. This rank demanded the kapu moe, or prostrating kapu. The **naha** rank included offspring of a chief and his half-sister.

Keaweokahikona was of the naha rank. This rank demanded the kapu noho, or sitting kapu. The **wohi** rank was for offspring of a parent of the nī‘aupi‘o or naha rank, married to an ali‘i of lower rank. Kamehameha was of the wohi rank. By moving the Naha Stone, he challenged the symbol of a higher rank, thereby “breaking the blood.”

p. 56 ▶

“ULULANI CHANTED AND WEPT” (*para. 7*)

Chiefess Ululani refers to Kamehameha as Ka‘iwakiloumoku, “the soaring ‘iwa bird who will weave the islands as one.” This was one of the many names given to Kamehameha throughout his life to memorialize events or accomplishments, a common practice for high-ranking ali‘i.¹⁰

An ‘ōlelo no‘eau refers to another name given to Kamehameha: ‘O Kalani ka ‘io o Lelepā, ka ‘ālapa pi‘i mo‘o o Kū—*The heavenly one is the hawk of Lelepā, the warrior descendant of Kū.* (Retort of a kahu when he overheard someone criticize his chief, Kamehameha, who was then only a young warrior. He used the name Lelepā to imply that his chief could fly over any barrier.)¹¹

HA‘AWINA



- Help haumāna understand ‘iwa birds and their function and relevance in the mo‘olelo of Hawai‘i.

¹⁰ For more on Hawaiian names and naming traditions, see Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 94–106.

¹¹ Pukui, *‘Ōlelo No‘eau*, #2418.

p. 58 ▶

“IT IS NOT A PŌHAKU, IT IS INDEED A MOUNTAIN!” (*para. 7*)

Kamehameha understands that the Naha Stone—symbolically and culturally—is much more than a big rock. Besides the immensity of the stone itself, the kuleana, prophecies, pressures, and expectations also would have been heavy for Kamehameha to contemplate and carry out. Kamehameha’s unprecedented overturning of the Naha Stone is an important milestone in his becoming a leader and demonstrates that he is stronger and more capable than his rank would suggest.

HA’AWINA PĀKU’I: 4

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn mele such as “[Waikapū](#).”¹² For older haumāna, a hui ho’okani could be formed to teach some of the mele to the class.
- [Kumukahi.org](#) is a bilingual, community-based website that presents living Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., [Ali’i](#), [Kahuna](#), [Pule](#), [Heiau](#), [Maui](#)).
- Kamehameha’s overturning of the Naha Stone was a huge undertaking that had been prophesied as part of his ascendance to power. The stone had great mana and significance. In Hawai’i, there are many mo’olelo about pōhaku, or stones. Go on a huaka’i to visit sacred pōhaku in your area, e.g., Pōhaku Noho, Hawai’i; Pōhaku Kā’anapali, Maui; Keahiakawelo (garden of the gods), Pu’u Pehe (sweet heart rock), Lāna’i; Kauleonānāhoa (phallic rock), Moloka’i; Kauhi’imakaokalani (crouching lion), Kūkaniloko, Pōhakukaluahine (the old woman rock), O’ahu; Nounou (sleeping giant), Kaua’i.

RESEARCH

- The Naha Stone, located on the grounds of the Hilo Library as a reminder of Kamehameha’s remarkable feat, was once [defaced](#) by vandals. Discuss the prevalence of graffiti today, including practices that are part of a [larger artistic movement](#).

¹²Many songs are available on YouTube and [huapala.org](#) for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of ‘okina and kahakō may not follow current conventions.

HA'AWINA PĀKU'I

- Direct students to learn more about the significance of the Naha Stone by reviewing Chapter 4 in *Kamehameha and His Warrior Kekūbaupi'ō*.
- Have haumāna research pōhaku specific to Hawai'i (e.g., ko'i, pōhaku ku'i 'ai, ki'i pōhaku) by consulting resources such as *Hawaiians of Old: Nā Kānaka Maoli o ka Wā Kabiko*.
- Assign learners to review vocabulary and names of key people and places in chapters 1–4 (Attachments 4a and 4b).
- Ask students to compare and contrast the character traits of Kekūhaupi'ō and Kalani'ōpu'u.

APPLY KNOWLEDGE

- Kahekili had all his warriors tattoo their bodies and draw back their eyelids to intimidate their enemies. What methods do people use today to intimidate others?
- The Naha Stone is reported to weigh 3.5 tons. Have haumāna create a visual map comparing items that are of a comparable weight (e.g., a Ford F-250 pickup).
- After Kamehameha moved the Naha Stone, he and Keaweokahikona were considered family. What makes a family? How can a shared experience create a family?
- As a young man, Kamehameha felt the weight of expectations placed upon him. Have haumāna explore the expectations they face, such as school, family, extracurricular, etc. How do they work through the pressures and demands placed upon them?
- Talk with haumāna about a time when they were able to accomplish something that seemed insurmountable. Were they able to do it alone? What other kōkua helped them to succeed?
- Based on the multilayered meanings of [Ka'iwakīloumoku](#) (one of the names given to Kamehameha), direct haumāna to design an art project where they depict their hopes and dreams on paper 'iwa birds and then create a flock.

AUTHOR'S / ARTIST'S CRAFT

- Discuss how the plot builds to a climax when Kamehameha overturns the Naha Stone (pp. 59–61). What verbs does the author use, and how do these action words move the story along?
- What does the illustration on p. 60—and the chapter as a whole—teach about focus, determination, inner strength, and overcoming personal struggles?

5



FLOATING ISLANDS

Kamehameha Meets Kāpena Kuke

CHAPTER INSIGHTS: 5

p. 64 ▶



Figure 1. Makahiki ceremony with akua loa

“IT WAS THE TIME OF MAKAHIKI” (*para. 2*)

The annual Makahiki honors the great god Lono. Makahiki begins when the Makali‘i stars (Pleiades) are seen rising over the eastern horizon in ‘Ikuwā (mid-October to the beginning of November). Makahiki lasts about four months during ho‘oilo—the wet period of southerly winds and rains.

Traditionally, warfare, formal ceremonies at heiau, and regular work were suspended. People turned instead to the joyful activities of feasting, dancing, games, and the all-important presentation of tribute food and gift-giving to the ali‘i, who were Lono’s representatives.

Historically, Lono’s akua loa was ceremonially carried around each island, with the circuit lasting twenty-three days on Hawai‘i Island. The akua loa is a long staff with a cross-piece draped with a large piece of white kapa and other ornaments such as ferns, feather lei, and the skins of the ka‘upu bird (an earthly form of Lono). At the center is a small, carved head. On Hawai‘i, the island-circling tour traditionally ended at Kealakekua, where the akua loa was returned to the heiau. At the same time, the high chief, who had been secluded, symbolically returned by canoe to the bay. Following more ceremonies, the “canoe of Lono,” filled with offerings, was set adrift for the far-off land of Kahiki in anticipation of Lono’s return the next year.

Captain Cook’s arrival in Hawai‘i was an event of uncanny timing. Early accounts suggest that Cook’s arrival was viewed as the long-anticipated return of

HA‘AWINA



- Talk with students about some of the characteristics and behaviors Hawaiians might have expected to recognize in the returning god Lono.

Lono. The masts and sails of Cook’s ships, which bore some resemblance to Lono’s akua loa, may have reinforced this notion. Contemporary depictions, however—including this one—present the Hawaiian response as more discerning and questioning. It is counterintuitive to think that Hawaiians, being keen observers of the world, would not find Cook and his men to be at odds what they knew about Lono.

HA’AWINA



- According to this mo’olelo, what are some of the things Hawaiians observed in Kuke and his men that caused them to question whether he was the Lono they had long awaited?

p. 65 ▶

“WHEN THIS LONO LEFT KAUA’I, OUR PEOPLE BECAME SICK” (*para. 5*)

Cook’s men left behind a grim reminder of their first visit: Venereal disease traveled quickly through the archipelago and reached Maui ahead of Cook’s arrival on the island on November 26. It would have been perplexing to Hawaiians that Lono, the god of fertility, would inflict horrific disease upon the very organs of fertility.

“THE WORK OF WAR WENT ON” (*para. 6*)

Kalani’ōpu’u and Kamehameha were on Maui, warring against Kahekili and defending Hāna, which was Kalani’ōpu’u’s foothold on that island. When Cook arrived in 1778, the islands were ruled by the following ali’i:

- Hawai’i Island and the Hāna district of Maui were under Kalani’ōpu’u.
- Maui (except Hāna), Moloka’i, Lāna’i, and Kaho’olawe were under Kahekili.
- O’ahu was ruled by Peleioholani.
- Kaua’i and Ni’ihau were ruled by Kaneoneo.

“THE FLOATING ISLANDS OF LONO APPEARED” (*para. 7*)

Cook was on his third and last voyage when his two ships, HMS *Resolution* (462 tons, 112 men) and HMS *Discovery* (298 tons, 70 men) arrived in Hawai’i. The voyage started in Plymouth, England and continued to Cape Town, Tasmania, New Zealand, Tonga, and the Society Islands. Cook first sighted the Hawaiian Islands on January 18, 1778. After viewing O’ahu, the crew sailed northwest to Kaua’i and Ni’ihau, finding anchorage at Waimea Bay and making first contact with Hawaiians.



Figure 2. HMS Resolution and HMS Discovery at Kealakekua Bay

On February 2, Cook set sail for the Pacific Northwest, leading an unsuccessful search for the Northwest Passage along the coast of Oregon and up to Alaska. Conditions on board grew so bad—with food provisions and the crew’s spirits running low—that Cook decided to

return to Hawai‘i late that year and overwinter in the islands. After circling Maui for more than a month, the two ships anchored in Kealakekua Bay on January 17, 1779.¹

p. 66 ▶

“THE OTHER PALE ONES DO NOT SAY ‘LONO’” (*para. 4*)

Kamehameha’s observation brings the question of Cook’s identity into sharper focus. By some reports, the chiefs referred to Cook as Kuke (Tuute), whereas the maka‘āinana, or commoners referred to him as Lono. Incidentally, in the years after his death, Cook was criticized by certain Christian groups in England for allowing himself to be called Lono and treated as a god, for participating in rituals at Hikiau Heiau, and for allegedly kissing the god Kū.

p. 67 ▶

“THERE IS A WOUND OF WAR ON KUKE’S HAND” (*para. 2*)

The scar was caused when Cook was seriously injured by an explosion when he was a young man.

“WA‘A HEAVY WITH PIGS AND COCONUTS, KALO AND POTATOES” (*para. 5*)

William Ellis visited Kealakekua in 1823 and interviewed people about the arrival and death of Cook. According to his account, “The whole island was laid under requisition, to supply their wants, or contribute to their



Figure 3. Abundant ho'okipa

¹January 17—the arrival of Cook at Kealakekua—is also the date of the overthrow of Queen Lili‘uokalani in 1893.

satisfaction.”² Farmers as far away as Ka‘ū, Waimea, and Kohala were called to bring food for the ships. The journals kept by Cook and his officers describe the hospitality and honesty of the Hawaiians, noting that “Even the cat that fell overboard was returned by them.”³ Cook also spoke of the bargains: “Several small pigs were got for a sixpenny nail or two apiece.”⁴

From all reports, Hawaiians were generous beyond measure in their gifting of the fruit of the lands and gifts of their hands to the malihini. The sheer quantity of fresh produce and cultural objects exchanged these first days—whether given outright or bartered for—shows exceptional ho‘okipa, or welcoming, on the part of Hawaiians.

p. 68 ▶

“RESPECT SHOWN . . . FOR THE HIGHEST KAPU CHIEFS” (*para. at top of page*)
Commoners prostrated themselves, as they were accustomed to do for any of their highest chiefs.

“METAL . . . WOULD WASH UP ON HAWAIIAN BEACHES AS NAILS IN DRIFTWOOD” (*para. 3*)

An ‘ōlelo no‘eau suggests that both ali‘i and maka‘āinana knew the value of metal: O luna, o lalo; o kai, o uka—‘o ka hao pae ko ke ali‘i ia—*Above, below; seaward, inland—the iron that washes ashore belongs to the chief.* (Said by Kamehameha. All iron that was found belonged to him.)⁵

“WHITE SKULLS, STUCK ON SPIKES” (*para. 4*)

These skulls were said to be of Maui chiefs killed in the battles Kalani‘ōpu‘u was waging on Maui.

² Ellis, *Journal of William Ellis*, 18.

³ Obeyesekere, *Apotheosis of Captain Cook*, 71.

⁴ Cook, as cited in Obeyesekere, *Apotheosis of Captain Cook*, 70.

⁵ Pukui, ‘*Ōlelo No‘eau*, #2504.

p. 69 ▶

“STANDING TALL AND PROUD, KALANI‘ŌPU‘U AND HIS CHIEFS APPROACHED THE FLOATING ISLANDS” (*para. 2*)

Several scholars have noted that if Hawaiian chiefs had recognized Cook as Lono, they would have prostrated themselves when approaching the ship.



Figure 4. Kalani‘ōpu‘u bringing presents to Cook

“A THIRD [WA‘A] WAS FILLED WITH GIFTS” (*para. 2*)

The lack of parity in the gifting here is shocking. Kalani‘ōpu‘u presented Cook with seven feather capes, including the one he was wearing—one of his most precious belongings. In return, Cook gave Kalani‘ōpu‘u a linen shirt. Perhaps sensing the insufficiency of his gift, Cook then handed over a short cutlass as well.

University of Hawai‘i professor Jon Osorio raises poignant questions about this exchange: “I also wonder what sort of expression Hawai‘i Island Mō‘i Kalani‘ōpu‘u must have worn when Cook returned his gift of his own magnificent ‘ahu‘ula—feathered cloak—with the cotton shirt he was wearing. What did Cook see in the aspect of this chief—was it incredulousness? Contempt? Whatever it was, the mō‘i’s countenance must have communicated something across the cultural divide, for Cook reconsidered and added the gift of his sabre.”⁶ The ‘ahu‘ula Cook received, which had been housed at the National Museum in New Zealand, has since returned to Hawai‘i.



Figure 5. Seven ‘ahu‘ula were initially gifted to Cook

⁶ Osorio, “Gazing Back,” 15.

FLOATING ISLANDS *Kamehameha Meets Kāpena Kuke*

Another account of this exchange comes from James King, who recorded that Kalani'ōpu'u "got up & threw in a graceful manner over the Captns Shoulders the Cloak he himself wore, & put a feathered Cap upon his head, & a very handsome fly flap [kāhili] in his hand: besides which he laid down at the Captains feet 5 or 6 Cloaks more, all very beautiful, & to them of the greatest Value."⁷



Figure 6. Hikiau Heiau



Figure 7. Plaque at Hikiau Heiau

⁷ As cited in Beaglehole, *Journals of James Cook*, 512.

⁸ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 94.

HA'AWINA



- What type of items were traded? What does that tell you about the value of these items?

“KALANI'ŌPU'U . . . GAVE HIM HIS BREATH, AND UTTERED HIS OWN NAME” (*para. 5*)

Pukui notes that the most precious possession in early Hawai'i was “each man's most personal possession, his name.”⁸ The name Kalani'ōpu'u means “the whale-tooth pendant high chief.” This name carries personal chiefly significance and powerful mana. Therefore, Kalani'ōpu'u's giving of his name to Cook in this manner is an act of utmost respect and generosity.

p. 70 ▶



Figure 8. Heiau defiled

p. 71 ▶

“HIS DAY OF DYING WILL COME” (para. 3)

The death of Cook had been predicted by priests after the railing was taken down. It was Cook’s ordering of the destruction of the ki’i and railing of the heiau that had sparked the rage of the Hawaiians. There was no shortage of firewood in the

“THE SACRED HEIAU PLATFORM . . . WAS DUG OPEN FOR THE GRAVE” (para. 2)

One is left to wonder why Cook felt compelled to bury William Whatman—a simple British sailor—in such a sacred place and in flagrant disregard of Keli’ikea’s obvious disapproval. Keli’ikea’s efforts to cleanse the area with the small pigs were ignored by Cook in a display of blatant discourtesy and abuse of power.

“THE KAPA MADE HIM SPEAK” (para. 2)

This burial—with its customary reading from the Bible—is understood to be the first Christian service in Hawai’i. A reminder of these events at Hikiau was captured on an on-site plaque, which was stolen in recent years.

FLOATING ISLANDS *Kamehameha Meets Kāpena Kuke*

area, and thus no need to violate the heiau and take down the railing. Cook’s subsequent efforts to take Kalani’ōpu’u hostage gave the Hawaiians an opportunity to settle the score.

“KUKU DECIDED IT WAS TIME TO LEAVE”
(*para. 4*)

Cook departed Kealakekua Bay on February 4 and returned a week later on February 11. The mood of the Hawaiians was decidedly different from when the ships first arrived. What followed might best be described as a deadly example of overstaying one’s welcome. To the surprise of the British, the Hawaiians displayed open hostility. One can speculate as to the reasons for this response: the heavy-handedness of Cook and his crew, the violation and destruction of heiau property, anger over the depletion of resources and the resulting hardship to Hawaiians, and the ascendance of Kū as the season of Makahiki was coming to an end.

“THEIR HULLS HEAVY WITH HOGS AND AMPLE FIREWOOD” (*para. 4*)

Anthropologists have calculated that the ships’ cargo contained some 16.8 tons of salted pork, countless casks of fresh water, and ample firewood. Eighteen months later, when the ships returned to England, the unused pork was still edible—a testament to the effectiveness of Hawaiian salt in preserving fresh meat.⁹

“SAILORS HAULED THE BROKEN MAST TO A SACRED AREA BY THE HEIAU”
(*para. 7*)

Oral tradition has it that Kalani’ōpu’u was enraged when he learned that the sacred area around Hikiau was being used for mast repairs. Also, Hawaiians would have been quick to notice that the great floating islands of Lono were not godly; rather, they were frail and subject to being battered and broken by worldly elements.

HA’AWINA



- Ceremonies for burials are specific to culture. Compare and contrast a Western-style and a Hawaiian burial ceremony as seen in this chapter.
- Have students chart the path of Kāpena Kuke around the islands.

⁹ Mitchell, *Resource Units*, xiv.

pp. 71–72 ▶

“THEY TAKE LIKE A FIRE . . . THAT WILL NEVER SAY IT HAS HAD ENOUGH”
(*para. 7*)

At the time Cook left Kealahou, the Makahiki season was also coming to an end. With its ending, the mood of the Hawaiians also may have changed, shifting from a relaxed and joyous attitude toward life and its pleasures—and the celebration of Lono—to the arduous tasks of work and war.

p. 72 ▶

“THE BOAT WAS BROKEN AND BURNED, ITS PRIZED MEKI CARRIED OFF” (*para. 4*)
This happened on the morning of February 14, 1779—the day of Cook’s death. The theft was one of several that occurred when Cook’s ships returned from Kawaihae. Clearly, hospitality and respect were waning as Hawaiians grew weary of the situation. The small boat, or cutter was taken not for transportation (Hawaiians preferred their swift canoes to the cutters, which were paddled “backward”), but rather for the precious nails that would make good fishhooks. Journals from Cook’s officers describe him as being in a rage over the disappearance of the cutter. His reaction was similar to previous confrontations with natives in the South Pacific: hold the ruler accountable, take him hostage.

p. 73 ▶

“THEY . . . GRABBED WAR MATS AND SPEARS”
(*para. 7*)

According to the journals kept by Cook’s officers, war mats were made of thickly woven lau hala and offered good protection against rocks, cutting weapons, daggers, and even birdshot from British pistols. The mats were often embellished with feathers.

“THEIR EYES SMOLDERED. SOME SPAT IN
CONTEMPT” (*para. 8*)

Spitting loudly at or to the side of a person was considered a display of the strongest contempt. Sticking out the tongue or making faces also expressed disrespect and defiance.



Figure 9. Warriors mobilizing

p. 75 ▶

“KUKU HELD HIS GROUND AT THE WATER’S EDGE” (*para. 7*)

Cook could not swim—a fact that perhaps influenced his choices in the final moments of his life.

p. 76 ▶



Figure 10. Death of Cook

“AN IRON DAGGER CUT INTO KUKU’S NECK” (*para. 3*)

One source says Cook “was stabbed in the back with a pāhoa; a spear was at the same time driven through his body; he fell into the water, and spoke no more.”¹⁰

Another notes, “With one of the daggers given by us to the natives of Owhyhee my much lamented Commander Captain Cook was killed.”¹¹

p. 77 ▶

“RESPECTFULLY, HE GAVE THE BUNDLE TO THE CREW” (*para. 2*)

From a Western viewpoint, the treatment of Cook’s body might suggest disrespect and even barbarity. But from a Hawaiian perspective, such treatment showed the highest respect and reverence, affirming Cook as a great chief.

“THEIR RAGE TURNED TO REVENGE” (*para. 4*)

Some 150 hale were burned by the fire, during which five or six natives were brutally shot and others were attacked in their homes with bayonets. The heads of two natives who were killed were set on poles and waved to the crowd that had assembled on a nearby hillside. Soon afterward, ensigns of peace were hung out, and girls and boys were sent to give presents to the sailors.¹²

¹⁰ Ellis, as cited in Mitchell, *Resource Units*, 278.

¹¹ Portlock, as cited in Mitchell, *Resource Units*, 278.

¹² Watts, Law, and Trevenert, as cited in Beaglehole, *Journals of James Cook*, 562–63.

p. 78 ▶



Figure 11. Kamehameha, reflecting on the aftermath of Kuke

thirty Hawaiians, including five or six chiefs, some of whom were his kin. Add to that the defilement of Hikiāu Heiau, the destruction of the ki'i and railing, and the digging up of the sacred platform to bury a foreign seaman, and there was ample cause for Hawaiian anguish.

Mark Twain had this to say about the demise of Cook: “Plain unvarnished history takes the romance out of Captain Cook’s assassination, and renders a deliberate verdict of justifiable homicide. Wherever he went among the islands, he was cordially received and welcomed by the inhabitants, and his ships lavishly supplied with all manner of food. He returned these kindnesses with insult and ill-treatment.”¹³

¹³Mark Twain, *Letters from Hawai'i*, 215.

“GUNS FIRED AT EVEN INTERVALS UNTIL . . . THE SHIPS DEPARTED” (*para. 2*)

Cook’s ships departed on February 22, 1779.

“NOW THERE IS DESTRUCTION AND DEATH” (*para. 6*) Here Kamehameha is depicted as pensive and restless, suggesting that the events at Kealakekua Bay had a profound effect on the Hawaiian world. Following the violence and deaths, Kalani'ōpu'u was said to have withdrawn to an isolated cave on the steep cliff above the bay. He apparently remained in seclusion for many days, his food lowered down to him by cords, mourning the events of the killing of Cook and the loss of nearly

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn mele such as “[O Lono ‘Oe](#).”¹⁴ For older haumāna, a hui ho‘okani could be formed to teach some of the mele to the class.
- [Kumukahi.org](#) is a bilingual, community-based website that presents living Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., [Lono](#), [Hawai‘i](#), [Ali‘i](#), [Heiau](#), [Kahuna](#)).
- Have a class activity where haumāna can taste food that was typical of eighteenth-century British shipboard fare (sauerkraut, hardtack [Saloon pilot crackers], goat cheese, oatmeal with lemon syrup, canned peas, mutton).

RESEARCH

- Direct students to learn more about [Makahiki](#) and the [games](#) played during this [season](#).
- Guide learners in comparing and contrasting the interaction between Native Hawaiians and Cook, compared with the experience of [Native American tribes](#) and the federal government.
- Help haumāna explore the economic implications of the exchanges between Cook and Native Hawaiians.
- Have learners go online or to the library and research books on Captain Cook and his visit to Hawai‘i. Count the number of titles that seem written from a Western perspective and those that seem written from a Hawaiian point of view. Why is it important that Hawaiian perspectives be included in our research?

¹⁴ Many songs are available on YouTube and [huapala.org](#) for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of ‘okina and kahakō may not follow current conventions.

HA'AWINA PĀKU'I

APPLY KNOWLEDGE

- Prompt students to articulate the most significant impacts and unintended consequences of Cook's arrival in Hawai'i.
- Some still refer to Cook "discovering" Hawai'i. Ask haumāna to explain why this is not the case and to discuss why words are so important in recounting history. How might the Hawaiian phrase, "I ka 'ōlelo nō ke ola, i ka 'ōlelo nō ka make—*Life is in speech; death is in speech*"¹⁵ suggest a Hawaiian perspective on this?
- Discuss the generosity and ho'okipa of Native Hawaiians toward Cook's crew. Have learners share about a time when their generosity to others was not reciprocated. How did they feel?
- Direct learners to create a weekly menu (with illustrations) of food rations for eighteenth-century sailors. Have them create a similar menu of food items Native Hawaiians ate during the same time period. Include a nutritional or calorie count for each item.
- After reviewing various health indicators for Native Hawaiians, have students design a prototype for a new PE curriculum that would be fun and culturally relevant.

AUTHOR'S / ARTIST'S CRAFT

- Some passages use graphic language—e.g., "One young warrior clutched his stomach, his intestines sliding out like eels" (p. 75). Have haumāna discuss how the author portrays conflict and the atrocities of war while still using words that are appropriate for students.
- The author includes cultural metaphors in describing Hawaiian scenes and events. For example, "His moods changed like the winds" (p. 65) and "Kalimu twisted like a speared fish and fell overboard" (p. 73). What other cultural metaphors can be found in this chapter?
- The illustration on p. 74 shows Cook fleeing and signaling to his departing crew for help. Talk with students about how this differs from other depictions of the scene.

¹⁵ Pukui, 'Ōlelo No'eau, #1191.

6



SACRED 'AWA, PIERCING SPEARS

Kamehameha's Victory at Moku'ohai

CHAPTER INSIGHTS: 6

p. 82 ▶

“IT WAS A WORLD DANGEROUSLY DIVIDED”
(*para. 2*)

This statement points to the rivalry between Kamehameha and Kīwala'ō. It also reflects the view held by many chiefs that Kalani'ōpu'u's decision to divide governance would inevitably lead to warfare. It was not uncommon, however, for a ruling chief to divide power in a way that would assure a separation and balancing of those powers.

HA'AWINA



- Page 82 describes the death of many Hawaiians due to foreign disease. What diseases were brought to Hawai'i? Why didn't medicine cure them?

p. 83 ▶

“THE GREAT CHIEF KE'EAUMOKU . . . WAS SETTING SAIL FOR KOHALA” (*para. 1*)

Ke'eaumoku was originally from the Kona district of the Big Island, son of chief Keawepoepoe and chiefess Kūma'aikū. He married Nāmāhana, who was the sister of Kahekili, the ali'i nui of Maui. The marriage did not meet Kahekili's approval, and the couple was living in hiding on Maui at this time. Nāmāhana hid her firstborn child, Ka'ahumanu, in a cave at the foot of a hill called Ka'uiki, near Hāna, Maui.

“SEVERAL HOURS IN A CLOSED CALABASH AND
THE MEAT WAS SWEET AND DRIPPING” (*para. 2*)

Perhaps Hawaiians were the inventors of the first slow cooker, or Crock-Pot!

“A LARGE NIHO PALAOA GLEAMED FROM
HIS NECK” (*para. 5*)

Niho palaoa, or whale pendants, were worn by chiefs and chiefesses. The pendants were made from the teeth of sperm whales and hung from a lei of twined



Figure 1. Lei niho palaoa

SACRED 'AWA, PIERCING SPEARS *Kamehameha's Victory at Moku'ōhai*

human hair. The tooth ornaments varied in size from one to six inches. They were highly prized personal possessions. Ke'eaumoku's pendant was named Nalukōki and made with the braided hair of several famous chiefs. Note the niho palaoa on Ke'eaumoku in the illustration on p. 87.

p. 84 ▶

“YELLOW FEATHER LEI CIRCLING THEIR HEADS” (*para. 1*)

These lei indicate the rank of the ali'i. Before the kapu ended in 1819, the head lei was the only feather ornament women were allowed to make or wear. The feathers were from the same birds that provided cloaks and capes for the male ali'i, but often smaller feathers were used.¹

“HIS EYES RETURNING TO KA'AHUMANU” (*para. 3*)

By all accounts, Ka'ahumanu was a woman of stunning beauty. Captain Vancouver mentioned that she was the most beautiful Hawaiian woman he had ever seen. Her beauty was matched by her strength of character. Ka'ahumanu was sometimes referred to as “ka wahine pu'uwai hao kila,” or the woman with a heart of steel. It is not known when this nickname was first used.

“THE CHIEFS DRANK UNTIL THEIR TONGUES TINGLED” (*para. 5*)

'Awa in eighteenth-century Hawai'i is thought to have been much stronger than the diluted 'awa served these days. Sweet bananas, poi, and other foods were used to counteract the bitterness of the undiluted 'awa. The root of the 'awa plant is used to make this beverage. The root is cleaned and then chewed or pounded, put in a kānoa bowl, and mixed with water. The liquid is then strained and poured into small wooden bowls or half-shell coconut cups. Nowadays, 'awa powder can be purchased and mixed directly into the water for easy preparation. Frequent consumption of 'awa over long periods of time causes scaly skin and red eyes. Kalani'ōpu'u was said to be marked by the effects of 'awa toward the end of his life.

¹ To learn how these lei were fashioned, see Unit 8 in Mitchell's *Resource Units in Hawaiian Culture*.

p. 85 ▶



Figure 2. Hau grove

“A BREEZE BROUGHT THE SCENT OF HAU LEAVES”

(para. 1)

The hau is a low, spreading, and entangling tree often found ma uka but not uncommon near shore. The yellow flowers last a short time and turn reddish in the afternoon before dropping. The fallen leaves have a spicy, pleasant smell. Mention of the hau, its flower, and fragrance in these stories signals the romantic tension between Kamehameha and Ka‘ahumanu.

Students involved with paddling may be familiar with the process of soaking curved hau branches in saltwater to prepare them for ‘iako (booms) on the canoes. Curing the wood in saltwater loosens the sap and produces quite a stench. Hau can also be used for the ama, or canoe float, if wood from the lighter wiliwili tree is not available.

Traditionally, hau branches were also used as adze handles, net floats, kite frames, and fire plows for lighting fires. Hau bark can be stripped and twisted into sennit, although the resulting cordage is not as strong as olonā fibers.

“THE WOMEN WERE BEATING KAPA” (para. 5)

Hawaiian women were said to have developed a secret tapping language as they worked their kapa. The tapping signals could “speak” from tapper to tapper and convey information that only the women understood. Unfortunately, the tapping language is no longer known.

SACRED 'AWA, PIERCING SPEARS *Kamehameha's Victory at Moku'ōhai*

“WOMEN GRATE THE YELLOW NONI TO MAKE A DYE” (*para. 6*)

The noni plant is found throughout the Pacific and Southeast Asia. In Hawai'i it grows in a number of habitats, including shady forests and rocky shores. Its small white flowers develop into large green fruits that turn yellow when ripening and then almost white. Many Hawai'i children know the noni for its strong—and to some unpleasant—odor. The fruit is often soaked in water jars in the sun for several days, and the liquid is then used as a health beverage. Currently, research is underway to see if noni might have anticancer properties.

HA'AWINA



- Noni is a highly useful lā'au in Hawai'i. Have students research the uses of noni, engage in a project to use noni in a specific way, and bring their project to share with the class.

p. 88 ▶



Figure 3. Kähili at Bishop Museum

“ON THE BOWS STOOD GREAT KĀHILI . . . EACH WITH ITS ANCIENT NAME” (*para. 4*)

According to Mitchell, kähili marked the presence of royalty. The development of kähili may have been inspired by ti plants, which play a prominent role in Hawaiian culture, or by smaller kähili that were used to wave away flies. Kähili

were carried by young ali'i in the presence of the ali'i nui and also were used to mark the funeral procession of a chief.

Kähili may have grown in popularity with later chiefs. King Kalākaua had as many as 150 kähili, which he displayed at 'Iolani Palace. When not in use, feather “branches” were dismantled and stored in calabashes. A kähili could stand as high as fourteen feet. The feathered section was up to four feet high and thirty inches in diameter. The Bishop Museum collection of kähili numbers some 150, some with evocative names such as “Ele'eleualani” (black rain of heaven), “Kaleoaloha” (the voice of love), and “Malulani” (heavenly shelter).²

²Mitchell, *Resource Units*, 103–4.



Figure 4. Hale o Keawe

of safety, as was Kukuipuka at Waihe‘e on Maui. On O‘ahu, larger areas of land, such as Kualoa and Waikāne, served as pu‘uhonua. After defeating O‘ahu, Kamehameha declared that both he and Ka‘ahumanu were pu‘uhonua—people could appear before them and receive comfort and pardons for their wrongdoings.

“THE SACRED HALE O KEAWE” (*para. 5*)

The Hale o Keawe at Hōnaunau is a heiau built by Hawai‘i chief Keawe to serve as a burial place for ali‘i. The area is also a pu‘uhonua, or place of refuge and safety for people accused of breaking a kapu or other wrongdoings. Pu‘uhonua were found on all islands and took different forms. Mokuola in Hilo Bay was a similar place

p. 89 ▶

“KEKŪHAUPI‘O STRUCK THE CUP TO THE GROUND” (*para. 1*)

At the ‘awa ceremony, Kamehameha followed proper protocol, but Kiwala‘ō rejected the gesture of kinship by passing the ‘apu ‘awa to a lesser chief rather than drinking it himself. Kekūhaupi‘o understood the meaning of this breach of protocol and intervened by striking down the cup before the Maui chief could drink the ‘awa.

“THE GROUND . . . WILL FAVOR US” (*para. 6*)

Ke‘ei is Kekūhaupi‘o’s “one hānau,” or birth sands. Kekūhaupi‘o is intimately familiar with the rugged terrain—the rough ‘a‘ā lava—and can use that knowledge against the enemy.

HA‘AWINA

- Have haumāna discuss the importance of the ‘awa ceremony and ‘awa protocols to better understand why Kiwala‘ō’s behavior toward Kamehameha was so insulting.
- Locate Hikiau, Ke‘ei, Moku‘ohai, and other place names on a map of Hawai‘i Island.

SACRED 'AWA, PIERCING SPEARS *Kamehameha's Victory at Moku'ōhai*

“WE ARE AT WAR!” (*para. 8*)

While Kamehameha was meeting with Holo'ae at Ka'awaloa, the Ka'ū chief Keōua and his warriors were making their way to Keomo, a place located between Ke'ei and Hōnaunau, which was known for its coconut groves. Coconuts not only were a crucial material and food source in the lives of Hawaiians, they also symbolized man himself. In what became an infamous act of war, Keōua's men wantonly chopped down coconut trees at Keomo and beat several of the villagers to death.

HA'AWINA



- What weapons of war are mentioned in this chapter? Discuss what kind of weapons existed at the time of the Battle of Moku'ōhai, and have students make replicas of these weapons using recycled materials.

p. 90 ▶

“HOLO'AE . . . HELD HIGH THE FEATHERED WAR GOD KŪKĀ'ILIMOKU” (*para. 5*)
Kūkā'ilimoku had been given to Kamehameha by Kalani'ōpu'u. The feathered image was used in battle to frighten enemies.

p. 91 ▶

“KE'EAUMOKU SLIT OPEN THE THROAT OF KĪWALA'Ō” (*para. 7*)

By some accounts, it was Kīwala'ō's stomach, not his throat, that Ke'eaumoku slit open. Several sources note that the leiomano used by Ke'eaumoku was a single-toothed version. With the death of Kīwala'ō, Hawai'i Island was left with three competing chiefs: Keawema'uhili (Hilo), Keōua (Ka'ū), and Kamehameha. The battles to control the island continued for nearly ten years after the Battle of Moku'ōhai.

p. 92 ▶

“A KAHUNA . . . WAS PRESSING MEDICINE OF KOALI INTO THE WOUND” (*para. 5*)

Ethnobotanist Beatrice Krauss describes what might have been the type of medicine used on Ke'eaumoku: “Deep cuts and wounds. Four young kō leaf buds, two koali pehu (*Ipomoea alba*) vines, and one-fourth niu-shell cup of salt were pounded together to a fine mash and mixed. This mixture was bundled up on a piece of tapa and wrapped in a ti leaf. This bundle was then broiled until the contents were cooked. When cooled sufficiently, the concoction was placed on the cut or wound.”³ Krauss also describes the use of the koali 'awa, a morning glory vine that grows inland, parts of which were mashed and mixed with salt to treat wounds, sores, and broken bones.

³Krauss, *Plants in Hawaiian Medicine*, 46.



Figure 5. Kīwala'ō in his 'ahu'ula, shortly before his death

“TI LEAVES SURROUNDED
KE‘EAUMOKU’S HEAD”
(*para. 5*)

The ti plant, known for warding off evil and bringing good fortune and healing, is still planted around many Hawaiian hale. There were numerous other traditional uses of the plant, such as food wrappings, place mats, bandages, and soothing dressings for fevers.

“NEXT TO HIM HUNG THE FEATHER ‘AHU‘ULA OF HIS ENEMY” (*para. 5*)

This same ‘ahu‘ula, which Kīwala‘ō wore during the Battle of Moku‘ōhai, is now housed at the Bishop Museum. Mitchell notes that the cloak was later referred to as the “Queen’s Cloak” and was placed over Lili‘uokalani’s throne on special occasions at ‘Iolani Palace during her reign from 1891–93. It is made of yellow ‘ō‘ō feathers and a few mamo feathers, with triangles of red ‘i‘iwi feathers around the neck and on the sides. The cape, measuring 60 inches in length and 144 inches wide at its base, was not worn by the queen.⁴

p. 93 ▶

“KĪWALA‘Ō’S MOTHER AND MY MOTHER
WERE SISTERS” (*para. 1*)

According to Desha, Ka‘ahumanu was sixteen years old at this time.⁵ Others have her as young as thirteen. Desha traces Ka‘ahumanu and Kīwala‘ō to the same grandfather, Kekaulike of Maui, but to different grandmothers.



Figure 6. Ka'ahumanu as a young woman

⁴ Mitchell, *Resource Units*, 97.

⁵ Desha, *Kamehameha and His Warrior*, 138.

SACRED 'AWA, PIERCING SPEARS *Kamehameha's Victory at Moku'ōhai*

“WHAT OF THE PRISONER KEAWEMA‘UHILI?” (para. 5)

Kamehameha must have been torn in his loyalties. Keawema‘uhili’s son, Keaweokahikona, contributed importantly to the victory at Moku‘ōhai, and the two ali‘i had sworn loyalty to each other after Kamehameha overturned the Naha Stone in Hilo. And yet, Ke‘eaumoku was his elder and was the ali‘i who helped turn the tide in the battle against Kīwala‘ō.

“KA‘AHUMANU WENT TO THE BEACH . . . FOR THE RITUAL CLEANSING” (para.9)

Traditionally, kapu kai, the ceremonial cleansing, was done in ocean water after contact with a corpse, following menstruation, and after childbirth. Today, kapu kai continues among cultural practitioners in a variety of settings. Beyond ceremonial practices, many Hawai‘i families consider a dip in the ocean as a good way to reduce the effects of the common cold. Saltwater is also used for wounds and pulled teeth, as it cleanses and hastens healing.

HA‘AWINA PĀKU‘I: 6

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn mele such as “[Hi‘ilawe](#).”⁶ For older haumāna, a hui ho‘okani could be formed to teach some of the mele to the class.
- [Kumukahi.org](#) is a bilingual, community-based website that presents living Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., [Kuku kapa](#), [Hula](#), [Lā‘au lapa‘au](#), [Kū](#)).
- Have a class party that includes some of the traditional foods described on p. 83. Talk with haumāna about why some foods that were once eaten are no longer common (e.g., dog meat).

⁶ Many songs are available on YouTube and [huapala.org](#) for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of ‘okina and kahakō may not follow current conventions.

HA'AWINA PĀKU'I

RESEARCH

- Direct haumāna to research the religious, cultural, and medicinal uses of the ti plant in Hawai'i by consulting resources such as *Plants in Hawaiian Medicine*. Consider doing a class project to make a traditional candy by baking the ti root for several hours.
- The Battle of Moku'ōhai was a decisive battle for Kamehameha. Even though the reasons and outcomes of the battle are complex, guide students in analyzing and articulating the key motivations and results of the battle (Attachment 6a).
- Have learners trace Kamehameha's evolution from the fierce shark of the battle field to the nationbuilder, peacemaker, grower of food, and farmer and fisherman for his people.
- Initiate an activity that requires haumāna to research Hawaiian featherwork, and make a class kāhili (individual or class project).

APPLY LEARNING

- There was a period in Kamehameha's youth when he was idling away his time. Have haumāna write about a time when they lost focus and someone had to remind them of their kuleana.
- Instead of giving his governing power to just one heir, Kalani'ōpu'u divided his power between his son and his nephew. Have learners discuss the importance of designating an heir, and guide them in listing the pros and cons of Kalani'ōpu'u's approach. Direct older students to draw comparisons with the civics lessons about divided government in the United States.
- Kamehameha allowed Keawema'uhili and Ululani to escape. Why? Discuss with haumāna.
- Direct students to learn about the process of kapa making from contemporary practitioners, and then have an art competition where haumāna create and explain original designs and patterns that could be used for kapa clothing, blankets, kites, and artwork.

AUTHOR'S / ARTIST'S CRAFT

- The author describes Kīwala'ō's final moments: "With a quick stroke of his shark-toothed leiomano, Ke'eaumoku slit open the throat of Kīwala'ō. Kīwala'ō's fingers clutched at his neck, his moans slurring in his mouth" (p. 91). How does this passage "show" rather than "tell"?
- The final scene of this chapter brings together multiple symbols: niuhi, hau, maile, clouds, moonlight, waves, and drum. Discuss with older students how these images reflect the budding romance between Kamehameha and Ka'ahumanu.
- The drawing on pp. 86–87 depicts various hair lengths and styles. Have students research hair styles in traditional Hawai'i. What has changed over the years? What role do institutions play in determining which hair styles and lengths are considered appropriate?

7



STARS AND STONES

Kamehameha's Famous Runner, Makoa

CHAPTER INSIGHTS: 7

p. 97 ▶



Figure 1. The six moku of Hawai'i Island

and black sand beaches to snow-topped mountains. There are lowland rainforests in Puna, dry forests on the slopes of Mauna Kea and Mauna Loa, desert-like areas in Ka'ū, and great fields of lava that still lie black and barren long after the eruptions that formed them. The story of Makoa—whose long-distance runs traverse the island—is set within this rich geographical backdrop.

“LAND OF THE ‘ĀPA‘APA‘A WIND” (*para. 1*)

Kohala, famous for its ‘Āpa‘apa‘a wind, is one of six moku, or districts on Hawai'i Island. The other moku are Hilo, Puna, Ka'ū, Kona, and Hāmākua. Each moku has its distinct winds, rains, features, and 'ōlelo no'eau that describe special aspects of the place.

Hawai'i Island is known for its diversity of landscapes— from beautiful white, green,

p. 98 ▶

“MAKOA . . . RAN FAR AND WIDE TO INVITE HIS CHIEFS TO HĀLAWA” (*para. 7*)

In this story, Makoa and Kamehameha were best friends when they were children. Makoa, who gave Kamehameha a white shell when he was leaving Hālawa, stood out as a runner even as a child. An 'ōlelo no'eau commemorates his feats as an adult: He pōki'i no Makoa—*Makoa's younger brother*. (Said in admiration of a speedy athlete.)¹

¹ Pukui, 'Ōlelo No'eau, #909.

There are also stories of other celebrated runners. For example, Mākoko, one of Kamehameha's finest runners, was known to carry fish from the waters of Waiākea in Hilo and run them to Kailua so fast that they would be alive on arrival—after a distance of more than one hundred miles. On Moloka'i, a famous runner of Kamehameha's boyhood was Kaohele. It was said that he could run from Kalua'aha to Hālawā Valley, and back, in the time it took to roast a fish over the fire. On O'ahu, Uluānuī, who sometimes ran with Kaohele, was known to carry fish from Ka'elepulu Pond (now Enchanted Lake in Kailua), around O'ahu, passing by Waialua and on to Waikīkī, where the fish, still alive and breathing, would be received by Uluānuī's chief.²



Figure 2. Imu

“MEN KILLED PIGS . . .
AND SHOULDERED THEM
TO THE PLACE OF THE
IMU” (*para. 7*)

Emma Kauhi, a resident of Kapa'ahu, Kalapana, Hawai'i Island, describes the men of her family making an imu in the 1920s:

When visitors came to visit us or if it was a holiday, Mom would always say, “Let's kālua pig.” In the back of our house at Paea we had a large trough to feed the pigs. The pigs were loose in the field and were half tame. So Mom would go in the back and call them, “Moi, moi, moi.” She would clang on a bucket and you would see the pigs come running in. She pours some food in the trough. While the pigs are eating, she comes around in the back of the pigs, makes her selection, grabs the two hind legs, and that's the one for kālua. The menfolk kill the pig. In the meantime, a big tub of boiling hot water is gotten ready. The pig is placed on a piece of iron roof on a table. The intestines are removed. Boiling water is poured over the pig to remove the hair. The hair is scraped off with a piece of broken bottle or 'opihi shell or a sharp knife. Sometimes the hair of the pig is singed instead.

²Malo, *Hawaiian Antiquities*, 289.

The imu has been prepared already. The ‘ōhi‘a wood has been put in—but Mom prefers guava wood because it gives the pig a good flavor and aroma. After the wood is put in, smooth rocks from the river are placed on top of the wood, then more wood on top of the rocks. The imu is lit. Once the rocks are red-hot, if you are going to singe the pig, this is the time to do it. One man holds the front legs and another one holds the back legs. They place the pig over the red-hot rocks and push it to and fro or side to side till all the hair comes off.

Now that the pig is clean, if it is a big pig they would put a couple of red-hot rocks in the intestinal cavity. Then tie both legs with ti leaf, place the pig in chicken wire and it is ready to be put in the imu. They remove all unburned wood pieces from the imu, so you don’t get the smoky smell. Now they cover the red-hot rocks in the imu with ti branches and banana stumps which have been split up. This is called the po‘i. If there is not enough po‘i the pig could burn. If the po‘i is too thick, the pig might not be well done. They put the pig on top of the po‘i, cover the pig with more ti branches, then cover with burlap bags or canvas. They cover with dirt, until no steam escapes. Now, how long will it take to cook the pig? Our elders will tell us when the pig is done. To take out the pig from the imu, the dirt is shoveled off, then the burlap is removed, then the ti leaf. You have to peel the burlap back slowly so no dirt drops into the food. They lift out the chicken wire, with the pig inside. They place the pig on a board. The head and feet are removed and the pig is ready to be chopped and served.³

p. 99 ▶

“THEY GUTTED DOGS” (*para. 1*)

Puppies were the preferred dog meat; only dogs used for breeding were kept into adulthood. A dog with hanging ears was considered of poor quality. Puppies ran free with pigs, or were kept in pens. They were fed vegetable scraps, broth, and poi, hence the name “poi dog” to this day.

³ Kauhi, *Mo’olelo no Kapa’ahu*, 112–13.



Figure 3. Kōlea

“MEN NETTED, SNARED
OR STONED KŌLEA”
(*para. 3*)

Kōlea, considered a delicacy by Hawaiians, was banned as food in the early days of the sugar industry because haole planters wanted the birds to be plentiful to help control pests, particularly the invasive caterpillar. Netting, snaring, and stoning were the traditional ways of catching kōlea.

“SEVERAL HOURS IN A CLOSED CALABASH AND THE MEAT WAS SOFT AND OILY” (*para. 3*)

Mitchell describes steaming food in the calabash as follows: “Another method of steaming food, called pūholo, requires a calabash (‘umeke lā‘au) with a tight-fitting lid. Place a layer of ti leaves in the bottom, then add flesh food such as pork, fish or wild birds properly dressed. Add hot stones and a quantity of pōpolo leaves. Place the cover on tightly and steam for several hours.”⁴

“THE SEA IS A SHADE. PONO E HO‘I” (*para. 8*)

In the legends of the land it is said that when the high Kohala cliffs cast a shadow over the sea below, the sharks begin to roam, and it is best to leave the water. Tradition has it that Hawaiians wanting to travel between Kohala and Hāmākua would test the waters by crushing ti stalks on stones and throwing them into the water. If the stalk vanished, there were sharks, and travelers took the inland trail on



Figure 4. Niuli‘i, North Kohala

⁴Mitchell, *Resource Units*, 129.

foot. If the stalk floated, it was safe to swim around the point, which was the shorter and quicker way to reach the next valley.

“WHEN I WAS A BOY SHE LIVED NEARBY.
SHE SCOLDED ME” (*para. 9*)

This refers to one of the “aunties” of Kamehameha’s childhood. This form of collective parenting is still intact, as Hawaiian children continue to have their aunties—women of their mother’s age, and older, who assume active parenting roles in their lives.

HA’AWINA



- Have learners try to pick out which elements of the marriage ceremony between Ka’ahumanu and Kamehameha are traditional and which may be more contemporary.
- Kamehameha’s method of communicating by sending two stones was used in recent times, as [protectors of Mauna Kea sought to engage](#) with state officials regarding peaceful demonstrations on the mountain (starts at about 3:00 in the video).

p. 102 ▶ “THE WOMEN AND MEN CAME TOGETHER FOR THE CEREMONY” (*para. 7*)
The marriage portrayal in this chapter is grounded in elements that are both traditional and contemporary.

p. 103 ▶ “HĀNAU KĀNE IĀ WAI ‘OLILĪ, ‘O KA WAHINE IĀ WAI ‘OLOLĀ” (*para. 7*)
This is an excerpt from *Kumulipo: A Hawaiian Creation Chant*, translated by Martha Beckwith.

p. 104 ▶ “KAMEHAMEHA GAVE MAKOA TWO STONES” (*para. 4*)
According to some traditions, the stones were ‘ulu maika—stones fashioned as small discs and used in games to see who could roll the farthest or roll the ‘ulu maika between two upright stakes.

p. 105 ▶ “THE DARK PATH WAS MARKED . . . BY PIECES OF WHITE CORAL” (*para. 8*)
Trails were lined with white coral or white shells. At night, starlight and moonlight would reflect off the whiteness, allowing for guided passage. In early Hawai’i, the primary means of travel was walking on sandaled feet along paths of smooth stones. The best time for travel was in the cool of night or in the early dawn hours. Coral and shells showed the way.

p. 106 ▶

“KE‘EAUMOKU’S EYES GLARED. HIS HEAD TILTED BACK AND HIS VOICE WAS HARD” (*para. 2*)

Among Native Hawaiians, some of the traditional body language has been lost over time. Here are a few examples of body language,⁵ some of which may be observable in Hawai‘i classrooms today.

Tilting the head. Tilting back the head gives a sense of self-importance, toughness, or superiority. Tilting the head forward, as Makoa does several times in this story, suggests respect and humility.

Lifting eyebrows. A slight lifting of the eyebrows signals agreement.

Indicating directions. Hawaiians did not point a finger to indicate a direction. Instead, directions were given by gesturing with the head. For example, at the end of Chapter 6, when Ka‘ahumanu wants Kamehameha to look at the shark, she points with her chin.

Arm position. Standing with arms crossed or held behind the back signals aggression, and possibly the concealing of a weapon. Hands behind the back can also suggest bad luck, or that a curse is being sent to others. Hands should swing freely at the sides so as to greet and possibly embrace an approaching person.

Hands on hips. Hands on the hips with elbows pointed outward suggests superiority, in-your-faceness—the position of an overlord poised to give orders.

Pointing toes. When seated on the floor, it is considered bad manners to point toes at someone.

“TO MAKE SUCH A DEMAND . . . WAS TO CHALLENGE . . . A CHIEF OF GREATER RANK” (*para 4*)

By making this request, Kamehameha would essentially be treating Keawema‘uhili as if he were a servant: Serve me the best, most succulent food from your lands! For a younger chief to ask this of a higher chief is impolite, insulting, and a serious breach of protocol. Ke‘eaumoku was setting up Kamehameha to be domineering and bossy—similar to the concept of “kuhilani.”

⁵Mahalo to Kumu Alberta Pualani Hopkins, formerly at the University of Hawai‘i at Mānoa, for these insights on body language.

p. 107 ▶



Figure 5. Loko i'a

stand and repel incoming surf. The protected shallow ponds were often built on or near natural springs, thus creating brackish water that promoted the growth of limu, or algae. Several kinds of small fish entered the pond through a mākāhā, or sluice gate, grazed on the limu, and grew too fat to pass through the mākāhā and back into the open ocean. The fish were “raised like pet pigs”⁶ and provided a ready source of protein. An area of many fishponds was called “āina momona” for the abundance of food it provided.



Figure 6. Loko i'a aerial

fondle them. Those with short tail sections and backs humped and blunt with fat were most liked for eating, and he took what he wished of them. . . . If seawater was made to enter the fresh water at times, the fish would grow more rapidly.”⁸

“ORDERED THE KAHU OF HIS FISHPOND TO TAKE . . . SWEET-TASTING ‘ANAE AND . . . FAT AWA” (*para. 3*) Aquaculture (the system of loko i’a) was more fully developed in Hawai’i than in any other place in the Pacific. Ponds were walled in along the coastline of most islands. Walls were built to with-

The pond was the life of the land. Kamakau wrote of the value of fishponds: The fish “would cause ripples against the walls, like waves, and this made glad the ‘hearts’ (na‘au) of the keepers of the pond and of the chiefs whose pond it was.”⁷ When many fish were seen in the pond, “the farmer’s heart rejoiced; he would take the fish in his hands and

⁶ Kamakau, *Nā Hana a ka Po’e Kabiko*, 49.

⁷ Kamakau, *Nā Hana a ka Po’e Kabiko*, 48.

⁸ Kamakau, *Nā Hana a ka Po’e Kabiko*, 49–50.

STARS AND STONES *Kamehameha's Famous Runner, Makoa*

Efforts to restore Hawaiian fishponds are on the rise; however, the realities of climate change are ongoing [threats to loko i'a](#).

p. 108 ▶

“FLOCKS OF NĒNĒ ROSE AROUND MAKOA” (*para. 1*)

The [nēnē goose](#) is an endangered bird that often lives in the shrubland, where the dense vegetation offers protection. The nēnē also can be found wandering in the wao kanaka (where humans live and farm) in search of berries and grass seeds. Over the generations, the nēnē has lost webbing between her toes, which helps her to walk on lava and cinder cones.⁹ Restoration efforts for the nēnē have been underway for many years. The restoration of other endangered species such as the ‘alalā, or Hawaiian crow, is a more recent phenomenon that has begun to [reintroduce ‘alalā](#) into the natural environment.

“HIS CHEST HEAVED FROM THE THIN HIGH AIR OF MAUNA KEA” (*para. 3*)

Makoa’s trek led him past Mauna Kea, also known as Mauna a Wākea, which is one of Hawai‘i’s most sacred ancestral and cultural sites and home to many akua. In recent years, Mauna Kea has become contested terrain as many Native Hawaiians seek to protect the mauna from the construction of the proposed Thirty-Meter Telescope.

p. 109 ▶

“THE ANGER IN YOU . . . IS A PLACE OF RESTLESSNESS FOR OUR PEOPLE” (*para. 1*)

These words, created for Kamehameha, are a bold statement to Ke‘eumoku, his elder, who is also the father of Ka‘ahumanu, his wife. This passage portrays Kamehameha coming into his own as a leader, as well as his yearnings to be a peacemaker and a nationbuilder—not just a ferocious warrior.

HA‘AWINA



- Guide haumāna in discussing [cultural insights](#) and [issues](#) related to the construction of a telescope on Mauna Kea’s summit. What is the legal context? How might this situation connect with Martin Luther King Jr.’s efforts in [nonviolent civil disobedience](#)?
- Kamehameha tells Ke‘eumoku, “Leave off your work of war. . . . Put it in the sea so the canoe can go forward!” What does he mean?

⁹Kamehameha Schools, [Kumukahi.org](#) website, “Lā‘au” chapter.

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn mele such as “[Kaulana Kawaihae](#),” “[Kawaihae](#),” “[Hilo Hula](#),” and “[Hilo Hanakahi](#).”¹⁰ For older haumāna, a hui ho'okani could be formed to teach some of the mele to the class.
- [Kumukahi.org](#) is a bilingual, community-based website that presents living Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., [Pā'ani 'ālapa](#), [Ala hele](#), [Hawai'i, Loko i'a](#)).
- Have students engage with artwork that depicts the life of Kamehameha, based on the first six chapters of this book (Attachment 7a).

RESEARCH

- Guide students in learning about the geographical and cultural aspects of Hawai'i Island by researching the [winds and rains](#) of each moku.
- The kōlea is culturally significant for Native Hawaiians. Have learners research the bird's migration and mating patterns and the many 'ōlelo no'ēau that evolved around the kōlea.
- Direct haumāna to research the different kinds of [fish](#) commonly found in a loko i'a, and have the students recount a story they learned about restoring a loko i'a. Then accompany them on a huaka'i ([virtual](#) or in person) to learn about loko i'a restoration.
- Compare the Hawaiian imu with the cooking traditions of other countries. For instance, in Portugal, some stews are cooked in small, [underground pits](#) heated by a volcano. Maori use [hāngi](#) for special occasions, and Samoans use an [umu](#)—similar to an imu but usually above ground.

¹⁰ Many songs are available on YouTube and [huapala.org](#) for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of 'okina and kahakō may not follow current conventions.

APPLY LEARNING

- Direct learners to create an illustrated map of Makoa's journey from Kawaihae to Waimea, past Waipi'o, and down the coast to Hilo and Waiākea. Have the students include mile markers and place names for all the places Makoa traversed. For an extra challenge, have students identify specific winds that would cool their brow if they were to run the same trek as Makoa.
- A great feast was prepared for the marriage of Kamehameha and Ka'ahumanu. Ask students how their 'ohana celebrates special occasions. How do they greet and honor special guests?
- In the story, Kamehameha sees an old woman and recalls, "She scolded me when I needed it" (p. 99). Discuss this scene with haumāna. What might Kamehameha have done that caused him to be scolded? When are scoldings necessary?
- Work with students to create a charade-like game, emphasizing Hawaiian body language. Then use this body language in the context of a skit or short play.
- As a leader, Kamehameha had to balance his desire for peace and the desire of his warriors, especially Ke'eaumoku, for battles and vengeance. Talk with learners about the statement, "They grew restless with peace" (p. 104). Why would someone get tired of peace?
- Have haumāna do skits to re-enact the legends of Makoa and other kūkini (Hawaiian runners).

AUTHOR'S / ARTIST'S CRAFT

- The author describes Makoa: "He set off running and the flap of his malo stood straight out behind him. Along the beach, dry sand whisked up as he passed" (p. 105). How do these visual references create the impression of speed? How do we describe fast runners today?
- The illustration on pp. 100–101 depicts men preparing an imu and mea 'ai for cooking. Have learners identify significant details in the background and foreground of the drawing.

8

BITTER RAIN, CRUSTED BLOOD

Kamehameha's Law of the Splintered Paddle



CHAPTER INSIGHTS: 8

p. 112 ▶

“THE RIGHT SIDE OF KAHEKILI’S BODY WAS DARKENED FROM HEAD TO FOOT” (*para. 2*)
According to some sources, Kahekili’s tattooed warriors were organized in the “pahupū” regiment under the leadership of Koi,¹ a kahuna who enjoyed much influence with Kahekili.

HA’AWINA



- Based on the descriptions on p. 112, assign haumāna to compute how many warriors were in Kamehameha’s fleet of canoes.

“KAMEHAMEHA LED . . . HIS MEN OVER LAND FROM KOHALA TO HILO” (*para. 4*)
Travel was often done in the cool of night or at dawn. White coral or shells were placed at intervals along the trails. Light from the moon and stars reflected the whiteness and helped to guide the travelers.

“THE DEAD LAY BROKEN LIKE EMPTY GOURDS” (*para. 5*)
The gourd is one of many symbolic representations for the human body in Hawaiian culture. In dreams, a cracked, empty gourd symbolized a dead body; a filled gourd meant a living man.²

p. 113 ▶



Figure 1. Mo'okini Heiau

“THERE WAS THE WORK OF THE HEIAU” (*para. 2*)
Heiau are significant places of worship. There are different kinds of heiau. Kamehameha is said to have built a heiau at Laupāhoehoe to honor Kūkā’ilimoku. Not much of this heiau has survived.

¹ Kamakau, *Ruling Chiefs*, 159.

² Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 180.

BITTER RAIN, CRUSTED BLOOD *Kamehameha's Law of the Splintered Paddle*

Presumably it was a luakini, or po'okanaka heiau, to be dedicated with a mōhai, or human sacrifice—as suggested by Kamehameha's trip to Puna.

Traditionally, heiau were enclosed by walls of pōhaku, or lava rock. The interior area was paved with smooth rocks and 'ili'ili pebbles. There were stone platforms, altars for sacrifices, large wooden ki'i or images, and hale of pili grass, ti, or sugarcane leaves. Sacred images and other articles were stored in the hale. An 'anu'u, or oracle tower covered with white kapa, was also part of the heiau.

Heiau ho'ōla, or healing sites to treat the sick, were present throughout the islands and reflect a sophisticated level of medical knowledge among Native Hawaiians. There were also heiau dedicated to agricultural practices and to enhance crop growth. The first products of a harvest—such as pigs, bananas, or coconuts—were offered at these heiau.



Figure 2. Kū'ula

On a smaller scale, small rock shrines were built along the coast to honor Kū'ula, god of fishing. These shrines were to promote the spawning of fish and to increase a day's catch. Similarly, bird catchers built simple stone structures in the mountains or near the shore to promote the increase in bird populations. In the hale mua, or men's eating house, a small shrine was built at one end for prayers and offerings to the family 'aumākua (ancestral guardians). 'Awa was considered an offering of choice.

“FINALLY THE DREAM CAME TO HIM” (*para. 6*)

Dreaming was, and still is, a powerful influence in the lives of Native Hawaiians. The soul of a sleeping person is said to leave and re-enter the body through the lua 'uhane

(“soul pit,” or tear duct) to make its wandering dream journey.³ Several areas in particular are influenced by one’s dream life: sickness and death, fishing and planting, house and canoe building, warfare and lovemaking, birthing and the naming of children.⁴

“KAMEHAMEHA, WITH HIS . . . MOST SKILLFUL STEERSMAN . . . SLIPPED AWAY” (*para. 7*)

This passage refers to an ‘ōlelo no‘eau: He ho‘okele wa‘a no ka lā ‘ino—*A canoe steersman for a stormy day. (A courageous person.)*⁵ Expert steersmen were known to take pride in getting their ali‘i to a destination without any spray from a stormy sea touching the chief.

p. 114 ▶

“REACHED A LANDING PLACED CALLED PĀPA‘I IN KEA‘AU” (*para. 5*)

Like many Hawaiian place names, Pāpa‘i has been renamed (King’s Landing) and is rarely referred to by its traditional name. Using English words to rename Hawaiian wahi pana, or storied sites, is a serious problem. For example, of the forty-five identifiable surfing areas from Kewalo Basin to ‘Awāwamalu (Sandy Beach) on O‘ahu, only three have retained their original Hawaiian names. With the loss of each Hawaiian place name, precious ancient knowledge of these storied places is also at risk of being lost.

HA‘AWINA



- Research Hawaiian names for surfing spots (e.g., Kalchuwēhe—now called Outriggers) and have a debate in class about the pros and cons of such changes, including the proposal to rename Sandy’s as Barack Obama Beach.

“MEN SAT IN GROUPS MENDING NETS” (*para. 6*)

Because of the fishing kapu, women were not allowed to handle large nets. It was also forbidden to step over fishing lines, hooks, or nets. Small nets were used by women for catching ‘ōhua, or small fish, shrimp, and other marine life.

³ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 193.

⁴ Handy, as cited in Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 169.

⁵ Pukui, ‘*Ōlelo No‘eau*, #592.

BITTER RAIN, CRUSTED BLOOD *Kamehameha's Law of the Splintered Paddle*

“THE SMELL OF COCONUT OIL FROM THEIR HAIR WAS SWEET” (*para. 6*)
 A traditional seawater shampoo is described as follows: “A dried coconut was chewed, and the juice extracted for the hair. The hair was soaked with this oil. Or sometimes, pālolo clay was used on the scalp. Then the hair was rinsed in seawater for more than fifteen minutes, as we now mark time. The oil was not used after the rinsing.”⁶



Figure 3. 'Opihi

“THE 'OPIHI WERE STILL MOVING” (*para. 7*)

An 'ōlelo no'eau notes the following about 'opihī: He i'a make ka 'opihī—*The 'opihī is a fish of death.* (The 'opihī is usually found on rocks where the sea is rough. There is always danger of being washed away by the waves when gathering 'opihī.)⁷

p. 118 ▶

“HE CLASPED THE PADDLE IN BOTH HANDS AND SWUNG” (*para. 3*)
 Tradition has it that Kaleleiki is the name of the fisherman who broke his paddle on Kamehameha's head.⁸

“HIS CHEST WAS HARD AND SQUARED LIKE THE ADZE STONE FROM HIGH ON MAUNA KEA” (*para. 3*)

The adze quarry, called Keanakāko'i, was situated on the south slope of Mauna Kea at an elevation of 12,400 feet. Keanakāko'i was famous for its quality and quantity of basalt rock and was the center of adze production on the Big Island. Adzes were rough-shaped at the quarry and carried down to the coast for further fashioning.

HA'AWINA

- Have a discussion with haumāna about what Kamehameha wanted from the fishermen and why he went to Puna.

⁶ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 293.

⁷ Pukui, *Ōlelo No'eau*, #610.

⁸ Desha, *Kamehameha and His Warrior*, 208.

pp. 118–19 ▶

“A WANDERING SOUL, A HUNGRY ONE WHO EATS THE MOTHS AND SPIDERS OF PUNA” (*para. 8*)

Condemning Kamehameha to be a wandering, hungry spirit that eats moths and spiders has reference to *ao kuewa*, or hungry spirits of the dead.⁹ To this day, some Hawaiians react strongly to seeing a moth entering the home. It is seen as a relative, long passed, returning to visit. Another reaction to seeing a large moth is that someone will soon die.

p. 120 ▶



Figure 4. Puae

“BE WITH YOUR ‘AUMĀKUA. THEY SPEAK THROUGH YOUR DREAMS” (*para. 2*)

‘Aumākua communicate through dreams, visions, and physical manifestations. When something is wrong, a person might be told in a dream or revelation, while sleeping or awake. ‘Aumākua are to be revered and cared for. Traditionally, it was considered bad luck for people to harm or eat physical forms of their ‘aumākua. Indeed, there are many stories where an ‘aumākua has intervened to protect or save a person in distress.

The concept of ‘aumākua is described thus: “In Pō there dwell our ancestors, transfigured into gods. They are forever god-spirits, possessing the strange and awesome powers of gods. Yet they are forever our relatives, having for us the loving concern a mother feels for her infant, or a grandfather for his firstborn grandson. . . . We in our time shall become ‘aumākua to our descendants even yet unborn.”¹⁰

⁹ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 34–35.

¹⁰ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 35.

‘Aumākua take such forms as pueo, kōlea, other birds, shark, rock, caterpillar, honu, and more. Pukui notes that there were about fifty names of family ‘aumākua for her to memorize.¹¹ The appearance of an ‘aumakua is considered an important hō‘ailona, or sign of an impending event, crisis, or blessing.

p. 121 ▶

“NO‘U KA HEWA. THE WRONG IS MINE” (*para. 5*)

By admitting that he was wrong and forgiving the fishermen, Kamehameha demonstrated chiefly behavior that has come to be known as “he ‘ōpū ali‘i”—a kind, benevolent, forgiving heart possessed of aloha.

p. 122 ▶

“MONTH FOLLOWED MONTH” (*para. 1*)

Traditional Hawaiian months mentioned in this chapter correspond with the following Western months: ‘Ikuā (October), Kā‘elo (January), and Welo (April).¹² The online [Hawaiian moon calendar](#) provides additional information on Hawaiian months and suitable activities for specific days of the month.

“THERE WERE MANY STANDING TORCHES” (*para. 6*)

For lighting at night, kernels of kukui were bundled around a bamboo handle in a sheaf of ti leaves. This type of lama kū, or standing torch was used for night fishing as well.

“I PLEDGE TO YOU THIS LAW TO PROTECT THE WEAK FROM THE STRONG” (*para. 3*)

Kānāwai Māmalahoe, or Law of the Splintered Paddle, is included in Hawai‘i’s constitution and continues to be quoted in debates about

HA‘AWINA



- Have students reflect on a time they made a mistake. What did they do about it?
- Talk with learners about why forgiveness is important. Why is it often hard to forgive? Have learners write or share about an example when they forgave someone or were forgiven.



Figure 5. Badge of Honolulu Police Department

¹¹ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 123.

¹² Ii, *Fragments of Hawaiian History*, 72.

homelessness and the removal of vagrants, in particular those of native descent, from public places. Kānāwai Māmalahoe is also referred to in discussions of Hawaiian rights, children's rights, and the rights of older people.

The law appears symbolically on the badge of the Honolulu Police Department (green emblem in center) and is an unofficial symbol of the William S. Richardson School of Law at the University of Hawai'i at Mānoa.

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn mele such as "[Laupāhoehoe Hula](#)."¹³ For older haumāna, a hui ho'okani could be formed to teach some of the mele to the class.
- [Kumukahi.org](#) is a bilingual, community-based website that presents living Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., [Lā'au lapa'au](#), ['Aumakua](#), [Ali'i](#), [Heiau](#)).
- Bring a wooden canoe paddle and a piece of rough lava to class. Let haumāna heft the paddle and put the lava against their skin. How would it feel to get stuck in a lava fissure and be hit with a heavy paddle? What does this chapter tell us about Kamehameha's physical strength?

RESEARCH

- Have students research [different versions](#) of Kānāwai Māmalahoe, or [Law of the Splintered Paddle](#), and how this law is still [being used today](#).
- Guide haumāna in learning more about various kinds of [heiau](#), such as luakini and heiau ho'ōla.

¹³ Many songs are available on YouTube and [huapala.org](#) for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of 'okina and kahakō may not follow current conventions.

BITTER RAIN, CRUSTED BLOOD *Kamehameha's Law of the Splintered Paddle*

- Assign learners to review vocabulary and names of key people, places, and events in chapters 5–8 (Attachments 8a and 8b).
- Direct students to research examples of leaders who addressed mistakes they have made, and prompt deeper discussion on servant leadership (Attachment 8c).

APPLY LEARNING

- The art of [tattooing in Hawai'i](#) has been around for a long time. Have students research this tradition and make illustrations of what they think Kahekili and his pahupū looked like. Initiate a student art contest for original tattoo designs based on traditional Hawaiian symbols.
- Have students learn about Mauna Kea's famous quarry, [Keanakāko'i](#), and create an illustrated user's guide depicting how an adze is made, named, used, and cared for.
- Kānāwai Māmalahoe addresses basic human rights. Guide haumāna in creating presentations on indigenous rights and [children's rights](#). Consider [slam poetry](#) as one of many ways to [share presentations](#) and generate passion and engagement around human rights issues.

AUTHOR'S / ARTIST'S CRAFT

- Descriptions of the 'āina are important in Hawaiian storytelling: "With dawn, the hills of Hilo were still and piled in mist. . . . Heavy clouds hung low over the gray water" (p. 114). Have haumāna [write about a natural setting](#) based on a painting, photograph, going outside, etc. Encourage learners to use at least three culturally relevant metaphors in their writing.
- The author's accounting of time reflects important connections in nature: "Ikuā, when the sea is rough and the black crabs climb high on the rocks" (p. 122). How are traditional ways of keeping track of time and seasons different from today's methods? Why is it important to preserve and use this kind of knowledge?
- What are some ways the artist depicts tension and suspense in the illustration on pp. 116–17?

9



WATER OF BLOOD

Kamehameha Conquers Maui

CHAPTER INSIGHTS: 9

p. 126 ▶

“TO BRING LASTING PEACE, KAMEHAMEHA KNEW HE MUST . . . INVADE MAUI AND CRUSH KAHEKILI” (*para. 3*)

One theme of this chapter is the idea that war is sometimes necessary to ensure lasting peace. Revenge is also a strong theme in this chapter. These two themes—revenge and fighting for peace—are constant and powerful forces throughout Kamehameha’s rule.

HA’AWINA



- Discuss students’ opinions about war. What was Kamehameha trying to achieve through war?

“KA’IANA HAD LEFT FOR CHINA ABOARD THE BRITISH SHIP *NOOTKA*” (*para. 4*)
The *Nootka* was captained by John Meares, who recognized in Ka’iana a strong intellect and curiosity to learn Western ways. Ka’iana returned to Hawai’i with skills and weapons, and he played an important role in this story. By all accounts he was a strikingly handsome chief. It is uncertain whether Ka’iana had an affair with Ka’ahumanu, Kamehameha’s favorite wife, but the jealousy between the two chiefs is well documented. By some reports, the shot that killed Ka’iana during the Battle of the Leaping Mullet (see Chapter 11) was fired by John Young, but this cannot be verified.

p. 127 ▶

“BUT HE DID TRUST HIS TWO HAOLE ADVISERS” (*para. 1*)

Traditionally, the term “haole” was used for any foreigner (not just Caucasians). Both Isaac ‘Aikake Davis and John ‘Olohana Young were trusted advisers who brought Western military knowledge to help



Figure 1. Ka’iana

WATER OF BLOOD *Kamehameha Conquers Maui*

Kamehameha in his warfare with other chiefs. The word ‘Aikake is a transliteration of the English name Isaac. John Young’s nickname, ‘Olohana, comes from what he used to shout to his sailors: “All hands!”—which, to the Hawaiian ear, translated into ‘Olohana.

Davis’s arrival in Hawai‘i was dramatic. He was the young captain of a two-master called *Fair American*, which was attacked by Kame‘eiamoku as payback for a previous incident when he was struck for an alleged theft. The attack on the small vessel left all but Davis dead. The ship was pillaged of muskets, swords, adzes, gunpowder, and other goods, including a prized cannon that was later named “Lopaka” and figures decisively at the Battle of Kepaniwai. Davis, severely wounded, was taken prisoner and then became an adviser to Kamehameha. He was poisoned to death in 1810. Young lived a long life in Hawai‘i, reared numerous children with his Hawaiian wives, and served Kamehameha as governor of Hawai‘i Island between 1802 and 1812. He is buried at Mauna ‘Ala in Honolulu.

“TODAY IS THE BLESSING OF MAKOA’S HALE” (*para. 4*)

Certain protocols, including a traditional blessing, were part of the construction and dedication of Hawaiian hale. Households of the maka‘āinana were typically simple, whereas ali‘i households were more complex. Mitchell notes, “Life was said to have been pleasant in these houses in the pre-European days before the introduction of mosquitoes, flies, cockroaches, centipedes, scorpions, fleas, ants, termites and other small pests.”¹

HA'AWINA



- Have haumāna compare and contrast the traditional blessing of Makoa’s new hale with our modern customs of moving into a new home.
- Which traditional Hawaiian foods are still used for feasting? What other foods have been added over the years?

“SWEET POTATO HAD BEEN BROUGHT FROM KAMEHAMEHA’S LANDS AT PUANUI” (*para. 5*)

The vast fields of this agricultural area, now called the Kohala Field System, covered some fifteen thousand acres with rock walls that framed about five hundred miles of sweet potato and other dryland crops, making it one of the largest and most important agricultural sites in Polynesia. Despite low annual rainfall (thirty to seventy inches a year),

¹Mitchell, *Resource Units*, 198. For more information on the introduction of insects in Hawai‘i, see *By Wind, By Wave*, found in most school libraries.



Figure 2. Kobala Field System

the area was productive due to heavy mulching and wind shields provided by stands of sugarcane. Yields were abundant, with estimated harvests of 20,000 to 120,000 tons of ‘uala and dryland crops annually. These lands provided not only for the local population, but also for the armies of Kamehameha as he made war with competing chiefs.

“AN OLD MAN . . . HEWING A KOU BOWL WITH HIS ADZE” (*para. 7*)

Kou was a desirable wood for making food bowls and platters. Its rose-brown color made for beautiful bowls, as did the rich-grained milo wood. Neither imparted a flavor to food.

p. 128 ▶

“IN A SMALL CAVE IN THE UPLANDS, THE WOMEN WERE WEAVING” (*para.4*)

According to Emma Kauhi, weavers would sometimes remain in the caves for several days or more than a week. She notes:

The best time for lau hala weaving was during mornings or late evenings or at night with a lantern, because it was damp then. If you weave when it’s hot, the lau hala gets hard. . . . Auntie Kuliana . . . and Auntie Luika would go to the cave to do their weaving. It was always damp in there, so they were able to weave day and night.

That cave was large. It was on the face of a cliff, located across the road from Uncle Mokuhāli‘i’s house. If Auntie folks went to the cave to weave, we children used to be excited. We went with them. We took the lau hala, food, bedding, and we all slept there inside the cave. We stayed until their weaving was finished, sometimes for several days, sometimes for more than a week. One end of the cave had the wood stove for cooking. The center area was for eating and sleeping. And the far side was just for weaving. We children were forbidden to go there.²

²Kauhi, *Mo’olelo no Kapa’ahu*, 90–91.

p. 129 ▶

“PILI GRASS WAS THE PIKO OF THE HALE” (*first para.*)

Pili grass was an important material in traditional Hawai‘i and is still in use today. Queen Lili‘uokalani is known for uttering a profound statement about governance and pili grass: “The way to lose any earthly kingdom is to be inflexible, intolerant and prejudicial. Another way is to be too flexible, tolerant of too many wrongs and without judgment at all. It is a razor’s edge. It is the width of a blade of pili grass.”³

“THE ALI‘I RINSED THEIR HANDS IN BOWLS OF WATER” (*para. 4*)

Finger bowls were apparently unique to Hawai‘i. Some bowls had a flange on the inside rim, allowing food to be scraped off the fingers as part of the washing process.⁴

“AS LONG AS THE POI BOWLS WERE UNCOVERED, THE WORDS OF THE CHIEFS HAD THEIR LIGHTNESS” (*para. 4*)



Figure 3. 'Umeke poi

The significance of an uncovered poi bowl traces back to Hāloa’s role as the primary ancestor of Native Hawaiians and as the first kalo plant. “When the poi bowl was open, there must be no haggling, quarreling, arguing, for this was displeasing to Hāloa. Eating around the poi bowl was the time for pleasantness and heartiness. Nor should any serious business be discussed until the poi bowls were covered. ‘Hāloa

³ Allen, *Betrayal of Lili‘uokalani*, 104.

⁴ Mitchell, *Resource Units*, 132.

will nullify it’ (Ke ho’ole mai nei ‘o Hāloa) was the warning that would be voiced by an elder if some child mentioned any work or undertakings while the family was gathered round the poi bowl.”⁵

p. 130 ▶

“HE DINES ON THE DEATH OF HIS ENEMIES” (*para. 1*)

The illustration at the beginning of this chapter (p. 125) is based on an actual platter in the Bishop Museum collection, which measures about forty-six inches long, eleven inches wide, and ten inches high. Kahekili had the ipukai made to commemorate his victory over the O‘ahu chiefs, represented by the two figures supporting the platter. As such, they are seen as his kauā, or servants, their mouths open wide to hold pa‘akai, ‘inamona, or limu.

“THE NIGHT OF THE MĀHEALANI MOON” (*para. 4*)

Māhealani refers to the full moon, the sixteenth day of the lunar month.

p. 131 ▶

“THE STREAMS DAMPEN THE DARK PLAIN” (*para. 5*)

This refers to four streams—Waikapū, Wailuku, Waiehu, and Waihe‘e—that are known as Nā Wai ‘Ehā, or The Four Waters. Nā Wai ‘Ehā are famous for bringing life to Maui and sustaining the largest wetland kalo production in Hawai‘i. When sugarcane replaced kalo more than a century ago, the planters of the Wailuku Sugar Company diverted the flow of water from the streams to the sugar lands. Recent efforts to restore Nā Wai ‘Ehā to full capacity have made significant gains and continue to this day.



Figure 4. Kuka‘emoku, Iao Valley

⁵ As cited in Handy and Pukui, *Family System in Ka‘ū*, 193.

p. 132 ▶ “KĀNE MADE ‘ĪAO A SACRED PLACE FOR THE ALI‘I” (*para. 2*)
 ‘Īao has long been a burial place for ali‘i, particularly since Kaka‘e, a Maui ruler, who, by traditional lore, decreed the valley as a burial ground in the fifteenth century. The valley is also historically associated with the gods Kāne and Kanaloa. The landmark Kuka‘emoku, commonly referred to as ‘Īao Needle, is said by some to represent Kanaloa.

HA‘AWINA



- Have students discuss how Kamehameha felt about using new kinds of weapons in the battle at ‘Īao.

p. 136 ▶ “THE HAOLE WEAPONS . . . HAVE FOREVER CHANGED OUR WARFARE” (*para. 7*)
 Kamehameha is known for his adopting of Western technologies to wage war. The battle at ‘Īao is a stark example of the destructive power of weapons such as cannons and muskets.

p. 138 ▶ “KĪWALA‘Ō, WHO WAS THEIR SON, THEIR HUSBAND, THEIR FATHER” (*para. 1*)
 The relationship between Kīwala‘ō and the three chiefesses demonstrates the highest kapu, and Kamehameha treats the three women with utmost respect.

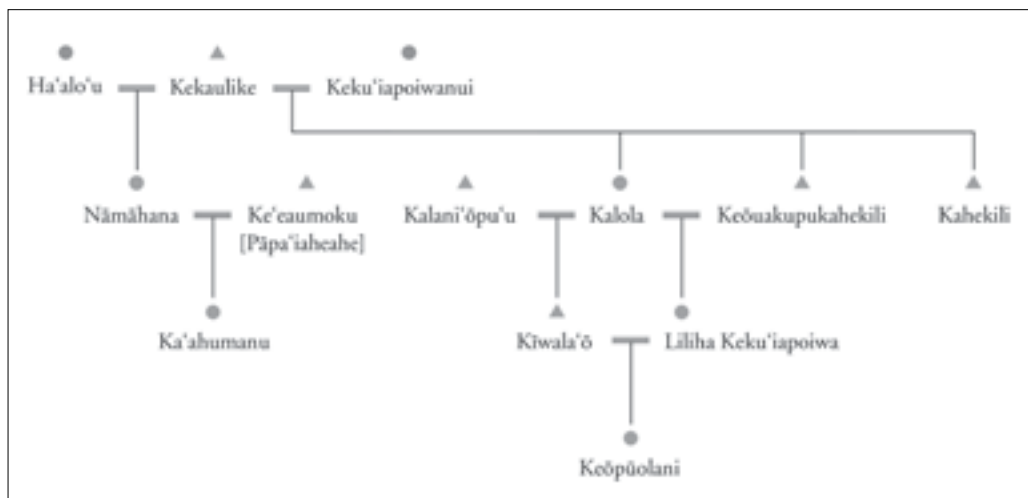


Figure 5. Abridged genealogy depicting Kalola, Liliha, and Keōpūolani.⁶

⁶Desha, *Kamehameha and His Warrior*, 139.

CHAPTER INSIGHTS

“THE FINAL BREATH OF LIFE” (*para. 3*)

After Kalola’s passing, Kamehameha and several of his chiefs knocked out a front tooth as part of the ritual of grieving. A stone was used to strike the tooth. Such actions were commonplace to demonstrate the extreme grief at losing a loved one.⁷ Thus, a lost tooth is a symbol of death. Dreaming of losing a tooth meant that a relative would die.⁸



Figure 6. *Naupaka kahakai*

figures throughout these stories, the naupaka has a wonderful spicy scent. The mountain version grows tall and spindly, while the lowland version is lush and bushy.

“ONLY THE SCENT OF NONI AND NAUPAKA WELCOMED THEM” (*para. 5*)

The naupaka mentioned here is the naupaka kahakai, a common lowland variety that grows lushly along the shore. The naupaka kuahiwi grows in the cool uplands. Each variety produces a half flower and, by tradition, represents a separated lover. Like the hau tree, which

p. 139 ▶

“THROUGH THE COLORED WATER CAME THE SHAPE OF SHARKS GLIDING BACK AND FORTH” (*para. 6*)

According to prophecy, Kamehameha was to build a heiau on the hill at Pu‘ukoholā to fulfill his destiny. Mailekini Heiau is an older site nearby.

HA‘AWINA



- Have students research the naupaka legend and create a play, puppet show, hula, or illustrated version of the story.

⁷ Fornander, *Account of the Polynesian Race*, 238.

⁸ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 181.

WATER OF BLOOD *Kamehameha Conquers Maui*

A third heiau, located in the water below, is called Hale o Kapuni and is now completely submerged offshore. Hale o Kapuni was dedicated to shark gods, and the sharks themselves would be fed there, devouring offerings left on an island-like platform. Sharks can still be seen in these waters today. Further down the coast from these heiau are the ruins of John Young's house site at Kawaihae—the first Western-style house to be built in Hawai'i.

p. 141 ▶



Figure 7. Pu'ukoholā Heiau

“I WILL CHOOSE THE DAY AND BUILD THE HEIAU. . .

AT PU'UKOHOLĀ” (*para. 2*)

This sentence is included in the story as a way to acknowledge multiple perspectives on the meaning of the place name Pu'ukoholā, which is commonly translated as “hill of the whale.” Pu'u

means hill, and koholā, with the macron, means humpbacked whale. One local informant who spent her life in the area scoffed at this translation and asserted that the true meaning is “hill of the choosing of the day,” referring to Kamehameha's choice of this place for his heiau.

Another version suggests that the chosen day refers to the day on which Kamehameha and Keōua should have met to discuss the ruling of the island. Instead of meeting, Keōua was killed in an act that many believed to be treachery on the part of Kamehameha and his chiefs. The words created for Kamehameha on the last page of this chapter (“Hear me, O Keōua! This deed of death will be of both our doing!”) allude to the controversy surrounding this event, which continues to this day.

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn mele such as “[Nā Kuahiwa ‘Elima](#),” “[Hoe Puna](#),” and “[Hole Waimea](#).”⁹ For older haumāna, a hui ho‘okani could be formed to teach some of the mele to the class.
- [Kumukahi.org](#) is a bilingual, community-based website that presents living Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., [Heiau](#), [Lā‘au lapa‘au](#), [‘Aumakua](#), [Kahuna](#)).

RESEARCH

- Kepaniwai (damming of the waters) was a pivotal battle on Maui, and the battles over water rights continue to this day. Guide haumāna to learn more about [Nā Wai ‘Ehā](#) and the dewatering of [rivers in East Maui](#).
- Direct research projects on topics such as [Hāloa](#), kauā, and [kapu](#)—including how maka‘āinana were expected to behave in the presence of ali‘i, depending on their chiefly kapu.
- Assign a research project on how Western weapons and technology have affected warfare in Hawai‘i and beyond. Look specifically at [Kalolopahu](#) and [Kepaniwai](#).
- Have haumāna learn about a modern-day [lau hala weaver](#).
- Direct students to research [multiple perspectives](#) on Kamehameha’s motives regarding Keōua and Pu‘ukoholā.

APPLY LEARNING

- In this chapter, Kamehameha’s mind is heavy because of the toll of war on his people. Direct learners to write about a time when their mind was heavy. What did they do? Whom did they go to for help and advice?
- Based on the description of Makoā’s new house (pp. 128–29), have haumāna make a floorplan of the interior and furnishings of the house, using [Resource Units in Hawaiian Culture](#) as a guide.

⁹ Many songs are available on YouTube and [huapala.org](#) for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of ‘okina and kahakō may not follow current conventions.

WATER OF BLOOD *Kamehameha Conquers Maui*

- Have haumāna write a poem based on a cultural connection they have with their grandparents or ancestors.
- Poi is a beloved Hawaiian food with various traditions of preparation and eating. Have learners work in small groups to create an artistic menu featuring different kinds of poi (Attachment 9a).

AUTHOR'S / ARTIST'S CRAFT

- Kamehameha's people are described as being from "many islands, many sands, many winds" (p. 141). Talk with haumāna about the significant connections between Native Hawaiians and natural elements such as islands, sands, and winds. Have learners create an illustrated booklet or diorama to showcase their learning.
- The illustration on pp. 134–35 is a depiction of Kepaniwai. How has the artist blended imagery from the Hawaiian and Western world? Why is the cannon "Lopaka" featured so prominently?



WATER OF MOON

Kamehameha Builds Pu'ukoholā Heiau

CHAPTER INSIGHTS: IO

p. 143 ▶

“KAPOUKAHI HAD UTTERED HIS FAMOUS PROPHECY” (*first para.*)

The passage presented in the story is an abbreviation of Kapoukahi’s words. The complete prophecy is as follows:

Eia ka mea e lilo holo’oko’a ai ke aupuni iā Kamehameha.
 I hale no ke akua!
 I Pu’ukoholā kēia hale.
 Aia nō ia wahi i Kawaihae.
 ‘O ka mākāhā kā ho’i ia o ka i’a.
 He niuhi ka i’a komo, a he niuhi ka i’a e mānalo ai kēia hale o ke akua.

In this way the entire nation will be Kamehameha’s:

Let there be a house for the god!

This house will be at Pu’ukoholā!

This place is in Kawaihae.

It is indeed a sluice gate for the fish.

The niuhi shark is the fish that will enter, the fish to sweeten this house of god.¹

p. 146 ▶



Figure 1. Area surrounding Pu’ukoholā Heiau

sions when ali’i were in residence and during times of warfare.

“THE BUILDING OF THE HEIAU ON THE HILL BEGAN” (*para. 1*)

In addition to giving annual taxes or tribute, maka’āinana were also expected to labor on special projects that required exceptional manpower. This included building heiau and fishponds, upkeeping pathways, and working for special occa-

¹Based on Desha, *Kamehameha and His Warrior*, 268 and Kamakau, *Ruling Chiefs*, 150.

WATER OF MOON *Kamehameha Builds Pu'ukoholā Heiau*

“EVERYONE HELPED, THE KĀNAKA NUI AND THE KĀNAKA IKI” (*para. 2*) Kānāwai Māmalahoe, or the Law of the Splintered Paddle, refers to the protection assured for “ke kanaka nui [the chief] a me ke kanaka iki [the commoner].” Work is highly valued in Hawai‘i, and people who work hard are greatly respected. Only high chiefs were not expected to work;² lesser chiefs were beloved for working side-by-side with their people. Chapter 2 of this book depicts the young Kamehameha being taught by his kahu, Nae‘ole, about the importance of working with his people.

“IT TOOK AS LONG AS AN ANAHULU, OR TEN DAYS, TO MOVE A BOULDER” (*para. 3*)

Rocks to build the heiau at Pu‘ukoholā were carried from Pololū Beach, some twenty-five miles away. Hawaiian ways of measuring time and distance are specific and well documented. For example, the Hawaiian measurement of length was based on the body, as shown in the illustration below.

An anana is the distance, from fingertip to fingertip, of a grown man with outstretched arms. An iwilei is half that length—from the collarbone to the tip of the middle finger (about a yard). A ha‘ilima is half that length—the distance from the elbow to the tip of the fingers (about a foot and a half). The hand was used for shorter measurements. The

accustomed eye could quickly estimate the length of objects, such as heiau walls, pigs, and fishponds.

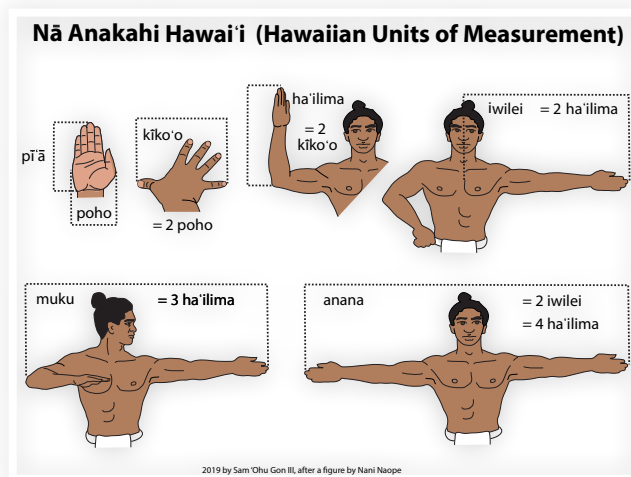


Figure 2. Nā anakahi Hawai'i

“THERE WERE MANY MOUTHS TO FEED” (*para. 5*) Being a hot and dry place, Kawaihae did not lend itself to abundant food production for the hundreds of workers who labored on Pu‘ukoholā

² Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 249.

Heiau for more than a year. The Puanui agricultural area, now known as the Kohala Field System, was a major source of food for the laborers.

“THEY ADDED LIMU AND SALT AND NĪOI” (*para. 5*)

Salt, or pa‘akai, is important in Hawaiian food preparation and cultural practices. Certain areas, like Hanapēpē on Kaua‘i, have a long-standing tradition of salt farming.

p. 147 ▶



Figure 3. 'Auhuhu

fashioned out of highly polished stones of black lava. The stones were either oiled or placed in water to make a reflection.³

“SHE SENT THE CHILDREN TO PULL ‘AUHUU PLANTS” (*para. 2*)

The ‘auhuhu shrub grows in dry areas along coastal sites and on open lava fields on all main islands. It is used as a medicine to treat cuts and itchy skin. The plant contains tephrosin, which stuns fish temporarily but does not affect mammals.

“SHE COMBED HER LONG HAIR” (*para. 2*)

Hawaiian combs, used by men and women, were “constructed with teeth of coconut leaflet midribs (nī‘au) secured by olonā cords to bands of bamboo.” Stone mirrors were

³Brigham, as cited in Mitchell, *Resource Units*, 204.

p. 150 ▶

“KEŌUA WILL BE BROUGHT FROM KA'Ū” (*para.5*)
 The events at Pu'ukoholā have been a source of bitterness among some Hawaiians—particularly people with connections to Ka'ū—who consider it treachery that Kamehameha would summon Keōua to join him at Kawaihae and then allow him to be killed. There are conflicting versions of what happened that day on Pelekāne Beach. One interpretation, as suggested in this story, is that Kamehameha was also a victim of events, being disempowered by having to “bow to the kapu of the gods.”

HA'AWINA



- Many Hawaiians did not appreciate Kamehameha and how he handled the events at Pu'ukoholā. Guide learners in researching and discussing the varying perspectives about Keōua and Kamehameha.

p. 151 ▶

“CARRIED ALONG BY THE SHORT GODS, BY THE LONG GODS” (*para. 8*)
 This phrase—somewhat obscure—seems to suggest a general support by the gods of people setting off on a journey. The “long god” refers to the main Lono image that made a long, clockwise journey around the island during Makahiki. The “small gods” may refer to other images that belonged to specific districts and were carried in the opposite direction along the shore and then returned to the heiau of origin by an inland trail.⁴

p. 152 ▶

“KAUĀ AWAITED DEATH” (*first para.*)
 Kauā are thought to be descendants of those who, because of their cowardice, had allowed themselves to be defeated and captured during warfare.⁵ Kauā were characterized by kapu of defilement, and their primary function was to serve as sacrifices at heiau.⁶ Considered contaminated and vile, kauā were separated from the community, living on lands of poor quality, fishing and farming to provide for their own needs. The word kauā was also used in referring to the class of household servants who attended to a person of wealth or high rank.⁷

⁴ Malo, *Hawaiian Antiquities*, 145.

⁵ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 248.

⁶ Mitchell, *Resource Units*, 258.

⁷ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 288.

p. 153 ▶

“KEŌUA WENT ALONE TO . . . PERFORM HIS FINAL RITUAL” (*para. 5*)

Keōua’s ritual included self-mutilation and disfiguring of his private parts. This would make the sacrifice imperfect, an insult to Kamehameha.

HA’AWINA



- Many of the battles that Kamehameha fought involved direct warfare with his cousins. Why? Have haumāna record and discuss their thoughts about this fact.

p. 154 ▶

“THE SPEAR FLEW” (*para. 8*)

There are many accounts of Keōua’s death. Some attribute it to drowning by Ke’eaumoku. Some speculate that John Young was involved. Readers are left to draw their own conclusions.



Figure 4. Pu'ukoholā Heiau

In August 1991, Hawaiians from all islands gathered at Pu’ukoholā to mark the bicentennial of Pu’ukoholā’s consecration by Kamehameha. It was a time of healing, mending, and ho’oku’ikahi—unity and reconciliation—

among the descendants of chiefs whose families had long been torn apart by Keōua’s role in “sweetening” the offering at the new heiau. Every year since 1991, ceremonies have been held at Pu’ukoholā in remembrance of what happened there.

p. 155 ▶

“A CHANTING KAHUNA HELD UP THE SACRED SASH OF LĪLOA” (*para. 5*)

Ke Kā’ei Kapu o Līloa is considered the highest symbol of Hawaiian rank and authority in existence. This ancient sash, made in the fifteenth century (carbon-dated feathers date from 1406 to 1450 AD), is one of the oldest and most precious treasures of the Bishop Museum. The sash is nearly fourteen feet long and six inches wide. The three rows of human teeth are said to be those of prominent chiefs, lending powerful mana to the sash. Tiny clusters of hilu fish teeth separate the rows of human teeth.



Figure 5. Painting of Ke Kā'ei Kapu o Līloa

WATER OF MOON *Kamehameha Builds Pu'ukoholā Heiau*

Tradition has it that the sash was made by Liloa for his son 'Umi when the young chief became ruler of Hawai'i Island in Waipi'o Valley, around 1475 AD. Every succeeding high chief of the island received the sash as the symbol of his status. By some accounts, the sash and other precious items were given by Kamehameha to Kaua'i chief Kaumuali'i in 1810, when Kaua'i and Ni'ihau were ceded to Kana'iaupuni. Later, Kalākaua had the sash returned to O'ahu. His sister, Lili'uokalani, gave it to the Bishop Museum on May 23, 1910.

The Kā'ei Kapu o Liloa is depicted on the famous Kamehameha statues, though there is agreement that its placement is incorrect: The sash drapes over the yellow cloak, whereas it should be placed beneath it.

p. 156 ▶

“A BROKEN STICK, A CRACKED ROCK” (*para. 4*)

This has reference to an 'ōlelo no'eau: He ko'oko'o haki wale—*A staff that breaks easily.* (A weak leader.)⁸

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn mele such as “[Aia lā 'o Pele i Hawai'i](#)” and “[Hana Waimea](#).”⁹ For older haumāna, a hui ho'okani could be formed to teach some of the mele to the class.
- [Kumukahi.org](#) is a bilingual, community-based website that presents living Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., [Pele](#), [Kanaloa](#), [Kahuna](#), [Heiau](#), [Oli](#), [Ho'oponopono](#)).

⁸ Pukui, 'Ōlelo No'eau, #702.

⁹ Many songs are available on YouTube and [huapala.org](#) for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of 'okina and kahakō may not follow current conventions.

HA'AWINA PĀKU'I

RESEARCH

- Direct haumāna to learn more about recent eruptions and the history of volcanic activity at Kīlauea.
- Have learners do research on Keonehelele and look for other resources to find explanations about the footprints in the lava near the Ka'ū desert.
- Research the significance of Pu'ukoholā Heiau and the annual Kaho'oku'ikahi event of remembrance and reconciliation to make right the wrongs of the past in a peaceful way.
- Some of Kamehameha's story follows a pattern called the "hero's journey." Have older students research this topic and match the applicable stages of the hero's journey with Kamehameha's story.

APPLY LEARNING

- Assign students to create a drawing or chart of classmates or kumu who have a connection to the rain and winds mentioned in the book: the Hā'ao rain (Ka'ū) the 'Āpa'apa'a wind (Kohala), the Nāulu and Mumuku winds (Kawaihae), the Kīpu'upu'u wind (Waimea), and the 'Eka wind (Kona).
- The building of Pu'ukoholā was a huge undertaking. Talk with learners about the logistical challenges in completing this work. What Hawaiian values were needed to get this task done?
- Kamehameha is depicted as regretting the killing of Keōua. And yet, this deed increased Kamehameha's mana and was a step toward peace. Have haumāna reflect on a time when they achieved something or had something good happen to them, but at the expense of someone else. How did they feel?

AUTHOR'S / ARTIST'S CRAFT

- All the chapters begin with the phrase, "It was a time of . . ." which sets the main message and tone of the chapter. Have haumāna write their own story starting with, "It was a time of . . ." How would the message and tone of the narrative be different if each chapter began with "Once upon a time . . ."?
- The illustration on pp. 148–49 shows Pu'ukoholā Heiau with certain protocols being enacted. Explore the details in the drawing and talk with students about what they think might be happening. Explain that a heiau for Kū demands a human sacrifice, which is different than a heiau for Lono.



BATTLE OF THE LEAPING MULLET

Kamehameha Conquers O‘ahu

p. 159 ▶

“BATTLE OF THE LEAPING MULLET”

The name of this battle in ‘ōlelo Hawai‘i is Ka Lele a ka ‘Anaē, which refers to the leaping of the mullet fish. This references men and women leaping off the edge of the cliff, either forced over by Kamehameha’s warriors or choosing to take their own lives rather than being taken captive.

“THE WIND SMELLED SWEET OF LIMU LĪPOA” (*para. 2*)

An ‘ōlelo no‘eau speaks of the sweetness of this limu fragrance: Nā līpoa ‘ala o Kawehewehe—*The fragrant līpoa of Kawehewehe*. (The līpoa seaweed of Waikīkī, especially at Kawehewehe, was so fragrant that one could smell it while standing on the shore. Often mentioned in songs about Waikīkī.)¹

Waikīkī was once famous for the quantity and fragrance of its many limu varieties, including the līpoa. The name Waikīkī means spurting or gushing waters, suggesting the underwater springs welling up in the shallow nearshore waters, mixing with the saltwater to provide a nutrient-rich environment for limu growth. In 1921, work began on the Ala Wai Canal in an effort to drain the wetlands—formally taro patches and then rice paddies—



Figure 1. Waikīkī in the 1800s

that were fed by streams from the Makiki, Mānoa, and Pālolo valleys, which are called Nā Waikolu, or the Three Waters. The dredging of the canal disrupted these streams and also cut underground springs that fed into Waikīkī beach water, resulting in a marine environment no longer conducive to limu growth.

¹ Pukui, ‘Ōlelo No‘eau, #2255.

BATTLE OF THE LEAPING MULLET *Kamehameha Conquers O'ahu*

p. 160 ▶

“MEN MADE OFFERINGS AND PRAYED TO LAKA” (*para. 7*)

The process of securing a good log for a canoe often took a long time and involved skill, keen observation, rituals . . . and the help of the ‘elepaio bird. The ‘elepaio was known to flit to suitable trees and help canoe makers judge the quality of koa trunks. If the little bird alighted on the trunk and pecked at the bark, the wood was considered of poor quality and probably infested with insects.

p. 161 ▶

“KA‘IANA TRAINED A COMPANY OF WOMEN” (*para. 1*)

Generally, women were not trained as warriors. However, some women, known as koa wahine (female warriors) or wāhine kaua (battle women), were prepared for combat. They accompanied their husbands to the battle site and engaged in the fighting. Some women would take the place of their husbands who had been killed. A famous and dramatic example, perpetuated in chant and dance, tells of the chiefess Manono and her husband Kekuaokalani, dying together in the **Battle of Kuamo‘o**, Kona, as they protested the overthrow of the kapu following Kamehameha’s death in 1819.



Figure 2. Manono and Kekuaokalani at Kuamo'o

Cook and William Bligh began and spent time on each island, gaining a sense of Hawaiian culture, island resources, and the abilities of the ruling chiefs. Vancouver

HA'AWINA



- Even though Kamehameha had gained victory and ruled over multiple islands, he remained “cautious and prepared” (p. 160). Why? Talk with learners about the importance of *maka'ala*.
- Kamehameha joined the *maka'ainana* to farm the uplands of Kona so that “the land lived” (p. 160). Talk with students about exemplary leaders who work alongside their people.

“KA‘IANA . . . SPOKE ENGLISH WITH THE CAPTAIN WHOSE NAME WAS GEORGE VANCOUVER” (*para. 3*)

After Vancouver’s initial visit to Hawai‘i with Captain Cook, he returned to the islands three times from 1792–94. He completed the charting of the islands that

became close friends with Kamehameha and was convinced that Kamehameha possessed strong leadership qualities and was capable of uniting the islands and maintaining peace.²

In February 1793, Kamehameha met Vancouver's ship, the HMS *Discovery*, off Kailua. Fourteen years earlier, in 1779, Vancouver had described Kamehameha as having "the most savage countenance" of any chief he had met, but now, in 1793, wrote that he was "agreeably surprised in finding that his riper years had softened that stern ferocity which his younger days had exhibited, and had changed his general deportment to an address characteristic of an open, cheerful, and sensible mind; combined with great generosity, and goodness of disposition."³

John Young was with Kamehameha at his meeting with Vancouver and served as interpreter. Vancouver later wrote, "Tamaahmaah [Kamehameha] came on board in a very large canoe, accompanied by John Young, an English seaman, who appeared to be not only a great favourite, but to possess no small degree of influence with this great chief."⁴ Later during his stay, Vancouver offered Young and Davis free passage back to England, but both refused, saying they were content with their lives in Hawai'i.

p. 162 ▶

"THE CHIEFS ATE IN SILENCE, WATCHING KA'IANA FROM THE CORNERS OF THEIR EYES" (*para. 2*)

Ka'iana, a descendant of the senior branch of the line of Keawe ali'i of Hawai'i Island, thought himself to be of higher rank than Kamehameha. He saw Kamehameha's successes in battle as resulting from good fortune and the support of his Kona chiefs. Kamehameha's chiefs, in turn, found Ka'iana arrogant and perhaps were jealous of his knowledge of foreign ways, his ability with English, and his experience gained from distant travels. The women found Ka'iana attractive, which probably didn't help him in the eyes of the other chiefs. Ka'iana was a self-assured and ambitious chief who eventually surmised that if he joined forces with Kalanikūpule, it might result in political advantages not available to him in Kamehameha's court.

² Speakman and Hackler, "Vancouver in Hawai'i," 32.

³ Vancouver, *Voyage of Discovery*, vol. 2, 122.

⁴ Vancouver, *Voyage of Discovery*, vol. 2, 122.

HA'AWINA



- Have haumāna identify the various factors that put Ka'iana at odds with Kamehameha and led to his choice to betray his ali'i and his wife.

BATTLE OF THE LEAPING MULLET *Kamehameha Conquers O'ahu*

“VANCOUVER LANDED CATTLE ON THE BEACH AT KAWAIHAE” (*para. 6*)
 Vancouver had previously landed cattle and sheep at Kealakekua. For an overview of early introductions of Western animals and plants, see *By Wind, By Wave*, available in most libraries.

p. 163 ▶



Figure 3. Model of HMS Discovery

Ka'ahumanu, Kalaimamahu, Ke'eaumoku, Keaweheulu, Ka'iana, and Kame'eiamoku. As a result of this meeting, the chiefs proclaimed that “they were no longer Tanata no Owhyhee, (i.e.) the people of Owhyhee; but Tanata no Britannee, (i.e.) the people of Britain.”⁵ Vancouver emphasized that “the chiefs stated clearly that this cession was not to alter their religion, economy, or government, and that Kamehameha, the chiefs, and priests ‘were to continue as usual to officiate with the same authority as before in their respective stations.’”⁶ In the end, the cession was not acted on by the British parliament, and “the British ship and men expected by the Hawaiians never arrived.”⁷

“RETURN TO YOUR BRITISH KING. . . . TELL HIM TO CARE FOR THIS LAND OF OURS” (*para. 2*)

Vancouver made efforts for a peaceful coexistence between chiefs and protection from foreign traders. On February 25, 1794, ali'i from Hawai'i Island gathered aboard the *Discovery* to discuss cession. These included Kamehameha,

p. 164 ▶

“THE LEI HULU TOPPING THE MASTS FLUTTERED WESTWARD” (*para. 4*)
 The lei hulu was usually made from chicken feathers that were bunched together and attached to the top

HA'AWINA

- Kamehameha made peace negotiations with Kahekili and with Vancouver. Discuss his methods and ask students how peace is negotiated today. How are alliances formed and maintained? How do friends “make up” after an argument or disagreement?

⁵ Vancouver, cited in Speakman and Hackler, “Vancouver in Hawai'i,” 60.

⁶ Speakman and Hackler, “Vancouver in Hawai'i,” 60.

⁷ Speakman and Hackler, “Vancouver in Hawai'i,” 61.



Figure 4. Lei bulu on mast

the thirty-six-foot keel and set up the frame with the help of John Young and Isaac Davis. Vancouver later wrote that the *Britannia* “was intended as a protection to the royal person of Tamaahmaah; and I believe few circumstances in his life ever afforded him more solid satisfaction.”⁸

Vancouver provided sails, masts, ironwork, and other items to outfit the boat. He also seized the occasion of Kamehameha’s good mood to mend a rift that had developed between Kamehameha and Ka’ahumanu. Perhaps stemming from what Kamehameha suspected to be an affair with Ka’iana, there was a chilling of relations with Ka’ahumanu’s father, Ke’eaumoku, and his powerful family. Vancouver arranged a meeting of Kamehameha and Ka’ahumanu aboard the *Discovery* in a way that appeared to both to be by chance. They reconciled, restoring Ka’ahumanu’s position and the happiness of husband and wife.

of the mast. It indicated the direction of wind and the approximate traveling speed of the canoe. The canoe sail resembled a crab claw and was individually decorated for each chief.

“THE LARGEST OF THESE SHIPS WAS THE *BRITANNIA*, A GIFT FROM VANCOUVER”
(para. 6)

The *Britannia* was gifted to Kamehameha on Vancouver’s third and last visit in 1894. Lumber had arrived at Kealakekua under the supervision of James Boyd. Vancouver’s carpenters began work on

⁸ Vancouver, “Naval Literature,” 400.

p. 165 ▶



Figure 5. West Moloka'i, with O'ahu across channel

“THE CROSSING OF THE CHANNEL OF KAIWI HAD BEGUN AS PLANNED” (para. 2)

Kaiwi means “the bone,” a name that may refer to how the channel can often appear to be bone-white due to the rough crosscurrents and winds that whip up its surface. In previous chapters, Kamehameha and his men

crossed the channels between islands many times. Each channel has a name, which should be known by Hawai'i learners. Here are the names of the channels:

‘Alalākeiki (<i>Maui–Kaho‘olawe</i>)	‘Alenuihāhā (<i>Hawai‘i–Maui</i>)	‘Au‘au (<i>Maui–Lāna‘i</i>)
Ka‘ie‘iewaho (<i>O‘ahu–Kaua‘i</i>)	Kaiwi (<i>Moloka‘i–O‘ahu</i>)	Kalohi (<i>Lāna‘i–Moloka‘i</i>)
Kaulakahi (<i>Kaua‘i–Ni‘ihau</i>)	Pailolo (<i>Maui–Moloka‘i</i>)	Kealaikahiki (<i>Kaho‘olawe–Lāna‘i</i>)

p. 168 ▶

“THE RIDGELINE OF KŌNĀHUANUI IS NOTCHED!” (para. 2)

The notches—clearly visible from the Pali Highway to this day—measure some thirty feet wide and twelve feet deep and are cut high into the ridgeline. There are conflicting versions as to when the notches were made and what their purpose was. Most Hawaiian accounts refer to the notches being used to position cannons, as described in this story. One account suggests that the notches were used to store boulders by guards protecting the old Pali trail in earlier times.⁹

p. 170 ▶

“JUST AS KA‘IANA RAISED HIS MUSKET TO SHOOT, A BALL TORE INTO HIS LEFT THIGH” (para. 3)

Some speculate that John Young fired the fatal shot at Ka‘iana. However, this is unlikely, given most accounts that indicate Young was further up the valley, manning the cannon Lopaka.

⁹McAllister, *Archaeology of O‘ahu*, 88.

p. 172 ▶

“SOON THE ROCKS FAR BELOW WERE PILED WITH THE BROKEN DEAD” (*para. 2*)
 The exact number of deaths is unknown. The lowest estimate is three hundred. When the pathway over the Pali was enlarged in 1898 to construct the Old Pali Road, workers found some eight hundred human skulls at the base of the drop. These were assumed to be the remains of those killed at Ka Lele a ka ‘Anae.

“WHAT OF KALANIKŪPULE?” (*para. 5*)

Kalanikūpule escaped and fled into the Ko‘olau mountains, where he hid for several months. His life on the run was miserable, and he was finally captured and killed in Waipi‘o Uka in ‘Ewa. His body was presented to Kamehameha, who had him sacrificed



Figure 6. Ko‘olau mountains

to Kūkā‘ilimoku. Notwithstanding his demise as an enemy of Kamehameha, Kalanikūpule was spoken of highly by historian Kamakau: “Kalanikūpule was a chief praised for his freedom from pretentiousness. He loved the common people, would fraternize with the humblest, and was not haughty.”¹⁰

“THE CHIEF-SEEKING PIGS” (*para. 6*)

Pigs were believed to be able to recognize persons of rank (ali‘i) who were living in exile or otherwise concealing their identity. Such pigs were called “pua‘a ‘imi ali‘i.”¹¹ Pigs were also thought to be able to detect a kahuna who had caused a person’s death.

p. 175 ▶

“NO LONGER WILL THE LAND QUIVER IN ITS WET SEA BLOOD” (*para. 3*)
 Historian Fornander characterized the Battle of Nu‘uanu as “the closing scene in the ancient history of the Hawaiian Islands.”¹² Feudal wars had now come to an end, and a new era had begun. Within a few years Kamehameha consolidated the islands into a

¹⁰ Kamakau, *Ruling Chiefs*, 142.

¹¹ Pukui and Elbert, *Hawaiian Dictionary*.

¹² Fornander, *Account of the Polynesian Race*, 348.

BATTLE OF THE LEAPING MULLET *Kamehameha Conquers O'ahu*

peaceful kingdom, and his people enjoyed freedom from warfare. During the following century of Hawaiian monarchs, there were no armed conflicts of consequence within the kingdom or invasions by foreign forces that caused bloodshed.

HA'AWINA PĀKU'I: II

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn “[Pua 'Āhihi](#).”¹³ For older haumāna, a hui ho'okani could be formed to teach some of the mele to the class.
- [Kumukahi.org](#) is a bilingual, community-based website that presents living Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., [Laka](#), [Kapu](#), [O'ahu](#), [Ali'i](#)).
- Go on a huaka'i to learn about battlegrounds and nearby historical places in your area (e.g., Nu'uuanu Pali, Mauna 'Ala, and Hānaiakamālama on O'ahu).

RESEARCH

- Direct haumāna to research Hawaiian canoe making and the role of the 'elepaio. Have students use *'Ōlelo No'eau* to look up sayings such as “Wahi a ka 'elepaio” and “Ua 'elepaio 'ia ka hana.”
- Have students learn more about Kamehameha's [military strategies](#) for Ka Lele a ka 'Ānae and [contemporary perspectives](#) on the two hundredth anniversary of the battle.
- Cattle were [introduced to Hawai'i](#) during Kamehameha's reign. Assign learners to research the [implications of cattle](#) on the islands' economy and ecology.
- Guide students to do in-depth research on [Hawaiian battle traditions](#) and Western relations.
- Assign learners to review vocabulary and key concepts in chapters 9–11 (Attachment 11a).

¹³ Many songs are available on YouTube and [huapala.org](#) for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of 'okina and kahakō may not follow current conventions.

HA'AWINA PĀKU'I

APPLY LEARNING

- Kamehameha believed he would take O'ahu without bloodshed. Have students create an illustration depicting life on Hawai'i Island during the time leading up to Ka Lele a ka 'Anae.
- Assign learners to write a stream-of-conscious narrative of Kamehameha's final thoughts after the battle and his feelings regarding the people of O'ahu.

AUTHOR'S / ARTIST'S CRAFT

- The author creates calm within commotion as Kekupuohi kneels down and holds her fallen husband: "The shooting on both sides quieted. The battlefield grew still and silent but for the wailing of her words" (p. 170). How does the author transition back into the chaos of battle?
- The illustration on p. 173 captures the moments immediately following Ka Lele a ka 'Anae. Guide students to review the text and reflect on Kamehameha's feelings about this victory, and then have them create their own art based on their insights.



ONLY THE MORNING STAR KNOWS

The Last Years of Kana'iaupuni

p. 178 ▶



Figure 1. Helumoa, circa 1863 or 1880s

“THE PLACE WAS CALLED HELUMOA” (*para. at top of page*) Helumoa is the traditional name of the area in Waikiki where the Royal Hawaiian Hotel now stands. Kamehameha’s house, called Kūihelani, was located at Pua’ali’ili’i, a beach area in Waikiki between Helumoa and ‘Āpuakēhau (site of the Moana Surfrider Hotel). The streams and freshwater springs in this area were disrupted by the construction of the Ala Wai Canal.

“SMELL THE WATER, FRAGRANT FROM THE LIMU LĪPOA” (*para. 1*)

Kahaloa—a beach area between the Royal Hawaiian and Halekūlani hotels—was noted for its fragrant līpoa seaweed. Waikiki means “spouting waters” and refers to the welling up of fresh water from underground springs. The resulting waikai, or brackish water, fosters limu growth.

“SOME HAD TATTOOED THEIR KNEES TO SHOW ANGER AT THE OLD CHIEFS WHO HAD NOT LISTENED” (*para. 2*)

There is implied wordplay here on the Hawaiian word “kuli,” which means “knee” and “deafness.” Tattooing the knee is code for saying the chiefs had been deaf to the needs of the maka’āinana. Pukui notes, “Deafness is kuli. The knee is also kuli. So when the old folks get exasperated and whack the knee, it means, ‘You are acting like a deaf person. You are not listening.’”¹

¹ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 53.

“KAMEHAMEHA’S JOURNEY AROUND O’AHU BEGAN AT PU’ULOLOA” (*para. 5*)

The small pearls of Pu’uloa (a.k.a. Pearl Harbor) were considered the finest in the Pacific. But as Pu’uloa’s waters degraded, its native oyster vanished and was replaced by imported species. At present, the water is contaminated; the oysters, fish, and shellfish are inedible. Pu’uloa is also home of Ka’ahupāhau, the area’s shark god. The 1913 collapse of a drydock at the Pearl Harbor Naval Shipyard is said to be the result of not appeasing Ka’ahupāhau with appropriate ceremonies.

HA’AWINA



- Talk with haumāna about Kamehameha’s various roles in his later years: farmer, fisherman, “father for the fatherless” (p. 178). How do these complement other roles Kamehameha is known for?

p. 180 ▶

“WHEREVER KAMEHAMEHA WENT, THE WOODEN IMAGE OF LONO WENT” (*para. 1*)

In the first decade of the 1800s, Lono and the Makahiki ceremonies generally replaced the rites of Kū and the rituals of war making. Shortly before his death in 1819, Kamehameha forbade human sacrifice.

“LAND OF THE FRAGRANT MOKIHANA” (*para. 3*)

The fragrant green berry of the mokihana plant is intertwined with maile to make the beloved lei of Kaua’i. The berries were also used as a favorite perfume and tucked in the folds of kapa cloth.

p. 181 ▶

“OUR YOUTH . . . ARE ATTRACTED TO THE SHIPS AND THE NEW HAOLE WAYS” (*para. 4*)

Haole ships brought many new things, including different languages. Hawaiian newspapers later reported that young Hawaiians living in Honolulu spoke differently from their families in the country. The change was much deplored. The incoming ships also brought new diseases that decimated the Native Hawaiian population. By the time the Hawaiian Kingdom was illegally overthrown in 1893, only forty thousand Native Hawaiians remained. (Before 1778, there were six hundred thousand to one million Native Hawaiians in Hawai’i.)



Figure 2. Kualoa, an important wahi pana on O'ahu

and back, proving that canoes—using stars, winds, currents, and birds—could make the trip.

“AT KUALOA THERE WAS A PU‘UHONUA. . . KAMEHAMEHA...FORGAVE THE PEOPLE” (*para. 5*)
 Ka‘ahumanu also had the power to pardon O‘ahu ali‘i.² She and her lands served as a pu‘uhonua, or place of refuge, at this time of healing for the new nation. Kualoa, an important wahi pana, was the site of the initial launch of Hōkūle‘a in March 1974. Hōkūle‘a later sailed to Tahiti

p. 182 ▶



Figure 3. Kamakahonu, Kona, where Kamehameha once lived

“THEY MOVED TO KONA ON THE ISLAND OF HAWAI‘I AND LIVED AT KAMAKAHONU” (*para. 5*)
 This move occurred in 1812. Kamakahonu means “the eye of the turtle.” Kamakahonu was the welcoming beach for the Christian missionaries in 1820.

²Kamakau, *Ruling Chiefs*, 312–13.

p. 183 ▶

“KAMEHAMEHA WOULD PUT HIS HAND ON HIS SON’S SHOULDER. THAT WAS PRAISE ENOUGH” (*para. 2*)

Pukui notes, “Praising children was not a Hawaiian characteristic, but in the loving ‘ohana, the child who fetched Grandmother her kīhei (shawl) sensed, in her expression and tone of voice, that she was pleased and approving.”³ In classrooms, local kids are most comfortable with collective, not individualized, praise and criticism. Kumu should be mindful of these cultural norms.

HA’AWINA



- Kamehameha taught his son like Nac’ole taught him. Have the haumāna reflect on what they are taught by their parents. What were their parents taught by their parents? What do the haumāna think they will teach their children?

“STREAMS OF RED AND BLACK ROCK SMOLDERED AND SMOKED SEAWARD FROM HUALĀLAI” (*para. 5*)

A jealous Pele sought to destroy Kamehameha’s favorite fishponds in 1801. Prayers and offerings by the kāhuna did not stop the flow. The most powerful offering Kamehameha could make was a part of his own body. This was a lesson in humility for Kamehameha, now at the height of his power.

p. 184 ▶

“KAMEHAMEHA WOULD TRY AGAIN, THIS TIME WITH LARGE PELELEU CANOES” (*para. 6*)

“Peleleu” means long, broad, or wide. Kamehameha had about twenty peleleu war canoes built from 1796 to 1801 to transport warriors to Kaua’i. His plans were foiled by an outbreak of cholera or typhoid fever, and the canoes ended up abandoned and rotting on Waikīki Beach.

p. 185 ▶

“KAMEHAMEHA DID NOT HEED THE WARNING” (*para. 3*)

Kamehameha understood the power of kāhuna and the importance of heeding the voices of the gods (p. 62). One is left to speculate as to why he did not heed the kahuna’s advice about sailing to Kaua’i. The changing regard for the kapu system may have been an influencing factor. For example, foreigners systematically violated kapu, seemingly

³Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 51.

without serious or visible results. By 1816, disarray in the kapu system was noted when a female ali'i accompanied a male chief on board ship, where they ate together.⁴ Other breeches of kapu—many unrecorded—would have been caused by the introduction of liquor into Native Hawaiian society.

p. 186 ▶

“HE WENT TO PAPA’ENA’ENA HEIAU AT LĒ’AHI” (*para. 5*)

Papa’ena’ena Heiau was an important place of worship on the slopes of Lē’ahi (a.k.a. Diamond Head). It is said that large rocks from the heiau were later used in the construction of houses in the area, including the old Dillingham Estate, now home to La Pietra—Hawai’i School for Girls.



Figure 4. Honolulu in 1810, showing the area where Kamehameha's compound was located

p. 187 ▶

“KAMEHAMEHA MOVED HIS COURT FROM WAIKĪKĪ TO THE DRY, DUSTY PLAIN OF HONOLULU” (*para. 1*)

Kamehameha’s compound was located in the area near Ala Moana Boulevard, Nu’uanu Avenue, Bethel Street, and Merchant Street.

HA’AWINA

- Have students refer to [old maps](#) and current materials to locate where Kamehameha’s compound was situated in Honolulu around 1810. What has changed? What has stayed the same? Have students superimpose current buildings to illustrate some of the major differences. An app like google maps may be a helpful resource.

⁴Daws, *Shoal of Time*, 57–58.



Figure 5. Union jack—flag of the United Kingdom

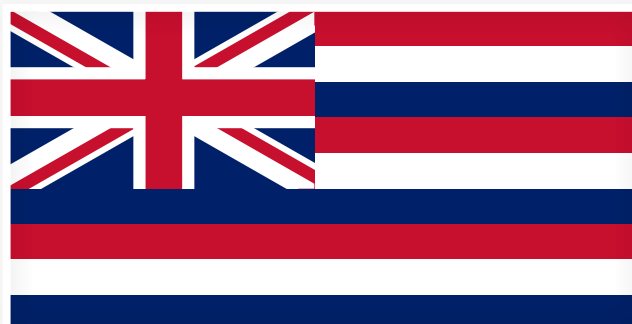


Figure 6. Hae Hawai'i

“A HAWAIIAN FLAG
WAVED IN THE WIND”
(*para. 2*)

In the late 1700s, the union jack was the unofficial flag of Hawai'i, symbolizing Hawai'i's special relationship with Great Britain. Kamehameha commissioned the Kingdom of Hawai'i flag in 1816. The hae Hawai'i has a unique history and continues to inspire aloha 'āina.

“SOME OF THE HAOLE
HAD LEFT THEIR
SHIPS AND NOW LIVED
IN HONOLULU” (*para. 4*)

In 1809, about sixty foreigners lived in Honolulu. Daws describes them as “miserable loafers, Pacific drifters cast up on the shores of Hawai'i. Alcohol was the social bond of these low beachcombers.”⁵ Kamehameha did not allow haole to own land. Parcels were not transferable to other haole and were granted on condition that the land be returned after the resident's death.

“KAMEHAMEHA . . . RODE HIS WHITE STALLION . . . TO THEIR RESIDENCES”
(*para. 5*)

The first horses in Hawai'i arrived at Kawaihae in 1803. The mare snorted and neighed and reared up on her hind legs, causing fear in the native onlookers. When Kamehameha saw horses for the first time, he showed no sign of surprise and wondered why anyone would want to go as fast as a horse. He was concerned that the horses would eat more than they were worth. By the time Kamehameha had set up his capital in Honolulu, he was convinced of the horse's usefulness.

⁵Daws, *Shoal of Time*, 47.

p. 189 ▶

“YOUR WORDS ARE TRUE. THE LIQUOR IS NOT GOOD” (*para. 2*)

Early on, Kamehameha sometimes drank excessively, but he was able to regain his self-control. Western observers reported, “Although at first Kamehameha indulged to excess, he . . . had the strength of mind to restrict himself to a very small, fixed quantity and finally to abstain from it entirely.”⁶ This story may provide important lessons for certain age *gāna*.

p. 190 ▶



Figure 7. Makali'i sailing along the Kona coast

“KAMEHAMEHA LEFT HONOLULU FOR HAWAI'I AND THE LAND HE LOVED IN KONA” (*para. 2*)
The Kona coast was highly esteemed by Big Island chiefs. The high mountains protected against strong trade winds and calmed coastal and offshore waters, which were rich in fish and

shellfish. The nearby forest zone provided koa trees for canoe building and many important plants for food and cultural uses. The land was fertile and watered almost daily by afternoon showers.

“WORD HAD REACHED HIM RECENTLY OF KEKŪHAUPI'O'S DEATH” (*para. 3*)

There are conflicting accounts of Kekūhaupi'o's death. According to Desha, it occurred after the unification of the islands by Kamehameha. Kekūhaupi'o had been swimming in the ocean at Ke'ei and was attacked by a “covert robber” who struck and killed him with a spear made of hau.⁷

p. 191 ▶

“THE HEAVENS WILL DESCEND AND THE EARTH WILL ASCEND” (*para. 2*)

These lines are generally interpreted to mean that the chiefs (“the heavens”) will lose power, and the commoners (“the earth”) will rise up. This is a reference to the end of the 'ai kapu system.

⁶ Alexander, as quoted in Westervelt, *Thirtieth Annual Report*, 37.

⁷ Desha, *Kamehameha and His Warrior*, 490.

pp. 191–92 ▶

“THE HAOLE WILL WANT OUR GODS. THEN OUR LAND. AND THEN THE VERY WORDS FROM OUR MOUTHS” (*para. 6*)

These words, created for Kamehameha, allude to future events. In 1896, the Republic of Hawai‘i passed a law requiring that only English be used in schools. Children were punished for speaking their native tongue, and many families looked to English as a means for future success of their children. In 1898, the United States annexed Hawai‘i. Subsequent processes of assimilation continue today.

p. 192 ▶

“HERE ARE MY THOUGHTS FOR YOU ABOUT THESE THINGS” (*para. 1*)

Kamehameha’s end-of-life reflections in this passage are a blend of historical fiction and historical record. The quote that begins, “Whether I do right or wrong” is based on Kotzebue’s account.⁸ The reference to leaping off a cliff is based on Cleveland’s account of what Kamehameha said to Howell.⁹

“WE MUST HOLD TO OUR KAPU AND RESPECT OUR GODS” (*para. 1*)

These words, created for Kamehameha, represent a long-standing tradition that was central to his reign. Accordingly, before his death, Kamehameha bequeathed his god Kūkā‘ilimoku to his nephew, Kekuaokalani, expecting that this would assure the preservation of the gods and kapu. However, Kekuaokalani and his wife, Manono, died in the Battle of Kuamo‘o as they fought against Kamehameha’s successor, who had overturned the kapu. The end of the kapu system and the disrespecting of the gods was

instigated shortly before foreign missionaries arrived in March 1820, bringing a new god and a new set of rules.



Figure 8. Kamehameha's final hours

⁸ Kotzebue, *Voyage of Discovery*, 312.

⁹ Cleveland, *Narrative of Voyages*, 211.

“KAMEHAMEHA WAS DYING SLOWLY, LIKE A GREAT TREE” (*para. 5*)

During 1818–19, a wave of influenza struck the

islands, and it seems likely that Kamehameha and Ka'ahumanu fell sick. Kamakau's observation that Kamehameha "was a long time ill"¹⁰ suggests he was greatly weakened. A Russian captain who saw Kamehameha in the last year of his life noted, "He is still strong, active, temperate and sober. He does not use liquor or eat to excess. We can see in him a combination of childishness and ripe judgment. Some of his acts would do credit to a more enlightened ruler. His honesty and love of justice have been shown in numerous cases."¹¹

pp. 192–93 ▶

"THERE WAS ALSO A SPANIARD NAMED MARIN WHO LIVED IN HONOLULU"
(para. 5)

Francisco de Paula Marin was a trusted confidant of Kamehameha. He had some knowledge as a physician, though it was unlikely he had formal training. He spoke several languages and helped Kamehameha in dealing with foreign ships. Marin is credited with planting the first vineyard in Honolulu (Vineyard Boulevard commemorates the approximate location) and producing the first local wine and brandy. He stayed with Kamehameha until his death.

p. 193 ▶



Figure 9. 'Ōiwi, a Native Hawaiian journal

"TELL OUR STORIES TO THEM!" (para. 8)

These words, created for Kamehameha, anticipate a future where Hawaiian knowledge and language would be threatened. With the loss of language, old stories can be lost and replaced by the stories of other people and other places. Even though Hawai'i has experienced

this reality, the tide has turned. Hawaiian knowledge, language, and storytelling are on the rise.

¹⁰ Kamakau, *Ruling Chiefs*, 210.

¹¹ Golovnin, as quoted in Kuykendall, *Hawaiian Kingdom*, 60.

p. 194 ▶

“NOW. TAKE THE MANA” (*para. 3*)

Pukui noted, “Some of one’s mana lingered on in a man’s name (inoa), in his bones (iwi), in the clothing that had been close to his body, in hair or nails or body excretions. But a man took his great ‘storehouse’ of mana with him in death—unless he specifically passed it on to a descendant.” This “deathbed” transfer of mana usually conveyed a “specific talent or aptitude, such as the ability to heal, to prophesy, to dance the hula superbly, fish with marked success or build the finest canoes.”¹²

HA’AWINA



- Kamehameha’s final days are portrayed as a time to impart wisdom for future generations. What do you think it means to “Let our ancestors be seen in our children”?

p. 196 ▶

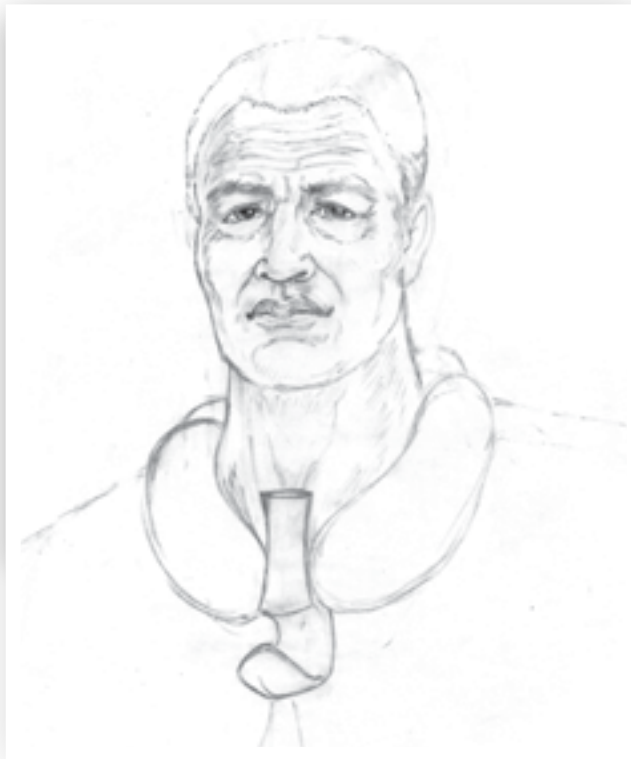


Figure 10. Kamehameha, around age seventy

“THE MORNING SEA WAS RED WITH ‘ĀWEOWEO” (*para. 4*)

A sea swarming with red fish is said to be a sign that an ali‘i will pass away.¹³

“KA’AHUMANU... CHANTED HER SORROW” (*para. 1*)

The chant for a departed person is called a kanikau. Such chants are still heard at Hawaiian funerals. During the days of mourning, Ka’ahumanu had her arm tattooed with the date of Kamehameha’s death: May 8, 1819.

¹² Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 151.

¹³ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 2, 270.

HA'AWINA PĀKU'I

“SEE THE STARS, KAMEHAMEHA, BRIGHT AND BLAZING! FOLLOW THEM” (*para. 4*)

The spirit is said to make a journey following death: “When the spirit left the body after death, it traveled along the roads and pathways of the bodily host’s own island and on to a leina or ‘place of leaping.’ And from there the spirit plunged into the sea of eternity or Pō. And there . . . ‘the aumākua would be, ready to welcome.’”¹⁴

HA'AWINA PĀKU'I: 12

SENSORY

- To gain a deeper understanding of place names and topics in this chapter, learn “[Ka Na‘i Aupuni](#)” and “[Kulāiwi](#).”¹⁵ For older haumāna, a hui ho‘okani could be formed to teach some of the mele to the class.
- [Kumukahi.org](#) is a bilingual, community-based website that presents living Hawaiian culture and its connections to a rich ancestral past. Watch and discuss Kumukahi videos that relate specifically to this chapter (e.g., [Ho‘okele](#), [Huaka‘i Ne‘ekau](#), [Loko I‘a](#), [Mo‘olelo](#), [O‘ahu](#), [‘Ōiwi](#), [Uhauhumu Pōhaku](#)).
- Have students engage with artwork that depicts the life of Kamehameha, based on the last six chapters of this book (Attachment 12a).

RESEARCH

- Direct learners to work in groups to create an illustrated timeline of the significant events in Kamehameha’s life. Use multiple resources and include as many dates as possible.¹⁶ Have a competition to see which group can identify the most dates and provide accurate sourcing.
- Visit Helumoa to learn what the area was like before it became commercialized.
- Have students use *Place Names of Hawai‘i* to research five places they know and love.

¹⁴ Pukui, Haertig, and Lee, *Nānā i ke Kumu*, vol. 1, 40.

¹⁵ Many songs are available on YouTube and [huapala.org](#) for those who may need to familiarize themselves with the mele. In printed lyrics, spellings may vary, and the treatment of ‘okina and kahakō may not follow current conventions.

¹⁶ Dates, like ages of people, are purposely not used throughout the text. For example, in Chapter 2, Kamehameha’s age in childhood is given descriptively, not numerically. Establishing dates, which tends to be more of a Western approach, can be a good exercise for older students.

ONLY THE MORNING STAR KNOWS *The Last Years of Kana'iaupuni*

- Kamehameha's bones were handled with great respect. Learn more about this tradition by going on a huaka'i (in person or virtual) to [Mauna 'Ala](#) and meeting the [caretakers](#).
- Direct haumāna to do in-depth research and write about a specific topic such as the [sandalwood trade](#), foreign disease, [Hōkūle'a](#), Hawaiian government, etc.
- The Native Hawaiian population experienced massive [decline](#) due to foreign diseases. Have haumāna research current data showing that the [Native Hawaiian population is growing](#).
- Guide students to research the trusts that were founded by the ali'i to care for Native Hawaiians.
- Assign students to learn more about Hawai'i's modern-day cultural leaders who have continued the work of nation building (Attachment 12b).

APPLY LEARNING

- In observing Kamehameha over time, one author noted that "his riper years had softened that stern ferocity which his younger days had exhibited."¹⁷ This perspective is depicted in this book. However, there is also evidence to the contrary. Have learners present an argumentative essay of the evolution of Kamehameha's character.
- Assign learners to review names of key people, places, and events in chapters 9–12 (Attachment 12c).
- Have haumāna draw or make lei featuring Kaua'i's flower, the green mokihana berry. Do the same for the flowers of each of the main Hawaiian Islands.
- In his final days at Kamakahonu, what characteristics did Kamehameha show that reflect servant leadership? (Attachment 8c)
- Ali'i created charitable trusts to serve Native Hawaiians and to promote health and growth in the wake of foreign disease and population decline. Guide students in a creative project (e.g., matching game, sculpture, painting, diorama, puppet show) that depicts ali'i, the organizations they founded, and the purpose of their efforts. Focus on Lili'uokalani, Pauahi, Kapi'olani, Lunalilo, and Emma.
- Nearing his death, Kamehameha contemplates the many changes that occurred during his lifetime, such as beliefs and practices about religion, land, language, and education. Summarize his thinking on these matters and how the changes have influenced the Hawai'i we live in today.

¹⁷ Vancouver, *Voyage of Discovery*, vol. 2, 122.

HA'AWINA PĀKU'I

AUTHOR'S / ARTIST'S CRAFT

- Find passages where the author uses words to create sound. Here's an example: "O'ahu wailed in her grief. The wailing drifted from Lē'ahi at Waikīkī and the plain at Honolulu, up through the great valley of Nu'uānu where the pali rocks were piled with the cold dead" (p. 177).
- The illustration on p. 179 offers a unique perspective of Kamehameha. Discuss this drawing with haumāna and compare it with other portrayals of Kamehameha throughout the book.

ATTACHMENTS

1a: THE KOHALA STORY *As told by Kealoha Sugiyama and Manu Solomon*

The story of Kamehameha the Great's birth begins in Maui. His pregnant mother, Keku'iapoiwa, was married to Keōuakupuapāikalaninui. Her uncle was Kahekili, the ali'i nui of Maui. There are some who believe that Kahekili was the father of Keku'iapoiwa's unborn child. A kahuna, noticing that Keku'iapoiwa craved the eye of a shark, made a prophecy. The kahuna's prophecy stated that the child would come with the sighting of a star with a long red tail. Because of this prophecy, it is believed that Kamehameha was born when Halley's Comet was visible (1758). The prophecy also stated that Keku'iapoiwa's child would become a great chief. She told Alapa'inui, the ali'i nui of the island of Hawai'i. Alapa'inui became nervous about the impending birth and plotted to kill the child as soon as he was born.

Keku'iapoiwa departed from Maui and headed for 'Upolu Point on the island of Hawai'i. As it was a very stormy night when she left, it was most likely during the winter. After spying Alapa'inui's warriors in 'Umiwai Bay, Keku'iapoiwa's canoe changed course and headed for the next bay, Kapakai. It is believed that the baby was born in the canoe as it was nearing the shore. The sounds of the birth were not heard because of the crashing of the waves and the storm. As the canoe touched land, the baby Pai'ea was taken by Nae'ole. The canoe landed at Kokoiki. Keku'iapoiwa was taken to the birthing stones, where she delivered the afterbirth. Although it is believed by others that Kokoiki is the birthplace of Kamehameha, it is described in this story as the place where only the afterbirth was delivered. This is why the place is named Kokoiki, or "little blood."

Near Kokoiki is the Mo'okini Heiau, which was built in 480 AD, long before the birth of Kamehameha. The rocks that were used to make this heiau were brought from Pololū Valley, which is fourteen miles away. It is said that the heiau was built from sunset to sunrise, and all who helped to build it were later killed.

Nae'ole, a chief in Kohala, was known as the fastest runner of all the warriors. Nae'ole carried the newborn baby, Pai'ea, eastward to the village Ho'ea, which means "arrival."

Nae'ole and the baby continued on to Hāwī. The "wī" in Hāwī means scarcity. The newborn ali'i, Pai'ea, was a special child and needed special food. However, when they reached Hāwī, they were unable to find this special food. Hence, the name Hāwī refers to the scarcity of the special food needed for the child.

The next spot of significance is Honomaka'u, which means "bay, gulch, or valley of fear." (This is at the current site of Kohala High School.) At this place, Alapa'inui's warriors were looking for Nae'ole and Pai'ea, who were hiding in the bushes. This was

the only time Alapa'inui's warriors were close to the fugitives. Nae'ole's fear that the hungry baby would cry and alert the warriors would have contributed to this place being named Honomaka'u.

The child was wrapped in kapa for warmth and protection as Nae'ole continued their journey. The rain had been falling, and the rivers were full and flowing. As Nae'ole was crossing one of the rivers, the baby got drenched, and that site is called Kapa'au. Kapa means "clothing," and 'au means "to bathe."

Still chasing Nae'ole and Pai'ea, Alapa'inui became angry with his warriors' lack of success. At one point he threatened them with bloodshed if they didn't catch the pair. This spot is called Hala'ula, or place of "flowing blood." He made good on his threat—blood did flow as Alapa'inui killed some of his warriors because the baby was not found.

The next spot of significance is Makapala. It was here that the warriors of Alapa'inui were told that "No one can rest until the baby is found." This is the place where the warriors' eyes became red and rotten with fatigue, as suggested in the name Makapala.

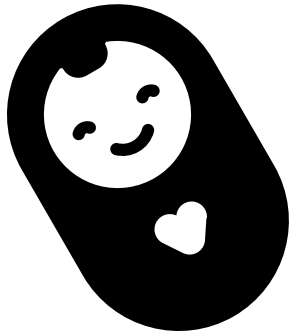
Nae'ole and Pai'ea made it safely to 'Awini, which is located on the third ridge from the end of the trail. From that high location, Nae'ole could see if anyone was approaching. When Nae'ole felt that Pai'ea was old enough (eight to ten years old), they moved to Hälawa. Although Pai'ea lived far inland, he often surfed in the rough ocean. There is a large boulder in Hälawa that Pai'ea, as a young teenager, carried many miles inland after a day of surfing.

When Pai'ea was sent to his parents and to Alapa'inui's court, he was renamed Kamehameha by Alapa'inui. This does not necessarily mean he is the "lonely one." It could be that he was named Kamehameha because he was the "only one" (at the top), which would fit into the prophecy and his later accomplishments.

After Kamehameha became the ali'i nui, a kahuna made five prophecies:

1. The ali'i will tumble.
2. The kähuna will go underground (breakdown of the kapu system).
3. Foreign invaders will come in.
4. There will be great sickness (which prompted later rulers to create ali'i trusts: Emma—Queen's Medical Center, Kapi'olani—Kapi'olani Women's and Children's Center, and Lunalilo—Lunalilo Homes).
5. The kingdom will rise again.

18: BIRTH AND NAME STORIES



This assignment is to be done after having read “White Rainbow, Black Curse,” the first chapter in *Kamehameha: The Rise of a King*. In the chapter, we learned about some of the details surrounding Kamehameha’s birth. Also in the book was a story of how

Kamehameha was given his name. Now we are going to write our own stories about how we were born and how we got our names. We will share our stories in class.

To get information for your story, please interview family members. You can use the “FIVE WS OF MY BIRTH” sheet to help. If information is not available and you cannot figure out a way to write the story, just talk to your kumu about what to do next.

Understanding who we are and where we come from is important. Let’s use this project to remember and appreciate the many things that make our families and us so special!

MINIMUM REQUIREMENTS

1. Two pages of text, typed (12-pt font, double-spaced)
2. Scanned baby picture
3. Finished product printed or in GoogleDocs

If you want to get more pictures, make it longer, or turn it into a movie . . . GO FOR IT!

You can also bring in actual artifacts like your baby blanket or favorite onesie.

EXTENSION ACTIVITY

“The boy who would one day become the fierce niuhi shark of the battlefields, the great Kana’iaupuni, yawned.” (page 21)

This quote shows how everyone was young once—yes, even people like your parents and kumu. Find some time to ask your parents about what they were like when they were young. Ask your grandparents, too. Keep notes and see if you can get their baby pictures to share with the class.



18: BIRTH AND NAME STORIES

*Five **W**s of My Birth*

WHAT

What was it like when I was in the tummy? What cravings did Mom have, if any?

What did you do to “get ready” for me?

What does my name mean? (Do at least one of your names.)

WHO

Who was there when I was born/adopted?

Who named me, and why was my specific name(s) chosen? (Different people may have chosen different names.)

WHERE

Where was I born/adopted?

18: BIRTH AND NAME STORIES

WHEN

When was I due? When was I actually born/adopted?

HOW

How was I born—natural or C-section? Or, How was I adopted?

How was it? Was there anything interesting or scary about my delivery/adoption?

Other possible story elements include conditions at the time of your birth, lullabies sung to you as a baby, and details from when you were a baby (e.g., when you stopped nursing, when you started walking, your first words, etc.). You can write your information on the back on this sheet, attach a paper, or type it up.

2A: KO‘U MO‘OKŪ‘AUHAU *My Genealogy*

Mo‘okū‘auhau, or genealogy, is central to Hawaiian worldview. Some people are comfortable sharing their mo‘okū‘auhau, while others are not. The following is one of many ways to share one’s genealogy in ‘ōlelo Hawai‘i. Vocabulary helps are on the following page.

Aloha mai kākou, ‘o kēia ka mo‘okū‘auhau o _____.
Ma ka ‘ao‘ao o ko‘u makuahine / makua kāne.

‘O _____ ke kāne.

‘O _____ ka wahine.

Ua noho pū lāua a ua hānau ‘ia mai

‘o _____, he _____.

‘O _____ ke kāne.

‘O _____ ka wahine.

Ua noho pū lāua a ua hānau ‘ia mai

‘o _____, he _____.

‘O _____ ke kāne.

‘O _____ ka wahine.

Ua noho pū lāua a ua hānau ‘ia mai

‘o _____, he _____.

2A: KO'U MO'OKŪ'AUHAU

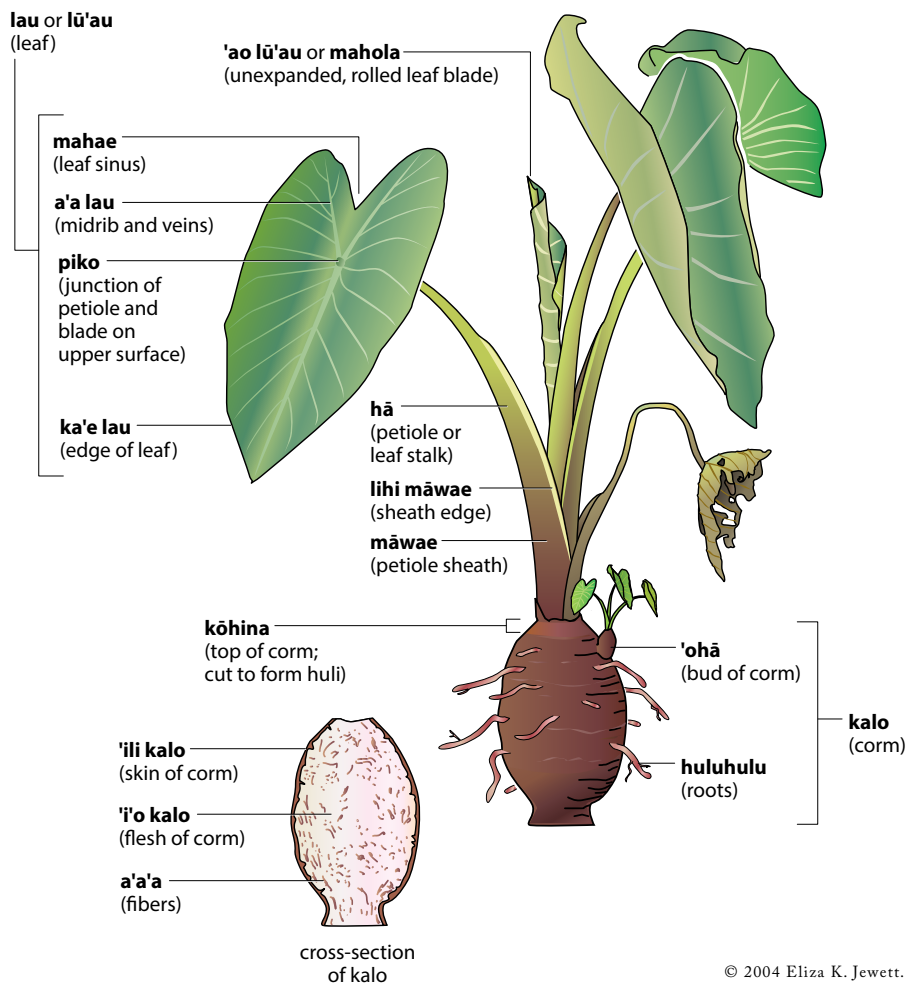
Vocabulary helps

'ao'ao	_____	side
hānau	_____	to give birth; offspring
he	_____	a
kāne	_____	man, male
kēia	_____	this
ko'u	_____	my
lāua	_____	they (referring to two persons)
makuahine	_____	mother
makua kāne	_____	father
mo'okū'auhau	_____	genealogy
noho pū	_____	to marry
o	_____	of
'o	_____	marker that comes before a name
wahine	_____	woman, female

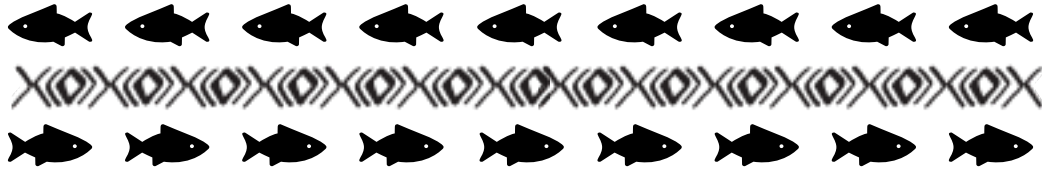
2B: COMPONENTS OF KALO

The following illustration, by Eliza K. Jewett, was originally created in 2004 for the Hawai'i Biological Survey/Bishop Museum Kalo Key.

KALO (TARO)



ʒc: ‘ANAKALA EDDIE KA‘ANANA: ĒWE HĀPAU O KA ‘ĀINA *By Kapalai‘ula de Silva*



When I found out that I had been selected as a member of the Hawai‘i Delegation to the 8th Festival of Pacific Arts in New Caledonia, I was truly honored. But what really got me excited was when I found out who would be the piko of our delegation, Eddie Ka’anana. In order to take full advantage of this opportunity, I hung around him whenever I could. What I ended up with was pages of firsthand ‘Anakala Eddie narrative—something far more valuable than I ever imagined.

OCTOBER 17, 2000 — HONOLULU AND SYDNEY

‘Anakala Eddie describes the contents of his little red cooler as his pono lawai‘a—his fishing necessities. He is worried about passing through Customs at Sydney because of the ‘ala‘ala o ka he‘e preparation. This process begins with drying the sac, cooking it over a fire, adding something else to it, then wrapping it in lā‘i and freezing it for later use. He uses this as maunu for small hooks (also of his own making) to catch the small-mouthed fish like manini, maiko, and kole that aren’t normally taken by pole-fishers.

‘Anakala says that most modern fishermen scoff at his concoction: “Those fish will bite when the elephants grow feathers and fly away.” But he learned this technique from his kūpuna, and it definitely works. The maunu, he says, is important on the Miloli‘i coast, where the traditional fishermen of those villages maintained ‘ōpelu schools in the open ocean. They would make pala‘ai (vegetable-food chum) for the fish and feed them regularly so that they’d stay in the area and be easy to locate and catch. Meat or blood bait was forbidden because it attracted the predator fish—including sharks, ulua, barracuda, and marlin—that could wipe out or scare off the ‘opelu schools. This bloodless vegetable-bait custom was also practiced near shore with reef fish.

2c: ‘ANAKALA EDDIE KA‘ĀNANA: ĒWE HĀPAU O KA ‘ĀINA

‘Anakala Eddie says that Paige Barber wanted him to give his maunu demonstration at Windward Mall during our Pacific Festival of Arts hō‘ike, but ‘Anakala said that he felt very uncomfortable teaching about the sea in a shopping-center environment. He’d much rather teach it at the kahakai where he learned it and where he practices it. So he didn’t teach at the mall, but when Paige Barber called the next morning, they arranged a teaching and video session with the kids and teachers of Ānuenue School. They didn’t all go to the beach, but they did go outside where he felt right.

I notice that ‘Anakala Eddie is very practical and organized: He packed his pono lawai‘a in a single cooler, called the airlines to see if they’d accept it (they said okay in Honolulu, but they couldn’t guarantee approval when we stopped in Sydney), and brought a young man, Kawika, to the airport to take the maunu back home if the Honolulu desk of Air New Zealand changed its mind.

‘Anakala Eddie is now sitting comfortably in the lobby of our Sydney hotel. Dad joins him and asks, “Pehea ‘Anakala, ua āpono ‘ia ka ‘ala‘ala o ka he‘e?” He gives Dad a big smile and nods. “Since I couldn’t bring the lei ‘awapuhi (that Uncle Kaha‘i Topolinski gave him in Honolulu) into Australia, I gave it to the customs officer before I checked through. After that, it was smooth sailing. I explained that my pahu kula (cooler) contained my pono lawai‘a: my net, my hooks, my line, my tools, and my other supplies. ‘A‘ole au i ha‘i, ‘o kēia ka ink sac of the octopus. He ha‘i wale nō. I just told them in general, and they let me through me ka wehe ‘ole i ka pahu kula, without opening the cooler.”

A fuller version of this essay can be found at

http://apps.ksbe.edu/kaiwakiloumoku/kaleinamanu/essays/eddie_kaanana

20: WRITING ABOUT PLACE

The following samples of songs/poems could be shared with haumāna before they go on a walk around the school or community to note the area's natural and man-made elements. These examples, although not directly connected to Hawai'i Island or the mo'olelo of Kamehameha, are intended to inspire learners from all parts of Ka Pae 'Āina to be more observant and expressive of their surroundings.

WHERE I LIVE

Where I live there are rainbows
And life with the laughter of morning
And starry nights

Where I live there are rainbows
And flowers full of colors
And birds filled with song

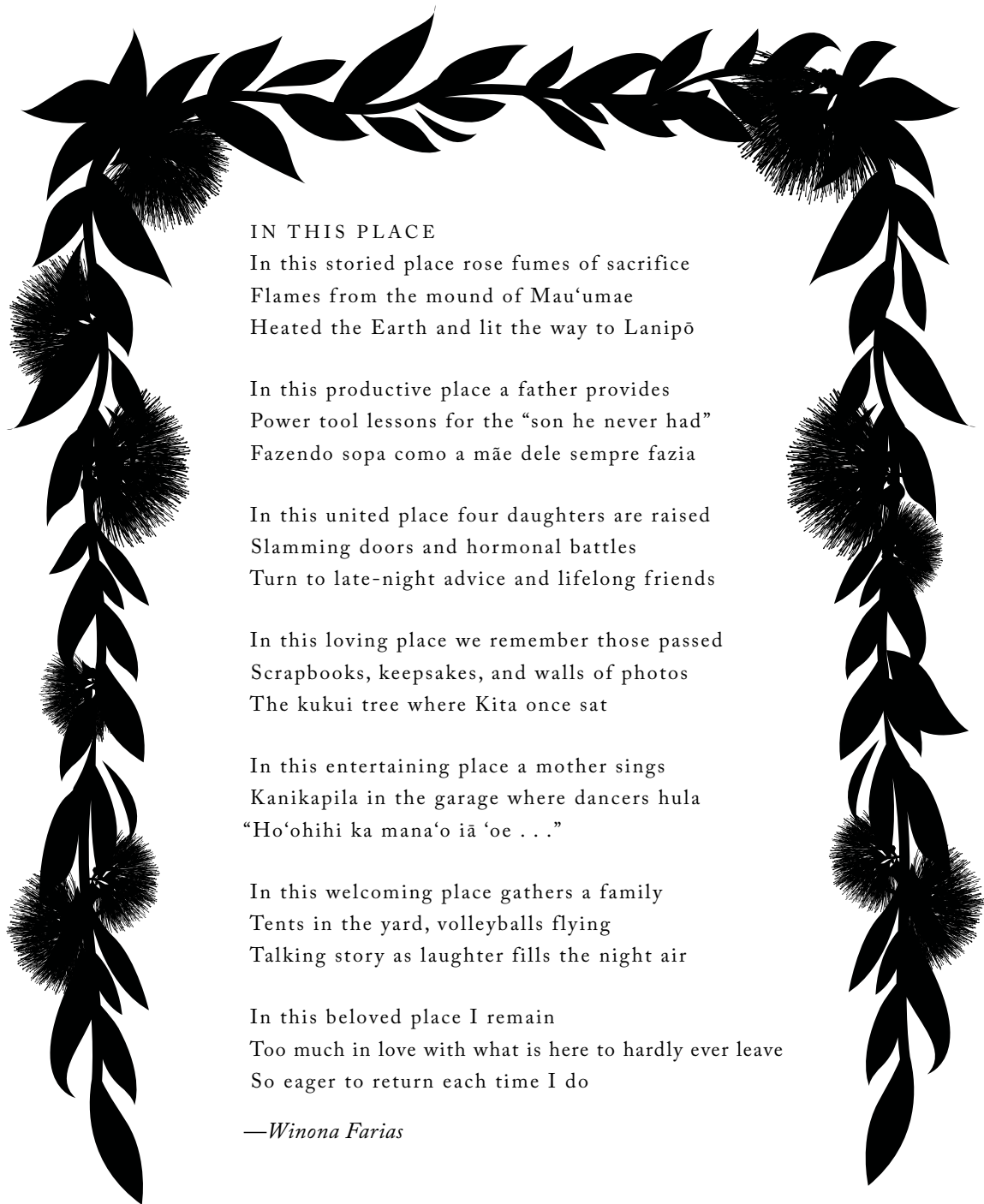
I can smile when it's raining
And touch the warmth of the sun
I hear children laughing
In this place that I love

—*Hawaiian lullaby*

I COME FROM A PLACE

I come from a place where 11 people
live in a house with 5 rooms and
you're the odd one out
I come from a place where you always
have to bend for someone else's needs
I come from a place where you have
to stand up for yourself because
no one else will
I come from a place where the only
way to be heard is to scream
I come from a place where you can
be yourself—but at a cost

—*Online contributor*



IN THIS PLACE

In this storied place rose fumes of sacrifice
Flames from the mound of Mau'umae
Heated the Earth and lit the way to Lanipō

In this productive place a father provides
Power tool lessons for the "son he never had"
Fazendo sopa como a mãe dele sempre fazia

In this united place four daughters are raised
Slamming doors and hormonal battles
Turn to late-night advice and lifelong friends

In this loving place we remember those passed
Scrapbooks, keepsakes, and walls of photos
The kukui tree where Kita once sat

In this entertaining place a mother sings
Kanikapila in the garage where dancers hula
"Ho'ohihi ka mana'o iā 'oe . . ."

In this welcoming place gathers a family
Tents in the yard, volleyballs flying
Talking story as laughter fills the night air

In this beloved place I remain
Too much in love with what is here to hardly ever leave
So eager to return each time I do

—*Winona Farias*

3a: DEFINING TIMES

There are times in our lives that define who we are. They can be big moments or little moments. They can be moments we expect, or moments that take us by surprise.

Kamehameha had many defining moments. For example, his life was defined by the circumstances surrounding his birth, his killing of the niuhi, and his surviving many battles. We have already looked at some of these moments through reading, writing, discussion, and art. Now we will look at these moments more carefully.

ASSIGNMENT

Your assignment is to choose a defining time from Kamehameha's life and create a representation of this important moment. You can make a diorama, use clay or Legos to create a scene, make a poster, etc. Let your imagination go wild! To prepare for this assignment, ask your parents about defining moments in their lives and be prepared to share with the class.

DUE DATE (*date and time*)

PROJECT REQUIREMENTS

1. **Written portion:** a half to a full page (typed, 12-point, double-spaced).
Write a short description of the event from Kamehameha's life you chose to represent and why you chose to do it that way. Be sure to include your name.
2. **Visual portion:** poster/scene/etc.
Make sure it is creative, neat, and informative! Have fun and be thorough and accurate. For instance, know which battles used foreign weaponry, pay attention to the clothing, and keep proportion in mind when possible.
Do not wait until the last minute!
3. **Presentation:** Present project and summarize the written portion.

SCORING (*40 points total*)

- Written portion: 5 points
- Visual Portion: 30 points
- Presentation: 5 points

SUPPLIES

You will have to get most of the supplies on your own. Items such as construction paper, poster paper, etc., may be available from the school.

4a: MATCHING EXERCISE FOR CHAPTERS 1-4 *Kamehameha: The Rise of a King*

Match each sentence with a name from the list below. Write the corresponding letter on the line.

1. The high chief of Hawai'i Island at the time of Kamehameha's birth. He threatened to "pinch off the tip of the young wauke shoot." _____
2. She craved the eye of the niuhi shark when she was with child. It was a sign. _____
3. This was Kamehameha's step-father and first teacher. _____
4. This person taught Kamehameha the skills of lua and how to kill a shark. _____
5. She has nicknames such as the woman who eats rocks, craves 'opihi, snores in the rocks, and eats trees. _____
6. One of Kamehameha's nicknames, which means "The Conqueror of the Islands." _____
7. A teacher of Kekūhaupi'o, who taught him to throw spears. _____
8. The high chief of Hawai'i Island when Kamehameha became an adult. _____
9. Wife of Keawema'uhili and mother of Keaweokahikona. _____
10. One of four great Hawaiian gods; god of warfare. _____
11. The shark brother of Pele who guided her canoe to Hawai'i. _____
12. Kamehameha's "step-mother" during the first years of his life. _____
13. Kamehameha's best friend as a child. Gave him a white shell when they parted in Hālawā. _____
14. She had grey hair and was a seer of the highest kapu. _____
15. Ruling chief of Maui before Kamehameha's birth. _____
16. The name of the place where Kamehameha spent his first five years. _____
17. High chief of Hilo, Hawai'i Island, and husband of Ululani. _____
18. A nickname given to Kamehameha by Maui warriors because of his skill in battle. _____
19. Naha son of Keawema'uhili and Ululani, who watched as Kamehameha "broke the blood." _____
20. The name of the place where Kamehameha was born. _____

- | | |
|-------------------|-----------------|
| A. ALAPA'INUI | K. KEKŪHAUPI'O |
| B. HĀLAWA | L. KEKU'IAPOIWA |
| C. KAHA | M. KOKOIKI |
| D. KALANI'ŌPU'U | N. KŪKĀ'ILIMOKU |
| E. KALANIWAHINE | O. LA'AMEA |
| F. KAMOHOALI'I | P. MAKOA |
| G. KANA'IAUPUNI | Q. NAE'OLE |
| H. KEAWEMA'UHILI | R. PAI'EA |
| I. KEAWEOKAHIKONA | S. PELE |
| J. KEKAULIKE | T. ULULANI |

Score / 20 _____

4B: VOCABULARY REVIEW FOR CHAPTERS 1-4 *Kamehameha: The Rise of a King*

Work with a partner and write the correct Hawaiian word(s) on the line. Choose from the list of words and phrases below. Review the chapters if you don't remember something!

1. A black crab that Kamehameha observed one afternoon in Hālawā. _____
 2. A plant whose inner bark is used to make kapa. _____
 3. Nae'ole untied this grass thatch so the newborn could be passed to him. _____
 4. The leaves of the ti plant have many uses. They are called . . . _____
 5. Oh, so 'ono! Comes from the sea, usually grassy, always yummy! _____
 6. Hawaiian wrestling—a dangerous way of fighting man-to-man. _____
 7. Nae'ole paddled Kamehameha in a _____ to go holoholo. _____
 8. Instead of calling the fish “aku,” Nae'ole referred to them as . . . _____
 9. This fish has eight 'awe'awe covered with plenty of pikapika, or suckers. _____
 10. Kamehameha left lots of lumps in this food, and Nae'ole was not happy. _____
 11. A code word called out at day's end, meaning all is safe and well. _____
 12. This is how you say, “You're it!” when you play tag in Hawaiian. _____
 13. The kind of shark Kamehameha killed. _____
 14. Shark bait was made by mixing pebbles, chunks of she-hog, and shells of these nuts. _____
 15. When fishing for the shark, Kamehameha wore a red . . . _____
 16. These 'ono shellfish live on wave-washed rocks and are loved by Pele. _____
 17. Don't pick this berry near the volcano, or you may get lost in the mist. _____
 18. A bird that runs across grassy fields, picking and pecking at bugs. _____
 19. What might your kumu or kupuna say if you are too noisy? _____
 20. Nae'ole tells Kamehameha, “Come here” in Hawaiian. _____
- Extra credit:** When Nae'ole tells Kamehameha “I love you,” he says . . . _____

Score / 20 _____

- | | |
|-----------------|---------|
| 'A'AMA | LUA |
| ALOHA AU IĀ 'OE | MAKANI! |
| 'O 'OE KE AKUA! | MALO |
| E HELE MAI! | NIUHI |
| HE'E | 'ŌHELO |
| KŌLEA | 'OPIHI |
| KUKUI | PILI |
| KULIKULI! | POI |
| LĀ'Ī | WA'A |
| LEHUA FLOWERS | WAUKE |
| LIMU | |

6A: FIVE **W**S OF BATTLE

Use this worksheet to summarize the key facts of the Battle of Moku'ōhai.

WHAT

Name of battle (nicknames, Hawaiian names)

When did it happen?

WHERE

Island, battleground

WHO

Main adversaries

Killed, captured

“Winner”

WHY

Reason for / purpose of battle

HOW

Preparations / strategy

Signs / omens

Weapons

What did Kamehameha think about this battle? What were some lessons learned?

7a: ART MATCHING EXERCISE FOR CHAPTERS 1-6 *Kamehameha: The Rise of a King*

Artist Carl Pao did a series of paintings on the life of Kamehameha. Match each painting with a title from the list below. Write the corresponding title and chapter number underneath each picture.



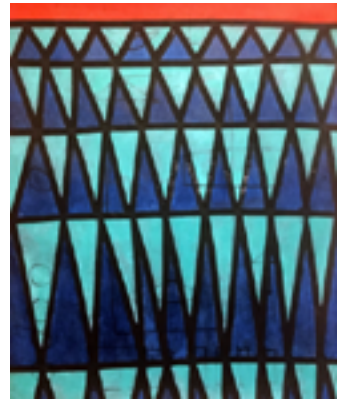
TITLE OF PAINTING:

CHAPTER:



TITLE OF PAINTING:

CHAPTER:



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TITLE OF PAINTING:

CHAPTER:



TITLE OF PAINTING:

CHAPTER:

Titles of paintings

- AN AFFRONT
- BOYHOOD IN HĀLAWA
- HONI
- KULEANA
- MELE HO'OHIAMOE
- RESTLESSNESS

Book chapters

- 1. WHITE RAINBOW, BLACK CURSE
- 2. LUMPY POI AND TWISTING EELS
- 3. BLAZING STARS AND SHARK EYES
- 4. BREAKING THE BLOOD
- 5. FLOATING ISLANDS
- 6. SACRED 'AWA, PIERCING SPEARS

8A: MATCHING EXERCISE FOR CHAPTERS 5-8

Match each sentence with a name from the list below. Write the corresponding letter on the line.

1. The black-tattooed Maui chief who defeated Kamehameha in the hills of Wailuku. _____
2. The god of peace and fertility. Cook was mistaken for this god by some. _____
3. This kanaka from Kaua'i rushed to Maui to alert the ali'i of Cook's arrival. _____
4. She demanded the body of Kīwala'ō and later became Kamehameha's favorite wife. _____
5. The Hawaiian name of Captain Cook. _____
6. Kamehameha's chief seer, who studied the shape of clouds and rainbows for signs. _____
7. A heiau at Kealakekua, where the first Christian service was held to bury a seaman. _____
8. The name of the battle that resulted in Kamehameha's first victory. _____
9. The way Kuke spelled Kamehameha's name when he introduced him to writing. _____
10. The place where Kamehameha spent his childhood in Kohala. _____
11. The father of Ka'ahumanu. He was a great warrior who loved the battlefield. _____
12. The swift runner who carried the white stone of peace and the black stone of war. _____
13. He and his wife Ululani gave Kamehameha the finest fish from Waiākea. _____
14. The district where Kamehameha went to get a sacrifice to sweeten his heiau. _____
15. The name of the law Kamehameha declared to protect his people. _____
16. Kamehameha's cousin who fought him in the Battle of the Bitter Rain. _____
17. The bay where Kuke laid anchor on Hawai'i Island. _____
18. The kahuna who killed a pig and threw it on the grave at Hikiau. _____
19. The yearly festival being celebrated when Kuke arrived in Hawai'i. _____
20. The son of Kalani'ōpu'u who died in the Battle of Moku'ōhai. _____

Score / 20 _____

- | | |
|------------------|-------------------|
| A. HĀLAWA | L. KĪWALA'Ō |
| B. HIKIAU | M. LONO |
| C. HOLO'AE | N. MAKAHIKI |
| D. KA'AHUMANU | O. MAKOA |
| E. KAHEKILI | P. MOHO |
| F. KĀPENA KUKE | Q. MOKU'ŌHAI |
| G. KEALAKEKUA | R. PUNA |
| H. KEAWEMA'UHILI | S. TAMEAMEA |
| I. KE'EAUMOKU | T. THE LAW OF THE |
| J. KELI'IKEA | SPLINTERED PADDLE |
| K. KEŌUA | |

88: VOCABULARY REVIEW FOR CHAPTERS 5-8 *Kamehameha: The Rise of a King*

Work with a partner and write the correct Hawaiian word(s) on the line. Choose from the list of words below. Review the chapters if you don't remember something!

1. Chiefs wore these around their necks as symbols of royalty. _____
2. Kamehameha worked to bring together the islands and his people into one . . . _____
3. The nuts of this tree are used to make candles, tops, lei, and a tasty relish. _____
4. The famous wind of Kona goes by this name. _____
5. Kekūhaupi'o struck a cup of this beverage from the mouth of a Maui chief. _____
6. A long-legged, golden bird that overwinters in Hawai'i and leaves in April. _____
7. The runner Makoa was so fast the flap of his _____ snapped in the wind. _____
8. The sharp white objects from the mouths of sharks are called . . . _____
9. The platform of Hikiau Heiau was sacred and restricted. It was . . . _____
10. These shellfish live on rocks, move when washed by water, and are 'ono! _____
11. The fish Makoa ran from the ponds at Waiākea were wrapped in this. _____
12. Teeth were taken from sharks to make a weapon called . . . _____
13. Chiefs often wore beautiful feathered capes called . . . _____
14. When Makoa ran back to Kawaihae, flocks of _____ rose up around him. _____
15. A special poi made from the core of taro and reserved for chiefs is . . . _____
16. A foreigner or newcomer to a place is called a . . . _____

Rearrange the letters in the words below to make a new word.

17. **'awa.** Make a new word that means canoe. _____
 18. **kapu.** Make a new word that means door or hole. _____
 19. **niho.** Make a new word that means to greet a person by touching noses or kissing. _____
 20. **hana.** Make a new word for the huge stone in Hilo that Kamehameha overturned. _____
- Extra credit:** What did Ka'ahumanu use to bring down Kamehameha's fever? _____

Score / 20 _____

'AHU 'ULA	LIMU	NIHO
'AWA	KAPU	NAHA
'EKA	KOALI	NĒNĒ
HĒ	KŌLEA	NIHO PALAOA
HONI	KUKUI	'OPIHI
LĀHUI	MALIHINI	PUKA
LEIOMANO	MALO	WA'A

8c: DISCUSSION PROMPTS FOR SERVANT LEADERSHIP

Kamehameha nearly lost his life when he attacked a village in Puna in search of human sacrifices. He later demonstrated servant leadership by admitting his mistake and creating Kānāwai Māmalahoe (Law of the Splintered Paddle) as a means of protecting commoners, elderly, and children.

1. DISCUSS

Lead a discussion where students identify the traits of a servant leader. Write their responses on the board. Here are some sample points from a discussion with fifth-graders, offered as an example of mana’o that came up in a classroom setting.

Servant leaders . . .

- are servants first
- put the needs of others first
- support the greater good rather than self
- listen to and support the needs, dreams, and passions of their people
- are the opposite of power leadership—they are about service/serving
- recognize a spiritual power and source greater than self
- recognize the value of everyone
- share power
- care for the ‘āina
- have grit, don’t quit
- seek the health and happiness of their people
- try to be fearless
- serve everyone equally

Examples of Hawaiian servant leaders that could be discussed with haumāna:

Bernice Pauahi Bishop, who declined being queen to serve her people directly in countless ways. Her final gifts were schools and lands that would uplift Native Hawaiians in perpetuity.

King Kalākaua, who celebrated Hawaiian culture and expanded Hawai‘i’s influence abroad. His final words on his deathbed in San Francisco were, “Tell my beloved Hawaiian people I tried my best.”

8c: DISCUSSION PROMPTS FOR SERVANT LEADERSHIP

Queen Lili'uokalani, who was the last ruling monarch of Hawai'i and said the following shortly before her passing: "I could not turn back the time for political change, but there is still time to save our heritage. You must remember never to cease to act because you fear you may fail. The way to lose any earthly kingdom is to be inflexible, intolerant, and prejudicial. Another way is to be too flexible, tolerant of too many wrongs, and without judgment at all. It is a razor's edge. It is the width of a blade of pili grass. To gain the kingdom of heaven is to hear what is not said, to see what cannot be seen, and to know the unknowable—that is Aloha. All things in this world are two: in heaven there is but One."¹

2. READ AND DISCUSS

Read and discuss portions of Chapter 8, and have students trace the character development of Kamehameha—from a fierce, merciless warrior to a more humble and forgiving leader who protected the weak and the helpless.

3. REFLECT AND DISCUSS

Have students team up with a classmate for reflection and discussion about how Kamehameha became more of a servant leader after his mishaps in Puna.

4. DISCUSSION AND APPLICATION

Discuss project ideas for students to focus on an area or interest in their lives where servant leadership values can be applied—a classroom, family, or community contribution.

¹ Allen, *Betrayal of Lili'uokalani*, 104.

9A: POI *By Emma Kauhi*

The following is an excerpt from *He Mo'olelo no Kapa'ahu—Story of Kapa'ahu*, by Emma Kauhi, pp. 103–6. Reprinted with permission.

This is a story about the poi of my family at Kapa'ahu. Poi is the staff of life for the Hawaiian people. Our type of taro was dryland taro. It was planted in the mountains because there's more rain there in the mountains and it's damp. And also the other plants were planted there, like sugarcane, banana, onion, those kinds of things.

From the planting of the taro to the “pulling” (harvesting) is about seven months, and with some kinds of taro about one year. It depends on the type. There're lots of kinds.

And the same with the kind of poi, it depends on the type of taro. Some poi is kind of grey and some poi is kind of darkish. And as for lehua taro, its poi is kind of reddish, kind of pink. However, the various kinds of poi are all equally good tasting. The planting of the taro is spaced out so there will always be food. By the time one garden is all pulled, another is ready for pulling. That way the food bowl is always full of poi. You're never going without. At the season that 'ulu (breadfruit) was bearing in Kapa'ahu, that's the poi we ate, 'ulu poi. Sometimes the 'ulu poi was mixed with the taro poi. That's a different kind of good taste. That's the kind of poi I like. Another kind of poi is flour poi. This is how it's made. Water is brought to a good boil so the poi won't be sweet. And you pour this hot water into the raw flour and stir with a wooden mixing stick until it's smooth, and pour it out on the side to cool. And when it's cool, you mix that cooked flour with taro poi or 'ulu poi. It's a different taste, this kind of poi. Another thing, if it's a big family this is how it's done to increase the amount of poi. Another kind of poi is taro poi mixed with pumpkin. I stayed with my relatives at Punalu'u, Ka'ū, Uncle Punahoa folks, and I ate that kind of poi at their place. They called pumpkin pū. Another kind of poi they had was sweet potato poi. It's kind of sweet, that kind of poi. Because of the great distance of the mountains where they would go to plant taro, they planted lots of pumpkin and sweet potato. And they bought poi from the poi factory. It was in Pāhala. I didn't see any 'ulu trees there. It wasn't like Kapa'ahu.

But at Kapa'ahu the mountains weren't far, about two or three miles from home.

So before the poi ran out at home, the men went to the mountains to pull taro. And then they returned and washed the taro and put it inside a tub, a big basin. It was

¹ *He Mo'olelo no Kapa'ahu* is available on the Ulukau website in a [bilingual version](#). It is an extraordinary repository of Hawaiian cultural practices describing the work and ways of what was essentially a Hawaiian community in the Puna district of Hawai'i Island, living sustainably and speaking 'ōlelo Hawai'i until the mid-1950s.

covered with a gunnysack to keep the steam in, and filled up with water, and when that was done the taro was cooked. This is the way to cook 'ulu [too], but the 'ulu should be cut in half. Then put it into a basin and cook it. And to test if the food is cooked, take a coconut leaf midrib and poke it in and if the midrib slips in quickly, the food is done. If it's kind of hard, it's not completely cooked. When the taro is cooked, that gunnysack—you spread it out underneath and pour out the taro on top of the sack to cool. With a bowl of water and an 'opihi shell, 'opihi kō'ele, you start to peel the taro. And there's a poi-pounding board placed underneath. And when the peeling is finished, you put that taro on top of the pounding board. It's only the women who do the peeling, and the pounding of the taro is for the men. That pounding is hard work. You look at the people pounding poi and sweat is dripping [off them]. Sometimes due to the way the poi is pounded it gets lumpy. If you don't do it right. Sometimes it gets lumpy because of the nature of the taro. If the taro is tough, the poi will be lumpy. And the taro is tough sometimes because of sitting a long time [in the ground], not having been pulled at the right time. And sometimes the taro gets tough if hot weather comes. And when the pounding is finished, the poi is put into a barrel, a round poi barrel, or a crock.

As for the fresh poi, it's given to the little babies. Taro and 'ulu are good as 'ai pa'a (solid poi, not yet thinned with water). It's eaten with honey and that's what we liked. For mixing the poi, add some water and mix it as you like it. If a real lot of water [is added], the poi is going to be thin. The right kind is just properly liquid. Some people like firm poi. On the first few days, the poi is tasteless. Some days later, the poi starts to bubble, and that's the time the poi is good to eat with raw fish, that kind of thing.

Ohhh, huge dips of poi! And after a long time, days later, the poi gets sour. And that's poi that's liked by some people, sour poi. My grandmother told me, "Don't feed watery poi to visitors. That's only for stingy people. Because when you dip it, it doesn't stick to the fingers. The poi falls off, and not much poi gets into your mouth." And when the meal is over, if there's something left over in the poi bowl, scrape the bowl with your fingers and put it inside the safe (screened cabinet) for later on.

Another thing, if we would go to the mountain to farm, we would take only fish, because then we'd arrive at the garden, pull taro first and then cook it and pound poi and that's the poi we'd eat. And if we'd go to the beach, we'd take only a bowl of poi. And there at the beach we'd get the food to go with the poi. And as for water, coconut water or springwater, that was our water. Yes, this is the way we lived at Kapa'ahu.

11A: VOCABULARY REVIEW FOR CHAPTERS 9–11

Work with a partner and write the correct Hawaiian word(s) on the line. Choose from the list of words below. Review the chapters if you don't remember something!

1. A wooden bowl used to hold poi or other food items. _____
2. A wooden dish used for meat and gravy. _____
3. On a single canoe, two of these connect to the ama, or float. _____
4. People of lowest rank, outcasts, often used as human sacrifices. _____
5. A synonym for ali'i, or chief (hint: Law of the Splintered Paddle). _____
6. A plant that was crushed and thrown into the water to stun fish. _____
7. A tasty and fragrant limu that was plentiful at Waikiki. _____
8. The name given by Hawaiians when they first saw cattle. _____
9. A synonym for commoner (hint: Law of the Splintered Paddle). _____
10. A tall grass used for thatching Hawaiian hale. _____
11. Tasty silver fish—little ones commonly found in tidepools. _____
12. Feathers strung from the top of a canoe mast to show wind direction. _____
13. A bowl often used for preparing and serving 'awa. _____
14. An expression of strong surprise, wonder, displeasure, or shock. _____
15. The Hawaiian word for sweet potato. _____
16. The name of the cannon used by Kamehameha's haole gunner. _____
17. Any foreigner of any country; not of Hawaiian ancestry. _____
18. It was a tradition to cover the _____ bowl when the conversation got serious. _____
19. The float of a canoe, which is held to the canoe by two 'iako. _____
20. Ritual cleansing in saltwater after contact with blood or a corpse. _____

Score / 20 _____

'ĀHOLEHOLE	KAPU KAI
AMA	KAUĀ
'AUHUUHU	LEI HULU
HAOLE	LĪPOA
'IAKO	LOPAKA
IPU KAI	PILI
KĀHĀHĀ	POI
KANAKA IKI	PUA'A PIPI
KANAKA NUI	'UALA
KĀNOA	'UMEKE

12a: ART MATCHING EXERCISE FOR CHAPTERS 7-12

Artist Carl Pao did a series of paintings on the life of Kamehameha. Match each painting with a title from the list below. Write the corresponding title and chapter number underneath each picture.



TITLE OF PAINTING:
CHAPTER:



TITLE OF PAINTING:
CHAPTER:



TITLE OF PAINTING:
CHAPTER:



TITLE OF PAINTING:
CHAPTER:



TITLE OF PAINTING:
CHAPTER:



TITLE OF PAINTING:
CHAPTER:

Titles of paintings

- ‘ĀWEOWEO (BIG EYE)
- E PELE Ē
- MAKA‘ALA (ALERT)
- SPLINTERED PADDLE
- THE JUMPING MULLET
- WHITE STONE, BLACK STONE

Book chapters

- 7. STARS AND STONES
- 8. BITTER RAIN, CRUSTED BLOOD
- 9. WATER OF BLOOD
- 10. WATER OF MOON
- 11. BATTLE OF THE LEAPING MULLET
- 12. ONLY THE MORNING STAR KNOWS

12B: CREATING BIOGRAPHIES: *Who are our cultural leaders?*

The introduction of this resource guide highlights the role of cultural leaders in reclaiming Hawaiian knowledge and contributing to the “Hawaiian Renaissance.” Countless communities, ‘ohana, and individuals have been part of this important work.

For our students, studying the biographies of modern-day cultural leaders is an important way of developing their own dreams, passions, and commitments as they seek to understand how their own lives are to be lived.

Any list of cultural leaders will always be incomplete and inadequate. Acknowledging this limitation, the list below includes twelve women and men who have been cultural leaders for Hawai‘i and whose influence is still felt today, even though these leaders are no longer with us.

ISABELLA AIONA ABBOTT	EDDIE AIKAU
GLADYS KAMAKAKŪOKALANI AIONA BRANDT	KEKUNI BLAISDELL
WINONA BEAMER	GEORGE HELM
EDITH KANAKA‘OLE	HERB KĀNE
‘IOLANI LUAHINE	“IZ” KAMAKAWIWO‘OLE
MARY KAWENA PUKUI	MYRON “PINKY” THOMPSON

STUDENT ASSIGNMENT

There are many other names that could be added to this list, including living legends and many of the lāhui’s emerging leaders. Have students ask their families, kumu, and friends to suggest other people, beyond the list above, who could be highlighted due to their exemplary cultural leadership.

Either alone or with a classmate, research a cultural leader you have selected and write or make a video about their life. Include information on the place and year of their birth, genealogy and family facts, education and life experiences, and the important contributions this person has gifted to Hawai‘i. Include pictures and any other information you think will help to depict this person’s contributions.

Make a presentation of the cultural leader to your class, and display their picture in a “gallery” of cultural leaders on your classroom wall.

12c: MATCHING EXERCISE FOR CHAPTERS 9–12

Match each sentence with a name from the list below. Write the corresponding letter on the line.

1. Kamehameha’s cousin, who “sweetened” the heiau at Pu’ukoholā. _____
2. The name of the lower, older heiau on the hill at Pu’ukoholā. _____
3. This handsome ali’i spoke good English and became a rival of Kamehameha. _____
4. The name of the wind that first touched Kamehameha at birth. _____
5. John Young’s Hawaiian name, based on the expression “All hands onboard!” _____
6. The great black-tattooed chief of Maui; possibly Kamehameha’s father. _____
7. This Maui battle was named after the scraping of the cliffs. _____
8. The Maui chief Kamehameha fought at ‘Īao on Maui. _____
9. Kamehameha’s best childhood friend and fastest runner as an adult. _____
10. Kamehameha’s most sacred wife and mother of Liholiho. _____
11. The kahuna who predicted the end of the kapu system and the heiau. _____
12. The younger brother of Liholiho. _____
13. The sister of Liholiho. _____
14. The place on O’ahu, now called Pearl Harbor, famous for its pearls. _____
15. Now called Diamond Head, its olivines were mistaken for diamonds. _____
16. The wife of Ka’iana who chanted over him as he died in Nu’uanu. _____
17. The name of the Kaua’i chief who made peace through diplomacy. _____
18. The famous cannon that helped Kamehameha win Maui and O’ahu. _____
19. The famous navigator who sailed back and forth to Kualoa on O’ahu. _____
20. The name of the chief who hid Kamehameha’s bones. _____

Score / 20 _____

- | | |
|-----------------|-----------------|
| A. ‘ĀPA‘APA‘A | K. KEKUPUOHI |
| B. HOAPILI | L. KEŌPŪOLANI |
| C. KA UA‘UPALI | M. KEŌUA |
| D. KAHA‘I | N. LĒ‘AHI |
| E. KA‘IANA | O. LOPAKA |
| F. KAHEKILI | P. MAKOA |
| G. KALANIKŪPULE | Q. MAILEKINI |
| H. KAPIHE | R. NĀHI‘ENA‘ENA |
| I. KAUIKEAOULI | S. ‘OLOHANA |
| J. KAUMUALI‘I | T. PU‘ULOA |

IMAGE CREDITS

IMAGE CREDITS

CHAPTER 1

Figure	Caption	Credit
Fig. 1	<i>Rainbow</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 2	<i>Kukui nuts</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 3	<i>Niubi</i>	Photo by Albert kok, available under a Creative Commons Attribution–ShareAlike 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Tiger_shark.jpg
Fig. 4	<i>Wauke</i>	Photo by Forest & Kim Starr, available under a Creative Commons Attribution 3.0 Unported License at https://www.flickr.com/photos/starrenvironmental/24612798366/

CHAPTER 2

Figure	Caption	Credit
Fig. 1	<i>Kalo, ‘uala, and mai’a</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 2	<i>He’e</i>	Photo by H. Zell, available under a Creative Commons Attribution–ShareAlike 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Octopus_vulgaris_02.JPG
Fig. 3	<i>Farmer caring for kalo in lo’i</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 4	<i>Mamo bird</i>	Artwork by John Gerrard Keulemans. Public domain. https://www.sil.si.edu/DigitalCollections/nhrarebooks/rothschild/plates/plates_large/SIL6-3-125a.jpg
Fig. 5	<i>Fish basket trap</i>	Photo by Ruben Carillo. © Kamehameha Schools.

CHAPTER 3

Figure	Caption	Credit
Fig. 1	<i>Kani ka pū</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 2	<i>Traditional boni</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 3	<i>Pele</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 4	<i>Pāhoehoe lava</i>	Photo by Forest & Kim Starr, available under a Creative Commons Attribution 3.0 Unported License at https://www.flickr.com/photos/starr-environmental/24089128254/
Fig. 5	<i>A‘ā lava</i>	Photo by Forest & Kim Starr, available under a Creative Commons Attribution 3.0 Unported License at https://www.flickr.com/photos/starr-environmental/24422712312/
Fig. 6	<i>Tiger shark</i>	Photo by Albert kok, available under a Creative Commons Attribution–ShareAlike 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Tigershark.JPG
Fig. 7	<i>Awa</i>	Photo by Forest & Kim Starr, available under a Creative Commons Attribution 3.0 Unported License at https://www.flickr.com/photos/starr-environmental/24620766189/

IMAGE CREDITS

CHAPTER 4

Figure	Caption	Credit
Fig. 1	<i>Kabekili cliff jumping (lele kawa)</i>	Artwork by Brook Kapūkuniahi Parker. © Kamehameha Schools.
Fig. 2	<i>Kekūhaupi'o being rescued by Kamehameha</i>	Artwork by Brook Kapūkuniahi Parker. © Kamehameha Schools.
Fig. 3	<i>"Lāhainā noon," when the sun is directly overhead</i>	Photo by Daniel Ramirez, available under a Creative Commons Attribution 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Shadows_during_Lahaina_Noon_(5767078745).jpg
Fig. 4	<i>Naha Stone (right)</i>	Photo by W Nowicki, available under a Creative Commons Attribution–ShareAlike 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Naha_Stone,_Hilo.jpg

CHAPTER 5

Figure	Caption	Credit
Fig. 1	<i>Makabiki ceremony with akua loa</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 2	<i>The Resolution and Discovery at Kealakekua Bay</i>	Artwork by John Webber. Public domain, available at https://commons.wikimedia.org/wiki/File:Cook-karakakoa-bay.jpg
Fig. 3	<i>Abundant ho'okipa</i>	Artwork by Imaikalani Kalahela. © Kamehameha Schools.
Fig. 4	<i>Kalani'ōpu'u bringing presents to Cook</i>	Artwork by John Webber. Public domain, available at https://commons.wikimedia.org/wiki/File:Tereoboo,_King_of_Owyhee,_bringing_presents_to_Captain_Cook_by_John_Webber.jpg
Fig. 5	<i>Seven 'ahu'ula were initially gifted to Cook</i>	Photo by Hiart, available under a Creative Commons 1.0 Universal Public Domain Dedication at https://commons.wikimedia.org/wiki/File:%27Ahu%27ula,_Hawaiian_feather_cloak,_Bishop_Museum,_00323.JPG
Fig. 6	<i>Hikiau Heiau</i>	Photo by Eric Johnson, NOAA Corps, available under a Creative Commons Attribution 3.0 Unported license at https://commons.wikimedia.org/wiki/File:Line5386_-_Flickr_-_NOAA_Photo_Library.jpg
Fig. 7	<i>Plaque at Hikiau Heiau</i>	Photo by Eric Johnson, NOAA Corps, available under a Creative Commons Attribution 3.0 Unported license at https://commons.wikimedia.org/wiki/File:Line5388_-_Flickr_-_NOAA_Photo_Library.jpg
Fig. 8	<i>Heiau defiled</i>	Artwork by Imaikalani Kalahela. © Kamehameha Schools.
Fig. 9	<i>Warriors mobilizing</i>	Artwork by Imaikalani Kalahela. © Kamehameha Schools.
Fig. 10	<i>Death of Cook</i>	Artwork by John Cleveley the younger. Public domain, available at https://commons.wikimedia.org/wiki/File:Deathofcookoriginal.jpg
Fig. 11	<i>Kamehameha, reflecting on the aftermath of Kuke</i>	Artwork by Brook Kapūkuniahi Parker. © Kamehameha Schools.

IMAGE CREDITS

CHAPTER 6

Figure	Caption	Credit
Fig. 1	<i>Lei niho palaoa</i>	Photo by Daderot. Public domain, available under a Creative Commons 1.0 Universal Public Domain Dedication at https://commons.wikimedia.org/wiki/File:Necklace,_Hawaii,_before_1871,_human_hair,_whale_tooth_-_Pacific_collection_-_Peabody_Museum,_Harvard_University_-_DSC06167.jpg
Fig. 2	<i>Hau grove</i>	Photo by Forest & Kim Starr, available under a Creative Commons Attribution 3.0 Unported License at https://www.flickr.com/photos/starrenvironmen-tal/24669775080
Fig. 3	<i>Kāhili at Bishop Museum</i>	Photo by Daniel Ramirez, available under a Creative Commons Attribution 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Bishop_Museum_-_Kahili_Gallery_Room_(22889564755).jpg
Fig. 4	<i>Hale o Keawe</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 5	<i>Kīrwala'ō in his 'ahu'ula, shortly before his death</i>	Artwork by Brook Kapūkuniahi Parker. © Kamehameha Schools.
Fig. 6	<i>Ka'ahumanu as a young woman</i>	Artwork by Robin Racoma. © Kamehameha Schools.

CHAPTER 7

Figure	Caption	Credit
Fig. 1	<i>The six moku of Hawai'i Island</i>	© Kamehameha Schools.
Fig. 2	<i>Imu</i>	Photo by Forest & Kim Starr, available under a Creative Commons Attribution 3.0 Unported License at https://www.flickr.com/photos/starrenvironmental/26011952870/in/photostream/
Fig. 3	<i>Kōlea</i>	Photo by Forest & Kim Starr, available under a Creative Commons Attribution 3.0 Unported License at https://www.flickr.com/photos/starr-environmental/25122566032
Fig. 4	<i>Niuli'i, North Kōhala</i>	Photo by Kevin.Daniels, available under a Creative Commons Attribution 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Niuli%27i,_May_2008_-_panoramio.jpg
Fig. 5	<i>Loko i'a</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 6	<i>Loko i'a aerial</i>	Photo by Kyle Hawton, available under a Creative Commons Attribution-ShareAlike 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Aerial_view_of_the_Anaeho%27omalū_Bay_Fish_Ponds.JPG

IMAGE CREDITS

CHAPTER 8

Figure	Caption	Credit
Fig. 1	<i>Mo'okini Heiau</i>	Photo by Tom Benedict, available under a Creative Commons Attribution–ShareAlike 3.0 Unported License at https://www.flickr.com/photos/tbenedict/2852058221/
Fig. 2	<i>Kū'ula</i>	Photo by Quinn Dombrowski, available under a Creative Commons Attribution–ShareAlike 3.0 Unported License at https://www.flickr.com/photos/quinnanya/2138454839
Fig. 3	<i>‘Opihi</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 4	<i>Pueo</i>	Photo by Forest & Kim Starr, available under a Creative Commons Attribution–3.0 Unported License at https://commons.wikimedia.org/wiki/File:Starr_090112-0850_Asio_flammeus_sandwichensis.jpg
Fig. 5	<i>Badge of Honolulu Police Department</i>	Photo by Dickelbers, available under a Creative Commons Attribution–ShareAlike 3.0 Unported License at https://commons.wikimedia.org/wiki/File:USA_-_HAWA%C3%8F_-_Honolulu_police.jpg

CHAPTER 9

Figure	Caption	Credit
Fig. 1	<i>Ka'iana</i>	Artwork by John Mears. Public domain, available at https://commons.wikimedia.org/wiki/File:Tianna_by_John_Meares1.jpg
Fig. 2	<i>Kohala Field System</i>	Photo appears as Figure 2 in “Restoration of ‘Āina Malo‘o on Hawai‘i Island: Expanding Biocultural Relationships,” by Noa Lincoln et al., published in <i>Sustainability</i> 10(11): 3985, October 2018. Photo available under a Creative Commons Attribution 4.0 International License.
Fig. 3	<i>‘Umeke poi</i>	Photo by pic-a-flik54, available under a Creative Commons Attribution–ShareAlike 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Umeke_Poi_(Poi_Bowl_or_Calabash),_late_18th_century,_Hawaiian_Islands,_Kou;_carved.jpg
Fig. 4	<i>Kuka'emoku, 'Iao Valley</i>	Photo by Michael Oswald, available under a Creative Commons Attribution–ShareAlike 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Iao_Needle_MO.jpg
Fig. 5	<i>Abridged genealogy depicting Kalola, Liliha, and Keōpūolani</i>	From Desha, <i>Kamehameha and His Warrior Kekūhauipi'o</i> , p. 139.
Fig. 6	<i>Naupaka kabakai</i>	Photo by Forest & Kim Starr, available under a Creative Commons Attribution 3.0 Unported License at https://www.flickr.com/photos/starrenvironmental/24553143621/
Fig. 7	<i>Pu'ukohā Heiau</i>	Photo by Ruben Carillo. © Kamehameha Schools.

IMAGE CREDITS

CHAPTER 10

Figure	Caption	Credit
Fig. 1	<i>Area surrounding Pu'ukoholā Heiau</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 2	<i>Nā anakahi Hawai'i</i>	By Sam 'Olu Gon III, after a figure by Nani Naope. Used with permission.
Fig. 3	<i>Aububu</i>	Photo by Forest & Kim Starr, available under a Creative Commons Attribution 3.0 Unported License at https://www.flickr.com/photos/97499887@N06/24583410592
Fig. 4	<i>Pu'ukoholā Heiau</i>	Photo by Ivtorov, available under a Creative Commons Attribution–ShareAlike 4.0 International License at https://commons.wikimedia.org/wiki/File:2013-Puukohola-Vtorov.jpg
Fig. 5	<i>Painting of Ke Kā'ei Kapu o Līloa</i>	Painting by Ella Smith Corwine; photo by Hiart, available under a Creative Commons Universal Public Domain Dedication at https://commons.wikimedia.org/wiki/File:The Royal Feather Cordon of King Liloa of Hawaii by Ella Smith Corwine.JPG

CHAPTER 11

Figure	Caption	Credit
Fig. 1	<i>Waikiki in the 1800s</i>	Unknown photographer. Public domain, available at https://commons.wikimedia.org/wiki/File:Waikiki shore - diamond head - 1800s.jpg
Fig. 2	<i>Manono and Kekuaokalani at Kuamo'o</i>	Artwork by Brook Kapūkuniahi Parker. © Kamehameha Schools.
Fig. 3	<i>Model of HMS Discovery</i>	Photo by High Fin Sperm Whale, available under a Creative Commons Attribution–ShareAlike 3.0 Unported License at https://commons.wikimedia.org/wiki/File:HMS Discovery.JPG
Fig. 4	<i>Lei bulu on mast</i>	Artwork by Robin Racoma. © Kamehameha Schools.
Fig. 5	<i>West Moloka'i, with O'ahu across the channel</i>	Photo by Carole Grogloth Molokai, available under a Creative Commons Attribution 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Rocky West Molokai with Oahu across the Channel by Carole Grogloth Molokai - panoramio.jpg
Fig. 6	<i>Ko'olau mountains</i>	Photo by Eric Tessmer, available under a Creative Commons Attribution 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Koolau Mountain from the Pali %E2%89%A1Eric Tessmer, Molokai, Hawaii - panoramio.jpg

IMAGE CREDITS

CHAPTER 12

Figure	Caption	Credit
Fig. 1	<i>Helumoa, circa 1863 or 1880s</i>	Photo from Hawai'i State Archives, public domain. https://commons.wikimedia.org/wiki/File:Helumoa.jpg
Fig. 2	<i>Kualoa, an important wahi pana on O'ahu</i>	Photo by Forest & Kim Starr, available under a Creative Commons Attribution 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Starr_060228-8939_Samanea_saman.jpg
Fig. 3	<i>Kamakabonu, Kona, where Kamehameha once lived</i>	Photo by W Nowicki, available under a Creative Commons Attribution–Share Alike 3.0 Unported License at https://commons.wikimedia.org/wiki/File:Kamakabonu,_Kona.jpg
Fig. 4	<i>Honolulu in 1810, showing the area where Kamehameha's compound was located</i>	Bishop Museum Archives. Drawn by Paul C. Rockwood, based on data compiled by Dorothy B. Barrère. Used with permission.
Fig. 5	<i>Union jack—flag of the United Kingdom</i>	By Zscout370, public domain. https://commons.wikimedia.org/wiki/File:Flag_of_the_United_Kingdom.svg
Fig. 6	<i>Hae Hawai'i</i>	By Permjak, public domain. https://commons.wikimedia.org/wiki/File:Flag_of_Hawaii_(1816).svg
Fig. 7	<i>Makali'i sailing along the Kona coast</i>	Photo by Ruben Carillo. © Kamehameha Schools.
Fig. 8	<i>Kamehameha's final hours</i>	Artwork by Robin Racoma. © Kamehameha Schools.
Fig. 9	<i>'Ōiwi, a Native Hawaiian journal</i>	Photo by Kamehameha Schools.
Fig. 10	<i>Kamehameha, around age seventy</i>	Artwork by Brook Kapūkuniahi Parker. © Kamehameha Schools.

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• THE RISE OF A KING •

KAMEHAMEHA



A RESOURCE GUIDE

FOR KUMU AND 'OHANA

This resource guide is to be used alongside the book *Kamehameha: The Rise of a King*, a work of historical fiction about Kamehameha, the great hero of Hawai'i. This supplemental resource includes cultural insights, discussion prompts, engaging worksheets, and ha'awina pāku'i—lessons and ideas that extend the learning in fun and creative ways—all designed to help learners gain a deeper understanding of the life of Kamehameha and a greater appreciation for Native Hawaiian culture.

Kumu and 'ohana can use this resource guide in homes, classrooms, and other educational settings. A range of activities for different age groups has been included, allowing teachers and parents to customize learning.

ABOUT THE AUTHOR



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