RESTORATION OF ‘ĪMAKAKĀLOA HEIAU, KA‘ALĀIKI, KA‘Ū HAWAI‘I:

REDEFINING ANCIENT STRUCTURES FOR A LIVING CULTURE

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Abstract

This thesis examines an Indigenous initiative to restore ‘Īmakakāloa Heiau, an ancient hula temple in Ka‘alāiki, Ka‘ū on the island of Hawai‘i to be utilized by the living culture for ritual and ceremony. This project was initiated by Kumu Hula (Hula Masters) with genealogical ties to the Ka‘ū area seeking to elevate their practice through heiau ceremony. Together with the Ka‘ū community, archaeologists, cultural practitioners, non-profit organizations, heritage managers and government agencies, a collaborative approach to understand this sacred place and the ceremony and protocol associated with it emerged. This thesis examines how traditional knowledge and ancestral processes of environmental connection can be used in conjunction with Indigenous archaeology in the field of heritage management.

My research utilizes an interdisciplinary approach combining ethno-historical research with archaeology as complementary ways of understanding the past. Drafting a preservation plan to guide the restoration and overall site preservation efforts is an important facet of this study, but the design of the research by cultural practitioners and the grounding of this research in Indigenous knowledge is what allows for an Indigenous approach to heritage management. Virtually every aspect of this project involved cultural practitioner participation.

This study demonstrates the process of Indigenous Heritage Management, an approach that maintains community and stakeholder engagement, honors cultural protocol, utilizes Indigenous knowledge and serves Indigenous initiatives. A site documentation process utilized before during and after the restoration of the site will be implemented to provide a chronological record of the restoration process. The study also resulted in a protocol guide created specifically for the ‘Īmakakāloa Heiau restoration by the Kumu Hula to be disseminated.
to various hālau in preparation for a rededication ceremony in 2018. By providing protocols, this research aids in the perpetuation of hula ceremony practices and rituals which maintains the connection between cultural practitioners and their environment. While many Indigenous archaeological projects are initiated by an archaeologist and include the Indigenous community; this project is initiated by the Indigenous practitioner community and, when necessary, includes archaeologists, educators, students, cultural practitioners, experts, non-profit organizations and government agencies, illustrating the many facets of collaboration involved in Indigenous heritage management.
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Chapter 1

Puka Mai Ka Lā i ka Mū (The Sun Rises in Silence)

Introduction

There are few indigenous traditions thriving and celebrated worldwide; one of these traditions is hula (dance). Hula is an art form that has been practiced in Hawai‘i for generations and has attracted other dedicated participants throughout the modern world. Through hula, many ‘Ōlapa (dancers) have developed their skills in Hawaiian language, arts, and poetic documentation of the natural environment through mele (songs) associated with hula.

My research is a community collaboration to better understand the past, present and future of Kanaka Maoli (natives of Hawai‘i) practices through the restoration of a heiau hula (temple for hula) known as ‘Īmakakāloa in Kaʻalāiki, Kaʻū. The heiau restoration is combined with a compilation of important ritual knowledge and skills from Kumu Hula (Hula Masters) and other practitioners with place-based learning of specific hula traditions in Kaʻū. Four Kumu Hula provide the foundational cultural knowledge for this study. Students of hula, combined with members from the Kaʻū community, constitute the volunteer work force for this project and contributes to the body of research. By comparing past and present hula protocol relating to heiau ceremony and ritual, project participants seek to physically restore the heiau in a manner that preserves our knowledge of past construction and practices yet allows for revitalized and relevant use of the heiau in the present and future. The study is based on information from a single hālau
hula (dance troop), Hālau o Kekuhi. Although this hālau is renowned for its traditional knowledge and practices, the ‘ike (knowledge) recorded is not meant to be representative of all hula hālau.

For the sake of a consistent convention, this report refers to the site as ‘Īmakakāloa Heiau, but ‘Īmakakāloa and ‘Īmakāloa are acceptable and interchangeable. While diacritical markings are the norm in Hawaiian language documentation, today some scholars elect to shed all diacritical markings to let the reader to explore multiple meanings of a given word. The spelling of the name of this site found in other literature or documented by cultural practitioner consultants will not be altered from its original form resulting in multiple spellings of the site throughout the thesis.

This study includes the mapping and restoration planning of ‘Īmakakāloa hula heiau for use by the living culture for protocol and ceremony. It also produces a preservation plan (Appendix B), which will facilitate the continued protection and preservation of this cultural site. This community project was initiated by hula practitioners in hopes of reestablishing and perpetuating hula ceremony for the hula community. These hula practitioners have compiled the chants, practices and protocols associated with hula heiau for practitioners to be used at ‘Īmakakāloa heiau for the purposes of perpetuating this practice (Appendix C). The goal of this project as designed by the cultural practitioners, is to restore ‘Īmakakāloa Heiau for utilization by the living culture and to offer an alternative approach to the study of indigenous peoples in which Indigenous knowledge is not only relevant but essential to appropriate interpretations of the cultural landscape. Therefore, I pose this question for my research: How can traditional knowledge and ancestral processes of environmental connection be used in conjunction with Indigenous archaeology in the field of heritage management?
Project Description

This heritage management project is a community-based restoration of a hula heiau and the compilation of ritual knowledge using multiple methodologies and a multidisciplinary approach grounded in Indigenous methodology and epistemology. While the academic community may be interested in the results, the main purpose is to provide accessible information pertinent to perpetuating cultural practices to a community of cultural practitioners. The restoration of ‘Īmakakāloa heiau (temple) is the brainchild of Nālani Kanaka‘ole, Kumu Hula (Hula Master) of Hālau o Kekuhi in Hilo, who has familial ties to Ka‘ū. While the initial plan for restoration came from a specific hālau (dance troop), it is meant to serve the greater hula community. The hālau would like to hold a ceremony at the site in 2018 during the Hālau-ā-ola hula conference, and offer training to the hundreds of attending hālau in the practices associated with hula heiau. This event will provide an excellent opportunity to disseminate the results of this research to a receptive audience and promote continuity in hula ritual and practice. While many Indigenous archaeological projects are initiated by an archaeologist and include the Indigenous community; this project was initiated by the Indigenous practitioner community, and when necessary, included archaeologists, educators, students, cultural practitioners, hula experts, non-profit organizations and government agencies. The project is meant to be an example of Indigenous Heritage Management, which illustrates the many facets of collaboration.

Four Hālau o Kekuhi Kumu Hula have worked to create a protocol guide that is an integral part of the preservation plan. In the past, preservation plans were geared toward the protection of the “cultural resource,” lacking a meaningful connection to the living culture. The trend of including the indigenous voice at the fore decolonizes the process and acknowledges the importance of indigenous views. The Kumus were also interviewed to gain a deeper
understanding of ʻĪmakakāloa Heiau and the ritual practices that will occur there. The insight gained through the interviews serve as the foundational knowledge for the overall project.

As I will discuss in greater detail below, it is not known when ʻĪmakakāloa Heiau was first built, but it is one of the heiau recorded in the early twentieth century by John Stokes, and only recently published Heiau of the Island of Hawaiʻi: A Historic Survey of Native Hawaiian Temple sites (Stokes and Dye 1991:126). Stokes, based on information from a contemporary scholar Thomas Thrum (1907:47), identified ʻĪmakakāloa Heiau as a hula heiau and a hale o Papa but little else is known about this site. The site is in Kaʻalāiki, Kaʻū on open land, about two miles from the sea. Stokes recorded the exact location of the site based on a bench mark on Puʻu Enuhe, a nearby hill. Kohaikalani Heiau is located to the north of this site and Keʻekū Heiau is to the east. Given the proximity of these other sites, this study also examines any correlations or alignments between these three heiau. This may lead to a better understanding of site usage, structure layout and celestial alignments that can help in building a more comprehensive story as well as assist in the development of appropriate protocol for hula practitioners.

Project Goals

The goals of this study include the following: 1) develop a deeper understanding of hula heiau and the associated practices and rituals; 2) draft a restoration process of a hula heiau in Kaʻū for use by the living culture including protocol and ceremony; 3) create a preservation plan for the community to continue the care of this site and its surrounding cultural landscape; 4) document the heiau restoration process as a resource for similar initiatives; 5) train others in the
rituals and protocols of hula heiau; and 6) demonstrate that Indigenous archaeology and multidimensional collaborations using Indigenous practitioner knowledge and methodology are viable and relevant approaches in the field of heritage management contributing to a more holistic practice of Indigenous heritage management.

The research will be disseminated in different ways to reach multiple audiences, with the manner of distribution optimizing relevancy for each audience. The information gathered for the preservation plan was disseminated to the Kaʻū community via a community meeting and feedback was gathered to ensure community input. The preservation plan along with a cultural heritage study of the site have been posted on the Edith Kanakaʻole Foundation (EKF) website, edithkanakaolefoundation.org for community review. Informational meetings will continue throughout the restoration process and monthly community workdays will allow community members and cultural practitioners the opportunity to work together. Information regarding hula practice and ritual has been provided throughout the project to Hālau o Kekuhi (HOK) as a means of developing the protocol guide. The first edition of the protocol guide has been posted on the EKF website and distributed to other hālau hula and the Office of Hawaiian Affairs. Information regarding hula heiau practice and ritual will be disseminated to the greater hula community at or leading up to the Hālau-a-ola hula conference in 2018. Protocol training and discussion are now being offered through workshops and lectures provided by the HOK and EKF representatives. The completed thesis will be provided in its entirety to the Hālau o Kekuhi, the Edith Kanakaʻole Foundation, the Office of Hawaiian Affairs and the University of Hawaiʻi at Hilo. The thesis submitted to the University will also be broadly disseminated through digital publication on ProQuest.
Melding Methodology

A comprehensive archival search was completed focusing on four main topics; a) hula heiau; b) ʻĪmakākāloa; c) hula ritual and knowledge; and d) Kaʻalāiki, Kaʻū. The archival data help contextualize the function of hula heiau and the rituals associated with them within the general cultural landscape of Kaʻū. The research was conducted by four EKF researchers who reside in Kaʻū, Kumu Hula with Kaʻū ties and ʻōlapa (dancers) of Hālau of Kekuhi. The data were compiled, analyzed, and reviewed by the Kumu Hula and ʻōlapa. It also assisted them in creating new mele (songs) and oli (chants). While conventional Western archival methods were employed, a Kanaka Maoli approach using Papakū Makawalu (Kanahele 2011) was utilized as well. In this approach, chants were deconstructed to tease out the data and look at multiple meanings. This allowed for a deeper understanding of the piece and brings a more profound level of understanding to our project.

Following IRB approval and team training, ethnographic interviews of four Kumu Hula were conducted. Follow up interviews with the Kumu Hula were also conducted throughout the project to address new findings and to provide more interpretive support. The information from these interviews is the primary foundation of this research. All interviews were recorded in audio and video formats unless otherwise discouraged by the interviewee. All interviews were initiated upon informed consent only and such consent was documented. All interview transcripts were reviewed and edited if so instructed by the interviewee prior to dissemination. All transcripts are kept in secure files at the Edith Kanakaʻole Foundation office. Informal “talk story” sessions were also utilized with our four Kumu Hula. These sessions were not recorded but were a means of gaining a better understanding of the interview content establishing stronger rapport with the Kumu Hula. Lastly, I took part in a one year oli (chant) class to prepare for the project. This
formal class taught by Kumu Hula Pualani Kanakaʻole Kanahele, included her male grandchildren, to perpetuate the practice. The class provided a deeper understanding of mele and oli as well as protocol and ceremony development.

The bulk of the fieldwork involved clearing, mapping and alignment observations of ‘Īmakakāloa Heiau and involved the help of community volunteers. In this phase, we utilized skilled practitioners who taught inexperienced volunteers proper practices. For example: Keone Kalawe, a cultural practitioner knowledgeable about heiau and mapping conducted the plane table and alidade mapping and taught others as he completed the task. These skilled practitioners serve as mentors in the continuity of their practices during this project. During the mapping, critical attention was paid to alignments of geographical, cultural and celestial features. Actual restoration work will not be included in this thesis, but the proposed process is included due to time constraints for thesis completion. It is proposed that all repair work be done in accordance with cultural protocol with video and photo documentation of this entire process serving as a resource for similar restoration initiatives. Sequential aerial photos using drone technology will be taken before and after each restoration session to provide a chronological record of the work as it is completed.

Excavation of the site is a practice that the Kumu Hula felt was unwanted and as such we did not wish to engage in subsurface exploration. In this instance the sentiment is to repair the heiau for immediate use, not to cause more damage to the existing structure (Huuhui Kanahele-Mossman 2016, pers. comm.). That is not to say that the Kanaka Maoli community feels all excavation is contraindicated, the benefits of excavation and the data gained from it is understood. Sacred sites however, such as heiau and burial grounds demand a higher level of sensitivity and consultation and as such the wishes of the Indigenous community must be
honored. This does create some challenges in getting reliable information from surface collected material, but it also preserves the archaeological record insitu. Surface samples of volcanic glass and coral were collected and analyzed. The lithic material was sent to the University of Hawai‘i at Hilo geochemistry laboratory for EDXRF analysis. EDXRF analysis is a non-destructive way to determine the elemental composition of a material using infrared light rays to measure peaks of high and low concentrations of trace elements. The results are then compared to known samples for similarities which potentially could determine the source of the material by omitting sources it clearly is not related to. The coral samples have been sent to Mark McCoy of the Southern Methodist University to be analyzed though the U-series dating method. This method is based on ratios of isotopes controlled by radioactivity decay of a parent isotope; in this case the decay of Uranium to Thorium (Kirch and Sharp 2005, McCoy et al. 2008; Weisler et al. 2009). Based on the inference that the death of the coral corresponds with the construction or ritual use of the heiau the results of this analysis could tell us when the heiau was built or when rituals took place. Unfortunately, the results for the U-series analysis will not be completed in time to be included in this thesis.

Indigenous Archaeology Theory

As archaeologists, we usually approach a research question using scientific methods to test a hypothesis. Some seek to tell a story of past peoples with little or no regard for their living descendants and some choose to include them. Randal H. McGuire (1992:828) asserted that archaeology is the study of people, not things, and that those people have a present and a future as well as a past. The fact that McGuire articulates this simple notion is what ultimately led me
to abandon graduate work in 1991. The personal internal struggle as a young Kanaka Maoli male steeped in my cultural beliefs and a graduate student in the field of archaeology during a time of cultural upheaval was very difficult. The increased involvement of Indigenous peoples in recent decades has forced confrontations and encouraged collaborations that have reshaped the discipline of archaeology (Brucac et al. 2010:363). Community archaeology and Indigenous archaeology are the tools of choice to foster this movement toward collaboration. Indigenous archaeology can be defined as an expression of archaeological theory and practice in which the discipline interacts with Indigenous values, knowledge, practices, ethics, and sensibilities (Nicholas 2008). It is an archaeology that is informed by Indigenous values and agendas. Indigenous archaeology moves beyond research “about” Indigenous peoples to focus on research that is conducted with, by and for, Indigenous peoples (Wobst 2005:17-32). While great strides continue toward an Indigenous archaeology, a truly Indigenous archaeology will never happen until Indigenous populations control the quality and quantity of archaeology performed within their homelands (Watkins 2000). Some question the intellectual viability of such an approach, citing the incompatibility of Indigenous and Western scientific perspectives and the loss of objectivity in such inquiries (McGhee 2008), while others argue that Western knowledge and Indigenous knowledge can and must come together. Linda Tuhiwai Smith’s (1999) work in Aotearoa describes the challenges of validating Indigenous and scholarly goals:

One of the challenges for Maori researchers…has been to retrieve some space first, some space to convince Maori people of the value of research for Maori; second, to convince the various, fragmented but powerful research communities of the need for greater Maori involvement in research; and third, to develop approaches and ways of carrying out research which take into account, without being limited by, the legacies of previous research, and the parameters of both previous and current approaches. (Smith 1999:183)
Indigenous archaeology seeks to broaden the vision of archaeology allowing for the theoretical integration of material culture studies with fields of study such as historical linguistics, language, poetry, music dance place name studies, oral histories, folklore, myth and others (Wobst 2005:17-32). H. Martin Wobst goes on to argue that nature and culture are inseparable.

Another axis of theoretical integration will require de-emphasizing the difference between artefact and non-artefact and between “nature” and “culture,” so that the entire visual (or even imaginable) scape can enter our vision of Indigenous and other pasts. This visual of imaginable scape may include stars and alignments, fauna and flora, geomorphology, and landscapes, colors, sounds and smells…It will allow us to decolonize the Indigenous past (and present) (2005:17-32).

This thesis builds on this idea of interconnectivity of nature and culture, and demonstrates how Indigenous archaeology, as an expression of the nature-culture fusion, can be practiced in Hawai‘i through the restoration of ʻĪmakakāloa Heiau. Furthermore, Indigenous methodology and epistemology are examined to demonstrate how traditional knowledge and ancestral processes of environmental connection can be used in interpreting and managing heritage. This research utilizes an interdisciplinary and multi-cultural approach by combining ethno-historical research, oral history, and archaeological methods with lololo (intellect), and Papakū Makawalu, a traditional process of organizing knowledge and understanding through oli (chant) and mele (song).

*Indigenous Knowledge Theory*

Claude Gélinas and Yves Bouchard (2014) address and neutralize the opposition between Indigenous knowledge and scientific knowledge with an epistemological framework for
Indigenous knowledge. By observing epistemic standards of Northern Algonquian knowledge, they identified the conditions under which specific propositional attitudes, fundamental units of thought and their contents are perceived as either true or false, are qualified as knowledge (Gelinas and Bouchard 2014:44). They noted that among the Northern Algonquian populations one such epistemic standard could be characterized by the effectiveness of a given propositional belief regarding the immediate contextual needs and that the propositional belief must be integrated into a holistic world view and representation of the components of the surrounding universe and their interactions (Gelinas and Bouchard 2014:55). Therefore, Algonquian knowledge may be qualified as holistic in outlook and adaptive by nature. The same epistemic standard can be observed in Hawai‘i among the Kanaka Maoli population. Renowned Kanaka Maoli teacher and author, Mary Kawena Pūkuʻi, writes:

Thus, from wā kahiko (ancient times), the Hawaiian child learned: Survival skills; ways to obtain food, build shelters, make clothing; ways to conquer dangerous seas and cooperate with nature’s benevolence; the powers and precepts of the gods, the legends of the past, the traditions of family; the prohibitions and protections of kapu; the demands and comforts of prayer and ritual; the subtleties of maintaining harmony with men, with ‘aumakua and akua, and with the mystic presence that were a part of earth and rocks, of sky and sea and stream, of the smallest plant and the tallest tree. All this he learned. Respected elders were his teachers. The spoken word and the long memories of seniors were his texts. (Pūkuʻi et al. 1972:57)

Gelinas and Yves suggest two distinct categories of Indigenous knowledge:

1. Traditional knowledge or secondary knowledge – Intergenerational and passed on by the community’s elders it represents a cumulative body of knowledge, practice, and belief, evolving by adaptive processes and handed down through generations by cultural transmission (Berkes 2008:7).
2. Primary knowledge, the body of knowledge, practices and beliefs that an individual
acquires through his or her personal experiences (Rushforth 1992:484-485).

Kanaka Maoli knowledge can fit within the constructs of the two categories mentioned above as well. Kanaka Maoli knowledge is referred to as Lololo (intellect). Lololo refers to the process by which metaphors are used in chants and prayers to portray a particular image. The composer of the chant observes the images in the natural environment, transposing and condensing them to words, in order to meaningfully express that image which maintains meaning retaining its original moment of potency (Kanahele 2009:15). In Kūkulu Ke Ea A Kanaloa, the culture plan for Kanaloa Kahoʻolawe, Pualani Kanahele (2009:15-20), details six steps to develop lololo:

1. Develop passion for a cultural object or element found in at least one of the three houses of knowledge.
   a. Papahulilani – all elements of the heavens (winds, rain, sun)
   b. Papahulihonua – all elements of the earth (rocks, sea, soil)
   c. Papahānaumoku – all things that are born (people, plants, fish)

2. Consider the Hawaiian language depth of the cultural object, study the literal and metaphorical meanings of the object. An example would be sun - lā, Kāne, Kanaloa, Kānehoalani, Kanaloahaunawela.

3. Realize the holistic possibilities of the cultural object. Each practice is connected to the other. For example, in the figure 1 below the connections to hula are revealed.

5. Study (by observation and literature) the relationship of the elemental forms and their impact on that place.

6. Assume and maintain intergenerational continuum of this collected knowledge (Kanahele 2009:15-19)

Pūkuʻi also mentions this process explaining that before Hawaiʻi had a written language, memorized chants were Hawaiʻi’s history book and almanac, birth record and legal document Pūkuʻi et al. 1972a:55). She goes on to say, “to communicate one must learn both the ostensible and the hidden meaning of words; he must learn the allegory of Hawaiian speech” (Pūkuʻi et al. 1972:55).
Hawaiian chants and prayers are often embedded with short sayings known as ‘ōlelo noʻeau which are filled with culturally significant metaphors, and require emic semiotic analyses to adequately interpret them. One such saying is: “E lawe i ke aʻo a mālama, a e ʻoi mau ka naʻauao – He who takes his teachings and applies them increases his knowledge” (Pūkuʻi 1983:40). This relates to the concept of hana kaulike (justified physical labor) in which one works to complete a task. This labor is a ritualistic practice in which a physical act is completed to spark a predetermined outcome. Justified labor is the act of reproducing, propagating, and creating. It is humanity’s responsibility to have sensitivity to the laws of the universe, to be able to balance his or her universe, to know the perimeter of life while internally and outwardly functioning as a human (Kanahele 2009:20). The hana kaulike as it relates to this research is concerned mainly with the restoration of sacred structures and hula.

*Hula as an Indigenous Epistemology*

Hula is traditional Kanaka Maoli dance accompanied by rhythmic vocalizations, or oli (chant) that continues to serve as a highly effective means of preserving cultural knowledge. Hula takes the data embedded in the chants and transforms this information into body movements. Through the imagery of the dance, ancestral knowledge is carried on through time. Hula involves very strict discipline and memorization through repetition. Chants and dances are practiced again and again until the ʻōlapa (dancer) become the embodiment of the content. Movements become second nature and are executed in precise unison to the resounding sound of the pahu (drum) and other percussion instruments. Knowledge is passed down from generation to generation in this manner. Those that participate in hula are the containers in which knowledge
resides and through hula, they serve as conduits who transfer the information to the multitudes. This system is quite remarkable and a very effective means of preserving knowledge.

The Kumu Hula is the elder, the source to which the body of knowledge has been passed, and in turn passes it to the ‘ōlapa. The body of knowledge includes mele, oli and hula, but also includes practices and beliefs. After many dedicated years to the practice of hula, the ‘ōlapa may attain the level of Kumu Hula and begin teaching other ‘ōlapa. Through this process Kanaka Maoli knowledge is preserved and can be accessed. Mary Kawena Pūkī writes:

It was a custom in Ka‘ū, if distinguished strangers came to a village, to give a hula dance in honor of the visitor. The performers were trained in schools set up in the district under expert masters who had themselves been graduated from schools of the hula. In these schools the pupils were advanced from grade until they had gained a position to set up a school for themselves. And become hula experts. Few reached this rank; most were satisfied to join a troupe of dancers and make tours through the villages. Not all the prayers of the various dance halls were alike, nor the motions made by the feet and hands. Hence came this saying of old, ‘A‘ole i pau ka ‘ike kau hālau (“Not all knowledge is to be found in your dance hall”). (Barrér, Pūkī & Kelly 1980:90)

Oli also serve as a body of knowledge, the content passed down through generations. Hula is the method of transferring knowledge by teaching the ‘ōlapa (dancers), who in turn disseminate the information to the multitudes through performance. Knowledge is in the oli (chant) one hears and in the hula one sees and both are reinforced by the primordial beat of the pahu (drum). This is the very basis of Kanaka Maoli epistemology, pa‘a ka waha (be silent),
nānā ka maka (observe), hoʻolohe (listen), hoʻopili mai (mimic), hana ka lima (do it), nīnau, (ask) (Pūkuʻi 1972a). “I ka nānā ka ʻike, by observing, one learns. I ka hoʻolohe no a hoʻomaopopo, by listening, one commits to memory. I ka hana no a ʻike, by practice one masters the skill.” (Pūkuʻi 1972b:48) This is the epistemology used in hula as well as in all other traditional professions and practices of Kanaka Maoli. The ʻōlapa silently and intently watches and listens to their Kumu, as the Kumu demonstrates the movement, the ʻōlapa mimics the Kumu’s movements and is corrected, if need be, often with harsh discipline. The hula is practiced repeatedly until it is flawless, and only if it is absolutely necessary does she or he ask a question without interrupting the Kumu. The thesis outlined is structured metaphorically using this Kanaka Maoli pedagogical approach in hopes of bringing Indigenous epistemology and knowledge theory to the fore.

Ritual Ceremony as Indigenous Epistemology

Reconstructing an ahu (altar), heiau (temple) or other kinds of sacred site is hana kaulike (justified physical labor) in which the core purpose is to consciously and unconsciously maintain balance for the universe (Kanahele 2009:21). The rebuilding or re-consecrating of heiau positioned in the same location was a commemorative act that had functional value in keeping the order of the ritual cycle (Kikiloi 2012:83). Ritual ceremony and protocol are the processes of separating the sacred from the mundane and is a reminder of hierarchy and relationships with all things illustrating the connection between land, ocean, gods and people (Kanahele 2009:12). They helped to reinforce traditional values and maintained the continuum of the life cycles (Kikiloi 2012:68). Through ritual, sacred knowledge was encoded in metaphors through the
process earlier described as lololo (intellect). Like the Kumu Hula in hula, the Kahuna Kuhikuhipu‘uone was the keeper of the knowledge regarding the building and rebuilding of heiau (Kamakau 1992:154; Malo 1951:177). The Kahuna Kuhikuhipu‘uone functioned as the architect in charge of the placement and construction of the heiau. Kahuna Kuhikuhipu‘uone literally means the kahuna who pointed out the piles of sand. Sand was the material used in making a model, or plan of a heiau. The Kahuna Kuhikuhipu‘uone had to know the history of the past ali‘i (chiefs) and the heiau they were associated with as well as the outcomes of their various campaigns.

The abolition of the kapu system, the paramount socio-political structure of pre-contact Kanaka Maoli, resulted in the loss of knowledge especially to those knowledge types that were a threat to the incoming Christian religion. Heiau were no longer in service and the Kahuna Kuhikuhipu‘uone no longer built heiau for the ali‘i. The knowledge of the Kahuna Kuhikuhipu‘uone simply faded away. Ty P. Kawika Tengan writes:

A number of the men who gathered that day have told me in other conversations that Hawaiian men in general have lost their place and role in society. Often they linked this to the loss of the old ways – the religious formations, political systems, cultural practices, and relationships to the land that our ancestors knew. With the arrival of colonialism, Christianity, and modernization, all of these configurations of knowledge and power were radically transformed; some say they were lost to the Pō (darkness). (Tengan 2008:5-6)

Kanaka Maoli men in various movements today have accepted the kuleana (rights and responsibilities) to reclaim these cultural practices and to reconfirm their relationships with the universe. Like many Kanaka Maoli practices today, the practice of Kuhikuhipu‘uone is being revitalized. Through the observation of the tangible cultural material and landscapes, studying
the historical literature of past aliʻi and their campaigns, through the oral histories of the kūpuna (elders), in the interpretation of chant and mele, as well as the guidance of the ‘aumakua (family gods) who transfer knowledge through moe ‘uhane (dreams), naʻau (deep seated gut feeling) and through hoʻailona (signs) the understanding of heiau becomes clearer (Pūkuʻi et al. 1972a:169-207). For these Kanaka Maoli men the journey often begins by first immersing themselves in the historical literature.

Chapter 2

Literature Review: Nānā i nā Kumu (Look to the Source)

Project Area Description

The project area consists of approximately two fenced acres located in the kula (open plains) area of the Kaʻalāiki ahupuaʻa within the District of Kaʻū on the island of Hawaiʻi (Figure 2,3&4). The fenced area is located on the northern end of a 1005.144 acre parcel (TMK: (3)-9-5-016:033) east of Kaʻalāiki Road (Figure 5) and just west of the Old Government Road. The entire parcel is owned by the Edmund C. Olson Trust II, and is currently leased to Alfred Galimba for cattle grazing. The Edmund C. Olson Trust II is an organization dedicated to the thriving of Hawaiʻi into the future (olsontrust.com 2016). A 1914 map shows the parcel was once smaller and was granted to Kaheananui (Figure 6 & Appendix A). The project area is under the management of the Edith Kanakaʻole Foundation a non-profit organization created to preserve Hawaiian cultural practices particularly those related to hula. The Edith Kanakaʻole
Foundation is the non-profit organization which houses Hālau o Kekuhi, Kula Kamaliʻi ʻO Hiʻikeakaikamālama, Hale o Lono fishpond, Papakū Makawalu, as well as ʻĪmakakāloa Heiau (edithkanakaolefoundation.org 2016).

FIGURE 2. Aerial view of Kaʻalāiki looking mauka (northwest) towards Makanau (far right) and Kaiholena (right of center). (Photo by author, 2016.)

The climate in the project area is semi-arid and mild. Average daily temperatures range from the low 70s (Fahrenheit) to the mid-80s, depending on the time of day and the season.
Monthly average temperatures vary only about five degrees from the warmest months of August and September to the coolest months of December and January. The area receives twenty to forty inches of rain per year (Mann and Bowen 1976), with more rain falling during the winter months (November-March) than during the summer months (April-September). Trade winds, which blow from an east-northeasterly direction, are consistent throughout most of the year, but during the winter months Kona winds, which blow from a southwesterly direction, are also common. Winds along this area often exceed twenty miles per hour (Geometrician & Associates 2008).

Elevations within the study area range from 296 meters (971 feet) to 316 meters (1036 feet) above sea level. Micro topography is undulating and varied, but slopes generally to the southeast (towards the ocean). Traditionally this zone is referred to as the kula (open area). A perennial stream, Hīlea Gulch lies to the north northeast of the project area. The Universal Transverse Mercator Coordinates for this area are 05 Q 0231315E 2117097N.

FIGURE 3. Project area map. (Map created by author, 2016.)
FIGURE 4. Project location. (USGS topographic map, 1995.)
FIGURE 5. TMK (3-9-5-16:33) map showing site location.

FIGURE 6. Kuleana lands of Kaʻalāiki. (Hawaiʻi Territory Survey Map, 1914.)
The project area sits on a pāhoehoe lava flow of Kaʻū Basalt that originated from the Mauna Loa Volcano between 3,000 and 5,000 BP (Wolfe and Morris 1996). The soil covering the flow is classified as Kanohina Series volcanic ash on 20-35% slope, which is a shallow, slightly stony, volcanic-ash often found on the midland slopes of Naʻalehu on Hawaiʻi Island. The soil taxonomy is a hydrous, ferrihydritic, isotheric lithic hydrendands (gis.ctahr.hawaii.edu/SoilAtlas 2016). The general area serves as wildlife habitat and nature reserve land with some areas for pasture and crop production. Based on soil analysis, close proximity to water upslope and annual rainfall this area would have been suitable for pre-contact agriculture and habitation (Kirch 2004; Vitousek et al 2004).

The plant community of the Kaʻalāiki area no longer includes many of the native floral species that once thrived here, and is now largely dominated by introduced and invasive species (Geometrician Associates 2008). The observed plant species within the study area include: guinea grass (*Panicum maximum*), cat’s claw (*Caesalpinia decapetala*), Monkey pod (*Albezia saman*), hilahila (*Mimosa pudica*) Lauaʻe (*Microsorum grossum*), Lāʻī (*Cordyline fruticosa*), Kupukupu (*Nephrolepidaceae*) ʻAlaʻalawai (*peperomia*), and Pōpo (*Solanum sandwicense*).

Mechanical disturbances noted on the property are limited to bulldozing associated with cattle ranching and sugar production, as well as backhoe tree removal work. While the heiau foundations are largely intact, the walls have been degraded due to cattle and inadvertent machine work (Alfred Galimba 2016, pers. comm.). When this site was rediscovered approximately six years ago, the land owner attempted to protect it by fencing a two-acre area surrounding the site. The fence is currently standing and has successfully kept the cattle out and
alerted heavy equipment operators of its presence. Water is transported from the Kaʻalāiki water head to a cattle corral just to the south of the heiau, however this water line is not upslope of the project area and does not pose a threat.

Background

This background section contains a discussion on the regional culture-historical context for the study area, ahupua’a specific history and settlement patterns, and a review of prior archaeological work and oral histories conducted in the vicinity of the project area. The information presented below is from original research conducted at the University of Hawaii at Hilo Moʻokini Library, the Bishop Museum Archives, and the Department of Land and Natural Resources, State Historic Preservation Division’s (DLNR-SHPD) Hilo office. The Land Commission Award documents and Boundary Commission testimony presented are from the Waihona ‘Āina database and the historic land title documents were provided by Edmund C. Olson Trust II.

Cultural-Historical Context

Generalized Model of Hawaiian Prehistory

Archaeologists and historians describe the colonization of the Hawaiian Islands in the context of settlement resulting from open ocean voyages. For many years, researchers had proposed that early Polynesian settlement voyages between Kahiki (the ancestral homelands of the Hawaiian gods and people) and Hawai‘i were underway by A.D. 300, with long distance
voyages occurring through at least the 13th century (Kirch 1985, Rechtman and Maly 2003). By the 1990’s this view was called into question because of poorly processed and interpreted radiocarbon samples (Spriggs and Anderson 1993). More recently, however, Kirch (2011) and others (Wilmhurst et al. 2011) have argued that Polynesians may not have arrived in the Hawaiian Islands until at least A.D. 1,000 to 1,200, but expanded rapidly thereafter. It has been generally reported that the sources of the early Hawaiian population were the Marquesas and Society Islands (Cordy 2000; Emory in Tatar 1982:16-18; Graves and Addison 1995).

Over time areas with the richest natural resources became populated and the population began expanding to the kona (leeward side) and more remote regions of the island (Kirch 1994; Cordy 2000:130). In Ka‘ū, where the land is dry and rugged, few small communities were initially established near sheltered bays with access to fresh water and rich marine resources, such as occur at Punalu‘u, Nīnole, Kāwā, Ka‘alāiki and Honu‘apo in the vicinity of the current project area. The Ka‘alāiki, Kāwā and Punalu‘u areas are known for having springs beneath the sea floor just off shore that allowed fresh water to be collected by experienced divers using gourds to trap the rising water (Handy et al. 1972; Kamakau 1992; Kelly 1980). Low-lying coastal areas at Punalu‘u, Nīnole, Kāwā, Ka‘alāiki and Honu‘apo, where other springs surfaced, were turned into fishponds and springs at these locations may have also allowed for some growing of wetland taro (Kelly 1980).

The communities in these areas shared extended familial relations, and there was an occupational focus on the collection of marine resources. By the fourteenth century, inland elevations were being turned into dry land agricultural fields. By the fifteenth century, residency in the uplands was becoming permanent, and there was an increasing separation of the chiefly class from the common people. Coastal (kula kai) villages depended on marine resources and
used these in turn to trade with their mauka (kula uka) relatives for foods that they could not
grow along the shore (Handy et al. 1972; Hommon 2013; Kelly 1983; and Tomonari-Tuggle
1985). Soon, large areas of land began to be controlled by the most powerful chiefs. This shift of
power also resulted in the construction of large heiau (temples) to bring success to the chiefs in
battle and to honor the gods (Clark & Rechtman 2013).

In the first part of the 18\textsuperscript{th} century Kalaniʻōpuʻu (Kamehameha I’s uncle) established
himself as the high chief of Kaʻū. In 1754, after many battles, Kalaniʻōpuʻu defeated
Keaweʻopala in South Kona and declared himself ruler of the island of Hawaiʻi (Kamakau 1992:78 [1961]). Kalaniʻōpuʻu went on to rule for nearly thirty years and was ruler during the
first recorded visit to Hawaiʻi by European explorers. Kalaniʻōpuʻu was born in Kaʻū and lived
out his last days in Kaʻū as well.

\textbf{History After Contact}

Captain James Cook landed in the Hawaiian Islands on January 18, 1778. In January of
1779 he visited South Point for the first time on board the \textit{Resolution} and \textit{Discovery}. Cook
recorded a large village on a point and he met with some of the inhabitants who brought supplies
to his ships. Cook was not overly impressed with the size of the pigs, nor the amount of fruit and
vegetables offered, and he noted that “the Country did not seem capable of producing many of
either having been destroyed by a volcano.” (Beaglehole 1967:486). King, who accompanied
Cook on the voyage, wrote:
It is not only by far the worst part of the Island but as barren waste looking a country as can be conceived to exist...we could discern black Streaks coming from the Mountain even down to the Seaside. But the [southern] neck seems to have undergone a total change from the Effect of Volcanoes, Earthquakes, etc... By the SE side were black honey combed rocks, ...horrid & it struck as being more populous than the part of Opoona [Puna] which joins Koa [Kaʻū]. There are houses built even on the ruins [lava flows] we have described (Beaglehole 1967:611).

By 1796 Kamehameha had conquered all the islands except Kauaʻi. It wasn’t until 1810 when Kaumualiʻi of Kauaʻi gave his allegiance to Kamehameha, that the Hawaiian Islands were unified under one ruler (Kuykendall and Day 1976), at least temporarily. Lasting fealty of Kauaʻi to the Kamehameha dynasty did not occur until 1824 following Kamehameha’s and Kaumualiʻi’s deaths (Mills 1996). Kamehameha died on May 8, 1819 at Kamakahounu in Kailua Kona, and once again the culture of Hawaiʻi was to change radically. Following the death of a prominent chief, it was customary to remove all the regular kapu that maintained social order and the separation of men and women and elite and commoner. Thus, following Kamehameha’s death a period of ‘ai noa (free eating) was observed along with the relaxation of other traditional kapu. It was for the new ruler and kahuna to re-establish kapu and restore social order, but at this point in history traditional customs witnessed a change:

The death of Kamehameha was the first step in the ending of the tabus; the second was the modifying of the mourning ceremonies; the third, the ending of the tabu of the chief; the fourth, the ending of carrying the tabu chiefs in the arms and feeding them; the fifth, the ruling chief’s decision to introduce free eating (‘ainoa) after the death of Kamehameha; the sixth, the cooperation of his aunts, Kaahumanu and Kaheieheimālie; the seventh, the joint action of the chiefs eating together at the suggestion of the ruling chief, so that free eating became an established fact and the credit of establishing the custom went to the ruling chief. This custom was not so much of an innovation as might be supposed. In old days, the period of mourning at the death of a ruling chief who had
been greatly beloved was a time of license. The women were allowed to enter the heiau, to eat bananas, coconuts, and pork, and to climb over the sacred places. You will find record of this in the history of Kaulaheanuiokamoku, in that of Kualiʻi, and in most of the histories of ancient rulers. Free eating followed the death of the ruling chief; after the period of mourning was over the new ruler placed the land under a new tabu following old lines (Kamakau 1992:222).

Immediately upon the death of Kamehameha I, Liholiho (his son and successor) was sent away to Kawaihae to keep him safe from the impurities of Kamakahonu brought about by the death of Kamehameha. After purification ceremonies Liholiho returned to Kamakahonu:

Then Liholiho on this first night of his arrival ate some of the tabu dog meat free only to the chiefesses; he entered the lauhala house free only to them; whatever he desired he reached out for; everything was supplied, even those things generally to be found only in a tabu house. The people saw the men drinking rum with the women kahu and smoking tobacco, and though it was to mark the ending of the tabu of a chief. The chiefs saw with satisfaction the ending of the chief's tabu and the freeing of the eating tabu. The kahu said to the chief, “Make eating free over the whole kingdom from Hawaii to Oahu and let it be extended to Kauai!” and Liho-liho consented. Then pork to be eaten free was taken to the country districts and given to the commoners, both men and women, and free eating was introduced all over the way to Kauai, Kaʻumualiʻi consented to the free eating and it was accepted on Kauai (Kamakau 1992: 225).

When Liholiho, Kamehameha II, ate the kapu dog meat, entered the lauhala house and did whatever he desired, it was still during a time when he had not reinstated the eating kapu but others appear to have thought otherwise. With an indefinite period of free-eating and the lack of the reinstatement of other kapu extending from Hawaiiʻi to Kauaʻi, and the arrival of the Christian missionaries shortly thereafter, the traditional religion had been officially replaced by Christianity within a year following the death of Kamehameha I (Clark & Rechtman 2013).
Liholiho’s cousin, Kekuaokalani, caretaker of the war god Kū-Kaʻilimoku, dismayed by the extended period of ‘ai noa, revolted. By December of 1819, Kalanimoku, who was Liholiho’s kālaimoku (prime minister) had quelled the revolution. Liholiho sent edicts throughout the kingdom renouncing the ancient state religion, ordering the destruction of the heiau images, and ordering that the heiau structures be destroyed or abandoned and left to deteriorate. He did, however, allow the personal family religion, the ‘aumakua worship, to continue (Oliver 1961; Kamakau 1992).

In October of 1819, seventeen Protestant missionaries set sail from Boston to Hawaiʻi. They arrived in Kailua-Kona on March 30, 1820 to a society with a religious void to fill. Many of the aliʻi, who were already exposed to western material culture, welcomed the opportunity to become educated in a western style and adopt their dress and religion. Soon they were rewarding their teachers with land and positions in the Hawaiian government. The Reverend William Ellis visited the Kaʻū district in July of 1823. He provided insight into the population, history, and landscape for the region (Clark & Rechtman 2013).

The missionaries first initiated population census reports for the Hawaiian Islands in 1831-1832 and 1835-1836, before which there were only rough estimates. The missionary census data from 1835-1836 lists 238 people in Kaʻalāiki/Hīlea Nui, and 330 total in Hīlea Iki, Nīnole, and Wailau (Schmitt 1973:30). Kelly (1969) estimated that the Kaʻū District had a population of between 10,000 and 13,500 at the time of European contact, but that it declined to less than 2,000 people by 1872. There was no single reason for the decrease in population, but rather it occurred through an accumulation of changes that took place after European contact. A reason frequently given is that Westerners brought foreign diseases with them, to which the Native Hawaiians had no resistance, which led to epidemics, lowered fertility, and higher infant.
mortality. In addition to this, many people migrated to other islands, such as the Governor Kuakini who moved from Hawai‘i Island to O‘ahu, and many of his people followed him. Also, men who began working on foreign whaling ships moved to foreign countries and rarely ever returned to Hawai‘i (Schmitt 1973:16).

In Pre-contact Hawai‘i the districts, such as Ka‘ū, were divided into ahupua‘a. In these land units, the native tenants tended fields and cultivated crops necessary to sustain their families, and the chiefly communities with which they were associated. As long as sufficient tribute was offered and kapu (restrictions) were observed, the common people, who lived in a given ahupua‘a had access to most of the resources from mountain slopes to the ocean. These access rights came with responsibility for stewardship of the natural environment, and supplying the needs of the ali‘i (Kamakau 1961:372-377; Malo 1951:63-67).

Entire ahupua‘a, or portions of the land were generally under the jurisdiction of appointed konohiki or lesser chief-landlords who answered to an ali‘i-‘ai-ahupua‘a (chief who controlled the ahupua‘a resources). The ali‘i-‘ai-ahupua‘a in turn answered to an ali‘i ʻai moku (chief who claimed the abundance of the entire district). Thus, ahupua‘a resources supported not only the maka‘āinana and ʻohana who lived on the land, but also contributed to the support of the royal community of regional and/or island kingdoms. This form of district subdividing was integral to Hawaiian life and was the product of strictly adhered to resources management planning. In this system, the land provided fruits and vegetable and some meat for the diet, and the ocean provided a wealth of protein resources. Also, in communities with long-term royal residents, divisions of labor (with specialists in various occupations on land and in procurement of marine resources) came to be strictly adhered to (Clark & Rechtman 2013).
Heiau of Ímakakāloa or ‘Ímakakōloa

Ka‘ū, where ‘Ímakakāloa is located, is the largest and southernmost of the six traditional districts on the island of Hawai‘i. The heiau is near the ahupua‘a boundary of Ka‘alāiki and Hīlea Nui, two very prominent ahupua‘a, because they contain most of the pu‘u (hills) in the region and therefore can be considered the lands that bring water to the area. In Ka‘alāiki ahupua‘a sits a previously documented site known as ‘Ímakakakāloa Heiau. The site is catalogued as Bishop Museum #50-Ha-BI3-II and State of Hawai‘i catalogue number 50-10-74-3562 (Stokes and Dye 1991:126). John F.G. Stokes documented this site in 1906 providing a plan and cross-section drawing of the site. Stokes also provided a brief description of the site:

Heiau of ‘Imakakaloa or ‘Imakakoloa, land of Ka‘alāiki, Ka‘ū. Located on the slopes of the open country, a mile from the sea. Pu‘u ‘Enuhe bears 194 degrees 50 minutes, 16,326.5 feet.

This heiau is a series of enclosures with walls sometimes broadened into platforms. The ground declines to the southeast, but the earth floors of the enclosures have been approximately levelled as though by cutting and filling. The large enclosure on the southeast is said to have been for the chiefs and kahuna, the stone pavement shown being the kuahu. Outside and adjoining the wall of this enclosure on the west is a platform one-foot high. To the north of the latter is another platform 4.5 feet height, and extension of the walls. This last is said to have been the hale o Papa. The second largest enclosure is said to have been for the hale hula. There was no information regarding the smallest enclosure (Stokes & Dye 1991:126). [In Thrum’s catalogue the larger enclosure was “said to have been devoted to hula” (Thrum 1907:47). W.T.B.]

Stokes’s map shows the main entrance at the northeast side of the heiau in the northern corner of the largest enclosure. In his field notes, however, he states that his informant, an old native from
the coast, said there is another entrance in the west corner (Stokes 1906). Stokes goes on to explain that the western corner appeared intact without an entrance and therefore did not include it in his map (Stokes 1906). Stokes gives two possible names ‘Īmakakāloa (overlooking Kanaloa) and ‘Īmakakōloa (overlooking Kōloa). The heiau sits on a slope with a view plane of an expansive area from Kalaekimo in Honu‘apo to Halema‘uma‘u in Puna. From the vantage of ‘Īmakakāloa one can observe Kanaloa (the deep ocean) as well as the area of Kōloa in Nīnole where the pebbles are born at ‘Ili‘ili hānau o Kōloa.

For the sake of a consistent convention, this thesis refers to the site as ‘Īmakakāloa, but both names are acceptable and interchangeable. ‘Īmakakōloa was the name of a priestly house of devotees to Kū. The priests of ‘Īmakakōloa were the appointed guardians of the sacred princess Kalanihoaono (Keaka), an ali‘i of the niau pi‘o rank who was betrothed to her half-brother Kalaninui‘iamamao which would have resulted in the offspring of the highest sanctity of the blood of the royal house of Keawe. The ‘Īmakakōloa betrayed their sacred trust and instead purposefully allowed their relative, High Chief Mahi I Kauakah (Alapa‘i) to have a union with Kalanihoaono (Keaka) resulting in a child Keawe-Mauhili (Keawe-‘opala) (Figure 7). The ‘Īmakakōloa kept the sanctity of blood from the ruling line in favor of securing it for their own relatives of the Mahi line. It was also believed that these kahuna, were responsible for praying for the deaths of Keawe’s sons, Kalaninui‘iamamao and Ke‘eaumoku making way for Alapa‘i to take Hawai‘i island (Kapi‘ikauināmoku 1955).
Genealogy of Keawe line (Kāne (male) on the left, Wahine (female) on the right)

Ahuaʻī=Piʻilaniwahine
  |
Keaweikekahialiʻiokamoku=Lonomaʻaiakanaka
  |
Kalaninuiʻiamamao=Kamakaʻimoku
  |
Kalaniʻōpuʻu=Kalola
  |
Kīwlaʻō

Genealogy of the Mahi line

Kauauanuiamahi=Kalanikauleleiawī
  |
Alapaʻinui=Keaka
  |
Keaweʻopala


Around 1781, after the Resolution and Discovery had come and gone, the rebel Puna chief ʻĪmakakakāloa or ʻĪmakakōloa led an uprising against Kalaniʻōpuʻu. The rebel chief was defeated in Puna by Kalaniʻōpuʻu’s superior forces, but ʻĪmakakōloa managed to avoid capture
and hide form detection for the better part of a year. He was known as the dark ‘awa among the hala blossoms, with long black hair down to his ankles and was loved by his people. While the rebel chief was sought, Kalaniʻōpuʻu “went to Kaʻū, and erected a heiau called Pākini, or Hālauwailua, near Kamaʻoa” (Kamakau 1992:108 [1961]). ‘Īmakakōloa was eventually captured and brought to the heiau, where Kīwalaʻō (Kalaniʻōpuʻu’s son) was to sacrifice him as an offering to Kū. Papamoana Heiau in Waiʻōhinu is also mentioned as being the site where this event took place (Stokes and Dye 1990:123).

The routine of the sacrifice required that the presiding chief should first offer up the pig prepared for the occasion, the bananas, fruit offerings, Kamehameha following counsel of chiefs loyal to him, “grasped the body of Ō‘ima‘kakōloa and offered it up to the god, and the freeing of the tabu for the heiau was completed” (Kamakau 1992:109[1961]). Upon observing this single act of insubordination many of the chiefs believed that Kamehameha would eventually rule over all of Hawai‘i. Mary Kawena Pūkuli tells a variant of this story as told to her by her senior relatives in an unpublished compilation on genealogies, a portion of this story is found in a footnote in Kamakau's *Ruling Chiefs of Hawai‘i* (Kamakau 1992:109).

I-maka-koloa was the chief who was put to death at the heiau of Hālau-wailua in Pakini, and, according to the historians was laid on the altar by Kamehameha. The tale told to me by my senior relatives did not agree with this. I-maka-koloa was captured in Puna and brought to Kaʻū to be put to death. A retainer of his, and his son (who looked exactly like the chief) discussed the matter and decided to spare the chief by guile. The father waited by the roadside and upon seeing the chief and his captors, cried out, “That is not the chief you have there, that is his retainer.” “Where is the chief, then?” “There!” and pointed to a house where his son awaited to replace their beloved chief. Hence came these Kaʻū personal names, I kauwa (I-the lowly), I-kanaka (I-the-retainer) and I-paʻa-puka (I-who-closed-the-door) (of death) (Pūkuli in Kamakau 1992:109).
Genealogy of ʻĪmakakōloa

ʻĪ = Kaoulikoʻokeaokalani

Keaweikekahimakaoʻi=Kanaloa (brother sister union)

Haʻakāhea=ʻĪmakakōloa=Kaikilani

ʻĪmaikalani=? ʻĪ makaʻaeʻae=Ululani

Kiniakua Kilinahekelniʻokapaʻalani

FIGURE 8. Genealogy of ʻĪmakakōloa (Pūkuʻi in an unpublished compilation of genealogies: 45,46,72).

It is not clear if ʻĪmakakāloa Heiau is associated with Kanaloa the ocean, the kahuna (priests) of ʻĪmakakōloa, ʻĪmakakōloa the rebel chief of Puna, or the Kōloa area. In Stokes’s field notes, he states the heiau: “said to be built by ʻĪmakakāloa and dedicated to Laka (Stokes 1906). His field notes reflect that his informant was an old native from the coast. The genealogy of ʻĪmakakāloa (Figure 8) shows that he was the result of a brother sister union and direct descendent to ʻĪ, which would have made him of very high rank and therefore a threat to Kalaniʻōpuʻu. His name stresses his important rank by combining parts of his parent’s names, ʻĪmaka and Keaweikekahimakaoʻi and Kāloa short for Kanaloa exclaiming to all that he is the high-ranking
child of a brother sister union of the children of ʻĪ. It is possible that this could be one reason he rebelled against Kalaniʻōpuʻu (Pūkuʻi in an unpublished compilation of genealogies: 45,46,72).

ʻImakakāloa Definitions

Just as the oli hold vast amounts of information, names also contain information. To examine this information, it is important to view meanings at the literal and metaphorical levels and to examine multiple versions of the name. To accomplish this the makawalu (deconstructing) process is utilized and definitions are examined in Pūkuʻi and Elbert’s Hawaiian Dictionary and Pūkuʻi, Elbert and Moʻokini’s Hawaiian Place Names. To better organize this information all definitions have been displayed in the following table (Table 1).

ʻĪmaka-kāloa: Overlooking the Kanaloa (Ocean deity)
ʻĪmaka-kōloa: Overlooking Kōloa (now known as ʻiliʻili hānau or ʻiliʻili hānau o Kōloa)
ʻĪmaka-koloa: Overlooking the roar or the Hawaiian duck

<table>
<thead>
<tr>
<th>I</th>
<th>Maka</th>
<th>Koloa/Kaloha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marking direct and indirect object, agent, source (indefinite), instrument, causation. To, towards, at, in, on, by, because of, for, due to, by means of.</td>
<td>Eye, eye of a needle, face, countenance; presence, sight, view;</td>
<td>To make a prolonged sound, roar (possibly drum)</td>
</tr>
<tr>
<td>While, at the time that, when, no sooner than, as soon as</td>
<td>Beloved one, favorite; person</td>
<td>Hawaiian duck</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Long cane with a crook</td>
</tr>
<tr>
<td>'Ī (cont.)</td>
<td>Maka (cont.)</td>
<td>Kōloa (cont.)</td>
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<tr>
<td>To say, speak, suppose; saying.</td>
<td>Point, bud, protuberance; center of a flower, including usually both the stamens and pistils; nipple, teat; sharp edge or blade of an instrument; point of a fishhook; beginning, to start;</td>
<td>Beach, Punalu‘u, Hawai‘i, pebble or ‘ili‘ili beach between Punalu‘u and Ninole where birth pebbles are said to occur. Traditional stories say that the pebbles, or ‘ili‘ili hānau, reproduce themselves and give birth to smaller pebbles. Lit. long [grass] cane, or to roar</td>
</tr>
<tr>
<td><em>ʻĪ</em></td>
<td>commencement; source; any new plant shoot coming up</td>
<td>Kōloa (cont.)</td>
</tr>
</tbody>
</table>

| Supreme, great, best (frequently a part of names, as Ka‘ī-i-mamao, the supreme one at a distance) | Mesh of a net, mesh in plaiting; stitch, in sewing | A name for an area next to Punalu‘u, now known as ‘ili‘ili hānau. |
| Hard, close, stingy | Raw, as fish; uncooked; green, unripe, as fruit; fresh as distinct from salted provisions; wet, as sand | Kāloa days – days associated with Kanaloa |
| ‘Īmaka- Watchtower; lookout, observation point | A kind of stone (perhaps pronounced māka). | Oval Wooden bowl |


*Ahupua‘a Specific History and Settlement Patterns*
The current area of study is a very small site near the northeast border of the Kaʻalāiki ahupuaʻa. This kula uka land would have been suitable to support pre-contact Hawaiian villages and places of religious importance. It can be inferred that the 1868 eruption of Mauna Loa Volcano, with its accompanying earthquake, tsunami and mudslide severely impacted the land and people of Kaʻalāiki just as it did in the neighboring ahupuaʻa of Hīlea. Most of the archaeological surveys in Kaʻalāiki have taken place along the coastline. Although ‘Īmakakāloa Heiau was mapped in 1906 by John Stokes and again by Violet Hansen in 1970, no other baseline archaeological information is available for this immediate area. Provided below is a summary of ahupuaʻa specific settlement patterns and history of the Kaʻalāiki lands, including a presentation of any ahupuaʻa specific legendary references, a discussion of Land Commission Awards and Grant parcels within the ahupuaʻa, and a description of boundary testimony for the Hīlea ahupuaʻa.

Handy et al. (1972:554) provides a cartographic sketch indicating the various zones of sea and land in the District of Kaʻū and their uses by Hawaiians. The construct is based on the Hawaiian terms for the major vegetation zones that are used to define and segregate space within the regions ahupuaʻa. The zones are bands roughly parallel to the coast that mark changes in elevation and rainfall. The current project area falls within what has been termed the kula zone. The kula is the habitable zone where agriculture is prominent. Residents of the kula zone depend largely on agricultural resources, sweet potato and gourds and other vegetables were grown and marine resources were acquired through trade with makai (seaward) relatives (Handy et al. 1972). Travel and trade between ahupuaʻa was conducted on the ala loa trail that paralleled the coastline, while mauka/makai trails allowed trade from mountain to sea and sea to mountain.
The primary coastal trail (ala loa) dating from Pre-contact times once extended north/south makai of the study area. The existence of this trail is referenced in legendary accounts of the region (Rosendahl and Rosendahl 1991) and its physical appearance, constructed with water-worn stepping-stones, was documented by the Reverend William Ellis during his tour of the Kaʻū District in 1823 (Ellis 2004). This trail functioned to connect the coastal settlements and provide access to coastal resources as part of an integrated trail network that also included mauka/makai trails. Typically, every ahupua‘a had at least one mauka/makai trail that connected inland habitation and resource areas to the coastal habitation and resource areas. Evidence for the existence of these mauka/makai trails is visible today in the form of cleared and/or stepping-stone alignments in ‘a‘ā flows and worn pathways across pāhoehoe flows. The coastal trail (ala loa) that Ellis walked would later be modified to accommodate horse and cart as foreign population into the area increased. The trail maintained its original alignment at least through Nīnole and Punalu‘u (Rosendahl and Rosendahl 1991). The main route followed by travelers from Kaʻū to Puna and Hilo ran by the project area. This is the route that Menzies took to Mauana Loa in 1792 (Clark & Rechtman 2013).

The socioeconomic and demographic changes that took place in the period between 1790 and the 1840s altered the traditional Hawaiian land tenure system and promoted the establishment of a Euro-American style of land ownership. In 1848, the Māhele was the vehicle for determining ownership of the native land. The Māhele defined the land interests of Kamehameha III (the King), the high-ranking chiefs, and the konohiki. As a result of the Māhele, all land in the Kingdom of Hawaii were placed in one of three categories: (a) Crown Lands (for the occupant of the throne); (b) Government Lands; and (c) Konohiki Lands. Laws in the period of the Māhele record that ownership rights to all lands in the kingdom were “subject to the rights
of the native tenants;” those individuals who lived and worked on the land for their subsistence and the welfare of the chiefs (Sinoto and Kelly 1970). The coastal ala loa trail appears to have remained intact through the Māhele of 1848, although there was pressure to create a “Government Road” (Alanui Aupuni) which was built over the ala loa, and was constructed in a linear fashion mauka of the ala loa. Typically, this road is 4 to 6 feet wide with curbstones bordering and traverses the makai area of Kaʻalāiki (Clark and Rechtman 2013:12).

In 1862, the Commission of Boundaries (Boundary Commission) was established in the Kingdom of Hawaiʻi to legally define boundaries of all the ahupuaʻa that had been awarded as a part of the Māhele. In 1874 the Commissioners of Boundaries were authorized to certify the boundaries for lands brought before them. The primary informants for the boundary descriptions were native residents of the lands, many of which had also been claimants for kuleana during the Māhele. This information was collected primarily between 1873 and 1885 and was usually given in Hawaiian and transcribed in English as it occurred. As Kaʻalāiki was retained as Government land, there was no boundary testimony taken for this ahupuaʻa, but boundary testimony for both the Konohiki awarded Hīlea ahupuaʻa was taken (Clark & Rechtman 2013).

Following the Māhele, the Kingdom initiated a program of selling parcels of land to interested residents. The lands sold were those reserved as Government lands and lands given outright by the King, or commuted to the Government in lieu of paying for other parcels retained by the aliʻi awardees of the Māhele. The grant program initiated an effort to encourage more native tenants onto fee-simple ten acres to many hundreds of acres. When the sales were agreed upon, Royal Patents were issued and recorded following a numerical system that remains in use today (Clark & Rechtman 2013).
Many Native Hawaiians that received kuleana lands took part in the pulu trade of the 1860’s, where Kanaka Maoli were driven to collect the pulu. Pulu is the soft reddish brown down found on the exterior stems of the mountain hāpuʻu fern. The pulu was used to make mattresses and pillows. The pulu trade pulled families away from their land and houses and created a dependency on pulu for material possessions. This was a sharp contrast to the self-sufficient lifestyle they were accustomed to. The Rev. William C. Shipman wrote about the effects of the pulu trade on the people:

…the effect on them is not good; not that the pulu is not a source from which they might secure comfort to themselves and families, but the actual result is the reverse. They are offered goods to almost any amount, to be paid for in pulu; this to a native is a strong temptation to go into debt…When once in this condition they are almost entirely under the control of their creditors, and are compelled to live in the pulu regions, at the peril of losing their houses and lots, and whatever other property they possess. Thus, their homes are almost in reality deserted, ground uncultivated (Station Report, Ms. [1860] in Kelly 1980:13 & 14).

Mann and Bowen (1976) specifically relate that the residents of Kaʻalāiki complained to the Interior Department that they were being mistreated by Nicolas George, a pulu trader who controlled their land under government lease; and led the Kingdom government to revoke his interest in the land.

In 1868, as must have happened countless times during the Pre-contact Period, a volcanic eruption emanating from Mauna Loa shook Kaʻū, changing the landscape forever. Beginning on April 7, a series of earthquakes were felt and lava began flowing on the slopes of Mauna Loa. These initial eruptions “destroyed a large stone church at Kahuku, and also all the stone dwelling houses in that place, including the houses…at the foot of the mountain” (Coan 1868:106). Then
on April 9 an even larger eruption occurred. Fredrick S. Lyman, who witnessed the eruption first wrote the following:

Soon after four o’clock p.m. on Thursday we experienced a most fearful earthquake. First the earth swayed to and fro from north to south, then from east to west, then round and round, up and down, and finally in every imaginable direction, for several minutes, every-thing crashing around, and the trees thrashing as if torn by a hurricane, and there was a sound as of mighty rushing wind. It was impossible to stand: we had to sit on the ground, bracing with hands and feet to keep from being rolled over… we saw…an immense torrent of molten lava, which rushed across the plain below…swallowing everything in its way; trees, houses, cattle, horses, goats, and men, all overwhelmed in an instant. This devouring current passed over a distance of about three miles in as many minutes, and then ceased. (Lyman 1868:109)

Within minutes of the initial quake, a tsunami pounded the coast, washing inland as far as 150 yards (Sinoto and Kelly 1970: 51). Coan (1868:316) reported that the wave resulted in 77 lives lost, and nearly 4,000 animals killed. The tsunami also devastated coastal villages. A letter from the School Inspector-General appearing in the Hawaiian Gazette on April 29, 1868 stated that the villages of Punaluʻu, Nīnole, Kāwā, and Honuʻapo were destroyed by the wave. Many of the residents of these villages moved elsewhere. Frederick Lyman, who witnessed the devastation first hand wrote:

The villagers on the shore were swept away by the great wave that rushed upon the land immediately after the earthquake. The eruption of earth destroyed thirty-one lives, but the waves swallowed a great number. The volcanic eruption also caused a massive mudslide in the area of Hīlea, as Coan (1868:108) reported…This earthly eruption is said to be four to fifteen feet deep, and the disgorgement was so rapid that thirty people…were crushed, and all the houses of the village buried from sight. (1868:110)
As is human nature, the devastation of the tsunami became history and life carried on. With the ratification of the Reciprocity Treaty in 1876 the Hawaiian Islands were granted free trade in certain commodities, such as sugar. A sugar mill was built in Hīleia in 1878 to accommodate the Hīleia plantation and another was built in Honu‘apo in 1881 to accommodate the Hutchinson Sugar Plantation (Kelly 1980). Many of the families displaced by the earthquake and tsunami moved inland to towns such as Na‘alehu, Hīleia, and Pahala and found jobs on the plantations (Mann and Bowen 1976). Honu‘apo Bay was deepened in the 1870’s and a wharf was constructed in 1883 making it the main port of call in the Kaʻū District. Honu‘apo wharf served the communities of Wai‘ōhinu, Na‘alehu, Hīleia and Punalu‘u, as well as visitors to the volcano (Kelly 1980). The Hīleia Plantation was purchased by the Hutchinson Sugar Plantation in 1890, and the mill at Hīleia was gone by 1907. Sugar which was carried from the fields by a system of flumes and railroad, was then processed at Honu‘apo. The lands surrounding the current project area were most likely used for sugar because the flume and road were situated near the site.

In 1939 the Territory of Hawai‘i built the ‘Hawai‘i Belt Road’ (Highway 11). By that time the plantations had largely switched to trucking their product from the fields to the mills. In 1942, for coastal defense purposes during World War II, the wharf at Honu‘apo Bay was closed, and the Old Government Road between Punalu‘u and Kāwā was widened by the military. After closing the wharf, sugar was sent to Hilo by truck for off-island shipment. In 1972, C. Brewer & Co. combined the Hutchinson Sugar Plantation and the Hawaiian Agricultural Company to create a new entity called the Kaʻū Sugar Company. In 1996 the Kaʻū Sugar Company ceased its operations, thereby ending the sugar industry in Kaʻū (Clark & Rechtman 2013).
Kaʻalāiki Ahupuaʻa

Kaʻalāiki literally translates as “small lava rock” (Pūkuʻi et al 1974:60); however, ‘alā are better defined as “dense waterworn volcanic stone” (Pūkuʻi and Elbert 1986:16), and the name may be in reference to the natural concentration of such stones along the shoreline of this ahupua’a. Alternatively, alāiki means “appropriation of property by force” (Pūkuʻi and Elbert 1986:18), and could reference past events that may have occurred in this area.

Kaʻalāiki is well known for its springs and pond along the coast. The coastal area, including a portion of the southern part of Hīlea Nui is generally referred to as Kawa. Little has been written in legendary or historical literature about Kaʻalāiki. Marion Kelly (1980:26) mentions a large red stone in the middle of a pond that is the Kūʻula, or fish god. During ancient times Kāwā was known for its surf break (ʻĪʻī 1963:134), and it is still one of the most popular surf spots in Kaʻū. A story which is associated with Hīlea Nui but probably involved the people of Kaʻalāiki as well, is the story of the oppressive chief Kohaikalani. John Stokes retold a French translation of the story in his description of Kohaikalani Heiau.

Kohaokalani was, according to tradition, the most important chief on the island and reigned in royal state at Hīlea. It was he who built the heiau situated on the great plain of Makanau. The sea-worn pebbles may still be seen which Kohaokalani and his people carried up onto the height, about two leagues from the slope. These pebbles were intended for the interior pavement of the temple. (Remy in Stokes and Dye 1991:130). The temple was completed, and it only remained to carry a god up there. The divinity was nothing but an ‘ōhiʻa tree of enormous size, which had been cut down in the forest on Ninole…Arriving at the base of the precipice, all pulled at the rope, but the god, either by the contrivance of the priests or owing to the obstacles which the roughness of the rock presented, ascending with only great difficulty. “The god will never come to the top of the pali,” said the kahuna, “if the chief continues to walk before him; the god should go first by right of power and the chief below, following to push the lower end; otherwise we shall never overcome his resistance.” The high chief Kohaokalani complied with the
advice of the priests, placed himself beneath the god, and pushed the end from below. Instantly the priests and people let go the cord, and the enormous god rolled upon the chief, crushing him at once. The death of Kohaokalani is attributed chiefly to the kahuna (Remy in Stokes and Dye 1991:130).

One of the first historical references to Hīleia and Kaʻalāiki is from William Ellis, an early Protestant missionary on Hawaiʻi Island, who visited Kaʻū in July of 1823. The passage from his tour of Hawaiʻi covering Hīleia and Kaʻalāiki was written as follows:

…about half-past eleven we reached Hīleia, a pleasant village belonging to the governor. As we approached it, we observed a number of artificial fish-ponds, formed by excavating the earth to the depth of two or three feet, and banking up the sides. The sea is let into them occasionally, and they are generally well stocked with excellent fish of the mullet kind. We went into the house of the head man, and asked him to collect the people together, as we wished to speak to them about the true God. He sent out, and most of the people of the village, then at home, about two hundred in number, soon collected in his house, which was large, where Mr. Thurston preached to them. They appeared gratified with what they had heard, and pressed us very much to spend the day with them. We could not consent to this, as we had traveled but a short distance since leaving Honuʻapo. The head man then asked us to stop till he could prepare some refreshment; Saying he had hogs, fish, taro, potatoes and banana in abundance…We ate a few ripe plantains which he placed before us, and then took our leave…As we left. Hīleia our guide pointed out a small hill, called Makanau, where Keoua, the last rival to Tamehameha, surrendered himself up to the warriors under Taiana. (Ellis 2004:196, 197).

From this description, it is clear Hīleia Village includes not only Hīleia Nui immediately adjacent to Kawa Bay, but a portion of Kaʻalāiki Ahupuaʻa as well, where the fish pond was located. Ellis stated that majority of the villagers, about two hundred people, attended the sermon by Thurston. This is consistent with population reports for 1835 which combine Kaʻalāiki and Hīleia Nui together, reporting 238 people, including 67 children (Schmitt 1973:30).
During the Māhele, Kaʻalāiki was retained as Government land. A total of six kuleana were awarded within Kaʻalāiki ahupuaʻa during the Māhele of 1848, one parcel on the makai side of Highway 11 and the remaining five on the mauka side of the highway. The project area sits on a 140.67-acre parcel first awarded to Kaheananui in 1864 according to the Palapala Sila Nui, helu 2943 (Appendix A). The original land documents provided by the Olson Trust shows in 1873 the land passed to George Nicholas and then to C.N. Spencer of Hīlea Sugar (upon Nicholas’s death) to whom Nicholas owed a debt. In 1877 the land was sold to Irwin and Walker of Hutchinson Sugar. Irwin’s Company merged into C. Brewer who later sold the land in 2004 to the current owner, Edmund C. Olson Trust II (John Cross 2016, pers. comm.).

The Commissioners of Boundaries never certified the boundaries of Kaʻalāiki Ahupuaʻa. However, the northern boundary of the ahupuaʻa is discussed in the testimony for Hīlea Nui Ahupuaʻa, awarded to R. Keʻelikolani in 1873 (Boundary Commission No. 113). Very little information is presented about the mauka boundary between Kaʻalāiki and Hīlea Nui ahupuaʻa, but the kamaʻāina testimony states that “The seaward boundary between Kaʻalāiki and Hīlea Nui ahupuaʻa is said to be a large rock in the sea called Kapohakumoi, and then a line running to Kahalehuki, an oionina, an ahua nui, mauka of kauhale of Kaawaa.” The original parcel awarded to Kaheananui in 1864 runs along this boundary and at the northwest corner is Malumaluakua (Soehren 2005).

In 1870, the Hīlea Sugar Company was incorporated on the Hīlea ahupuaʻa lands mauka of Highway 11, and a sugar mill was built at the inland village of Hīlea in 1878 (Mann and Bowen 1976). The Hīlea Plantation was purchased by the Hutchinson Sugar Plantation in 1890. The main residential area for Hīlea and Kaʻalāiki was also in the interior of the ahupuaʻa. The Hutchinson Sugar Plantation structures along with a school were also located in the interior of
the Hīlea ahupua‘a. School records for the district of Ka‘ū report there were 49 students at the Hīlea School in 1865. The State-owned school lot at the coast in Ka‘alāiki Ahupua‘a was never used for school purposes. The Hīlea mill was closed by 1907, and in 1928 the Hīlea plantation houses were moved to Na‘alehu (Mann and Bowen 1976), but the plantation fields in the area continued to be used for sugarcane cultivation into modern times. Today only one family lives within the Ka‘alāiki boundaries. Although some old names are still used, many have been forgotten, fortunately many have been recorded in land documents and maps.

*Place Names of Ka‘alāiki*

The place names of Ka‘alāiki are listed in the following table with simple definitions and descriptions. TABLE 2. is derived from Lloyd J. Soehren’s *A Catalog of Hawai‘i Place Names, Compiled from the Records of the Boundary Commission and The Board of Commissioners to Quiet Land Titles of the Kingdom of Hawai‘i, Part 4: Ka‘ū* (2005:14-16). It is important to examine place names as they often describe an area and tell the stories of a place.

<table>
<thead>
<tr>
<th>Place Name</th>
<th>Definition</th>
<th>Source</th>
</tr>
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<tbody>
<tr>
<td>Kahalehuki – “…Oioina and ahua nui” between Kapohakunui and Kihaopai on Ka‘alāiki/Hīleanui boundary.</td>
<td>The twisted house</td>
<td>BCT 1:420.</td>
</tr>
<tr>
<td>Place Name</td>
<td>Definition</td>
<td>Source</td>
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<tr>
<td>Kahalehuki – “…Oioina and ahua nui” between Kapohakunui and Kihaoiapai on Ka‘alāiki/Hileanui boundary.</td>
<td>The twisted house</td>
<td>BCT 1:420.</td>
</tr>
<tr>
<td>Kahoenakapua‘a – Between Papaloa and Kaumukukui on Ka‘alāiki/Hileanui boundary.</td>
<td>The paddle of the pig&lt;br&gt;The breath of the pig</td>
<td>BCT 1:421</td>
</tr>
<tr>
<td>Ka‘ili‘ili – A cove or small bay noted for its abundance of pebbles.</td>
<td>The small pebble</td>
<td>USGS 1962.</td>
</tr>
<tr>
<td>Kamakawili – Claim no. 7091:1 by Naluahine is for his “mo‘o‘āina o Kamakawili ma Ka‘alāiki.”</td>
<td>The twisted eye</td>
<td>NT 8:405</td>
</tr>
<tr>
<td>Kapapakōnane – “…a kauhale on the Kona side of the boundary” between Kaumukukui and Paneenee on Ka‘alāiki/Hileanui boundary</td>
<td>The kōnane (checker like game) board</td>
<td>BCT 1:420,421.</td>
</tr>
<tr>
<td>Pu‘u Moa – Claim no. 7091:2 by Naluahine is for his “kihapai ma Puumo ma Ka‘alāiki”</td>
<td>Green hill</td>
<td>RM 1455; USGS 1966; BCT 1:420,421,433.</td>
</tr>
<tr>
<td>Palahalaha – “Hileanui ends at Palahalaha a pali above Kapalimuku”</td>
<td>Spread out sprawling</td>
<td>RM 1455; BC 113 (3:265); BCT 1:424.</td>
</tr>
<tr>
<td>Pu‘u Nāhāhā -</td>
<td>Cracked hill</td>
<td>USGS 1962.</td>
</tr>
<tr>
<td>Place Name</td>
<td>Definition</td>
<td>Source</td>
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<tr>
<td>Wailea -</td>
<td>Joyful water</td>
<td>USGS 1962</td>
</tr>
<tr>
<td>Kinihonu – Claims no. 7489</td>
<td>Multitude of turtles</td>
<td>NT 8:483,484</td>
</tr>
<tr>
<td>by Kaele and 10217 by Muo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“kihapai kalo ma Kinihonu ma</td>
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<tr>
<td>Kaʻalāiki”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kīpapaloa – “...a kauhale</td>
<td>Long pavement</td>
<td>BCT 1:420</td>
</tr>
<tr>
<td>mauka of Puʻu Iki” between Malumaluakua and Kaumukukui on Kaʻalāiki/Hilleanui boundary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maʻakole – a point</td>
<td>To be somewhat shiftless</td>
<td>USGS 1962.</td>
</tr>
<tr>
<td>Malumaluakua – Above a pali,</td>
<td>Protected by the god</td>
<td>BCT 1:420</td>
</tr>
<tr>
<td>between Kihapai and Kipapaloa on Kaʻalāiki/Hilleanui boundary.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mountain House</td>
<td></td>
<td>USGS 1962</td>
</tr>
<tr>
<td>Place Name</td>
<td>Definition</td>
<td>Source</td>
</tr>
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</tr>
<tr>
<td>Haleolono – Claim no. 7093:1 by Kauikoaole is for his parcel in ʻili aina o Haleolono ma Kaʻalāiki ahupuaʻa.</td>
<td>House of Lono</td>
<td>NT 8:432.</td>
</tr>
<tr>
<td>Hānai – A point</td>
<td>To raise or feed</td>
<td>USGS 1962.</td>
</tr>
<tr>
<td>Hawaloa – A point</td>
<td>Very filthy</td>
<td>USGS 1962; RM 1455</td>
</tr>
<tr>
<td>ʻIlikahi – Claim no. 10561 by Apau for an ʻapana aina ma ʻIlikahi ma Kaʻalāiki</td>
<td>Cut or shaved skin or land division</td>
<td>NT 8:484</td>
</tr>
<tr>
<td>ʻImakakāloa – Heiau of ʻImakakaloa or ʻImakakoloa Located on the slope of the open county, a mile from the sea...a series of enclosures with walls.</td>
<td>Overlooking Kanaloa (sea), Overlooking Kōloa (place), The rumbling of Kanaloa (sea)</td>
<td>Stokes 1991:126</td>
</tr>
<tr>
<td>Kamoku – Claim no. 10952:2 by Waʻapo is for ʻ2 kihapai ma Kamoku ili no Kaʻalāiki.</td>
<td>The district</td>
<td>NT 8:431,432.</td>
</tr>
<tr>
<td>Kaʻalāiki – Returned by Keohokalole, retained by Government</td>
<td>The small waterworn stones</td>
<td>MB 14,189</td>
</tr>
<tr>
<td>Place Name</td>
<td>Description</td>
<td>Reference</td>
</tr>
<tr>
<td>------------</td>
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</tr>
<tr>
<td>Naunuamaia-The Mauka</td>
<td>corner of Hīlea Nui where Kaʻalāiki and Ninole join. Also, Nāunuamālaʻe</td>
<td>The stones of the calm RM 1455; USGS 1966; BC 113 (3:265); BCT 1:420, 424</td>
</tr>
<tr>
<td>Palimuku – “...a second large pali” between Paneenee and Palahalaha on Kaʻalāiki/Hīlea Nui boundary</td>
<td>Short cliff</td>
<td>RM 1455; USGS 1966; BC 113 (3:265); BCT 1:421, 424</td>
</tr>
<tr>
<td>Pāneʻeneʻe – “Paneenee Pali” on USGS. The northern two waterfalls. Pāneʻeneʻe</td>
<td>To move along little by little slowly.</td>
<td>RM 1455; USGS 1966; BC 113 (3:265); BCT 1:420, 421, 433.</td>
</tr>
<tr>
<td>Papaloa – “a puu pohaku” at the north corner of RPG 2948 between Kapohakunui and Kapuna on Kaʻalāiki/ Hīlea Nui boundary</td>
<td>Long flat</td>
<td>RM 1455; USGS 1966; BC 113 (3:264); BCT 1:421</td>
</tr>
<tr>
<td>Kapōhakunui – “…a large rock in the sea” marks the boundary of Hīlea Nui and Kaʻalāiki.</td>
<td>The large rock</td>
<td>BCT 1:420</td>
</tr>
<tr>
<td>Kapuna – Located between Papaloa and Paneenee on Kaʻalāiki/Hīlea Nui boundary</td>
<td>The spring</td>
<td>RM 1455; USGS 1966; BC 113 (3:264)</td>
</tr>
<tr>
<td>Kaualiʻi – Claim no. 10217 By Muo: “koʻu moʻo ʻāina o Kaualiʻi, 1 mala wauke, ma Kaʻalāiki, 3 kihapai kalo”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Place Name</td>
<td>Definition</td>
<td>Source</td>
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</tr>
<tr>
<td><strong>Kaʻalāki place names (Soehren 2005:14-16)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keaʻā – Claim no. 7093:2 by Kauikoaoale is for “4 kihapai kalo ma Keaʻā ili”</td>
<td>The root</td>
<td>NT 8:431,432,483</td>
</tr>
<tr>
<td>Kihaʻōpaʻi – “...kauhale kahiko at the foot of a pali”</td>
<td>Trembling supernatural lizard</td>
<td>BCT 1:420</td>
</tr>
<tr>
<td>Kaumukukui – “...a kauhale kahiko on the Kona side of Kaiholena there is a kahawai [Hilea Gulch] between the Kauhale and the hill”</td>
<td>The candlenut oven</td>
<td>BCT 1:42,421</td>
</tr>
<tr>
<td>Keaʻehumauiki – A pali mauka of the land of Kiolokū, above Nāpūmaiʻa and Kumuloulu. Keaʻehumauiki</td>
<td>The continuous fine spray</td>
<td>BCT 1:399</td>
</tr>
<tr>
<td></td>
<td>The slightly damp mist</td>
<td></td>
</tr>
<tr>
<td>Kāwā Springs –Large springs at the shore have “a visible discharge of about 10 million gallons a day. More probably discharges beneath the sea</td>
<td>Distance Between two points</td>
<td>USGS 1962; Stearns &amp; Macdonald 1946:262.</td>
</tr>
</tbody>
</table>
The first archaeological study conducted of the current project area was during the early 20th century. John F.G. Stokes of the B.P. Bishop Museum undertook fieldwork focused on identifying and describing major religious sites (heiau) on Hawai‘i Island, which was later edited and compiled by archaeologist Tom Dye for broad publication (Stokes and Dye 1991). Stokes arrived in Kaʻū District in October 1906 where, with the aid of an interpreter, identified only as “Meinecke,” “he interviewed Hawaiian elders, seeking knowledge about the location and history of local heiau” (Stokes and Dye 1991:11). Stokes identified two heiau luakini in Hīleia Nui Ahupua‘a (Kohaikalani Heiau and Keʻekū Heiau) and another heiau said to have been associated with hula in Kaʻalāiki Ahupuaʻa (ʻĪmakakāloa Heiau).

Keʻekū Heiau is located on the ‘a‘ā point that forms the eastern end of Kāwā Bay. Stokes describes the heiau as follows:

This is a very heavy-walled enclosure with several platforms. It is bounded on the land side with a light wall. The sea cliff at the point is about 30 feet high, yet the southwest wall of the heiau has been almost entirely destroyed by the sea. It has been shown in place in [Figure 8]. One of the interesting features of the heiau is the floor, which is almost level, and the rough, broken stones about five inches in diameter. It contrasts strongly with the rough broken stones of the walls and platforms. The floor has been raised 2.5 feet above the level of the ground outside.

On the inside the walls are 6 feet high, and on the outside from 7 to 9 feet high. The inner portion of the northeast wall has been built as a bench 4 feet higher than the floor and 4.5 feet wide. In the north corner of the enclosure is a long platform 2 feet high, with a square pit, 1.5 feet deep, in the middle. This platform a foot high. Adjoining the southeast wall is a small square platform 5 feet high, approached by two broad steps each 1.5 feet high. This platform is said to be the sacrificial altar (kuahu). In the east corner and adjoining the kuahu is a pavement of beach pebbles a foot lower than the floor level. Two feet higher than the pavement and adjoining it on the northwest is a platform with its outer wall curved; it contains a stone-curbed pit 7 feet deep and 4 feet wide. The curved
platform is a foot higher than the main floor. The lele is said to have been in the eastern corner.

The platform adjoining the wall on the outside near the entrance is 2.5 feet high and that on the southwest 2 feet high. There was, it is said, a kahua hoʻomaha (platform for resting) in this vicinity. To the west of the temple proper and inside the sacred boundary are two other platforms, the larger in area 1.5 feet high and the smaller 6 feet high. They seem to have been joined by a wall to the west corner of the temple proper, but the lines were too indefinite to follow. North of the high and low platforms, near the entrance in the outer boundary, are two square pits 4 feet deep. The pit nearer the entrance is partly enclosed with a low wall. These are said to have been for the hoʻokupu. The ground to the northwest of the temple proper, while now much disturbed, seems to have been leveled off formerly. This has not been done, however, between the boundary wall and the temple proper on the northeast, the ground here being low and much broken (Stokes and Dye 1991:128).

The other two heiau recorded by Stokes within the study ahupuaʻa are both located well inland of Keʻekū. ʻImakakāloa Heiau consists of a series of enclosures with walls sometimes broadened into platforms, is located on the slopes of open county in Kaʻalāiki Ahupuaʻa, one mile from the sea (Stokes and Dye 1991:126). Kohaikalani Heiau, an enclosure reportedly named for an important chief of Kaʻū who was killed there (see Culture-Historical Context above), is located on the southern brow of Makanau Plateau in the uplands of Hīlea Nui Ahupuaʻa (Stokes and Dye 1991:130).

In 1970 Violet Hansen surveyed ʻImakakāloa Heiau. Hansen described ʻImakakāloa Heiau as being in open ranch land, two of the three enclosures Stokes mentioned remain. The SW wall of the remaining small enclosure appeared to have been either terraced or additions were made to the wall. Several platforms were here also; much or most of the structure collapsed. Hansen also depicted two or more rock mounds inside the largest enclosure (Hansen 1971:6).
Summary of Previously Collected Oral-Historical Information

The only documented oral history information found that mentions ʻĪmakakāloa heiau specifically is an interview with Joseph Kealiʻiakamoku ʻĪlālāʻole on September 13, 1959. The interview was conducted by Mary Kawena Pūkuʻi at the B.P. Bishop Museum in Honolulu. Mr. ʻĪlālāʻole was born in 1873 and died in 1965. Mr. ʻĪlālāʻole is well known by hula practitioners as a Kumu Hula and source of hula knowledge. Many of the Kumu Hula today can trace their hula lineage to Joseph ʻĪlālāʻole and Mary Kawena Pūkuʻi is among them. Mr. ʻĪlālāʻole was born December 15, 1873 in Kaualehu, Puna but he later moved to the Kaʻū area. Pūkuʻi asked about a hula heiau called ʻĪmakakōloa in Hīlea Uka; ʻĪlālāʻole stated it is way up above Honuʻapo and those areas; he stated that he went there as a young child, but he recalled few details (ʻĪlālāʻole, 1959). Pūkuʻi also mentioned that she was unable to locate the heiau and ʻĪlālkāʻole said it was hidden under brush (ʻĪlālāʻole 1959).

Another knowledgeable resident interviewed by Pūkuʻi was a man named Herbert Kuʻumi Kin In (Kin In 1960). Mr. Kin In was born in Kaʻalāiki and had many stories of the area, and the people who lived there. Kin In spoke of the mountains in the area Kohananui and Kohanaiki, Kahiholena and Panene the waterfall below Kūmauna. Kin In told a story of a man from Kauaʻi by the name of Pahulu who lived at Kahiholena; he was a banana farmer and had promised his first harvest to Pele, but when the first harvest came, he did not give it to Pele but rather ate it himself and for this, he was turned to stone. He also recalled going to Kūmauna and his tūtū (grandfather) telling him not to yell or wail because if he did so he would get lost. Another story involved his grandfather asking for rain at Kūmauna through prayer and protocol that involved the opelu grass which only grew in that area. He remembered that there was a ʻōhiʻa tree growing on the rock called Kūmauna that always had flowers and referred to it as a
kupua (spirit). The area was full of birds, ʻelepaio, ʻakakane, ʻalalā but by the 1960s only the ʻelepaio remained. He recalled the area being surrounded by all kinds of flowers only to be destroyed later by foreigners and plantations. Another story about Kūmauana told by Kin In, and Albert Kalama Kahakua told of a haole (white) man who did not have faith in Hawaiian beliefs and shot the rock Kūmauana (Kin In and Kahakua 1960). This man’s home later flooded. They also spoke of visiting Kūmauana and seeing the water flowing very hard and up to the neck of the rock, but when they returned the water had receded and the rock Kūmauna was gone (Kin In and Kahakua 1960).

Stories of sharks in the Kaʻū area are common. Kuʻumi Kin In’s grandfather Holoua, told Kin In a story about a manō (shark) from Kaʻū called Kealiʻikauokaʻū. The story goes that Kealiʻikauokaʻū was born at Nīnole in Kaʻū, and was a friend to man, serving people by killing those sharks that fed on humans. His last kahu (caretaker) was a man named ‘Ai who died in 1878 at Nīnole. Kealiʻikauokaʻū and another shark named Kalani, traveled to Maui, Molokaʻi and Oʻahu. Kalani got caught in a net at ʻEwa, Oʻahu, and was cut up and baked in and imu (earth oven). When Kealiʻikauokaʻū found out he was furious.

… he raised a great tidal wave. All the flesh of Kalani had been baked except two pieces. Two men seized these and ran inland; the tidal wave pursued them, but they escaped. The rest of the slain shark was washed out into the sea and he was restored, except those two pieces, which formed a spouting horn of Kealae at Kamilo (Kelly 1980:82).

There are many named sharks who were either kupua (supernatural beings) or ʻaumakua (ancestral guardians) among them are: Kua, Wākeamanō, Kaholo a Kāne (Kahole a Kāne also Kaholi a Kāne), Oluaʻehu, Kalani, Mikalolou, Kahauhia and Pakaiea. At the community site visit
to ‘īmakakāloa in 2016, a community member told a story told to her of ‘īmakakōloa, a shark that watched over the shores of Ka‘alāiki (Nohea Ka‘awa 2016, pers. comm.).

Heiau Hula

Heiau literally means to ensnare time or current, but it does not reference current in the sense of an ocean current but rather a continuous current or flow of time witnessed in natural processes and cycles (Kikiloi 2011:76). The first heiau called Kawāluna was built by Wākea in Nu‘uanu, O‘ahu (Kamakau 1976:135, 1991:129; Poepoe 1906). This heiau is honored in the following oli (chant) found in Poepoe (1906) and Kamakau (1976:135), which details the main components of a heiau.

O Wākea i ko Waolani Wākea belongs to Waolani
O kū ka lepa lā i Waolani Erect the inside row of images at Waolani
O ku paehumu lā i Waolani Erect the perimeter enclosure at Waolani
O ka ‘ili’ili lā i Waolani The Pavement at Waolani
O ka ‘anu‘u lā i Waolani The oracle tower at Waolani
O ka mana lā i Waolani The prayer house at Waolani
O ka hale pahu lā i Waolani The drum house at Waolani
O ka mō‘ī lā i Waolani The principal image at Waolani
O ke kupala lā i Waolani The offerings place at Waolani
The features listed in this chant include: (1) kukalepa (inside row of images) that formed a line or semicircle; (2) the paehumu (perimeter enclosure) comprised of a wooden (and sometimes rock) fence or wall that surrounds the sacred space delineating the heiau; (3) the ʻanuʻu or lananuʻumamao (oracle tower) that is a tall scaffolding behind the row of images; (4) the ʻiliʻili (pavement) or water worn stones used to pave the floor, and more specifically the place in front of the altar to temporarily hold offerings; (5) the hale mana (prayer house for the mōʻī principal idol) which held the priests most sacred images and was the focal point of the ceremonies to consecrate mōʻī (principal image) as the guardian of the nation; (6) the hale pahu (drum house) which sheltered the large drums used in the ceremonies; (7) the mōʻī (principal image) which was the wooden medium which housed the spirit of the main god; and (8) kupalalā (offerings place) which could range from a stone kuahu or wooden framed lele (altar) where offerings and sacrifices were placed (Kikiloi 2011:78-79).

These temples were constructed for the purposes of snaring mana or harnessing the power found in the natural environment. Although the most elaborate heiau generally were associated with the state religion and identified as Luakini (poʻo kanaka), other heiau were constructed as well demonstrating diversification of religious interest involving other aspects of the society such as: productivity in fishing (heiau hoʻouluʻa), farming and horticulture (heiau hoʻouluʻai), long distance voyaging (heiau ka holo ‘ana kahiki), and hula (heiau hula) (Kamakau 1976). Henry Kekahuna writes the following description about the importance of heiau:

Upon the profound concept of the word heiau light now dawns. We perceive the idea of ensnarement, of being held fast, of inescapable retention through the phenomenal memories of priests of the heiau, embracing many essential purposes, many fields of precious knowledge, all that was known of creation, all that should become known,
especially of the life of man, through the period of ancient tradition, era after era of history, reign after reign of royal rulers. Thus, should be denied to oblivion the inestimable heritage bequeathed by the ages past, and to be yet bestowed by the ages to come, indelibly recorded in the storehouses of knowledge, at the memory archives of the Hawaiian race (Kekahuna n.d. Hawai‘i State Archives M-445 Folder 50).

The location and orientation in which a heiau was placed was very important. The heiau is a means of observing the cycles of the universe. These cycles affected all aspects of survival of the Kanaka Maoli and could be determined by observing ke ala polohiwa a Kāne (the red path of Kāne) and ke ala polohiwa a Kanaloa (the red streaked path of Kanaloa) the northern and southern paths respectively of the most prominent features in the sky, Kanehoalani (the sun). The movement of stars also was important in the keeping of the annual calendar and prediction of shifting environmental changes. For instance, when the constellation Makali‘i (Pleiades) reaches its zenith it is the time of Lono. The orientation of the heiau did not always follow strict patterns and were relatively flexible (Bennett 1930:23; Valerie 1985:236) as the astronomical function of monitoring the position of the sun was achieved through the innovation in Hawai‘i of towers placed within temple foundation perimeters (Bennett 1930:130,135). All luakini heiau had a tower known as a lananu‘umamao or anu‘u (oracle tower) but it is unlikely that heiau hula utilized this innovation.

Not much has been recorded regarding heiau hula in Hawai‘i. Pūkuʻi lists two heiau hula pointed out to her by her Kumu Keahi Luahine Sylvester, Ke Ahu a Laka beyond Hāʻena and Ka ulu o Lono at Wahiawa (Gutmanis 1983:91). Pūkuʻi, from her interview with her Kumu writes:
The heiau of Kauluolono was also used as a depository for the greenery, the pāʻū, lei anklets, ʻawa cups, ʻawa dregs and bones of food that were eaten (in ceremony) in the hālau (Barrère 1980:77).

Thrum recorded two additional Kauaʻi heiau mentioned to be connected to hula and dedicated to Laka as Keolewa Heiau, which is a small heiau on the peak of Haʻupu and Nakikoniawalaʻau Heiau in Waioli uka, an open paved space, not large… which offerings at the annual festival were brought (Thrum 1907:36-43). The only other recorded heiau hula is ʻĪmakakāloa heiau in Kaʻalāiki. Ke Ahu a Laka is by far the most well-known heiau hula for its connection with Pele and Hiʻiaka, goddess of fire and life respectively. The first historic record of this site was in 1845 by Gorham D. Gilman (1908:52-55) in which he gives a shortened version of the Pele and Hiʻiaka story as well as lists names of three prominent pōhaku (stones) at the site (Gilman 1908:52-55).

Over a half century later Thomas G. Thrum described the site as a “heiau consisting of two platforms, highly terraced; very famous, very sacred and an immense structure.” (Thrum 1907:43) The other he associated with the name Lohiʻau, and described it as a walled structure on Hāʻena “Point” dedicated to Laka, goddess of hula. He named his Kauaʻi informants as J.K. Farley, W.H. Rice, Sr., Francis Gay, and A. F. Knudsen (Thrum 1907:43).

In 1927 Bishop Museum anthropologist Kenneth P. Emory, visited the site accompanied by informant Judge Lyal A. Dickey of Kauaʻi, Emory wrote:

The ruins comprise (1) a heiau of the first or second rank, below which is a stone where Hawaiians placed the excised umbilici of their children; (2) a large terrace where dances were performed and where Lohiʻau is attributed to have had his dance hall and shrine to the goddess of the hula, Laka (here the remains of offerings to Laka are still to be seen);
and (3) an imposing house site where Lohiʻau is said to have dwelt. About Lohiʻau is woven on of the best known picturesque legends of the islands, the love stories of Pele and Hiʻikaka (Emory 1928:1)

Emory remarked that he “had not seen this type of work in Hawaiʻi before [prior to 1927], except at an approach to it in some of the house foundations of Nihoa. The work is, however, common in the Society Islands.” (Emory 1928:1).

In 1959 Henry Kekahuna mapped the site. Henry Kekahuna was very prolific in the documentation of Heiau in Hawaiʻi and his detailed maps are used today in many restoration projects. In 1977 Marion Kelly visited the site and wrote a report entitled Hālau Hula and Adjacent Sites at Kēʻē, Kauaʻi, which is included as part III of Hula Historical Perspectives (Barrère et al. 1980). Kelly’s report is a comprehensive report of the Kēʻē site including archaeology and ethnography and includes a glimpse of contemporaneous perspectives of hula practitioners in relation to heiau hula. Kelly wrote:

One Kumu hula has taken her students to the hālau hula to dance and receive inspiration in their dancing through their association with the site and the traditions connected with it. She explained that when they visit the site, they first offer prayer before entering the hālau area. Then, as they approach the site they chant an oli kāhea, followed by an oli komo, and then an oli kau…The Kumu hula sits at the back of the terrace near the kuahu, the crevices in the pali where the offerings to Laka are placed. She chants and accompanies her chanting with a pahu. The students dance either facing the ocean, or facing their Kumu hula…After leaving the site a parting prayer is offered (Barrère 1980:118).

_Hula Ritual, Ceremony and Protocol_
Mary Abigail Kawenaʻulaokalaniahīʻiakaikapiolekawahineʻaihonua Pūkuʻi was a noted chanter, composer, teacher, scholar, writer and authority on hula. She was born at Haniumalu, Kaʻū on 20 April, 1895. Pūkuʻiʻs most influential Kumu Hula were Kumu Keahinuiokaluaopele Luahine Sylvester Gomes of Kōloa Kauaʻi and Kapua of Hanapēpē, Kauaʻi (Silva 1982:12). In an article entitled Ancient Hulas of Kauaʻi, (Pūkuʻi 1938), Pūkuʻi interviews her Kumu Keahi which provides a glimpse into the past at hula kuahu protocol (Barrére et al. 1980:74). Her published works continue to be some of the most important contributions for Kanaka Maoli who are eager to reconnect with ancient ways and practices.

Nathaniel B. Emerson’s Unwritten Literature of Hawaiʻi The Sacred Songs of the Hula (1909) is another reference utilized by hula practitioners. First published in 1909 and recently reprinted in 1997 by the Edith Kanakaʻole Foundation, this resource describes 28 kinds of hula as well as descriptions of hula deities, ceremony and protocol.

Simply put, hula is the ancient practice of Kanaka Maoli dance, telling a story through motion. Not less than 36 different types of hula existed in ancient times (Barrére et al. 1980:74), among them were the hula noho (hula done in a sitting position), the hula pahu (hula accompanied with the drum), and the hula kalāʻau, (hula accompanied with a wooden staff and a striker). Each hula, no matter what type, told a story with strong metaphoric undertones. Hula therefore are just as important for the preservation of knowledge as they are a form of entertainment.

Laka is the deity most associated with the hula, however Kapo is also mentioned as the patron of hula. Other deities associated with Laka are forest folk and include: Laukaʻieʻie, Mailelauliʻi, Mailelaunui, Mailekaluhea and Mailehaʻiwale (Barrére et al. 1980:70). Special
prayers were offered to Laka and sacrifices offered in her honor (Emerson 1909:23). There were prayers for inspiration (pule hoʻoulu), prayers for the limbering of the body (pule haʻihaʻi), and prayers that called upon Laka to come and dwell in a newly built altar (pule hoʻonoho) (Barrère et al. 1980:70). An example of the pule hoʻonoho or pule kuahu can be found in Unwritten Literature of Hawaiʻi (Emerson 1909:20-21).

Pule Kuahu

Eia au, e Laka mai uka, Here am I, oh Laka from the mountains

E Laka mai kai; Oh Laka from the shore;

O hoʻoulu Protect us

O ka ‘īlio nāna e haʻe, Against the dog barks;

O ka maile hihi i ka wao, Reside in the wild-twining maile

O ka laukī lei o ke akua, And the goddesses enwreathing ti,

O nā kuʻi hauʻoli Ah, the joyful pulses

O Haʻikamanawa Of the women Haʻikamanawa

O Laka ʻoe, Thou art Laka

O ke akua i ke kuahu nei, la; The god of this altar

E hoʻi, hoʻi mai a noho i kou kuahu! Return, return, abide in thy shrine!
The kuahu (altar), where the goddess Laka dwells, would have been maintained at the heiau as well as the heiau hula. This practice continues today in some hālau hula but is not common. Laka would be represented by an uncarved polished block of lama (*Diospyros sandwicensis*) wood wrapped in yellow kapa (bark cloth), and would be adorned with her forest kinolau (body forms) such as ‘ie‘ie (*Freycinetia arborea*), halapēpē (*Pleomele halapepe*), ekaha (*Asplenium nindus*), lāʻī (*Cordyline fruticosa*), koa (*Acacia koa*), liko lehua (*Metrosideros polymorpha*), maile (*Alyxia oliviformis*), lauaʻe (*Microsorum scolopendria*), kukui (*Aleurites moluccana*), palaʻā (*Sphenomeris chinesis*), ōlapa (*Cheirodendron trigynum*), and palapalai (*Microlepia strigosa*) (Emerson 1909:20).
Hālau o Kekuhi holds an annual lā kuahu, where they honor their ancestors and their hula genealogy. In this ceremony, the kuahu is adorned with the various forms of Laka accompanied with prayer (Figure 9). Following the dressing of the kuahu an ‘awa ceremony is held followed
by hula and finally a feast. This ceremony has been practiced by Hālau o Kekuhi for the past 27 years. The following (Figure 10) is the hula genealogy of Hālau o Kekuhi showing those honored for lā kuahu:

![Hula Genealogy Diagram](image_url)

**FIGURE 10.** Hula genealogy of Hālau o Kekuhi. (Provided by N. Kanakaʻole, 2016).

Laka is a forest deity and as such she is important to the water cycle. Laka is evaporation of water molecules from trees, ponds, people, earth, sea, forest and all other sources of water. Laka is the transpiration of this water into ‘ohu (wispy mist) that rises gently through the trees
and eventually meets descending clouds and becomes part of that large mass. Lono is the male counterpart and is the rain which falls from this mass. Lono is the clouds and the deep penetrating rain that falls from the sky. Anywhere there is fresh or salt water the process of transpiration and evaporation exists and Laka is that process. Life depends on this permanent water cycle of which Laka plays such an important role. ‘Ōlapa play a role in this process as well. As the ‘ōlapa practice or perform perspiration begins, this is an attribute of Laka, through perspiration the dancer becomes a part of the water cycle and the embodiment of Laka (Edith Kanaka‘ole Foundation 2011:11).

Laka was prayed to in the forest, to ask permission to gather the kinolau (body forms) for the kuahu. The gathering of the greenery for the kuahu is an important undertaking and the person sent would be mindful of ho‘ailona (signs) (Barrére et al. 1980:71). Those gathering the kinolau did so with great reverence and deep silence. The offering of prayer was the only acceptable voice. One traditional mele for entering the forest that honors Laka is detailed below.

Nā Mele Kāhea

Kau ka hali‘a e There is a remembrance
I ka manawa e hiamoe In your unconsciousness
I kou hōala ana ‘oe That upon rising
‘O ‘oe ‘o Hāaulani, You are indeed Hāaulani,
‘O Hoakalei Hoakalei
(the sacred expansive forest rising as a wispy cloud)

Me he manu lā ke kani nei  Like the birds singing

I ke kuahiwi I ke kualono  In the mountaintops on the ridges

I kuʻu maha lehua  My lovely lehua

I kuʻu moho kiʻe kiʻe lā i luna i uka  Buds unfold above

Noho au me ʻoe e Laka  In a cycle with you Laka

I ka nahelehele  To the forest

I hoa ka ana no ia kuahiwi, kualono  As a companion in this mountain region

E hoʻi mai ai.  Returning indeed.

The information gathered here represents written documentation by archaeologists, historians and cultural practitioners in their efforts to preserve indigenous knowledge and history. Utilizing the historical method, this information has been extracted from many written resources, some authored by Kanaka Maoli and some not. Authors of many backgrounds cited in this thesis all share in painting a comprehensive picture of the past allowing Kanaka Maoli practitioners to utilize these resources in their practice and to also contribute to the collective. The data can also be gathered from the thousands of mele recorded over the years which await further analysis. In the following chapter this process will be further examined.
Chapter 3

Ethnographic Accounts: Hoʻolohe i ka Makani (Listen to the Wind)

Accounts of Hula Masters of Hālau o Kekuhi in the Present Time

The four Hula Masters who provided oral histories for this thesis are ʻohana (family) of the author and as such the author is in a position of an insider. The oral histories were gathered using different methodologies. The first was to engage in informal “talk story” where the author would simply listen to discussions between the Kumu Hula and occasionally interject topics of interest. These discussions, would take place at family gatherings and informal visits and were documented through note-taking after the event. Through these informal discussions the overall design of the project was created to accumulate data related to the heiau which can then be processed into protocol and mele. The four Kumu Hula represent two generations of Kumu Hula from Hālau o Kekuhi. The Kumu Hula created a protocol guide, that outlines appropriate behavior and mele for ʻĪmakakāloa Heiau. This guide serves as a means of connecting ancient practice with the living culture.

Another method utilized in this project was to hold formal video and audio recorded interviews involving the restoration of ʻĪmakakāloa Heiau and hula ritual and practices. These interviews generally lasted one half hour to two hours and took place at the homes of the consultants. As mentioned, the Kumu Hula also worked together to create a protocol guide for ʻĪmakakāloa which includes proper behavior at the heiau as well as appropriate mele and oli. Lastly, to attain a deeper understanding of the mele and hula protocol and ritual, it was necessary
for the author to commit to a year-long internship or apprenticeship called papa oli (chant class). The class involves two hours of formal training and an additional eight hours of practice each week. The class is taught by Kumu Hula Pualani Kanahele who is my mother in-law. To increase the ability to preserve the Kanaka Maoli knowledge learned in this class, three younger generation males from the family were also recruited to participate in the class. This process is more in alignment with the Kanaka Maoli process of knowledge transmittal and complemented the mahaʻoi (forward) nature of the formal interview.

Papa Oli

Papa oli involves training your voice in many different styles such as kepakepa, olioli, alalā, kanaenae, kawele, oli kaholo and hōʻuēʻuē. This training brings awareness to breath and to origins of voice and provides a deeper understanding of your own physical body as you engage in this practice. The chants are learned through mimicry and repetition and the meanings are learned through the process of papakū makawalu (a foundation of constant growth).

Papakū makawalu is the laying of foundations which are stepping stones to understanding, knowing, acknowledging, becoming involved with, and most importantly, becoming the expert (Kanahele 2009:31). Papakū makawalu comes from the kumulipo (creation chant) and Haumea is accredited with this knowledge categorization process (Kanahele 2009:31). In wā (era) 13 line 1761 of the kumulipo, a shift occurs. In the earlier lines of this chant the male is listed first and then the female, but here roles shift. The female is listed first followed by the male and then their children (Beckwith 1972:231). This is notable in that a shift is occurring where females were being given the status granted to the male first born (Kanahele...
There are a few lines of ritual following the births of the first-born females (lines 1779-1787) (Beckwith 1972:232). The ritual is called “Hānau ma ka lolo,” (born from the fontanel) and serves to anoint experts recognized by the greater society for their intellect, genius, spiritual leadership, savant ability and expertise in areas of societal longevity (Kanahele 2009:31). Following the ritual births are three lines, each with one word only, Papahulihonua (line 1792), Papahulilani (line 1793), and Papahānaumoku (line 1794) (Beckwith 1972:232). Each line reveals a house of knowledge and each house of knowledge encompasses one third of their universal knowledge and describes the system of organizing knowledge (Kanahele 2009:32). Kanahele writes

Papakū makawalu is a way of learning a diminutive component while having some perspective of the full extent of the whole. Lines that separate are traversed and voids of connectivity are filled. Papakū makawalu is a natural process for Hawaiians whose intuition reacts to altruism. The purpose of Papakū makawalu is to return to a high level of known existence. Papakū makawalu is a Hawaiian worldview of existence (Kanahele 2009:32).

Papakū makawalu, as mentioned, contains three major houses of knowledge each of which make up the whole of the universe and each are interconnected foundations for understanding existence. The three houses of knowledge are defined below from Kanahele (2009:33).

1. Papahulihonua: is inclusive of earth and ocean. It is the ongoing study of the natural earth and ocean and its development, transformation and evolution by natural causes. It is also a class of experts who were spiritually, physically and intellectually attuned to this earth and its relationship to the space above and the life forms on it.
2. Papahulilani: is the space from above the head to where the stars sit. It is inclusive of the sun, moon, stars, wind, clouds, and the measurement of the vertical and horizontal spaces. It is also a class of experts who were spiritually, physically and intellectually attuned to the space above and its relationship to the earth.

3. Papahānaumoku: is the embryonic state of all life forces. It is the birthing cycle of all flora and fauna inclusive of man. It is the process of investigating, questioning, analyzing and reflecting upon all things that give birth, regenerate and procreate. It is also a class of experts who were spiritually, physically and intellectually attuned to things born and habitat that provides their nourishment and growth.

The Kumulipo details how indigenous knowledge is systematically arranged and provides us clues of accessing these data in the present day. Utilizing this process, the universe can be understood as the ancestors understood it and apply this understanding to present day situations. For example, Laka is associated with forest plants such as ‘ie‘ie (*Freycinetia arborea*) and halapēpē (*Pleomele halapepe*) which falls in the house of knowledge of papahānaumoku, however these plants are associated with the catching of water and Laka is first and foremost associated with transpiration and evaporation and her role in the water cycle and thus is papahulilani. Constant crossover and connection occurs between the three houses illustrating the interconnectedness of all things. It is essential that some understanding of this process is attained in order to effectively interpret chant.
Imagery is also a very important part of oli and hula. When chanting a mele, one must be able to recognize the imagery and acknowledge it. “Imagery should bloom when you chant” (Pualani Kanahele 2016, pers. comm.) the chanter must not only know the words of the chant but must be able to visualize the imagery of the words including the metaphoric meanings and the meanings of names. The chant should be flawless in delivery because it is a gift venerating the gods. The chant is often the hoʻokupu (offering), the give back to the gods for the tangible or intangible things one seeks. In other instances, hoʻokupu of food items or personal belongings of value to the presenter are gifted to the akua (god). This is the very basis of protocol, the reciprocation between man and god (environment). In the mele kāhea Kau ka Haliʻa on page 68, the chanter is asking to enter the forest to gather kinolau (plant body forms of Laka) for the kuahu (altar). Laka is the rising mist (ʻohu) and is a part of the water cycle, and therefore is integral for the survival of all living things. The leo (voice) is one gift to Laka for all that she provides as well as the attention one brings to the deity through chant to honor that element, but a deeper commitment is required, a commitment to do all one can to maintain the health of the forest and the water cycle (Pualani Kanahele 2016, pers. comm.).

Protocol Guide Project

Protocol is a process of separating the sacred from the profane. It is a reminder of the hierarchy of relationships between the tangible and nontangible of the papahulihonua, papahulilani and papahānaumoku (Kekuhi Kealiʻikanakaʻole 2016, pers. comm.). The Kumu Hula involved in this heiau restoration project have compiled guidelines for protocol and appropriate mele to be used at ʻĪmakakāloa Heiau. The guidelines are divided into two sections.
The first section is an overall guide including: orientation, appropriate behavior, protocol, preparation and makana (gifts). This section of the guide was written by Kumu Hula, Kekuhi Keali‘ikanaka‘oleohaililani for all people who visit the site from hula practitioners to rock wall builders. The second section is a compilation of mele which is more specific to hula practitioners and the type of protocol that would take place on the heiau. The second guide was written by sisters Pualani Kanaka‘ole Kanahele and Nālani Kanaka‘ole. The cultural protocol guide is included in its entirety as Appendix C. The guidelines serve to bring everyone into one focus and work together toward one goal in a manner that is acceptable to Kanaka Maoli ways of the past and of the present. General guidelines for visitors to the site are the following:

Come to ‘Īmakakāloa with a purpose and a function that will benefit the place and the people in maintaining the cultural, educational, and spiritual nature of the heiau hula.

Come to ‘Īmakakāloa with an open mind and positive attitude. An open mind and a positive attitude will allow you and the stewards of the heiau the maximum cultural, spiritual and educational experience.

‘Īmakakāloa has set protocols for access and restoration. These protocols have expectations that require total participation in all facets by all visitors regardless of personal or ethnic beliefs, religious orientation, or hula traditions.

Medical or physical conditions that may hinder full participation need to be brought to the attention of designated Pākua or EKF representatives in a timely manner prior to arriving/leaving ‘Īmakakāloa site in Ka‘alāiki, Ka‘ū.
All visitors must be oriented prior to a scheduled visit. At orientation, you will be provided with and taught two mele and one pule that must be memorized prior to arrival by all who intend to visit ‘Imakakāloa.

‘Imakakāloa ceremony and protocol are officiated by a Pākua (kahu of the heiau hula), ‘Imaka (po’o pua’a, ‘ōlapa trained initiate) and/or ‘Olohe Hula (Kumu Hula trained in hula temple services) or other trained cultural practitioners only. They are trained in conducting succinct and concise ceremonial protocol for the purpose of maintaining the mana of the heiau, its surrounding sites, the stewards of the heiau, and YOU.

While on site the highest and overriding priorities are for ‘Imakakāloa and relative sacred spaces whose wellbeing is first and foremost. Therefore, visiting groups must put aside their individual group interests and allow themselves to be enlightened by the place, the people and the work on/at Ka’alāiki and ‘Imakakāloa.

The heiau and its surrounding landscape is sacred. Your genuine respect for this area and its caretakers is highly appreciated. As such, please refrain from any and all profanity.

Each area at the immediate heiau site, including the surrounding land, ocean, mountains and sky has particular energy that lends to the uniqueness of ‘Imakakāloa. Engaging in activities other than what the site is intended for is prohibited.

Personal ceremony must be discussed and agreed to by Pākua or site kahu.

Any and all artifacts belong to the mana of the site and are best appreciated as is. We highly recommend against removing any artifacts, defacing, dismantling, or rebuilding any structures (without guidance). In doing so, you may be attaching yourself to and taking unwanted energy with you.

When appropriate, ‘alana/mōhai/ho’okupu may be left in designated areas at the heiau.
Photography & filming or any manner of recording of work/ceremony is prohibited unless otherwise cleared with Pākua (site kahu).

Consuming of alcoholic beverages and illegal drugs is prohibited at or in route to the heiau site. Smoking is not allowed at the site.

No urinating, defecating or depositing of maunu (objects such as hair) on, in, or around sites. Women during menstruation may participate in most activities during restoration & ceremony with prior preparations.

“Clearing the Way” is a simple protocol of asking permission to have the privilege to enter a space not entered before, and to occupy the space for diverse purposes such as ritual, ceremony, or just to be acquainted with a space because of its profound existence. Therefore, appropriate chants were composed for such purposes. Traditional practices inclusive of hula require this protocol. The “asking permission” protocol is a “mele kähea” or request to enter and a “mele komo” grants the request. If the intended place had a “kahu” or attendant, then it was his or her duty to do the mele komo. In many cases, there is not a physical kahu responsible for admitting the entrance however the “naʻau” or the intuitive factor of the chanter addressed the clearance for entry or not. It is always beneficial to be in tune with the hospitable or non-hospitable essence of a place. The following is a mele kähea found in the saga of Pele and Hiʻiaka and used by Hiʻiakaikapōlioʻele upon her entrance to the island of Kauaʻi to fetch Lohiʻau as commanded by her sister Pelehonuamea (Emerson 1997). This traditional chant is used most often by hula practitioners:

Hawaiʻi - Kūnihi ka mauna i ka laʻiē
ʻO Waiʻaleʻale lā i Wailua
Huki aʻela i ka lani
Ka papa ʻauwai o Kawaikini
Alai ʻia aʻela e Nounou
Nalo ka Ipuhaʻa
Ka laula ma uka o Kapaʻa ē
Mai paʻa i ka leo
He ʻole kāhea mai ē

Absolutely erect is the mountain sitting in the calm
It is Waiʻaleʻale at Wailua
Supporting the upper realm
The water source begins at Kawaikini
Obstructed by Nounou
Ipuhaʻa is lost from view
In the expansive upland of Kapaʻa
Don’t deny the plea
If there’s no reply to the request

Mele Kāhea

by Kekuhi Kealiʻikanakaʻole for EKF

ʻAuhea ʻoe e ke koa uka¹ Where are you friend of the uplands?

¹ Koa uka is a term, especially used by Kaʻū folks, that refers to someone who lives inland. Used in a reciprocal fashion of hospitality and sharing. Koa uka would have kalo products bound in ti-leaf and carried in a lauhala
I ʻauʻau aku nei au i kai o Kawaiki\(^2\) I have just come from bathing in the salt pond at

Kawaiki

A hiki a ka luna o Kumuohelo\(^3\) And arrived at the top of Kumuohelo

E Kawelo Kawelo

E Kawelohea\(^4\) ē Kawelohea

Mai paʻa i ka leo Don’t hold back the voice

Hō mai i ko leo Give your voice

The traditional mele komo used with the above chant is as follows however this mele komo may also be used for any other purpose of invitation.

Hawaiʻi -

E hea i ke kanaka e komo ma loko

E hānai ai a hewa waha

Eia nō ka uku lā o ka leo

A he leo wale nō, ē

English -

A call is returned for entrance

To gain hospitality until satisfied

The reward is the answer

A simply voice

---

basket on an ʻauamo to share with koa kai folks. And koa kai folks would have a string of fish to trade with koa uka folks.

\(^2\) Kawaiki is a salt water pond at Kawa bay where kamaliʻi used to bathe. The use of Kawaiki infers that the visitor has gone through the pīkai ritual in preparation for entry to ʻĪmakakāloa.

\(^3\) Kumuohelo is a puʻu with an ʻahu boundary marking the boundary between Honuʻapo & Kaʻalāiki, southwest of ʻĪmakakāloa. Kumu is the source or hula master and ʻōhelo is a style of dance that requires a heightened skill level. To climb Kumuohelo connotes climbing towards mastering one’s skill.

\(^4\) Kawelohea is a pali in Kaʻalāiki whose exact place is unknown. Kawelohea is known to answer the call of folks that call out to him.
Mele Komo

by Kekuhi Keali‘ikanaka‘ole for EKF

‘O ka heana nui\(^5\) kēia
Here is your call

E ʻī aku ana iā koa kai\(^6\), e komo
Saying to the one from the lowlands, enter

Nau ka iʻa, naʻu ka ʻai
You have fish, I have taro

Na ke aloha e kono i alo pū kāua
It is the spirit of reciprocity that brings us together

E komo!
Enter!

Another chant by Hiʻiaka is used as a mele kāhea to enter the forest or any other place occupied by any spiritual entities. In this case the other entities are Laka deity of hula and water transpiration. Hālaulani and Hōakalei are also named in the chant, they represent evaporated cloud forms encompasses the large forested areas. Their existence insinuates the hula hālau, the dancer and the forms of the leis which adorn the dancers.

Hawaiʻi -
Kau ka haliʻa ē

I ka manawa e hiamoe

Kou hoʻāla ʻana ʻoe

ʻO ʻoe ʻo Hālaulani, ʻo Hoakalei

Me he manu e kani nei i ke kuahiwi, i ke kualono

---

\(^5\) Kaheananui used to be the owner of the ʻĪmakakāloa lot. Using his name is a play on the words “ka hea ‘ana” or calling out to.

\(^6\) same as footnote 1.
E ku‘u maha lehua, e ku‘u moho kiʻekiʻe lā i luna
Hoʻi au me ‘oe e Laka
I ka nāhelehele
I hoa ka ‘ana no‘ia kuahiwi, kualono
E hoʻi mai ai

English - There is a remembrance
In your unconsciousness
That upon your rising
You were indeed in the sacred, expansive forest rising as a wispy cloud
With birds chirping in the mountaintop, on the ridges
My clusters of lehua, buds unfolding above
It is a cycle with you Laka
In the forest
As a companion sharing the mountaintop, ridges
Returning indeed

“Mapu Ka Hanu” is asking permission to enter by reflecting on the weather and the wind that is blowing through presenting some pleasant, nostalgic attar bouquet scented from the uplands. This floral perfume includes the upland laua‘e and the lehua makanoe of the upland bogs. The descending fragrance hints toward a Hina persona of deliverance, therefore the plea to Hina to allow entrance into the hālau, house or structure. The last two lines, “I am out here and I am cold” are an appeal for hospitality.
Mapu Kahanu

Hawai‘i-

Mapu ka hanu o ka laua‘e
Mapu noe i ka poli o ka Waialoha
Aloha i ke kapa ʻehu kai
Huki palai, huki lole noe ka hūnā ē
Noe mai lā ka lehua makanoe
Noe ka lehua makanoe
Noe wiwoʻole i ke anu
Anu i ke ala kīpapa ola ē
Ālai kuʻikuʻi lima kanaka o Maunahina ē
E Hīna no paha ʻo wau wale nō
E Hīna no paha e ka ua e
Alia lā ē
He anu, he anu wale no ē.

English -
The fragrance of lauaʻe pervades
Its vaporous mist infusing the Waialoha wind
Embracing the foam-covered sea mist
Reaching the ferns pulling a misty cloak to conceal all
Mist from the lehua bog forest descents
The exclusive lehua makanoe inclines
Dauntless mist cools the air
The coolness gathers along the pathway of life
Blocked in the uprights of Maunahina
Say Hīna, it is only I
Say Hina perhaps it will rain.
I am waiting
But it is cooling, the cold is overwhelming

The following mele was composed by Pualani Kanakaʻole Kanahele for ʻĪmakakāloa, it is a mele kāhea in requesting intentions of utilizing the heiau for its existing purpose.

Mele Noi no ʻĪmakakāloa

Hawaiʻi - Kū mākou i ka ʻīpuka a ʻĪmakakāloa
Kilo au aku iā Kūmauna, ke poʻo
Honi mai i ka uahi a Pele
Mai ka hikina mai
Me Kanaloa i ke kua
Me ka leo o nā ʻale loloa mai Kahiki mai
I hui pū i ʻĪmakakāloa
Me ke kani a ka leo
A he leo wale nō
Oli mai a oli aku ma ka makani kolonahe
E ʻīmaka i ka hula i Kaʻū i ʻĪmakākoloa
E hula ē, hula ʻā lā
He leo, he hula, he mau ʻālana ia

English - We stand at the gateway of ʻĪmakakāloa
I recognize Kūmauna as the head
Taste the sulfurous smoke of Pele
From the east
With Kanaloa at the back
With the sounds of the long waves from Kahiki
A conjoining at ‘Īmakakāloa
With the declaration of the voice
We only have the voice
Chanting into and out towards the gentle breeze
To observe dancing in Kaʻū at ‘Īmakakāloa
To dance fiery dances
A voice, a dance, these are the offerings

This following mele kāhea was composed by Nālani Kanakaʻole to be used by hula practitioners to honor this heiau hula upon entering.

Kāhea ʻĪmaka

Hawaiʻi - Kiʻekiʻe e Kaʻū ke kua makani
Kūkia i nā ʻale i ke Aʻeloa
Unu aʻe makani kaupili ē Kaunawahine
I ʻālaʻi ana nā lau kukui ʻōlapa i ka lā
E nehe ka hele i ka wao ala o Kaʻalāiki
I muki iki a ka waianuhea a Kapuna
Oni a pololei iho kahanahana a Makanau
I maka ka unu paepae a ke oho loa
I kilo ʻia i ka uahi ʻālana a ka wahine
English -

Majestic Kaʻū in the wind
Made steady in the buffeting Aʻeloa (trade wind)
A stirring by the beloved Kaunawahine wind
Gently brushing the kukui leaves flicking in the sunlight
Go softly in the forest path of Kaʻalāiki
Sip lightly at the fragrant waters of Kapuna
Move directly to the clearing towards Makanau
The observation tower of the long hair
Forecasting the rising smoke of the Woman

The following oli is a traditional hula chant (Emerson 1909:16,17) recognizing Laka as the provider of ‘ohu. ‘Ohu is the vapor or breath of the earth that transforms into a mist, a female substance of ascending water vapors moving according to the air movement. It is inevitable that the ‘ohu will be intercepted by Lono clouds and eventually will descend again as rain. The cycle!

He Kanaenae no Laka

Hawaiʻi -

A ke kuahiwi i ke kualono
Kū ana ‘o Laka I ke poʻo o ka ‘ohu
‘O Laka Kumu Hula
Nāna i aʻe ka waokele
Kahi, kahi i mōlia i ka puaʻa
I ke poʻo puaʻa
He puʻa hiwa na Kāne
He kāne na Laka
Na ke wahine i ʻoini a kelakela i ka lani
I kupu ke aʻa i ke kumu
I lau a puka ka muʻo
Ka liko ka ao i luna
Kupu ka lālā, hua ma ka hikina
Kupu ka lāʻau ona a makaliʻi
ʻO Makalei, lāʻau kaulana mai ka pō mai
Mai ka pō mai ka ʻoiaiʻo
I hoʻi o i luna, i oʻo i luna
He luna au e kiʻi mai nei iāʻoe e Laka
E hoʻi ke kokua pāʻū
He lā ʻuniki no kāua
Ke ʻikeʻike o ke akua
Hōʻike ka mana o ka Wahine
ʻO Laka, kaikuahine
Wahine a Lono i ka ʻoualiʻi
E Lono e kū ʻia mai ka lani me ka honua
Nou okoʻa kūkulu o Kahiki
Me ke ʻano ʻai aloha ē
E ola ē

English - On the mountain top on the ridge
Laka reigns as the source of ascending mist

Laka is the source of hula

She wanders through the forest

Scraping up an offering to the clouds

To the source of black clouds on the mountain

It is the black clouds forms of Kāne

A male form for Laka’s female form

It is the female form that moves penetrating to the atmosphere

The rootlets sprout on the tree

The buds of leaflet emerge

The young leaf opens to the light above

The branches protrude growing towards the east

The trunk develops many eyes

Makalei is the famous ancestral tree from the beginning of time

A truth from long ago

It returned above it matured above

It is above that I am fetching you Laka

Return, offer directions for the wrapping

It is the day when we will bind the knowledge

Exhibiting godly knowledge

Recognize the divine female possession

It is Laka, the older sibling

Female entity of Lono in the kinship order of gods

Say Lono who is placed between the atmosphere and the earth

However, yours is entirely a different construct of Kahiki
With revere greetings
Live on

The hālau with Kumu, hoʻopa’a and ʻōlapa will approach the area set aside of the hula offering. They will dress the kuahu first and then adorn the ʻōlapa. The kuahu offerings will be in the form of leis. The only plant in its natural state will be the ‘ie‘ie. The native vegetation for the kuahu offerings are to be lehua, liko lehua, palapalai, palaʻā, maile, lauaʻe, kukui, and ‘a‘aliʻi.

The chant for dressing the kuahu is found below. The underlined words may be substituted with words that properly serve your purpose and identity. This chant continues with the Kumu, ʻōlapa or the hoʻopa’a until all the offerings are on the kuahu.

The chant for dressing the kuahu is composed by Pualani Kanakaʻole Kanahaʻele.

Hawaiʻi -

E Laka ‘o Hālau Kua Makani kēia
ʻO wau ke Kumu ‘o Noelilia Nohoikawai
No Hilo au
Eia ka ‘ieʻie mai ka nahele o Panaʻewa
No kou kuahu
Ulu aʻe a ola loa

English -

Say Laka this is Hālau Kua Makani
I am Kumu Noelilia Nohoikawai
From Hilo
Here is the ‘ie‘ie from the Pana‘ewa forest

For your kuahu

Grow and live long

The chant for adorning the ‘ōlapa is a traditional chant. The adornment includes the kūpe‘e wāwae and lima, the lei ā‘ī and the lei po‘o (Emerson 1909:49,56).

Hawai‘i -

‘A‘ala kupukupu ka uka o Kānehoa
E hoa ē e hoa nā lima o ka makani
He waikaloa he waikaloa anu i Līhu‘e
‘Ā lina lehua ka uka o pua
Ku‘u pua ku‘u pua ‘i‘ina e kui a lei
Ina iā‘oe ke lei a maila

Ke lei a maila o Kaula i ke kai
Ke mālamalama o Niʻihau i ka mālie
A mālie ka Inuwai
Ke inu maila nā hala o Naue i ke kai
No Naue ka hala, no Puna ka Wahine
No ka lua, no i Kilauea

English

Fragrant the grasses of height Kane-hoa.

Blind on the anklets, blind!
That cools the air of this bower.
Lehua bloom pales at my flower,
O sweetheart of mine,
Bud that I’d pluck and wear in my wreath,
If thou wert but a flower!

Ka-ula wears the ocean as a wreath;
Ni‘ihau shines forth in the calm.
After the calm blows the wind Inu-wai;
Naue’s palms then drink in the salt.
From Naue the palm, from Puna the woman-
Aye, from the pit, Kilauea.

Upon reciting the above mele hula offerings may be made at this time including an ‘Awa ceremony. The pani (closing) is the traditional chant for Laka followed by the chant for ‘Īmakakāloa.

He Pule No Laka

Hawai‘i -

Pūpū weuweu e Laka ē
‘O kona weuweu ke kū nei
Kaumaha a‘ela iā Laka ē
Ua lū ka hua o ka maile
Noa, noa i‘au iā kaha‘ula
Pāpalua ua noa, ua noa, ua noa ē
Laka is a strand of lei
She stands before us as in the leis
Laka’s altar is heavily laden
The seeds of the maile were scattered
I am now free of the sacred ritual
Freedom twice gotten, the sacred connections are lifted, free.

The pule kala is a purification process; it asks for forgiveness for offenses we may have committed. This mele is a means of cleansing oneself prior to entry into a sacred place and is often accompanied with a sprinkling of sea salt or salt water known as pikai.

Pule Kala
(from ‘Aha Pāwalu protocol, 1995, EKF)

‘Auhea ke kala
kala loloa, kala
kala loloa o kai, kala
kala māewa ana i kai,
kai pīkai, kala ē
e kala ka hewa kua
e kala ka hewa alo

Leader:  Where is the kala seaweed
All:  the long kala, forgive
Leader:  the kala swaying in the sea,
All:  the salty water of purification, forgive
forgive the wrongdoing of yesteryear
forgive fully the wrongdoing of man
so man may experience life
until breathing is but a faint sound
ʻo kaʻu pule kala nō ia  
this is my prayer for forgiveness

ua lele aʻela nei pule  
my prayer has taken flight

Lele!

The Mele No Kūmauna is a kāhohoa that celebrates the persistence of and the abundance caused by the ‘aumakua rock of this area and the Kaʻū families, Kūmauna. This mele can be used when doing restorative rock work. The words are addressing the rocks bodies themselves. It is meant to be a light mele that makes difficult work fun. This mele can be started when rock work is being done. May be led initially by kahu, but visitors can take the lead as well. Can be repeated as many times as necessary.

Mele No Kūmauna

by Kekuhi Kealiʻikanakaʻole for EKF

Lalani!  
Leader:  
Line up!

Holo māmā, holo māmā  
All:  
Go lightly, go lightly

Kino pōhaku o Kūmauna7  
Rock body of Kūmauna

Pāneʻe!  
Moving!

Pāneʻeneʻe8, pāneʻeneʻe  
Moving a little, little by little

7 This is used to remind us not to repeat the history like in the story of Kūmauna. Kūmauna is said to have been turned from human to rock by Pele. Later becomes the ‘aumakua of Kaʻū families and was prayed to for rain. On more than one occasion, Kūmauna was ill treated by people who wanted to move him. On all occasions, the people suffered ill consequences.

8 Pāneʻeneʻe is the name of a ridge line in Kaʻalāiki said to have had big waters like Waiānuenue; northwest of ʻImakakāloa; used for its literal translation.
<table>
<thead>
<tr>
<th>Kino pōhaku o Kūmauna</th>
<th>Rock body of Kūmauna</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hoʻoniho!</td>
<td>Set the rocks!</td>
</tr>
<tr>
<td>Hoʻonoho niho, hoʻonoho niho</td>
<td>Set the stones, set the stones</td>
</tr>
<tr>
<td>Hoʻonoho niho ʻia no Kūmauna</td>
<td>Set nicely in honor of Kūmauna</td>
</tr>
<tr>
<td>Kīpapa!</td>
<td>Lay the stones!</td>
</tr>
<tr>
<td>Kīpapa aku, kīpapa mai</td>
<td>Paving the surface, laying the rocks</td>
</tr>
<tr>
<td>ʻAʻohe hemahema o ka hoʻonoho ʻia</td>
<td>They are perfectly set</td>
</tr>
<tr>
<td>Hoʻomaha iki!</td>
<td>Rest at little!</td>
</tr>
<tr>
<td>Paka⁹ akahi, paka alua</td>
<td>One drop, two drops</td>
</tr>
<tr>
<td>Hana ka uluna i ka paka o ka ua</td>
<td>May as well rest when it’s raining!</td>
</tr>
</tbody>
</table>

The hoʻokuʻu protocol is to request permission to take leave, both physically and spiritually. These two mele are fashioned after the “kū au hele” chants that Hiʻiaka does before she takes leave on her journey. The purpose of the protocol is to separate one’s self from the obligation of the work and hosts. More importantly is to inform any and all “unseen” people that you must go, and they must stay.

After the group is released from the work at the end of day and gathers all belongings and says their goodbyes and mahalo, the departing group stands inside of the gate, facing the site. The hosts and guests face each other. Guests begin the protocol with Noi Hoʻokuʻu or the request. Hosts reply with Mele Hoʻokuʻu. The guests back out of the gate and leave.

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⁹ another word for rest
Noi Hoʻokuʻu

by Kekuhi Kealiʻikanakaʻole for EKF

Ke kū nei au e hele a noho ʻoe I am ready to go, you stay
Hele a ke ala Going on the road/path
Hoʻi i kauhale Returning home
E aloha mai ē To remember with affection

Mele Hoʻokuʻu

by Kekuhi Kealiʻikanakaʻole for EKF

Kū ʻoe haʻalele a noho au Yes, you are leaving and I am staying
A noho ana i ka umauma māhana Staying in the warm bosom of Kaʻū
O Kaʻū, ʻo Kaʻalāiki Kaʻalāiki
O hele ʻoe, o hele ʻoe Go already, go
Ma ke ala palekana Take the safe path
He aloha wale nō ē With nothing but affection

A mele often used upon leaving a site is He Mū O ia. This mele calls for purification upon leaving the site and a release of anything that may have attached to us while at the site.

Noi Hoʻokuʻu
Traditional variant found in (Malo 1951)

Kahu (leader)            Lehulehu (multitude)

He mū ‘o ia    The deity is silent                        He mū    The deity is silent

He mū nā moe‘ino‘ino, nā moemoeā, nā pūnohunohu  Deity silent in the foul rest, the
nā haumia                                      dream, the rising mist

He mū ‘o ia    The deity is silent                        He mū    The deity is silent

‘Eli ‘eli      Profoundly                                  Noa      Free

Ia ‘e           O ia                                      Noa honoua  Freedom instant and
                complete                                    complete

Oral History with Four Kumu Hula (the source)

The process of collecting the oral histories of the Kumu Hula followed IRB standards and
written consent was given to disclose the information as well as the names of our consultants.
The interviews were given by a junior family member trained in ethnographic field techniques
and cultural protocol. The interviews were video and audio recorded by the author and another
junior family member. The interviews took place at the homes of the various Kumu Hula. The
approach is meant to complement the traditional process of the transfer of Indigenous knowledge
by using junior family members, in this case the grandchildren of Pualani Kanahele as the
primary interview team. Customary makana (gifts of food) were distributed upon arrival at each interview in accordance with the cultural practice of reciprocity which will be considered further in this chapter.

The oral history collection of the four Kumu Hula’s life experiences as it relates to hula and hula ritual and protocol proved to be the single most important aspect of this research project. The information compiled in the four sessions provided deep insight into protocol and ceremony. The Kumu have consented to using their names in this document. The purpose of sharing their understanding of hula and hula protocol is to preserve this Indigenous knowledge and to share it with other hula practitioners to heighten their understanding of the topic.

The Kumu Hula in this project are Pualani Kanakaʻole Kanahele her sister Nālani Kanakaʻole and Pualani’s daughters, Kekuhi Kealiʻikanakaʻoleohaililani and Huihui Kanahele-Mossman. These women have been raised in the hula tradition from a very young age. Kumu Nālani recalled beginning to dance hula at the age of five in her grandmother Mary’s class. When she was nine her older cousin took over when her grandmother stopped teaching and then her mother Edith. Their hula lineage comes directly from Mary Kanaele the grandmother of Pualani and Nālani. Mary Kanaele was raised in the hula kapu, at birth, she was taken from her home to be a hula student at Makuʻu, she did not return to her home until she was in her late teens. She was reared by two famous Kahuna Lapaʻau and Kāhea from Hīlea, Kaʻū, their names were Keleko and Kapeliela and they cared for Mary until she reached adulthood. The hula genealogy of Hālau o Kekuhi showing Mary Kanaele and her teachers, Kapeliela, Keleko and Akoni Mika is provided in (Figure 10 pg. 65). Kumu Pualani describes genealogical connections: “When I look at who I have around me now…from me, and I go to my grandchildren and great grandchildren that’s four generations. And I know my mother and I knew her mother so that’s six generations I
am conscious of, that I actually know. When we were growing up we always knew there was seven generations of us. So, that from my grandmother back, there’s four more generations… so you have over 200 years of hula that I am conscious of.” Thus, taking their hula tradition back very close to the time of Western contact.

Hula

Because they all share the same hula genealogy as well as the fact that they are of very close blood relations, their views and understanding are very similar. Kumu Nālani stated: “Hula is how we kanaka tell our story…we always dance the myth that’s hula. We dance the poetry of our ancestors…hula is a manner in which we instill in our culture that we have water.” Kumu Pualani stated: Hula is to me an esoteric form of prayer or kāhea…the hula dancer is just a portion of the remembrance of a particular event, whether it was a big storm, whether it was the birth of the forest, whether it was the blooming of the lehua…Rebirthing is what hula does and reminds us that these things have cycles and so hula is an esoteric form of cycles.” Kumu Nālani says: “Traditional knowledge is what comes down through the mele format and all of our traditional knowledge is handled in that manner…everything was spoken in that mele format that was metaphor.”

The question was posed to all four Kumu, what hula lessons have stuck with you over the years? Kumu Huihui said: “How I work and how I process information and how I learn…my discipline and how I can problem solve all of those things come from hula.” Kumu Kekuhi said: I learned from my grandmother…when it came to how to have a relationship in the forest and how to have a relationship with the ocean.” Kumu Nālani says:
I think my grandmother provoked us into doing things that were as far as hula is concerned accurate. Because the motions have to be accurate and footwork had to be precise, I remember clearly that she did not hold back on the bamboo or whatever was next to her or she would take you out of line and let you do whatever you have (to) for about 100 times until she was satisfied with your footwork and your torso. Okay, that’s hard lessons, nobody teaches like that anymore.

This shows the level of discipline required in this hula tradition. Kekuhi would go on to say that: “kuahu (altar) and how you treat the shrine becomes a big soul lesson.” In Hālau o Kekuhi the kuahu is located in the eastern corner of the Hālau structure and consists of an uncarved lama wood block adorned with various forms of Laka from the forest. An annual ceremony called Lā kuahu has been held every October for the past 27 years, in which the kuahu is dressed. Kumu Pualani in regards to the dressing of the kuahu says: “redressing of the kuahu is also a reminder of who we are as dancers and a reminder of where our dances come from and the fact that the dance actually belongs to the mountain, they belong to the eruption.” Kumu Nālani says:

Lā kuahu keeps the portals open for all of us to be creative, because kuahu people have kept the relationship with the forest…we formally dress the altar and the altar is dressed in the way of vegetal manifestations of the gods and goddesses of hula…it is associated with water that is drawn or pulled up from the earth as opposed to the male which is the water that comes from the heavens and penetrates the earth. The female cycle is the other way around in which it provokes another male falling. So, in that manner, we gift the altar as giving thanks to all the ancestors who figured the cycle out.

To paraphrase Kumu Pualani, she emphasized that ceremony is reciprocation. There is ceremony in everything. Ceremony puts you in another frame of mind; it’s a sense of behavior. Kumu
Kekuhi says: Ceremony at all levels gives folks direction, gives us guidelines of the process, makes us think about and reflect what are the important things in the practice. Kumu Huihui says: Hula itself is ceremony... rituals help the dancer renew the realization that hula is a part of their connection to the environment. This connection to environment is a recurring subject throughout the interviews. For instance, when asked about what types of ceremony takes place within the hālau all Kumu spoke of the dressing of the kuahu and the connection to the forest and to water, forms of Laka. The descriptions of this process were identical and the author was fortunate to witness this process in the past. Kumu Kekuhi also mentions a dressing of the kuahu ceremony with her students that is slightly different, where other native plants are utilized but the students need to articulate why they are using that particular plant. She calls the process “learning kuahu” and it is a daily ritual. The students use the same traditional chant “E ulu e” and “Eia au e Laka” they dress the kuahu then they have a dressing ceremony, they have a pāʻū chant for dawning their pāʻū and a kūpeʻe chant and then a lei chant. At the end of the session they have a “thank you to the pāʻū, I am taking it off now” chant, they roll up their pāʻū and dismantle the kuahu in which they reverse the process. This process, although very similar to that conducted in Hālau o Kekuhi has slight differences illustrating that ceremony is not rigidly static, that like culture itself ceremony evolves, and that the living culture are proficient in their role in preserving ceremony and mele as well as practicing and creating new ceremony and mele.

Other ceremonies mentioned by the Kumu were asking permission to enter the hālau and ceremony for dressing to get the dancer ready for hula. Kumu Kekuhi explains: Everything has a process, and so I am using process as ceremony…the mele kāhea and the mele komo process for any group of students is necessary that we people now, learn how to ask to step into a place that doesn’t belong to them…it serves a social function as well as a psychic function and a
Kumu Pualani says: “…you have ceremonies at different levels…one ceremony is that you actually do a kāhea…“Kunihi ka mauna,” “Mapu ka hanu,” “Kau ka hali’a,” so there are many mele kāhea, and asking permission to be in a particular place, and so when they do that they start the ceremony.”

The kuahu ceremony that Kumu Kekuhi uses has the same bones of that utilized in Hālau o Kekuhi, but it makes slight modifications to suit the environment and allows the Kumu to explore her creativity. Perhaps the space they utilize for hula is not their own space, such as a classroom that is shared by others. It would not be appropriate to have a kuahu unattended in a class unrelated to its purpose, so the kuahu becomes portable, the students build a kuahu before each session. This same concept can be applied to heiau hula, in the hālau the kuahu essentially is the heiau. It is the connection to Laka. In Kumu Kekuhi’s process a “micro landscape” is utilized in the construction of the kuahu, in the hālau this same process occurs by building a kuahu the hālau becomes a scaled down version of a heiau hula.

**Heiau Hula and Ceremony**

Kumu Huihui explains that heiau hula brings a different level into focus she states: “hula itself is ceremony so I’m going to differentiate the exceptional from the mundane, where the mundane is hula and the ability to put life in a ceremony and exceptional would be the ritual. And the ritual, as is done on the hula heiau, forces the hula dancer to elevate their practice…and fortify their connection to their environment…that’s why I think hula heiau is such an important structure.” Kumu Kekuhi says: “…the heiau and the kuahu at the hālau are all heiau…Kēʻē and ‘Īmakakāloa were built for a function…Its for elevating folks from one pae (level) to the next
ʻImakakāloa Heiau

The Kumu were asked specifically about ʻImakakāloa Heiau, its function and what type of ceremony could take place there. In the discussions with Kumu Kekuhi, she describes the importance of knowing and observing the environment around the heiau. She mentions the vast horizon, the ancient volcanos that are now lush valley and greenery and the active volcano whose plume can be seen from the heiau. Kumu Huihui also discussed the importance of the surrounding environment, she says: “It’s …a place to center myself in my surroundings…you can see everything for miles around… you can see the span of the sky and the span of the ocean and coastline and you can see behind you, the mountains…as a hula dancer, to see that on a hula heiau and to situate myself in you know, the waolani that surrounds me…that’s very significant in how I move forward with my practice.”

Kumu Pualani spoke primarily of the movement of the sun saying: “To me, this one (ʻImakakāloa) is a good measurement of the movement of the sun at the winter solstice (Ala polohiwa a Kanaloa) where as Kēʻē on the north side of the islands…has to do with Ala nui polohiwa a Kāne, which is when the sun rises on the summer solstice…Why does this have to do
with hula? Because hula maintains a history, hula maintains the story, it allows it to be reborn
over and over and over again.” Kumu Kekuhi also makes this north and south comparison
saying:

“We need a southern based heiau or place to focus, where hula is going for the next four
or five hundred years, because I really think if I look at my students, both my hula and
land stewardship students, what they are looking for is not normal things, you know sort
of northern concepts, what they are looking for are southern concepts which are
concepts…they want to know not only how the ancestors did it but they want to know
how to take ancestral knowledge and integrate and intercept and embed it in what we’re
doing today both in conservation and in hula and reclamation of spirit. That’s the big
movement you know. And so essentially they want to pull things up from a southern
space and they want full integration and I think that’s one big function of ‘Īmakakāloa.”

Kumu Pualani goes on to say that the purpose of ʻĪmakakāloa is: to elevate your ceremonial
practice…and also elevate your consciousness about what you have done, what you are doing
and it elevates passion, and when you have passion for something you’re going to make sure it
continues… it really has to do with consciousness of environment.” This passion she speaks of
she calls haʻa, explaining that hula is haʻa but each dancer must experience that for themselves,
she calls it an awakening within and it further builds your consciousness.

Once the heiau is restored and re-consecrated it can then be utilized as a functioning
heiau. All four Kumu mentioned that ceremony such as the renewal of the kuahu like that done
in the hālau and uniki (graduation) ceremonies would be appropriate. Other suggestions included
hōʻike (exhibitions), chant composition and solstice ceremony. A common topic was kilo
(observations) that would take place at ʻĪmakakāloa, observations of the sun, the moon, the stars
and their relationship with the heiau. Kumu Nālani mentioned that every heiau has a star
associated with it, she also mentioned that mauka makai alignments are another kilo that can be
looked at. Kumu Kekuhi sees ‘Īmakakāloa as a major hula destination in the future, stating:
“people are going to want to do offering there… but I feel the bigger learning is going to come in
how much we really learn about ‘Īmakakāloa’s surroundings…why is it built right mauka of
Kāwā? Why is it built makai of Nānole shield and Wailau and all of those pu‘u? Nobody knows
that for real until you begin to explore.”

Clearly ‘Īmakakāloa Heiau has much to offer the living kanaka maoli culture. The
Kumu Hula have offered incredible insight and a solid foundation to begin an indigenous
approach to the ancient practice of heiau revitalization. The information offered through the
protocol guide as well as their personal interviews demonstrates the importance of cultural
practitioner involvement in heritage management. Today, such initiatives are subject to
government scrutiny and must conform to Western scientific standards, but by following the
teachings and guidance of the Kumu Hula and utilizing the “tools” of modern Indigenous
archaeological practices combined with government and non-government organization support
and community engagement, this sacred tangible part of kanaka maoli culture will live on and
along with it the non-tangible practices of the Kanaka Maoli associated with it.

Chapter 4

Indigenous Archaeology: Hana ka Lima (Fieldwork)

Community Engagement with Hula and Kaʻū Communities
Before fieldwork began the lepa (flags) were raised to establish the boundaries of the heiau and announce that the work was to begin. The lepa can be made from modern materials but resemble ancient materials. The lepa are raised to the beat of the pahu while the following chant is recited:

O Wākea i ko Waolani  
Wākea belongs to Waolani

O kū ka lepa lā i Waolani  
Erect the inside row of images at Waolani

O ku paehumu lā i Waolani  
Erect the perimeter enclosure at Waolani

O ka ‘ili’ili lā i Waolani  
The Pavement at Waolani

O ka anuu lā i Waolani  
The oracle tower at Waolani

O ka mana lā i Waolani  
The prayer house at Waolani

O ka hale pahu lā i Waolani  
The drum house at Waolani

O ka moi lā i Waolani  
The principal image at Waolani

O ke kupala lā i Waolani  
The offerings place at Waolani

As mentioned earlier, this chant is found in Kamakau (1976:135) and Poepoe (1906) and outlines all the principle components of a heiau that were developed for the first heiau ever constructed, Kawāluna at Waolani in Nuʻuanu, Oʻahu (Kamakau 1976:135; Poepoe 1906). Ḥālau o Kekuhi conducted the opening ceremony in December of 2014 to allow for vegetation clearing and
mapping work to proceed. The ceremony took place during the winter solstice. Following the placement of the lepa, an ʻawa ceremony was held followed by a hula performance. This ceremony honors the place and all who dwell there. The ceremony also introduces the various stake holders to the place.

Prior to archaeological fieldwork a Kaʻū community meeting was held to introduce the project to the community. This meeting was also held to address community concerns as well to invite the community to participate in the project. While the hula practitioner community was a key factor in the development of the research project including its goals and outcomes, it is also necessary to include the regional community, which in this case is the people of Kaʻū. “Mai ka uka a ke kai, mai kāhi pae a kāhi pae o Kaʻū, he hoʻokahi no ʻohana.” (From the upland to the sea, from end to end of Kaʻū, there is only one family) This ʻōlelo noʻeau (proverb) refers to the inhabitants of old Kaʻū were of one family (Pūkuʻi 1983:225). Kaʻū Mākaha (Kaʻū of the fierce fighters) and Kaʻū ʻāina kipi (Kaʻū land of rebels) (Pūkuʻi 1983:176,168) are other sayings describing the people of Kaʻū, which the residents continue to emulate. The Kaʻū community is a very diverse community encompassing different ethnic backgrounds. The Kanaka Maoli community in Kaʻū are very attached to the land and have strong opinions regarding the protection of their resources.

The Kaʻū community was also invited to visit the site to restore familial connections and to foster collaboration. The experience was very positive and continued involvement in the future is anticipated. The overall concern of the community was the lack of cultural programing in the region. The hope is that during the restoration phase cultural programing through cultural practitioner training would be initiated and could lead to a long-term movement toward cultural revitalization in the region. The Edith Kanakaʻole Foundation, an Indigenous Kanaka Maoli
NPO whose mission is to teach and encourage heightened Kanaka Maoli awareness and maintenance of cultural teachings, beliefs and practices, has made a long-term commitment to the care of the heiau as well as the practices and protocols associated with it. The commitment of such an organization could support the Kaʻū community in its cultural educational goals.

Through long-term commitments and partnerships with the community associated with the region, perpetuation of a cultural landscape in perpetuity becomes a reality. It should be noted that a community is made of individuals with many different points of view. In our approach, we respectfully listen to all points of view and try to address all concerns, however it is the cultural practitioner elders who are the driving force behind the ʻĪmakakāloa project and their directives supersede all others in accordance with Kanaka Maoli protocol and beliefs.

Indigenous Archaeology

Fieldwork for this project included a cultural heritage study of ʻĪmakakāloa Heiau and was conducted over a period of eight months from January, 2016 thru August of 2016. Personnel involved in the fieldwork include Konrad K. Mossman, B.A., Matthew R. Clark, B.A., Keone Kalawe, Kaʻoi Kualiʻi, Kialoa Mossman, and Lanihuli Kanahele, under the direction of Peter R. Mills Ph.D. and Huhi Kanahele-Mossman Ph.D. (Figure 11). Every aspect of this project was conducted with kanaka maoli individuals with the exception of the contractual lab analysis. The research was designed by and for kanaka maoli cultural practitioners and utilized Indigenous Archaeology as a tool in a collaborative concept of Indigenous Heritage Management.
Methods and Findings

The fieldwork included a visual inspection of the entire study area and the production of a site map of ʻĪmakakāloa Heiau. The cultural practitioners associated with this site have asked that no excavation take place and for this reason we have not done any test pits in or around the site. Ample documentation exists to positively identify ʻĪmakakāloa Heiau and invasive study of the site would negatively impact the indigenous community attached to it. A photo record of the current condition of the site utilizing DSLR photography, drone aerial photography, and 3D imaging was completed. Surface samples of volcanic glass were analyzed at the University of Hawaii at Hilo using Energy-Dispersive X-Ray Fluorescence (EDXRF) at the Geochemistry Lab, and coral samples for Uranium-Thorium dating were collected and sent to Mark McCoy of
Southern Methodist University for analysis. All remaining samples are being stored with all other project materials at the Edith Kanakaʻole Foundation office at 1500 Kalanianaʻole Ave., Hilo, Hi 96720.

Ethnographic interviews and consultation with hula practitioners and community members on site contributed to the body of the fieldwork as well. IRB approval was granted by the University of Hawaiʻi and all informants signed release forms allowing the information to be utilized for this report. Interviews were held informally on site as well as in more formal settings. The formal interviews were video and audio recorded and transcribed. All transcriptions and recordings are kept at the Edith Kanakaʻole Foundation archives at 1500 Kalanianaʻole Ave., Hilo Hi., 96720. Alignments with other heiau in the area as well as important geographic features were noted to better understand the function of the heiau. Far too often, a site is isolated in its study and the surrounding area is left out because it does not lie within the project area boundaries. This is a flawed methodology and efforts to understand the extended landscape must be considered. In order to understand a heiau, one must understand why it was situated and oriented in such a way. This methodology is used in the realm of cultural practitioners who seek to understand the connections established by their ancestor and is also being practiced in the field of archaeology and archaeoastronomy (Gill et al. 2015).

Although the field methods were guided in part by the findings of the previous archaeological studies, mapping of the site was done without reference to the two existing maps in an attempt to create an unbiased representation of the existing structure. Mapping was done by cultural practitioners K. Kalawe and K. Kualiʻi using the plane table method (Figure 12).
A 19-m buffer surrounding the heiau was surveyed, completing the remainder of the project area. A total station was used to collect all elevation information and to create the profile map (Figure 13) and is compared to Stokes’s map of 1906 (Figure 14). Multiple digital photographs of the site were also taken in succession and stitched together using Pix 4D software to create 3D models of the site. The model can be viewed from various vantage points utilizing the software.
FIGURE 13. Profile map generated by total station data. (By K. Mossman, 2016.)

FIGURE 14. Profile map from Stokes field notes. (Stokes 1906).

or can be converted to a MP4 file and viewed as a video. The following four figures (15a-d) show different views of the 3D rendering. This process was conducted in collaboration with the UHH Geography Lab under the direction of Ryan Perroy and conducted by Kanaka Maoli researcher Kialoa Mossman. A Phantom 3 drone was also utilized to take aerial photos of the site as the project progressed as well as upon completion of vegetation removal. Kanaka Maoli researcher Lanihuli Kanahele facilitated all drone operations and video documentation.
FIGURE 15a. 3D model of ‘Īmakakāloa Heiau looking towards the northeast. (By Kialoa Mossman, 2016.)

FIGURE 15b. 3D model of ‘Īmakakāloa Heiau looking towards the northwest. (By K. Mossman, 2016.)
FIGURE 15c. 3D Profile map of ʻĪmakakāloa Heiau looking towards the southwest. (By K. Mossman, 2016.)

FIGURE 15d. 3D model of ʻĪmakakāloa Heiau from above. (By K. Mossman, 2016.)
FIGURE 16. Plane table map of ʻĪmakakāloa Heiau. (By K. Kalawe & K. Kualiʻi, 2016.)
Physical Characteristics

ʻĪmakakāloa Heiau is currently in fair condition. Portions of the northeast wall are intact but most of the walls have collapsed or are partially collapsed. Although much of the walls are collapsed the original wall alignments can be made out throughout much of the site (Figure 16). The original alignments are delineated in the Kalawe/Kualiʻi map with darker lines. There appears to be bulldozer damage to the eastern corner as well as the northwestern face. The damage to the eastern corner occurred in 2010 (Alfred Galimba 2016, pers. comm.) and the northwestern face can be narrowed down to sometime between 1906 and Violet Hansen’s 1970 survey. It is clear that cattle have contributed to the degradation of the site but it is also possible that earthquake events may have caused significant damage to the site as well. In 1868 a significant earthquake event occurred in Kaʻū believed to be an 8.6 intensity (Jim Kauahikaua 2016, pers. comm.). Although the walls have been compromised the material from the walls are in the immediate area. The walls are of a dry stack construction utilizing basalt rock of various sizes no larger than an average man can carry (Figure 17). The interior of the heiau is a level dirt floor with a fair amount of ‘iliʻili (waterworn pebbles) present. There are two distinct enclosed areas within the heiau walls, the enclosure closest to the ocean measures 31.5m x 25.0m and the second measures 10.0m x 22.0m (Figure 18). The overall site measures 31.5m x 35.0m. This measurement is the approximate size of the built structure. Much of the material which has collapsed from the structure walls lies on the exterior ground outside of the structure (Figure 19-22). There is an entrance on the northeast side of the heiau as well as what appears to be another
at the west corner of the large enclosure.

FIGURE 17. North interior wall intact. (Photo by author, 2016.)

FIGURE 18. Enclosure one in the background enclosure two in the foreground. (Photo by author, 2016.)
FIGURE 19. North exterior wall of heiau. (Photo by author, 2016.)

FIGURE 20. South exterior wall of heiau. (Photo by author, 2016.)
FIGURE 21. East exterior wall of heiau. (Photo by author, 2016)

FIGURE 22. West exterior wall of heiau. (Photo by author, 2016.)
The larger enclosure said to be used by the aliʻi and kahuna by Stokes and said to have been used for hula by Thrum, has two pit features and two mound features. These features were not present when Stokes created his map however the mounds are present in the Hansen map of 1970. The mounds are primarily made up of ‘aʻā type material which would be used primarily in the fill of the foundation of the structure. The rocks consistently used for the walls were smoother and denser basalt material. Based on mathematical calculations comparing material size of mounds compared to void size of the pits, it appears that the material removed from the pits are approximately equivalent to the material in the mounds and could be the result of exploratory excavations of some sort (Figure 23-27). There is no reason to believe that these features were created by past archaeologists, as no records could be found to support any previous archaeological excavation at the site, however neither can it be ruled out. The average maximum depth of the pits is 40cm. It is clear however, that these mound and pit features were not a part of the original architecture of the site and occurred sometime between 1906 and 1970.

FIGURE 23. Heiau floor enclosure 1 and east interior wall. (Photo by author, 2016.)
FIGURE 24. Map showing pit features & sample locations (Kalawe/Kaʻoi 2016).
FIGURE 25. Interior view of north wall with pit and mound features. (Photo by author, 2016.)

FIGURE 26. Interior view of west wall and pit and mound features in the foreground. (Photo by author, 2016.)
FIGURE 27. Interior view of west wall with mound feature. (Photo by author, 2016.)

The site is built on a 12-degree slope but sits level. The landform is of sloping pāhoehoe flow. The Pierce map of 1914 shows a road and a flume once ran from a plantation facility in Kaʻalāiki through the Kaheananui parcel to Hīlea Nui (Figure 28). This close proximity to roads and water ways could explain the destruction of the upper section or the third enclosure.
FIGURE 28. Kuleana lands of Kaʻalāiki showing flume and road on Kaheananui land (Pierce 1914).
There is a single lāʻī (ti) plant in the midsection of the west wall, lauaʻe grows in the south wall and ʻalaʻalawainui and kupukupu in the north corner. On Hansen’s map an alaheʻe (*Psydrax odoratum*) tree was drawn near the southeast corner and a Ti plant in the mauka wall of the large enclosure. While the Alaheʻe is no longer present, the ti or lāʻī remains (Figure 29). The maps of Hansen and Stokes can be compared to determine site change from 1906 to 1970. The site had been cleared by the landowner several years prior to our survey and again just prior to the survey. Evidence of the recent removal of two large monkey pod trees in the project area was evident, one located in the interior of the heiau near the north entrance and one in the makai buffer surrounding the heiau. Although the site had been cleared by the landowner at an earlier date, the site was covered with guinea grass and cats claw upon our arrival and required careful removal to facilitate proper investigation and documentation.
The soil is shallow, slightly stony, volcanic-ash soil and is often found on the midland slopes of Na‘alehu on Hawai‘i Island (gis.ctahr.hawai.edu/SoilAtlas 2016). This area currently serves as pasture for cattle. The soil varies in depth with pāhoehoe outcroppings dispersed about the area. No soil core was taken per the request of the indigenous cultural practitioners. Based on the annual rainfall and the condition of the soil, as well as the availability of water upslope, it is likely that this area would be suitable for agriculture. Some lands remain undisturbed by intensive cane agriculture within the Kaʻalāiki ahupuaʻa boundaries and are at the same elevation as the project area. These lands were likely used for agriculture into historic times. The area currently includes dense growth of kukui, lāʻi, coffee, mango and noni (Morinda citrifolia), illustrating that this area was occupied and utilized for agriculture purposes. The Pierce map of 1914 (Figure 28) shows that upslope areas were utilized for dry land taro but no mention of dry taro in the project area elevation. The difference in elevation between these areas is 600 to 1,000 feet.

*Site Age*

A chronology of construction and ritual use was developed following a U-series method first applied to temple dating in Maui (Kirch and Sharp 2005). Heiau incorporated various kinds of corals as ritual offerings or included pieces lodged into the construction material of the site (Kikiloi 2012:244). Samples found on an ahu (platform) are associated with ritual use and therefore any U-series dates of the coral would suggest date of ritual use. The samples found in the foundation of the structure would likely correspond to the date the heiau was constructed. As mentioned, two coral samples have been sent to Mark McCoy of Southern Methodist University.
for Uranium Thorium analysis. The first sample was found in the wall and would likely be associated with heiau construction, while the second sample was found in the courtyard area where an ahu had once been and therefore may be associated with ritual use. Since we are not conducting any excavation, no subsurface coral or radiocarbon samples have been obtained, therefore, we rely heavily on the two coral samples for accurate dating.

Based on the building style, it is clear this heiau was constructed pre-contact. In John Stokes field notes, he says his informant was an old Hawaiian man from the coastal area (Stokes, 1906:1). It also states in these field notes that the heiau was built by ‘Īmakakāloa (also referred to as ‘Ī) (Stokes field notes 1906:1). It is unclear if this information came from Stokes’s informant but it is probable. Based on this information, assuming that the ‘Īmakakāloa who built this heiau is the same ‘Īmakakāloa known as the rebel chief from Puna, a general idea can be deducted as to when the heiau was constructed. The chief whom ‘Īmakakāloa rebelled against, Kalaniʻōpuʻu, died in 1782. ‘Īmakakāloa was sacrificed just prior to Kalaniʻōpuʻu’s death, so it is reasonable that ‘Īmakakāloa heiau was built in the mid to late 18th century (Kamakau 1961:110). It is also possible that this heiau was built much earlier and rededicated by ‘Īmakakāloa. Temples were often built and rebuilt in specific areas of importance (Fornander 1878-80 2:102; cf Thrum 1908:60; Malo 1951:161; Kamakau 1976:132). Ancient forms of temples would therefore be used as the foundation when newer components were built and thus merged into the old plans (Thrum 1910:56).

Cultural Materials
Cultural materials found at the site include: a small papamū stone measuring 22cmx25cm (Figure 30), a horse shoe (Figure 31), two coral samples (Figure 32 & 33), and five volcanic glass flakes (Figure 34). The coral sample (*Pocillapora sp.*) pictured in figure 33 was found in the north wall near the surface; such branch coral was used as ritual offerings on kanaka maoli temples (Kirch and Sharp 2005). The volcanic glass and coral samples were removed for further analysis but the remaining artifacts were left in place. Small waterworn stones known as ‘ili‘ili are found throughout the project area and were probably used for paving. While EDXRF analysis on the volcanic glass does not lead to determining the age of the site, it does reveal its chemical composition and therefore could provide an idea of the geological origin of the samples.
The sample from ‘Īmakakāloa shows stark similarities to samples collected by T. Dye from another site in Ka‘ū. The ‘Īmakakāloa flakes fall out on a Sr/Zr ratio that seems to be slightly higher in Zr than those from T. Dye’s project 427. The slight difference may help sort Mauna Loa volcanic glass sources from others in the future however more data are required to reach such conclusions.

FIGURE 31. Horseshoe found at the western edge of the heiau. (Photo by author, 2016.)
FIGURE 32. Coral sample found in north wall. (Photo by author, 2016.)

FIGURE 33. Microscopic photo of coral sample. (Photo by author 2016.)
FIGURE 34. Volcanic glass sample from the interior of the heiau. (Photo by author, 2016.)
FIGURE 35. EDXRF results showing similarity with other Kaʻū samples. (Courtesy of Mills and Mello, UHH Geochemistry lab, 2016.)
Site Function

Based on the background information and the physical characteristics of the site, this heiau was undoubtedly used for hula practices and ceremony and as such dedicated to Laka. The large enclosure is consistent with pa hula (hula platforms) found elsewhere in Hawai‘i (Kanahele and Kanaka‘ole 2016). It is however, unclear what other functions this heiau may have had. Based on the location of the heiau, it is possible that it is associated with Kohaikalani Heiau on Makanau and Ke‘ekū heiau in Kāwā, both located in the neighboring ahupua‘a of Hīlea Nui. Preliminary observations of celestial alignments show that Kohaikalani lies directly north of ‘Īmakākāloa and the coastal area of Kōloa is due east. Another interesting alignment is during the winter solstice Ke‘ekū Heiau and ‘Īmakākāloa Heiau are in alignment with the sunrise when the sun is furthest south. This is important in that it validates the use of heiau in the determination and celebration of the changing seasons (Kikiloi 2012:85). ‘Īmakākāloa can be translated as overlooking Kanaloa the deity associated with the open ocean and with the south and west directions. The winter solstice is referred to as Ke ao polohiwa a Kanaloa (the dark time of Kanaloa) and is the time of Kanaloa (Pualani Kanahele 2016, pers. comm.). Tracking the sun’s movement helped determine changing seasons and weather patterns and consequentially life cycles of living organisms (Kikiloi 2012:85). Variables for which the sun is a measure include: temperature variation, daylight duration, wind direction and speed as well as precipitation predictions (Kikiloi 2012:86).
The process of collecting data of alignments took place during the winter and summer solstices in 2014, 2015 and 2016. The winter solstice observations took place with Kumu Hula and ʻōlapa from Hālau o Kekuhi (Figure 36). The interpretation of sites in an archaeoastronomical context is a relatively neglected area of investigation in archaeology (Gill et al. 2015). Cultural practitioners have continued this practice for generations and this process remains active in some practitioner circles today. This practice combined with GPS technology allow for the illustration of possible alignments with nearby cultural sites and geographic
features (Figure 37). The following map illustrates the connection between Kohaikalani Heiau on Pu‘u (hill) Makanau, ‘Īmakakāloa Heiau on the slopes of Ka‘alāiki and Ke‘ekū Heiau at Kāwā at the sea shore.

![Google map showing cultural site relationships](image)

**FIGURE 37.** Google map showing cultural site relationships. (Map data: Google, Digital Globe, 2016.)

Another important alignment noted, is that Kūmauna is northwest of ‘Īmakakāloa Heiau. Kūmauna’s association with water and the water cycle support the connection with Laka and the strategic placement of this heiau. Based on GPS data, Kūmauna, ‘Īmakakāloa and Ke‘ekū are in alignment (Figure 38). It should also be noted that ‘Īmakakāloa is located at an elevation that
allows for an expansive view of the eastern horizon even during times of reduced cloud ceiling.

In the protocol guide it is suggested that it would be appropriate for ceremony to take place

FIGURE 38. Map of important features along the Ka‘alāiki/Hīlea Nui border (Mossman 2017).
during the solstice periods (Appendix C). Clearly this is an area that requires continued long-term investigation and collaboration.

**Question of Authenticity**

The goal of this project as designed by the cultural practitioners is to restore a site for utilization by hula practitioners of the living culture. This thesis will not include the actual process of restoration but detail the restoration and preservation plan designed in a collaborative effort to manage ʻImakakāloa Heiau. When approaching restoration of significant cultural sites, the question of authenticity often arises. Jenifer Ko (2008:55) writes

Prevailing conservation theory holds original material in high esteem as the benchmark for authenticity and firmly discourages reconstruction. The notion that authenticity is equivalent to physical integrity developed out of nineteenth-century European restoration practices. Though this concept has sound applications in many regions—especially for those that follow Euro-centric building traditions and cultural value systems—it is not suitable for a blanket approach around the globe.

This assertion is well tested in Oceania, where the majority of indigenous cultural-heritage sites no longer physically exist. The convergence of two key factors contributed to this condition: physically, the ephemeral nature of the region's traditional architecture, which requires continuous maintenance and material renewal, and historically, the widespread colonization of the region, which led to the ceasing of many indigenous practices. It is critical, though, to note that many of these significant heritage places retained their authenticity long after any physical evidence had vanished. In Oceania authenticity is not embedded in the external world of physical fabric and accuracy of details; rather, it occupies the more internal realm of social and spiritual significance. Thus, today’s global culture demands that authenticity is tested not in a universal and absolute framework but in one that is regional and relative.

In pre-contact Hawai‘i, the practice of restoration of heiau for utilization was acceptable. It was the kahuna kuhikuhipu‘uone who was the expert associated with heiau restoration and
construction. The kuhikuhipuʻuone was thoroughly educated in everything concerned with heiau including the layouts of heiau from the most ancient times on all Hawaiian Islands (Malo 1951:161). The practice of kuhikuhipuʻuone was greatly lost due to the abolition of the kapu system, the introduction of the Christian religion and colonization. Today the skills associated with the kuhikuhipuʻuone are being reestablished as more heiau are being restored. Initially, much of the previous heiau restoration work relied on Western archaeological methods and lacked collaboration with cultural practitioners. Today there is shift to an Indigenous knowledge based method in collaboration with Western archaeological method. Examples of this process include: Hāpai Aliʻi Heiau restoration in Kahaluʻu, Kona and Puʻukoholā Heiau in Kawaihae, Kohala.

Recent work at Puʻukoholā describing the repair of earthquake damage to the structures was published in 2006 (Johnson et al. 2006) and details a collaborative approach. In this case the heritage managers are the National Park Service (NPS). The project recruits help from masons skilled in traditional Hawaiian masonry techniques and teams them with cultural-heritage professionals (Johnson et al. 2006:67). In this article, it states, “Although the overall project approach was informed by academic and professional standards related to the fields of archaeology, structural engineering, historic preservation, and architectural conservation, native Hawaiian master tradesmen provided critical guidance on how to repair the damaged structures so that they would retain their cultural and structural integrity.” Thus, it can be argued that by utilizing kanaka maoli uhau humu pōhaku (practice of stone masonry) practitioners in accordance with traditional protocol in the restoration of a cultural site, the integrity of the site is assured. This is further supported by the fact that heiau restoration is a documented cultural practice and that this practice is currently being revived by the living culture. Additionally,
workshops were held in which experienced cultural practitioners taught volunteers traditional dry-set masonry and other relevant practices (Johnson et al. 2006:68). Thus, assisting in the perpetuation of the cultural practices.

A similar approach is being proposed for the ʻĪmakakāloa Heiau restoration. The cultural protocol varies, in that it is associated with hula and hula deities, but the methodology of utilizing skilled cultural practitioners is the same. Utilizing existing maps of the site and other information gathered in the research, an overall plan of the restoration was drafted which will be shared with cultural practitioners, the land owner, the heritage management NPO as well as interested Kaʻū community members. This plan includes the protocol guidelines drafted by the Kumu Hula and includes the methodology of utilizing skilled practitioners in heiau restoration in conjunction with less skilled practitioners and Kaʻū community members to conduct the restoration. Thus, providing an environment for the continuation of this cultural practice.

The Preservation plan/Restoration plan outlines the general measures to be taken to assure that the restoration maintains the integrity of the site by following cultural protocol, utilizing cultural practitioners and Kaʻū community members as well as documenting the process in accordance with current historic preservation standards. This process will include daily drone photographs which can then be used to create a chronological record of daily restoration work as well as 3D renderings of the site. Using this technology is an efficient way to create very accurate documentary images which will be kept in both print and electronic formats. Additionally, the restoration process will be video documented to provide similar initiatives an understanding of the process and the protocol in hopes of supporting this practice. The preservation plan takes a holistic approach, addressing the site, the landscape, the protocol and
the practices associated with the site. Each aspect is equally considered and each warrants preservation.

Chapter 5

Analysis and Interpretation: Nīnau aku (Ask)

ʻĪmakakāloa as a Model

The research question addressed in this thesis is: How does Indigenous knowledge and ancestral processes of environmental connection work in conjunction with Indigenous archaeology in the field of heritage management? The preceding chapters describe a process by which data from written documentation, ethnographic and ethno historic information from cultural practitioner consultants and data gathered through archaeological fieldwork can complement each other to tell a more complete story of a cultural site. Utilizing the restoration of ʻĪmakakāloa Heiau as a model for future restoration projects, this process is such that the focus moves from that of archaeological inquiry to that of indigenous revitalization and cultural perpetuation. This process does not condemn the position of the archaeologist in the study of a living culture, but rather embraces their contributions in the support of that culture and in initiatives which strengthen it. While the call for collaboration is not new, the process utilized in this site restoration project is a new approach. The utilization of Indigenous knowledge in every aspect of the research is a new approach that will continue to be utilized in the future by Kanaka Maoli as well as by other
Indigenous cultures not only in the field of heritage management but in various disciplines affecting Indigenous peoples.

*Indigenous Knowledge and Ancestral Process of Environmental Connection*

In chapter one the theory behind Indigenous knowledge and hula as a method of knowledge transmittal was briefly examined. Nālani Kanakaʻole explains: “Traditional knowledge is what comes down through the mele format (Kanakaʻole 2016, Pers. comm.). Through the oli (chant), mele (song), and hula (dance), knowledge is passed from generation to generation. The kumulipo is a moʻokūʻauhau (genealogical chant) which links all things and is a Kanaka Maoli ontology that goes back to the beginning of time. Moʻokūʻauhau is the literary introduction to a family lineage. The family line may include humans, elements of nature, sharks, or other forms of life (Kanahele 2011:1). The kumulipo illustrates the deep-rooted connections between man and elemental forms found in the environment. These connections are fundamental to the Kanaka Maoli and many other Indigenous peoples. Jeff Corntassel and Taiaiake Alfred address the importance of maintaining this interconnection: “There are new faces of empire that are attempting to strip Indigenous peoples of their very spirit as nations and of all that is held sacred, threatening their sources of connection to their distinct existences and the sources of their spiritual power: relationships to each other, communities, homelands, ceremonial life, languages, histories…These connections are crucial to living a meaningful life for any human being” (Alfred and Corntassel 2005:559). These connections define the identity of Indigenous peoples and the way they interact with the world.
Through assimilation, Western colonialism has sought to sever the ancestral process of environmental connections, however the cultural practitioner community has resisted and continues to maintain and hoʻomau (continue) these relationships. Kumu Hula have played an important role in the continuum of ancestral knowledge and maintaining this connection. The ‘Imakakāloa Heiau restoration project was not the initiative of the author but was the initiative of these Kumu Hula, these cultural practitioners who feel the need to hoʻomau (continue) the ancestral connection to the environment through ritual and ceremony. They need to experience Laka's (hula deity) various forms and to celebrate the importance of this environmental process of bringing water through the formation of mist and the collection of this water through Laka's various plant forms to sustain life of the honua (earth). Pualani Kanahele explains, “hula really has to do with consciousness of environment… it is associated with events that are associated with elemental forms” (Pualani Kanahele 2016, pers. comm.). Understanding the elemental forms in the three houses of knowledge are the foundation of the Kanaka Maoli knowledge epistemologies of Papakū Makawalu and Lololo. Papahulilani (all things in the atmosphere), Papahulihonua (all things of the earth), and Papahānaumoku (all things that are born) are a means of organizing the elements and viewing it through the eyes of the ancestors. Understanding the intrinsic connections of all things is fundamental in all Kanaka Maoli practices past and present.

Kumu Kekuhi Kealiʻikanakaʻoleohaililani teaches hula students and land stewardship students and explains that her students “want to know how to take ancestral knowledge and integrate and interpret and embed it in what we’re doing today both in conservation and in hula and reclamation of spirit.” (Kekuhi Kealiʻikanakaʻoleohaililani 2016, pers. comm.). The utilization of ancestral knowledge in contemporary occupations is a recent trend that is
increasing momentum and is being used in multiple disciplines. The Edith Kanakaʻole
Foundation has been providing workshops on Papakū Makawalu for the past ten years. In these
workshops participants examine various elements and how they are viewed in each of the houses
of knowledge, then they are given assignments to put the process into practice. The workshop
participants include individuals who are educators, land stewards, heritage managers, planners,
cultural practitioners, designers, students and others. Ka ʻUmeke Kāʻeo public charter school, a
language immersion school in Hilo, has adopted the Papakū Makawalu process into their
curriculum offering it in every classroom and at every grade level. This demonstrates that
ancestral knowledge is being tapped into and utilized at all levels allowing Kanaka Maoli to
reestablish connections to their environment.

Cultural practitioners have played a lead role in the cultural revitalization movement.
Born in the sixties and growing up in the seventies and eighties, I have been influenced by many
Kanaka Maoli cultural practitioners. Involvement in the Protect Kahoʻolawe ʻOhana and Hui
Mālama i Nā Kupuna o Hawaiʻi nei, two pivotal organizations in the cultural revitalization
movement, has provided the author with a deep understanding of the role of the cultural
practitioner in the preservation and hoʻomau (continuation) of Kanaka Maoli practices. In
practicing one’s culture, one develops a passion for that aspect of the culture, but that aspect is
connected to all other aspects and thus the practitioner becomes passionate about all aspects of
one’s culture. It is the cultural practitioners that keep the fires burning through their passion. It is
not an easy path, as contemporary Kanaka Maoli are part of a living culture which, like any
culture, involves a dialectic between continuity and change (McGregor 2007). An important part
of maintaining continuity is through protocol and can be found in the oli (chant) and mele (song).
Throughout the ʻImakakāloa Heiau restoration project, protocol is a necessary part of daily access to the site.

\textit{Indigenous Archaeology in Hawaiʻi}

The field of archaeology must also embrace the value in the utilization of Indigenous knowledge. Indigenous archaeology is the avenue for this to happen. Indigenous archaeology is defined as archaeology done with, for and by Indigenous peoples (Atalay 2006; Nicholas 2001; Smith and Wobst 2005; Watkins 2000). Kathy Kawelu, a Kanaka Maoli archaeologist writes: “I envision indigenous archaeology as embracing more of a Kanaka Maoli system of knowing, allowing for change and multiplicity of approaches. Indigenous archaeology, for me, is engaging issues surrounding the practice of archaeology, addressing research topics of interest to Kanaka Maoli, incorporating Kanaka Maoli voices into the discipline, and taking this one step further by encouraging Kanaka Maoli to enter the field and supporting them if they choose to do so.” (Kawelu 2015:17). In the ʻImakakāloa Heiau restoration project research goals were proposed by the cultural practitioners associated with hula heiau, the Kumu Hula. In other sites, other cultural practitioners will be the consultants making these decisions, careful communication is needed in this process to ensure that the goals and methodologies are clearly understood between all parties. In the ʻImakakāloa project, excavation was not an acceptable practice. This is a common view among Indigenous people, the very thought of having to excavate something to assure its safekeeping is foreign to many Indigenous populations (Bruchac et al 2010:24). While this view may be a source of debate within the field, Indigenous Archaeology must honor the directives of the Indigenous community. In Hawaiʻi, the State Historic Preservation Division falls short in the
support of Indigenous preservation initiatives and they too must align with the host culture.

Although excavation as a source of data was not used in this case, other sources such as ethnographic interviews and data found in the mele (songs) provide essential information and an Indigenous perspective. That is not to say that excavation must stop. Each site is unique and therefore such details must be discussed and agreed upon as there is value in all information. Many heritage management partnerships exist in Hawai‘i where excavation is encouraged. Maluaka in Keauhou Kona, Hawai‘i and Nu‘alolo Kai on the North end of Kaua‘i are two examples where Kanaka Maoli initiatives have benefited from the stories told through excavation work (Rossen et al. 2017). It should be noted that Kanaka Maoli do not always share the same enthusiasm in the data typically sought by archaeologists particularly where it involves sacred sites and careful negotiation is indicated in such situations. While the level of data collection varies from site to site, Kanaka Maoli value the service archaeology provides in Indigenous directives. Aligning with these directives is essential for the field of indigenous archaeology as a sustainable discipline.

In the ‘Īmakakāloa project, the utilization of Indigenous knowledge and Kanaka Maoli practitioner involvement in every phase of the project including data collection, and analysis, research and documentation, and protocol and restoration, provides an Indigenous process to practice archaeology. The ultimate goal needs to be to maximize the benefit to the host society, and the ultimate arbiter of the benefits that result from these negotiations should be the Indigenous group, considering its long-term interests (Bruchac et al. 2010:24). It is this long-term commitment that drives cultural practitioners to mālama (care for) their practice and all that is connected to it. The undertaking of the ‘Īmakakāloa Heiau restoration and the eventual dedication of this sacred site equates to a lifelong commitment to the care of this site. This
kuleana (responsibility) must be understood prior to the undertaking of such an endeavor. This responsibility could be held by a kahu (caretaker), by an ʻohana (family) or a hui (group). Examples of those who hold this kuleana (responsibility) can be found across the archipelago from ʻĪmakakāloa Heiau, south Hawai‘i to Ke Ahu a Laka Heiau in Kēʻē, north Kauaʻi.

Conducting indigenous archaeology in Hawai‘i is not without its conflicts. The fact that Kanaka Maoli people are not an officially recognized “tribe” by the United States and the lack of a unified sovereign political Kanaka Maoli entity at the present time, put Kanaka Maoli people at a disadvantage in regards to protecting their heritage. This also poses a problem for archaeologists in determining the appropriate representatives to consult in any given project. An appropriate method is a regional approach in which Kanaka Maoli who’s families reside or once resided in the area are consulted. Joe Watkins addresses this approach using the Navajo Nation as an example.

The Navajo Nation, by most accounts, has one of the most active and far-reaching archaeology programs in the United States. It not only conducts archaeological surveys on the reservation, but it also consults with Navajo elders to gain additional information and understanding on the types of impacts that archaeological programs might have on the local population. As such, and in conjunction with the Hopi Cultural Resources Program and the Zuni Archaeological Program, it provides an unchallenged opportunity for a regional archaeology with a “native perspective” in the United States. (Watkins 2000:175)

Davina Two-Bears has written first-hand about the Navajo Nation program as a Diné (Navajo) of the Tódich’ii’nii (Bitter Water Clan) and Ph.D. Candidate at Indiana University. She explains the connection native peoples have with their sacred places.

For Navajos many “archaeological sites” are recognized in Navajo oral history
as places of clan origins and history, the homes of Navajo deities, and also feature prominently in Navajo religion and ceremonies. These special places were, and still are, taken care of by Navajo people, who harbor great respect for Nahasdzaan (Mother Earth), Diyin Dine (Navajo holy people), and Anaasazi (all ancient peoples of Dine customary lands). Because Navajo people must find ways to continue to show respect to their traditions and culture, which includes the care of “archaeological sites,” within the confines of modern Western society that is, American as well as the bureaucracy of the United States, clashes in cultural values occur. (Two-Bears 2006)

Barry Holt (1983:596) in working in the Navajo homeland, also stresses the importance of contacting Navajo residents in the immediate area of the project and the involvement of cultural practitioners. In the case of ‘Imakakaloa, area residents and cultural practitioners play significant roles in the project. J. Watkins, K. Anne Pyburn and Pam Cressey (2000:73–81) delve a little deeper into the issue identifying seven steps to prevent potential conflict.

1. Identify the community with which they will be involved
2. Form partnerships beyond archaeology
3. Understand the legal boundaries involved in the process
4. Communicate effectively
5. Recognize diverse decision – making structures
6. Place the goals of the project ahead of the personal and private goals
7. Be aware of social and gender issues
The steps outlined above though general in nature, provide a very comprehensive approach to avoiding conflict. With the Kanaka Maoli community it is essential that they are treated with the utmost respect and that they are placed in the position of the steersperson of the wa‘a (canoe) so to speak, the wa‘a of course being the research.

George Nicholas (2008:1660-69) defines indigenous archaeology as “an expression of archaeological theory and practice in which the discipline interacts with Indigenous values, knowledge, practices, ethics and sensibilities.” Nicholas goes on to provide a detailed methodology where more relevance is placed on non-empirical sources, oral histories, folklore, traditional knowledge and religious beliefs. He lists six principal goals of Indigenous methodologies:

1. Heritage Preservation
2. Education
3. Community History
4. Traditional knowledge
5. Cultural revitalization
6. Repatriation of knowledge and objects of cultural patrimony

The ‘Īmakakāloa Heiau restoration for a living culture project encompasses these principal goals utilizing traditional knowledge as its foundation, preserving Kanaka Maoli heritage and revitalizing the culture through education and community involvement in the restoration of a heiau hula to be used by the cultural practitioner community.
Indigenous Heritage Management

Kathy Kawelu (2015:37), describes her preference to the term heritage management over cultural resource management, “because it gets us away from thinking of our past (cultural sites and artifacts, i.e., resources) and simply complying with government mandates. Heritage management, which is the identification, protection and stewardship of all aspects of our past, gets us thinking more broadly about our collective past.” Heritage encompasses the traditions, achievements and beliefs that are part of the culture and history of a group or nation. Therefore, heritage is comprised of both the tangible and intangible aspects of a group or nation. In Hawai‘i the term heritage management applies to all cultures and periods, but the term indigenous heritage management in Hawai‘i applies to the first nations people. In dealing with Kanaka Maoli as is the case with many Indigenous peoples, attention must be given to the fact that a connection exists between cultural heritage and the natural environment. This connection stresses the importance of cultural landscapes versus a singular site. Indigenous heritage management is a holistic approach to identifying and protecting all that an Indigenous people believes is sacred and or historically significant, including traditions, beliefs and natural environments, and to manage those things in accordance with cultural beliefs, practices and protocols.

The ʻĪmakakāloa Heiau restoration project takes a holistic approach incorporating the connection to the natural environment and to other sites in the region. The methodology used in the ʻĪmakakāloa project was strictly concerned with the benefit of the Indigenous community for the elevation of their practice, however by documenting the process, the hope is that it will serve
as a model for future projects in Hawai‘i and elsewhere. The process is referred to as indigenous heritage management and is made up of 11 components.

1. Indigenous cultures and practitioners live and possess strong connections to the environment and to their heritage. As archaeologists, our role is to provide a service to Indigenous initiatives.

2. Indigenous knowledge should be the foundation of the research design. Work with the Indigenous community to design research to support the living culture, honor directives by cultural practitioners.

3. Protocol is an important part of maintaining the connections with the ancestors and with the environment, proper protocol must be observed.

4. Ethnohistorical research collaborating with multiple Indigenous consultants and partners combined with sound historical document review, place name research and interpretation and interpretation of song, story and lore.

5. Transparency and disclosure of information to the community with frequent meetings with Indigenous partners.

6. Archaeology/Cultural heritage survey, data collection, data analysis and report writing to include Indigenous individuals as co contributors.

7. Preservation plan development in collaboration with Indigenous community to include proper protocol, understanding surrounding geography and ancestral structures, long-term management and submittal to proper authority.
8. Restoration and stabilization of cultural site under the supervision of cultural practitioners skilled in the restoration practices and accordance with the preservation plan

9. Documentation of the restoration process using 3D imagery, drone technology or standard photography and video methods

10. Training of cultural practitioners for the rededication ceremony of the site and for utilization by the Indigenous practitioner community

11. Maintenance and cultural usage in perpetuity

Indigenous heritage management is the direction the community involved in the ʻĪmakakāloa project would like to see for the discipline here in Hawaiʻi. Recent initiatives to increase the number of Indigenous heritage managers such as the development of a M.A. program in heritage management at the University of Hawaiʻi at Hilo in 2015 attest to the acceptance of this trend. Collaborative efforts to promote cultural stewardship are necessary if the discipline is to be sustainable, such collaboration pulls together multiple knowledge systems, develops research programs from community identified interests, benefits all involved partners and builds community capacity (Kawelu 2015:133).

Chapter 6

Conclusion: Hāʻina ʻia mai ana ka Puana (Tell the Refrain)
Restoration for a Living Culture

This project began as a Kanaka Maoli cultural practitioner initiative to elevate the practice of hula through heiau hula ceremony. The goal is to restore ‘Īmakakāloa Heiau hula and amass as much information possible to tell the story of this sacred place. A partnership was established between the landowner, cultural practitioners, cultural experts, archaeologists, heritage managers, ethnohistorians, researchers, nonprofit organizations and government agencies. It was as if the stars had aligned to move this project to completion. Although restoration has not been completed by the conclusion of this thesis, all partners continue to work toward a common goal, the rededication of ‘Īmakakāloa Heiau in 2018 for the living culture.

*Practices live on through collaboration*

The results of this research indicate that ‘Īmakakāloa Heiau is the southern-most Heiau dedicated to hula and the goddess Laka. Its association to ‘Īmakakāloa the rebel ali‘i (chief), place its construction date around A.D. 1700-1750, however, this will be tested though Uranium Thorium dating of coral samples. Collaborative research with cultural practitioners suggests that the orientation of the heiau hula appears to be associated with Keʻekū Heiau and Kohaikalani Heiau in Hīlea Nui as well as the surrounding environment such as Kanaloa (the ocean), Pele (the volcano), Laka (the mist), Kāne (the sun) and Kūmauna (the water). The observation of Ke ala polohiwa a Kanaloa (winter solstice) is an important aspect of this heiau as the southernmost heiau hula, conversely Ke ala polohiwa a Kāne (summer solstice) appears to be an aspect at Ke Ahu a Laka Heiau, the northern most heiau hula, located in Kēʻē Kaua‘i. More research needs to be done concerning alignments and comparisons between these two structures. The study of
heiau orientation and alignments is a testament to the need for the preservation of cultural landscapes to facilitate cultural protocol and ceremony of the living culture.

The protocol guide created by the Kumu Hula provide a deeper understanding of sacred place. Tapping into the ancestral knowledge held by the Kumu Hula consultants in this project have linked appropriate mele song and oli chant as well as protocol that would have and will once again be used at ʻĪmakakāloa Heiau. The inclusion of the guide in the preservation plan provides an Indigenous process to guide the restoration process. The infusion of Kanaka Maoli knowledge into the preservation plan is an example that a collaborative approach is not only possible but is the way of the future. Indigenous methodologies such as Papakū makawalu and lololo provide solid foundations for such endeavors and will provide future projects deeper understanding of Kanaka Maoli content and concepts.

*Indigenous Heritage Management as a Viable Approach*

The concept of indigenous heritage management was introduced as a collaborative process which stresses that the living culture should determine how their heritage is managed. The ʻĪmakakāloa Heiau restoration project is an example of how this process can work and how each partner shares in the success of the initiative. This process requires respect and trust through meaningful community interaction, consultation, negotiation, and collaboration; culturally appropriate behavior; a relatively informal, personal approach, and a long-term commitment to the community (Nicholas 2008:1660-1660). Although the indigenous heritage management eleven step process was developed specifically for Hawaiʻi, it can be tailored to fit other regions as well. This process can be utilized by other Indigenous communities to further their cultural
initiatives, revitalize their cultural practices and reestablish cultural connections to the environment. The hope is that this process will help bridge the gaps in the field between archaeology and heritage management and Indigenous communities by providing a collaborative process grounded in Indigenous knowledge and serving Indigenous directives. H. Martin Wobst offered as a call for collaboration:

Indigenous societies of the twenty-first century have little patience with non-community members enriching themselves in their comfortable ivory-towers by establishing expertise over their past, while blinding themselves to the Indigenous present. Instead, they are reaching out to allies to help them build vibrant communities, in full control over their past, present, and future. To decolonize archaeology and Indigenous history requires non-Indigenous archaeologists to reinvent themselves so contemporaries, sensitive to Indigenous needs, and willing to further Indigenous projects and agendas. There can be little doubt that the point of departure for these projects must be contemporary Indigenous society, rather than the academies of the First World. Non-indigenous “archaeologists” are needed as allies, guest workers and mercenaries to help Indigenous populations with their plans, projects, and battles to the extent that they engage the Indigenous past. Ultimately, these battles will reshape archaeology in the First World as significantly as Indigenous communities (Wobst 2005:19).

The Future of ʻImakakāloa Heiau

The ʻImakakāloa Heiau restoration project success has been its ability to bring people together in the spirit of collaboration and cultural revitalization. Complete restoration and utilization of this heiau by the hula community is the goal for this project which is slated to be completed by July of 2018. To facilitate the reconsecration of ʻImakakāloa Heiau, training of hula practitioners in the mele and protocol for this event is also required. The research in this thesis has resulted in three documents to help move this project forward as well as facilitate practitioner training, the cultural heritage study, the preservation plan and the protocol guide.
Workshops are being held with cultural practitioners to teach the content found in the protocol guide in preparation for the 2018 ceremony reconsecrating the Heiau.

The immediate goals for ʻĪmakakāloa have been defined by cultural practitioners and are quite clear, to restore and redefine ʻĪmakakāloa Heiau that it may once again be utilized for hula ceremony, a place where practitioners can reconnect to their environment and to the elemental forms. The level of commitment demonstrated throughout the project by all partners suggest that the protection of ʻĪmakakāloa Heiau will continue, however the dedication demonstrated by the hula practitioners ensures that this site will be utilized in perpetuity. A collective plan was drafted to allow hula practitioners to utilize the site. The island of Hawai‘i is the home of the largest annual hula festival, known as the Merrie Monarch Festival. Hula practitioners from around the world attend this event. While not all hālau attending, the festival honor the old ways and are prepared to conduct ceremony on the heiau, a growing number of hālau are ready to elevate their practice through ceremony. It is anticipated that continued utilization of the heiau by local and visiting hālau will grow providing a means to maintain the site and expand cultural efforts in the region.

One such regional effort is the preservation of the cultural landscape of Kaʻalāiki and Hīlea Nui. The preservation of these ahupua‘a will protect the connections shared by the three prominent heiau in these two neighboring ahupua‘a (land division). The view planes are extremely important in the utilization of heiau, preserving them allows for further exploration into ancestral connections with the environment. Currently the coastal lands are controlled by the County of Hawai‘i, the uplands are controlled by the State of Hawai‘i and lands in between are controlled by Edmund C. Olson Trust II and the Nature Conservancy. Portions of these lands are being managed by grassroots organizations who share the sentiment to protect the entire
landscape. The long-term plan for the preservation of this cultural landscape needs to be negotiated with the various stakeholders, but it would ensure that ‘Īmakakāloa Heiau and associated Heiau Ke‘ekū and Kohaikalani, now referred to as the temple of ‘Ī, would maintain the connections they share and would preserve the region for future cultural investigation. E ala e Kaʻū, kahiko o Mākaha; e ala e Puna, Puna Kumākaha; e ala e Hilo naʻau kele! (Arise, O Kaʻū of ancient decent; arise, O Puna, Puna of the Kumākaha group; arise, O Hilo of the water soaked foundation!) (Pūkuʻi 1983:32). Through collaboration and partnership, an Indigenous model of heritage management emerges dependent on the involvement of Indigenous communities at all levels and embracing multidisciplinary contributions to tell a story of the past and to strengthen the foundation of the present for the future.
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Appendix A. Land Ownership Documents
A malakoa ia Apana kua, a e ha ake enai ake
mai palu. E ka hana o ka lilo ana: ma hana, ma oia ike o ka waihona waiwai o ke upuni i wai,
a ka 15 E o
Aka, ma koe i ke upuni na mine minerala a na na mine metalu a pan.
A ma oia la i hana ino, ma hana, ma ke pu no aha a no ko ma
waiwai, ma pili me ka ahah a ka Poe Ahelele e kanu like ni o
ma oia abelo a pan i keia manaw a keia manaw.
A i mea e ike'ai', Un koe wau i ke'a ino, a me ko Sina Nui o ko Hawaii Pue Aloa.
ma Honoolele, i keia la 12 E o Samu 1867

W. R. Kekaunawa

Na e mai ike te Kekuka Ali
G. W. Robertson
Know all Men by these Presents, that I

Kane, named of Kaloa, Han Yolana

of the said Hawaiian Islands of the

first part hereinafter.

That for and in Consideration of the sum of five hundred

dollars, the receipt of which is

hereby acknowledged to my full satisfaction.

I have the 24th day of October 1843, had with the

George of Kane, Han Yolana of the aforesaid

Hawaiian Islands of the said Kane, the

$40 in Kaloa, Han Yolana of the same

Conveyed to me by Royal Patent No. 843

suitable containing the said sum or legs and

for a more particular description, it is offered

to get or each all bungles, lawns, or

attornary this until together with the

20 in the right land one house

selling a a more to have and to hold the

home and to build essay and some better for

rear.

This deed of more particularly intended

as a mortgage to have the repayment of a former

deed. Not having, and to the said Kane

$40 in Kaloa, Han Yolana and the dollars

and the seller, to be housed in one place

and with interest as the rate of one hundred

down ten, if the land, though well and

fully be taken within the three years from then.
The said above said and named
of said effect attorn with the 
that by his order and committee
when and to the reasonable 
that he bargains and grants to
and under the same

Liberty of Kamaui

Kamaui

from the 24th day of Oct 1873 before
me the Honorable to me well known to be
the Honorable in the presence of the
above mentioned to be true and that
have chosen and freely and full voluntary
the said cause and having here subscribed

A. Edelmann agent to take

A. Edelmann agent to take

Kamaui

Kamaui

Kamaui
The debt was upon the same, for the account and benefit, hereby acknowledged, to collect and enforce the penalty thereon, in the name of the same, but at his own cost and charge, and we do hereby agree and will the sum of five hundred and seventy-five dollars and fifty cents to forever and irredeemably, for ever and forever, repledge and mortgage the same, as the use and good right, which we have and hold the same.

In witness whereof we have hereunto signed our names and affixed our seals, the 15th day of January 1877.

W. Jones

President of the First National Bank of Nicholas George, &c.

Hawaiian Islands

Beneath of Judge’s &c. On the 12th day of June, 1877, before and personally appeared W. C. Jones, one of the Clerks of the Circuit Court of Nicholas George, to me well known, and he acknowledged to me that he executed the within instrument freely and voluntarily, and for the same consideration.
Know all men by these presents, that J. B. W. Carter
of Kailua, Kau, Island of Hawaii, Hawaiian
Islands, for and in consideration of the sum
of Five hundred dollars received by me
together with the satisfaction from J. S. Walker and
W. E. Brown both of Honolulu, Island of Oahu,
H. Islands, have granted, bargained, sold,
released and confirmed, and by these presents
do grant, bargain, sell, release and confirm
unto the said J. S. Walker and W. E. Brown their
heirs and assigns forever a One, undivided,
sharing interest in and to the following described
pieces or parcels of land, namely.

1. All of that piece or parcel of land
situate at Kailua, Kau aforesaid containing
an area of One hundred and Forty and
3/4 acres, more or less, and more fully described
in Royal Patent No. 3274.

2. Also all that parcel of land
situate at Kailua, Kau aforesaid containing
an area of One hundred and one hundred
and one half acres, more or less, and more fully described in Royal Patent
No. 6859.

3. Also all of those two pieces of
parcels of land situate at Kailua, Kau,
aforesaid and containing an area of Three
hundred and one acres, more or less, and more particularly
described in Royal Patent No. 6172. Together
with all and singular the tenements, hereditaments and appurtenances thereunto belonging.

Do have and to hold all and singular the above mentioned and described premises together with the appurtenances unto the said J. S. Walker and H. S. Irwin their heirs and assigns forever.

In witness whereof I have hereunto set my hand and seal at Hondo, aforesaid on the 25th day of August A.D. 1877.

J. S. Walker

[Seal]

I, Annie E. Spencer, in consideration of the sum of One dollar to me paid by J. S. Walker and H. S. Irwin do hereby release and quit claim unto the said J. S. Walker and H. S. Irwin their heirs and assigns all my right and title of Dower in and to the premises aforesaid in the within deed of my husband C. M. Spencer.

Witness my hand and seal
this 29th day of Sept. A.D. 1877.

Annie E. Spencer

[Seal]
John 28. On the 25th day of August 1877 before my personally appeared O. W. Spencer known to me to be the person described in and who executed the foregoing instrument and he acknowledged that he executed the same freely and voluntarily for the fees and rewards therein contained.

[Signature]

Additional notes:

Haleakalā, 1849
Northwest Pacific
Ma Kanaloa

Oct. 11th 1877, the birth date is unclear. O. W. Spencer is mentioned as the person who executed the document.

The document appears to contain addresses and names, possibly related to legal or official matters.

Additional notes:

S. H. Peaupala & Kan. Hawaii
Registered Office: 13th
Reg. No. 1234
10th Day of December, 1875
Re: Debenture Act
Registered together with
Debenture No. 123
Said: 97 98 and
Covenanted
Thomas Brown,
Register of
Covenanted

Rs. 83. 20

[Signature]
Appendix B. Preservation Plan for ‘Īmakakāloa Heian

Preservation Plan for ‘Īmakakāloa Heian at Ka‘alāiki,
Kaʻū, Hawaiʻi Island

Konrad K. Mossman B.A.
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March, 2017
Preservation Plan for ‘īmakakāloa Heian
Ka‘alāiki Ahupua‘a, Ka‘ū District
Island of Hawai‘i

by
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Edith Kanaka‘ole Foundation
Hilo, Hawai‘i
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1. Introduction

1.1.1 Purpose

This document has been prepared to provide a plan of action and guidelines for the repair and long term preservation of ʻĪmakāloa Heiau, a hula heiau also referred to as site 50-10-74-3562 located in the ahupua‘a of Ka‘alāiki, in Ka‘ū, Hawaii island. This plan has been created in collaboration with Hula and other cultural practitioners and the Ka‘ū community. The purpose of this preservation plan is to layout the actions and procedures for repair work, protection and utilization of this cultural site.

At this time, a cultural heritage study is available which provides cultural and archaeological information on the size and construction attributes of the heiau (Mossman & Clark, 2017). This information, together with field measurements and maps prepared by cultural practitioners, is sufficient for a complete discussion of site features and their restoration. Additional information can be found in a master thesis entitled Restoration of ʻĪmakāloa Heiau, Ka‘alāiki Ka‘ū Hawai‘i: Redefining Ancient Structures for a Living Culture (Mossman 2017).

1.1.2 Setting

The project area is a two acre fenced portion of TMK: (3) 9-5-016:033, a 1,005acre parcel about two miles northwest of the Pacific Ocean on the slopes of open country. The entire parcel is currently being used as cattle pasture, except for the project area which is fenced to keep cattle from entering. The heiau is surrounded by a 19 meter buffer. The parcel is private property owned by Edmund Olson Trust II. The Universal Transverse Mercator Coordinates for ʻĪmakāloa Heiau are 05 Q023131 2117097. Figure 1 shows the location of the project area. Figure 2 shows the location of the heiau in relationship to the site boarder fence and utilizes GPS coordinate data collected utilizing a Trimble GPS unit.
Figure 1. Site location map (Map by K. Mossman, 2016).
Figure 2. Topographic map showing project boundary, heiau and buffer (map by K. Mossman, 2017).
1.1.3 Background

ʻĪmakāloa Heiau is catalogued as Bishop Museum #50-Ha-B13-II and State of Hawai‘i catalogue number 50-10-74-3562 (Stokes 1991:126). John Stokes drafted the first ʻĪmakāloa heiau map in 1906. Stokes described the heiau as consisting of three enclosures, the largest for the aliʻi (chief) and kahuna (priest), the next largest for the hale hula (house of traditional dance) and the smallest for the hale o papa (house of Earth Mother) (Stokes 1991:126). In Thrum’s catalog, however, the larger enclosure is said to have been devoted for hula (Thrum 1907:47). In reviewing Stokes field notes, he mentions his informant as being “an old native living on the shore.” Stokes also states that ʻĪmakāloa heiau is said to have been built by ʻĪmakāloa and dedicated to Laka.

The literal translation for ʻĪmakāloa is overlooking Kanaloa and ʻĪmakakōloa is overlooking Kōloa which is the coastal area directly east of the site. Another meaning is the roaring observation point, perhaps referring to the roaring surf below, which can be heard from the heiau. ʻĪmakakāloa is also the name of a shark who frequented the coastline of Kaʻalāiki (pers. comm. Nōhea Kaʻawa, 2016) ʻĪmakakūloa is also the name of a famous rebel chief of Puna, who was also associated with Kaʻū. This aliʻi rebelled against Kalaniʻōpuʻu and thus was hunted down and sacrificed. He was loved by his people and was known for being strikingly handsome with hair down to the soles of his feet. (Kamakau 1992:108). In John Stokes field notes he mentions that ʻĪmakakāloa heiau was a hula heiau built by ʻĪmakakāloa and dedicated to Laka. He does not mention the source of this information, but it is probable that it was the resident from the shoreline. An alternate story of ʻĪmakakāloa in which a servant takes his place to be sacrificed allowing him to live on (Pūkuʻi in Kamakau 1992:109).

One of the first historical references to Hīlea and Kaʻalāiki is from William Ellis, an early Protestant missionary on Hawaii Island, who visited Kaʻū in July of 1823.

From this description, Hīlea Village includes not only Hīlea Nui immediately adjacent to Kawa Bay, but a portion of Kaʻalāiki Ahupuaʻa as well, where the fishpond was located. Ellis stated that the majority of the villagers, about two hundred people, attended the sermon by Thurston. This is consistent with population reports for 1835 which combine Kaʻalāiki and Hīlea Nui together, reporting 238 people, including 67 children (Schmitt 1973:30).

During the Māhele, Kaʻalāiki was retained as Government land. A total of six kuleana were awarded within Kaʻalāiki ahupuaʻa during the Māhele of 1848, one parcel on the makai side of Highway 11 and the remaining five on the mauka side of the Highway. The land where the project sits was first granted to Kaheananui in 1864 according to the Palapala Sila nui, helu 2943. In 1873 the land passed to George Nicholas and then to C.N. Spencer of Hīlea Sugar to whom Nicholas owed a debt. It should be noted that this transfer took place upon the death of George
Nicholas. In 1877 the land is sold to Irwin and Walker of Hutchinson Sugar. Irwin Company merged into C. Brewer who later sold the land in 2004 to Edmund C. Olson Trust II, the current owner. Presently, TMK: (3) 9-5-016:033 is primarily being used for cattle ranching.

The project area is currently being managed by the Edith Kanakaʻole Foundation, a non-profit organization whose mission is to encourage heightened indigenous Hawaiian cultural awareness and participation through Hawaiian cultural education. The elders of Hālau o Kekuhi, the Hālau associated with the Edith Kanakaʻole Foundation, expressed the need to care for and restore ʻImakakāloa Heiau for the purposes of utilizing the heiau for hula protocol and ceremony. The Kumu Hula associated with Hālau o Kekuhi carry the hula tradition of this area taught to them by Mary Kanaele who was brought up in the Hula kapu tradition. This tradition required her to leave her family at a very young age and dedicate her life to the hula. She was brought up by Kapeliela and Keleko, skilled Kāhea and Kahuna Lāʻau lapaʻau of Hilea Kaʻū. Perhaps it was this genealogical memory which allowed Kumu Mary's granddaughter Nālani Kanakaʻole to hear the call of ʻImakakāloa, to once again be utilized as it was less than two centuries ago. In Figure 3, we see the heiau as it exists in 2016.

Figure 3. Kalawe/Kaʻoi Map, 2016.
1.1.4 Review and Consultation

A review of archaeological reports in the area produced John Stokes map and field notes of 1906 and a map produced by Violet Hansen in 1970. A Cultural Heritage Study (CHS) was conducted in 2016 to provide data for this preservation plan.

The CHS provides baseline information to guide this preservation plan as well as detailed documentation of the site and background information. The CHS includes a complete literature search.

Consultation with Hula practitioners with connection to the Kaʻū district as well as with other cultural practitioners and the Kaʻū community are important aspects of this plan. A community meeting to introduce the project to the Kaʻū community was held as well as a community site visit. The Kaʻū community will be the driving force for the repair and preservation of this site. Consultations with cultural practitioners both on and off site were held to determine best practices in stabilization, preservation, and restoration. Experts in heiau restoration, hula protocol and ceremony were participants in the consultation. Cultural practitioners, Kaʻū community members as well as community members who do not reside in Kaʻū were given the opportunity to help develop this plan. While not all parties may be completely satisfied with the final product, an effort was made to draft a process that is pono (true) to traditional ways. Contributors to this document include: Edmund Olson Trust II, Pualani Kanahele, Nālani Kanakaʻole, Kekuhi Kealiʻikanakaʻolehaililani, Huihui Kanahele-Mossman, Peter Mills, Matt Clark, Keone Kalawe, Kaʻoi Kualiʻi, Kialoa Mossman, Lanihuli Kanahele, Nōhea Kaʻawa and William Fox. Formal and informal interviews were held with the four Kumu Hula which resulted in the foundation of this document. Interview transcripts and written comments are kept on file at the Edith Kanakaʻole Foundation Hilo office at 1500 Kalanianaʻole Ave. Hilo, Hi 96720. A list of attendees to the community gatherings, various workshops and presentations which included participation by cultural practitioners, Kaʻū residents, lineal descendants of lands of Kaʻalāiki, and other community members are also kept at the EKF Hilo office.

2. Ceremony and Protocol

2.1.1 Opening Ceremony

Before restoration work begins the lepa (flags) will be raised to establish the boundaries of the heiau and announce the work is to begin. The lepa can be made from modern materials but
resemble ancient materials. The lepa are raised to the beat of the pahu while the following chant is recited:

O Wākea i ko Waolani  Wākea belongs to Waolani
O kū ka lepa lā i Waolani  Erect the inside row of images at Waolani
O kū paehumu lā i Waolani  Erect the perimeter enclosure at Waolani
O ka ‘ili’ili lā i Waolani  The Pavement at Waolani
O ka ‘anu’u lā i Waolani  The oracle tower at Waolani
O ka mana lā i Waolani  The prayer house at Waolani
O ka hale pahu lā i Waolani  The drum house at Waolani
O ka mō‘ī lā i Waolani  The principal image at Waolani
O ke kūpala lā i Waolani  The offerings place at Waolani

This chant is found in Kamakau (1976:135) and Poepoe (1906) and outlines all the principle components of a heiau that were developed for the first heiau ever constructed, Kawāluna at Waolani in Nu‘uanu, O‘ahu (Kamakau 1976:135 Poepoe 1906). Hālau o Kekuhi conducted the opening ceremony in December of 2014 to allow for vegetation clearing and mapping work to proceed. The ceremony took place during the winter solstice.

2.1.2 Protocol for entry and exit of the site prior to protocol guide development

Protocol development and research is a very involved process. To facilitate the need to access the site while appropriate protocols were being developed, two mele were recited for entry as well as departure. These mele are commonly used by kanaka maoli today. Before entry to any site, permission should be requested by means of a mele kāhea (entry chant). One such mele kāhea often used in hula today is Kūnihi ka mauna i ka ʻaʻi ʻē (Barrère, Pūku‘i, Kelly, 1980:90). The chant can be found in *unwritten Literature of Hawai‘i* by Nathaniel B. Emerson and is an excellent example of something that would be considered culturally appropriate. This mele is recited by many hālau today before entering the hālau or starting a hula session.

Kūnihi ka mauna i ka ʻaʻi ʻē  Steep stands the mountain in the calm,
ʻO Waiʻaleʻale la i Wailua  Profile of Waialeale at Wailua,

Huki aʻela i ka lani  Pulling in the heavens

Ka papa ʻauwai o ka Waikini  Gone the stream-spanning plank of Waikini,

Alai ʻia aʻela e Nounou  Filched away by Nou-nou;

Nalo ka Ipuhaʻa  Shut off the view of the hill Ipuhaʻa,

Ka laula mauka o Kapaʻa  And the upland expanse of Kapaʻa.

Mai paʻa i ka leo  Give voice and make answer.

He ʻole kāhea mai ʻē  Dead silence – no voice in reply

A mele often used upon leaving a site is He Mū Oia. This mele found in David Malo’s Antiquities of Hawaii, calls for purification upon leaving the site and a release of anything that may have attached to us while at the site.

Kahu  Lehulehu (multitude)

He mū ʻo ia  The deity is silent  He mū  The deity is silent

He mū nā moe‘inoʻino, nā moemoeā, nā pūnohunohu  Deity silent in the foul rest, the
nā haumia  
dream, the rising mist

He mū ʻo ia  
The deity is silent

He mū  
The deity is silent

ʻEli ʻeli Profoundly

Noa  
Free

Ia ʻe  
O ia!

Noa honoua  
Freedom complete

2.1.3 Cultural Protocol Guides

The Kumu hula of Hālau o Kekuhi have compiled guidelines of appropriate mele that can be used at the site. These guides will be examined in this section. This collection is a compilation of traditional compositions as well as recent compositions composed specifically for the site. It should be noted that these are not the only chants allowed at the site, but provide options should the visitors not wish to create a chant specific to this place themselves. The Kumu express that the creations of other chants for this place are welcome, but should be in ʻōlelo Hawaiʻi (Hawaiian Language) to honor those who still occupy this space (Kanahele, Kanakaʻole, Keliʻikanakaʻole and Kanahele-Mossman.)

The guidelines presented are divided into two sections. The first is an overall guide that includes: orientation, appropriate behavior, protocol, preparation, and makana. The guide was written by Kumu Hula, Kekuhi Kealiʻikanakaʻolehaililani for all people who visit the site from hula practitioners to rock wall builders. The second guide is a compilation of mele which is more specific to hula practitioners and the types of mele and protocol that would take place at the heiau. The second guide was created by sisters, Pualani Kanakaʻole Kanahele and Nālani Kanakaʻole. The two guides are included in their entirety and have been altered in format only to match the report style. All three kumu are affiliated with Hālau o Kekuhi and have familial connections to Kaʻū. The protocol and mele in the guides represent their familial hula traditions.

ʻĪmakakāloa Heiau Hula
Protocol for Visitors & Stewards During Restoration
Kekuhi Kealiʻikanakaʻolehaililani for EKF

Orientation
Protocol is a process of separating the sacred from the profane. It is a reminder of the hierarchy of relationships between the material & non-material of the Papa Hulihonua, Papa Hulilani, and Papa Hānaumoku. Hierarchy is already determined by prior generations and the follow through of protocol reiterates the continuum of the thought process of what is important.

The Hawai‘i person has, throughout the generations, declared that the resources required for living that is land (and vegetation), heavens, ocean, fresh water and related elements are imbibed with their own level of kapu or sacredness depending on their relationships. Hence, all activities of social life from birth to death are experienced in the context of one’s hierarchical relationship to the material & non-material world of existence.

Besides the awareness of the nourishing Hawai‘i landscape, water, ocean and elemental forms, creating heiau, ahu, kuahulu and other structures of worship are ways in which Hawai‘i people enshrine particular kinetic and energetic forms of gods to reside in these structures when needed or called upon. This renders the structure or place sacred. When the Gods are not in residence the residual matter of the Gods retains a certain level of sacredness. Understanding the degrees of sacredness determines the caliber or protocol.

Protocol establishes and reestablishes an awareness of relationship between people, place and things and is a conduit for intergenerational thought continuum. It provides a pervading attitude toward ecological sensitivity tantamount to mālama and aloha ‘āina. It communicates a code of behavior in respect to places, peoples and things. It is a safety device which reaches into the realm of the unseen. It is a unifying mechanism giving strength to purpose.

For all the above reasons, protocol at ʻImakakāloa is for everyone. Attitude building towards traditional protocol practices must begin before coming into the site.

**Guidelines for Appropriate Behavior**
(Adapted and modified from Nā Loina, ‘Aha Pāwalu, EKF, 1995)

The following are guidelines for Hawai‘i cultural protocol and culturally appropriate conduct to be observed by practitioners and non-practitioners alike who visit ʻImakakāloa Heiau Hula during the restoration phase of the project. Please note that protocol and guidelines are likely to change once ʻImakakāloa has been fully restored and dedicated.

ʻImakakāloa Heiau Hula complex shall only be used for high ceremony after rededication and only during appropriate seasonal time periods.

1. Come to ʻImakakāloa with a purpose and a function that will benefit the place and the people in maintaining the cultural, educational, and spiritual nature of the heiau hula.
2. Come to ʻImakakāloa with an open mind and positive attitude. An open mind and a positive attitude will allow you and the stewards of the heiau the maximum cultural, spiritual and educational experience.
3. ʻImakakāloa has set protocols for access and restoration. These protocols have expectations that require total participation in all facets by all visitors regardless of personal or ethnic beliefs, religious orientation, or hula traditions.

4. Medical or physical conditions that may hinder full participation need to be brought to the attention of designated Pākua or EKF representatives in a timely manner prior to arriving/leaving ʻImakakāloa site in Kaʻalāiki, Kaʻū.

5. All visitors must be oriented prior to a scheduled visit. At orientation, you will be provided with and taught two (2) mele and one (1) pule that must be memorized prior to arrival by all who intend to visit ʻImakakāloa.

6. ʻImakakāloa ceremony and protocol are officiated by a Pākua (kahu of the heiau hula), ʻImaka (poʻo puaʻa, ʻōlapa trained initiate) and/or ʻŌlohe Hula (Kumu Hula trained in hula temple services) or other trained cultural practitioners only. They are trained in conducting succinct and concise ceremonial protocol for the purpose of maintaining the mana of the heiau, its surrounding sites, the stewards of the heiau, and YOU.

7. While on site the highest and overriding priorities are for ʻImakakāloa and relative sacred spaces whose wellbeing is first and foremost. Therefore, visiting groups must put aside their individual group interests and allow themselves to be enlightened by the place, the people and the work on/at Kaʻalāiki & ʻImakakāloa.

8. The heiau and its surrounding landscape is sacred. Your genuine respect for this area and its caretakers are highly appreciated. As such, please refrain from any and all profanity.

9. Each area at the immediate heiau site, including the surrounding land, ocean, mountains and sky have particular energy that lend to the uniqueness of ʻImakakāloa. Engaging in activities other than the site is intended for is prohibited.

10. Personal ceremony must be discussed and agreed to by Pākua or site kahu.

11. Any and all artifacts belong to the mana of the site and are best appreciated as is. We highly recommend against removing any artifacts, defacing, dismantling, or rebuilding any structures (without guidance). In doing so, you may be attaching yourself to and taking unwanted energy with you.

12. When appropriate, ʻalana/mōhai/hoʻokupu may be left in designated areas at the heiau. (See notes on Makana towards the end of the document)

13. Photography & filming or any manner of recording of work/ceremony is prohibited unless otherwise cleared with Pākua (site kahu)

14. Consuming of alcoholic beverages and illegal drugs is prohibited at or in route to the heiau site. Smoking is not allowed at the site.

15. No urinating, defecating or depositing of maunu on, in, or around sites.

16. Women during menstruation may participate in most activities during restoration & ceremony with prior preparations.

ʻImakakāloa Protocols

I. ʻĀkea: The Mele ʻĀkea is a call out to the resident for permission to enter the site. This mele ʻākea is composed for use during the restoration phase. The protocol will change post-restoration. Mele are composed for the ease of memorization. If you have your own mele ʻākea,
then by all means use it. But learning this mele kāhea will teach you a little about the area you are visiting prior to your visit.

Entry Protocol: Guests at the site and stand outside of the fence. Kīhei are welcomed but not necessary. Your “gift” is your presence and your sweat during this phase of restoration. A guide to other appropriate makana is found at the end of this document.

**Mele Kāhea**
by Kekuhi Kealiʻikanakaʻole for EKF

ʻAuhea ‘oe e ke koa uka Where are you friend of the uplands?  
I ‘au’au aku nei au i kai o Kawaiki I have just come from bathing in the salt pond at Kawaiki  
A hiki a ka luna o Kumuohele And arrived at the top of Kumuohele  
E Kawelo Kawelo  
E Kawelohea pokii Kawelohea  
Mai pa’a i ka leo Don’t hold back the voice  
Hō mai i ko leo Give your voice

II. Komo: The Mele Komo is the response from the host to the guest welcoming them to enter the space. Not calling out to the guest to come in and eat, in Hawai‘i custom, is the height of rudeness, especially in a rough environment like Kaʻū where interdependence on one another is the cornerstone of a strong community.

Heahea Protocol: The guests wait for the host to respond with the mele komo and then enter the site to receive an orientation to ʻImakakāloa.

**Mele Komo**
by Kekuhi Kealiʻikanakaʻole for EKF

ʻO ka heana nui Here is your call  
E ʻi aku ana ia koa kai Saying to the one from the lowlands, enter  
Nau ka iʻa, naʻu ka ʻai You have fish, I have taro

---

10 Koa uka is a term, especially used by Kaʻū folks, that refers to someone who lives inland. Used in a reciprocal fashion of hospitality and sharing. Koa uka would have kalo products bound in ti-leaf and carried in a lauhala basket on an ʻauamo to share with koa kai folks. And koa kai folks would have a string of fish to trade with koa uka folks.

11 Kawaiki is a salt water pond at Kawa bay where kamaliʻi used to bathe. The use of Kawaiki infers that the visitor has gone through the pikai ritual in preparation for entry to ʻImakakāloa.

12 Kumuohele is a puʻu with an ʻahu boundary marking the boundary between Honuʻapo & Kaʻalāiki, SW of ʻImakakāloa. Kumu is the source or hula master & ʻōhelo is a style of dance that requires a heightened skill level. To climb Kumuohele connotes climbing towards mastering oneʻs skill.

13 Kawelohea is a pali in Kaʻalāiki whose exact place is unknown. Kawelohea is known to answer the call of folks that call out to him.

14 Kaheananui used to be the owner of the ʻImakakāloa lot. Using his name is a play on the words “ka hea ʻana” or calling out to.

15 same as footnote 1.
Na ke aloha e kono i alo pū kāua    It is the spirit of reciprocity that brings us together
E komo!       Enter!

III. Ho‘okala: The Pule Kala is done in kāhoohoahoa style to release any negative energy prior to
beginning the work. Kala means to forgive. It is an act of humility to ask for forgiveness and to
forgive anything/anyone. Even if you feel you don't have anything to forgive, this pule helps to
release anything we are unconsciously holding on to…that we may not be aware of. It is
necessary to do this for ourselves, for the group, and for the place.

Protocol: After orientation and preparation, the kahu will call the group together. This mele is
done in a circle three (3) times prior to work.

**Pule Kala**
(from ‘Aha Pāwalu protocol, 1995, EKF)

<table>
<thead>
<tr>
<th>‘Auhea ke kala</th>
<th>Leader: Where is the kala seaweed</th>
</tr>
</thead>
<tbody>
<tr>
<td>kala loloa, kala</td>
<td>All: the long kala, forgive</td>
</tr>
<tr>
<td>kala loloa o kai, kala</td>
<td>the long kala of the ocean, forgive</td>
</tr>
<tr>
<td>kala māewa ana i kai,</td>
<td>Leader: the kala swaying in the sea,</td>
</tr>
<tr>
<td>kai pīkai, kala ē</td>
<td>All: the salty water of purification, forgive</td>
</tr>
<tr>
<td>e kala ka hewa kua</td>
<td>forgive the wrongdoing of yesteryear</td>
</tr>
<tr>
<td>e kala ka hewa alo</td>
<td>forgive fully the wrongdoing of man</td>
</tr>
<tr>
<td>e kala loa ka hewa a kanaka ē</td>
<td>so man may experience life</td>
</tr>
<tr>
<td>i ola loa kanaka</td>
<td>until breathing is but a faint sound</td>
</tr>
<tr>
<td>a puāaneane</td>
<td>this is my prayer for forgiveness</td>
</tr>
<tr>
<td>‘o ka’u pule kala nō ia</td>
<td>my prayer has taken flight</td>
</tr>
<tr>
<td>ua lele a‘ela nei pule</td>
<td>Lele!</td>
</tr>
</tbody>
</table>

IV. Ho‘oniho pōhaku: The Mele No Kūmauna is a kāhoohoahoa that celebrates the persistence of
and the abundance caused by the ‘aumakua rock of this area and the Ka‘ū families, Kūmauna.
This mele can be used when doing restorative rock work. The words are addressing the rocks’
advantages. It is meant to be a light mele that makes difficult work fun.

Protocol: This mele can be started when rock work is being done. May be lead initially by kahu,
but visitors can take the lead as well. Can be repeated as many times as necessary.

**Mele No Kūmauna**
by Kekuhi Keali‘ikanaka’ole for EKF

<table>
<thead>
<tr>
<th>Lalani!</th>
<th>Leader: Line up!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holo māmā, holo māmā</td>
<td>All: Go lightly, go lightly</td>
</tr>
<tr>
<td>Kino pōhaku o Kūmauna</td>
<td>Rock body of Kūmauna</td>
</tr>
</tbody>
</table>

---

16. This is used to remind us not to repeat the history like in the story of Kūmauna. Kūmauna is said to have been
turned from human to rock by Pele. Later becomes the ‘aumakua of Ka‘ū families. Was prayed to for rain. On
Pāneʻe!
Pāneʻeneʻe\(^{17}\), pāneʻeneʻe
Kino pōhaku o Kūmauna

Moving!
Moving a little, little by little
Rock body of Kūmauna

Hoʻonihō!
Hoʻonōho niho, hoʻonohō niho
Hoʻonohō niho ʻia no Kūmauna

Set the rocks!
Set the stones, set the stones
Set nicely in honor of Kūmauna

Kīpapa!
Kīpapa aku, kīpapa mai
ʻAʻohe hemahema o ka hoʻonihō ʻia

Lay the stones!
Paving the surface, laying the rocks
They are perfectly set

Hoʻomaha iki!
Paka\(^{18}\) akahi, paka alua
Hana ka uluna i ka paka o ka ua

Rest at little!
One drop, two drops
May as well rest when it’s raining!

V. Hoʻokuʻu: The hoʻokuʻu protocol is to request permission to take leave, both physically and spiritually. These two mele are fashioned after the “kū au hele” chants that Hiʻiaka does before she takes leave on her journey. The purpose of the protocol is to separate one’s self from the obligation of the work and hosts. More importantly is to inform any and all “unseen” people that you must go, and they MUST stay.

Protocol: After the group is released from the work at the end of day and gathers all belongings and says their goodbyes and mahalo, the departing group stands inside of the gate, facing the site. The hosts and guests face each other. Guests begin the protocol with Noi Hoʻokuʻu or the request. Hosts reply with Mele Hoʻokuʻu. Guests back out of the gate and leave.

**Noi Hoʻokuʻu**
by Kekuhi Kealiʻikanakaʻole for EKF

| Ke kū nei au e hele a noho ʻoe | I am ready to go, you stay |
| Hele a ke ala                  | Going on the road/path   |
| Hoʻi i kauhale                 | Returning home           |
| E aloha mai ē                  | To remember with affection |

**Mele Hoʻokuʻu**
by Kekuhi Kealiʻikanakaʻole for EKF

| Kū ʻoe haʻalele a noho au     | Yes, you are leaving and I am staying |
| A noho ana i ka umauma māhana | Staying in the warm bosom of Kaʻū |

more than one occasion, Kūmauna was ill treated by people who wanted to move him. On all occasions, the people suffered ill consequences.

\(^{17}\) Pāneʻeneʻe is the name of a ridge line in Kaʻalāiki said to have had big waters like Waiānuenue; NW of ʻImakakāloa; used for its literal translation.

\(^{18}\) another word for rest
O Kaʻū, ‘o Kaʻalāiki  Kaʻalāiki  
O hele ‘oe, o hele ‘oe  Go already, go  
Ma ke ala palekana  Take the safe path  
He aloha wale nō ē  With nothing but affection  

**How to prepare for a workday**

- An 8am arrival at the site is best considering how hot the area can get. During the rainy season, the site may be inaccessible due to flooding water ways. Expect possible cancellations. The kahu will be in contact if this is the case.

- For most of the year, this part of Kaʻū is very hot during the midday to late afternoon. It is recommended that you bring water to stay hydrated, sun screen and appropriate clothing. The bushes may cut, so long sleeves, pants and covered shoes is recommended. A cap and sunglasses may be helpful.

- Bring water, snacks and lunch. Depending on the stamina of the group and the work to be done, a work day may end at 12noon or at 3pm.

- Much of the work is vegetation maintenance, rock moving, and rock setting. Must have work gloves.

- If you are allergic to any stings, bring the appropriate medication.

- Sign the waiver and have ready prior to entry.

- And above all, come with a good attitude as we engage in the work of our ancestors in the spirit of continuum. A bad or negative attitude could get you or someone else hurt.

**Makana**

As a gift, your presence and your sweat is good enough for us during this restoration phase. But if you feel you must bring other gifts, the following is a list of appropriate makana.

Live Plants: Although we love plants, please prearrange your gift of plants with the kahu beforehand. We would like to re-vegetate in alignment with the landscape. Plants MUST BE CLEAN.

Perishables: Just bring lunch items to share with kahu and others.

Non-Perishables: We welcome paʻakai & aleʻe.

Lei Kuahu: Although the heiau is “moe” or in a state of ritual dormancy during this restoration phase, we feel that bringing lei kuahu will help to remind the heiau of its former function and its future function. Lei must be made with only kuahu plants and biodegradable materials. A list of lei kuahu is found below. The Pākua or site kahu will designate the appropriate place to leave lei.
(Kuahu plants include, but not limited to: ‘ilima, kauna‘oa, ‘ie‘ie, ‘ekaha, palapalai, pala‘ā, kupukupu, ʻōhiʻa lehua, like lehua, maile, halapepe, lauaʻe, kukui, lama, koa, koaiʻa (koaiʻe), ‘aʻaliʻi, ʻōlapa, etc. Please check with Pākua ahead of time.)

Because these presentations of makana are informal, we do not require that they be accompanied by chants or hula. However, if you feel your presentation must be accompanied by a mele, please come prepared with an appropriate mele Hawaiʻi.

Figure 4. Kuahu (altar showing appropriate plants). (Photo by K. Mossman, 2016).

2.1.4 Protocol Guide 2
“Clearing the Way” is a simple protocol of asking permission to have the privilege to enter a space not entered before and occupy the space for diverse purposes such as ritual, ceremonial or just be acquainted with a space because of its profound existence. Therefore, appropriate chants were composed for such a purpose. Traditional practices inclusive of hula requires this protocol.

The “asking permission” protocol is a “mele kāhea” or request to enter and a “mele komo” grants the request. If the intended place had a “kahu” or attendant than it was his or her duty to do the mele komo.

In many cases, there is not a physical kahu responsible for admitting the entrance however the “naʻau” or the intuitive factor of the chanter spoke to the clearance for entry or not. It is always beneficial to be in tune with the hospitable or non-hospitable essence of a place.

The following is a mele kāhea found in the Saga of Pele and Hiʻiaka and used by Hiʻikaikaikapioliopele upon her entrance to the island of Kauaʻi to fetch Lohiʻau as commanded by her sister Peleʻhonuamea.

This traditional chant is used most often by hula practitioners.

**Hawaiʻi -**

Kūnihi ka mauna i ka laʻiē

ʻO Waiʻaleʻale lā i Wailua

Huki aʻela i ka lani

Ka papa ʻauwai o Kawaikini

Alai ʻia aʻela e Nounou

Nalo ka Ipuhaʻa

Ka laula ma uka o Kapaʻa ē

Mai paʻa i ka leo

He ʻole kāhea mai ē

**English -**

Absolutely erect is the mountain sitting in the calm
It is Waiʻaleʻale at Wailua

Supporting the upper realm

The water source begins at Kawaikini

Obstructed by Nounou

Ipuhaʻa is lost from view

In the expansive upland of Kapaʻa

Donʻt deny the plea

Is there no reply to the request (Emerson 1909:40)

The traditional mele komo used with the above chant is as follows however this mele komo may also be used for any other purpose of invitation.

Hawaiʻi -

E hea i ke kanaka e komo ma loko

E hānai ai a hewa waha

Eia nō ka uku lā o ka leo

A he leo wale nō, ē

English -

A call is returned for entrance

To gain hospitality until satisfied

The reward is the answer

A simply voice

(Emerson 1909:41)

Another chant by Hiʻiaka is used as mele kāhea to enter the forest or any other places occupied by any spiritual entities. In this case the other entities are Laka deity of hula and water transpiration. Hālaulani and Hōakalei are also named in the chant, they represent evaporated cloud forms encompasses the large forested areas. Their existence insinuates the hula hālau, the dancer and the forms of the leis which adorn the dancers.
**Hawaiʻi -**  
Kau ka haliʻa  
I ka manawa e hiamoe  
Kou hoʻāla ʻana ʻoe  
ʻO ʻoe ʻo Hālaulani, ʻo Hoakalei  
Me he manu e kani nei i ke kuahiwi, i ke kualono  
E kuʻu maha lehua, e kuʻu moho kiʻekiʻe lā i luna  
Hoʻi au me ʻoe e Laka  
I ka nāhelehele  
I hoa ka ʻana noʻia kuahiwi, kualono  
E hoʻi mai ai

**English -**  
*There is a remembrance*  
*In your unconsciousness*  
*That upon your rising*  
*You were indeed in the sacred, expansive forest rising as a wispy cloud*  
*With birds chirping in the mountaintop, on the ridges*  
*My clusters of lehua, buds unfolding above*  
*It is a cycle with you Laka*  
*In the forest*  
*As a companion sharing the mountaintop, ridges*  
*Returning indeed*

“Mapu Ka Hanu” is asking permission to enter by reflecting on the weather and the wind that is blowing through presenting some pleasant, nostalgic attar bouquet scented from the uplands. This floral perfume includes the upland lauʻa’e and the lehua makanoe of the upland bogs. The descending fragrance hints toward a Hina persona of deliverance, therefore the plea to Hina to allow entrance into the hālau, house or structure. The last two line states, “I am out here and I am cold” is an appeal for hospitality.
Hawai‘i-

Mapu ka hanu o ka laua‘e
Mapu noʻe i ka poli o ka Waialoha
Aloha i ke kapa ‘chu kai
Huki palai, huki lole noʻe ka hūnā ʻē
Noe mai lā ka lehua makanoe
Noe ka lehua makanoe
Noe wiwoʻole i ke anu
Anu i ke ala kūpapa ola ʻē
Ālai kuikui lima kanaka o Maunahina ʻē
E Hina no paha ‘o wau wale nō
E Hina no paha e ka ua e
Alia lā ʻē

He anu, he anu wale no ʻē.

English -

The fragrance of lauaʻe pervades

Its vaporous mist infusing the Waialoha wind

Embracing the foam-covered sea mist

Reaching the ferns pulling a misty cloak to conceal all

Mist from the lehua bog forest descents

The exclusive lehua makanoe inclines

Dauntless mist cools the air

The coolness gathers along the pathway of life

Blocked in the uprights of Maunahina

Say Hina, it is only I

Say Hina perhaps it will rain.
I am waiting

But it is cooling, the cold is overwhelming

The following mele was composed by Pualani Kanakaʻole Kanahele for ʻĪmakakāloa, it is a mele kāhea in requesting intentions of utilizing the heiau for its existing purpose.

Mele Noi no ʻĪmakakāloa

Hawaiʻi -

Kū mākou i ka ʻiʻpuka a ʻĪmakakāloa

Kilo au aku iā Kūmauna, ke poʻo

Honi mai i ka uahi a Pele

Mai ka hikina mai

Me Kanaloa i ke kua

Me ka leo o nā ʻale loloa mai Kahiki mai

I hui pū i ʻĪmakakāloa

Me ke kani a ka leo

A he leo wale nō

Oli mai a oli aku ma ka makani kolonahe

E ʻīmaka i ka hula i Kaʻū i ʻĪmakakoloa

E hula ē, hula ʻā lā

He leo, he hula, he mau ʻālana ia

English -

We stand at the gateway of ʻĪmakakāloa

I recognize Kūmauna as the head

Taste the sulfurous smoke of Pele

From the east

With Kanaloa at the back

With the sounds of the long waves from Kahiki
A conjoining at Ōmakakahāloa

With the declaration of the voice

We only have the voice

Chanting into and out towards the gentle breeze

To observe dancing in Kaʻū at Ōmakakahāloa

To dance fiery dances

A voice, a dance, these are the offerings

The following mele komo was composed by Nālani Kanakaʻole to be used by hula practitioners to honor this heiau hula upon entering.

Kāhea Ōmaka

Hawaiʻi -

Kiʻekiʻe e Kaʻū ke kua makani
Kūkia i nā ʻale i ke Aʻeloa
Unu a’e makani kaupili ʻe Kaunawahine
I ʻālaʻi ana nā lau kukui ʻōlapa i ka lā
E nihi ka hele i ka wao ala o Kaʻalāiki
I muki iki a ka waianuhea a Kapuna
Oni a pololei iho kahanahana a Makanau
I maka ka unu paepae a ke oho loa
I kilo ʻia i ka uahi ʻālana a ka wahine

English -

Majestic Kaʻū in the wind

Made steady in the buffeting Aʻeloa (trade wind)

A stirring by the beloved Kaunawahine wind

Gently brushing the kukui leaves flicking in the sunlight

Go softly in the forest path of Kaʻalāiki
Sip lightly at the fragrant waters of Kapuna

Move directly to the clearing towards Makanau

The observation tower of the long hair

Forecasting the rising smoke of the Woman

A traditional hula chant recognizing Laka as the provider of ʻohu. ʻOhu is the vapor or breath of the earth that transforms into a mist, a female substance of ascending water vapors moving according to the air movement. It is inevitable that the ʻohu will be intercepted by Lono clouds and eventually will descend again as rain. The cycle!

He Kanaenae no Laka

Hawaiʻi -

A ke kuahiwi i ke kualono

Kū ana ʻo Laka i ke poʻo o ka ʻohu

ʻO Laka Kumu Hula

Nāna i aʻe ka waokele

Kahi, kahi i mōlia i ka puaʻa

I ke poʻo puaʻa

He puʻa hiwa na Kāne

He kāne na Laka

Na ke wahine i ʻoini a kelakela i ka lani

I kupu ke aʻa i ke kumu

I lau a puka ka muʻo

Ka liko ka ao i luna

Kupu ka lālā, hua ma ka hikina

Kupu ka lāʻau ona a makaliʻi

ʻO Makalei, lāʻau kaulana mai ka pō mai

Mai ka pō mai ka ʻōiaʻi

I hoʻi o i luna, i oʻo i luna
A Chant of Praise of Laka

English -

On the mountain top on the ridge

Laka reigns as the source of ascending mist

Laka is the source of hula

She wanders through the forest

Scraping up an offering to the clouds

To the source of black clouds on the mountain

It is the black clouds forms of Kāne

A male form for Laka’s female form

It is the female form that moves penetrating to the atmosphere

The rootlets sprout on the tree

The buds of leaflet emerge

The young leaf opens to the light above

The branches protrude growing towards the east
The trunk develops many eyes

Makalei is the famous ancestral tree from the beginning of time

A truth from long ago

It returned above it matured above

It is above that I am fetching you Laka

Return, offer directions for the wrapping

It is the day when we will bind the knowledge

Exhibiting godly knowledge

Recognize the divine female possession

It is Laka, the older sibling

Female entity of Lono in the kinship order of gods

Say Lono who is placed between the atmosphere and the earth

However, yours is entirely a different construct of Kahiki

With revere greetings

Live on (Emerson 1909:16,17)

The hālau with Kumu, Ho’opa’a and ‘Ōlapa will approach the area set aside of the hula offering. They will dress the kuahu first and then adorn the ‘Ōlapa. The kuahu offerings will be in the form of leis. The only plant in its natural state will be the ‘ie‘ie. The native vegetation for the kuahu offerings are to be lehua, liko lehua, palapalai, pala‘ā, maile, laua‘e, kukui, and ‘a‘ali‘i.

The chant for dressing the kuahu is found below. The underline words may be substituted with words that properly serve your purpose and identity. This chant continues with the Kumu, ‘ōlapa or the ho‘opa’a until all the offerings are on the kuahu.

The chant for dressing the kuahu is composed by Pualani Kanaka‘ole Kanahele.

Hawai‘i - E Laka ‘o Hālau Kua Makani kēia
                          ‘O wau ke Kumu ‘o Noelilia Nohoikawai
                          No Hilo au
                          Eia ka ‘ie‘ie mai ka nahele o Pana‘ewa
No kou kuahu
Ulu a’e a ola loa

English -
Say Laka this is Hālau Kua Makani
I am Kumu Noelilia Nohoikawai
From Hilo
Here is the ‘ie’ie from the Pana’ewa forest
For your kuahu
Grow and live long

The chant for adorning the ‘ōlapa is a traditional chant. The adornment includes the kūpe’e wāwae and lima, the lei ā‘ī and the lei po’o.

Hawai‘i -
‘A’ala kupukupu ka uka o Kānehoa
E hoa ē e hoa nā lima o ka makani
He waikaloa he waikaloa anu i Līhu‘e
‘Ā lina lehua ka uka o pua
Ku‘u pua ku‘u pua ‘i‘ina e kui a lei
Ina iā‘oe ke lei a maila

Ke lei a maila o Kaula i ke kai
Ke mālamalama o Ni‘ihau i ka mālie
A mālie ka Inuwai
Ke inu maila nā hala o Naue i ke kai
No Naue ka hala, no Puna ka Wahine
No ka lua, no i Kilauea

(Emerson 1909:49,56)
Hula offerings may be done at this time. ‘Awa ceremony may also be offered.

The pani is the traditional chant for Laka followed by the chant for ‘Imakakāloa.

**He Pule No Laka**

Hawai‘i -

Pūpū weuweu e Laka ʻē

‘O kona weuweu ke kū nei

Kaumaha aʻela iā Laka ʻē

Ua lū ka hua o ka maile

Noa, noa iʻau iā kahaʻula

Pāpalua ua noa, ua noa, ua noa ʻē

English -

*Laka is strands of leis*

*She stands before us as in the leis*

*Lake’s altar is heavily laden*

*The seeds of the maile was scattered*

*I am now free of the sacred ritual*

*Freedom twice gotten, the sacred connections are lifted, free.*

(Emerson 1909:31,32)

3. **Site Preparation and Documentation**

3.1.1 Vegetation removal and mapping

The site was covered with guinea grass, cats claw and lantana. Vegetation removal began in December of 2014, currently all noxious vegetation has been removed from the site by hand, taking care not to move any stones in the process. String trimmers, chainsaws, pole saws and loppers were utilized to cut the vegetation back. Herbicide and hand weeding is utilized to maintain the site and the surrounding 19 meter buffer is mowed weekly.
Figure 5. Vegetation ʻĪmakakāloa Heiau. (Photo by K. Mossman, January, 2016).

Figure 6. Same area after vegetation removal. (Photo by K Mossman, September, 2016).
Plane table mapping was done by Keone Kalawe and Kaʻoi Kualiʻi. The map documents the state in which the site currently sits and can be compared to the two earlier maps by Stokes and Hansen. Elevations were taken by Konrad Mossman, Peter Mills and Kialoa Mossman utilizing a total station instrument. In addition to the plane table map, a 3d photo map was created using drone imaging and DSLR photography combined with Pix4D software. This technology will be utilized throughout the repair process to document and keep a daily record of restoration work completed. After each day of repair work, the site will be photographed and a 3D photo map will be generated to document the entire restoration process. In addition, the process will be videotaped to document the process which can then be duplicated at other sites. This process is an economical way to record any changes made to the site providing information supporting the authenticity of the restoration process.

3.1.2 Original wall foundation location

The original wall faces are evident in some areas however careful removal of rubble will have to be completed to determine the original wall locations. In cases where no physical evidence is apparent, the old maps will be used to fill in the gaps. Excavation will be kept to a minimum to locate wall
foundations, but if excavation does take place, the material will be screened for material culture and possibly samples will be taken for radiocarbon dating and archaeo-botanical material analysis. All samples will be stored at the Edith Kanaka‘ole Foundation office until analyzed and returned to the site.

Figure 8. Interior of large enclosure showing largest mound. (Photo by K. Mossman, 2016).

3.1.3 Interior floor leveling

The floor of the heiau is intact and relatively level, however there are two pit features and two mound features within the larger enclosure. It is likely that the material in the mounds are from the pits. The mounds will be slowly dismantled and the material will be screened before being replaced and leveled. An effort will be made to collect all ‘ili‘ili (water worn stones) to be utilized in the restoration of the kuahu(alter) and paved terraces.

3.1.4 Burial Plan
We do not anticipate disturbing any burials in the site. All excavation will be kept to the surface and along the walls. If any burials are discovered during the restoration process, the location will be noted and the iwi kupuna (ancestral bones) will be left in place. SHPD officials will be notified should there be any inadvertent discoveries of iwi kupuna. The cultural practitioners in charge of this project feel that if iwi kupuna are in the heiau, they should remain there. The restoration work will not have any adverse effect on their resting place.

3.1.5 Documentation

Documentation of the process is a very important for this project. Absolute transparency and community involvement are key factors. Documentation of the entire process will provide a guide for others with similar initiatives. Daily 3D maps of the restoration work, detailed field notes, a complete photo record, and a video record documenting the process will make up the documentation of the site.

4. Site Repair and Documentation

4.1.1 Phase 1 Wall restoration of the two existing enclosures

In the 1906 Stokes map, three enclosures are evident, in the Hansen and Kalawe/Kuali‘i map only two enclosures remained. It is probable that the third enclosure was bulldozed as was the eastern corner. During phase 1 the walls of the existing two corners will be restored using traditional dry stack wall construction. Walls will be constructed under the supervision of traditional wall builders and all labor utilized will be trained in protocol and wall building practices. Only stones on site will be used for restoration. Daily photos will be taken using DSLR photography and drone 3D imaging. The photos will provide a chronological record of restoration work. In addition, the entire process will be video documented to provide a guide for other similar initiatives.
Figure 9. Example of 3D rendering of ʻĪmakakāloa Heiau. (By Kialoa Mossman, 2016).

Figure 10. Stokes 1906 map and Hansen 1970 map (Kelly 1980:70).
4.1.2 Phase 2 reconstruction of enclosure three at a later date

The small enclosure on the western edge of the heiau will be restored at a later date. It is clear that some excavation will be needed to find the old walls if they are still there. Utilizing the Stokes map, an effort will be made to locate the foundation of the walls from the third enclosure. Existing stones from the area will be utilized to restore the enclosure.

4.1.3 Documentation

As stated previously, the entire restoration will be video documented. Daily 3D photo maps will be rendered and detailed notes and photo records will be kept. All exploratory excavations to find the walls foundation will be documented and mapped. All samples will be stored at the Edith Kanakaʻole Foundation until they are analyzed at UHH and returned to the site. All original documentation will be kept at the Edith Kanakaʻole Foundation office at 1500 Kalanianaʻole Ave. Hilo, Hi 96720.

5. Post Restoration Maintenance and Usage

5.1.1 Site stabilization and protection

The site sits on a 12-degree slope in the undeveloped open county of Kaʻalāiki but is not near any perennial streams and is therefore less susceptible to erosion. The site is completely fenced to keep cattle from adversely impacting the site, as well as alerting equipment operators who may be involved in ranching or fire suppression operations to the location of the site. A fire management plan should be drafted in conjunction with the Hawaiʻi County Fire Department to educate this government agency on appropriate techniques for culturally sensitive areas. In particularly sensitive areas, the “let it burn” approach is often the best action. Cutting of fire breaks utilizing heavy equipment is a big contributor to cultural site destruction in Hawaiʻi.

In regards to legal protection of the property, an overall master plan for the area of Kaʻalāiki and Hīlea Nui should be drafted in an effort to preserve the entire area as a cultural landscape. Until such a plan is drafted the Edith Kanakaʻole Foundation as the manager and Edmund Olson Trust II as the landowner will draft an agreement to protect ʻImakakāloa Heiau in perpetuity. Every effort will be made to protect the view planes from this site, as they are integral to the use of the site. The result of this
agreement will at a minimum specify the actual preservation area and building setbacks, and specify that the metes and bounds of the preservation area will be recorded with the Bureau of Conveyances to insure continued, long-term protection. Figure 11 details alignments observed with ʻĪmakakāloa Heiau.

![Figure 11. Map showing important alignments with ʻĪmakakāloa Heiau (Map data: Google, Digital globe).](image)

5.1.2 Maintenance and Security

The site is maintained by Edith Kanakaʻole Foundation Personnel and community volunteers. The site is visited no less than once a week for general maintenance which includes mowing of the buffer and parking area, pulling weeds in the heiau and weed whacking the fence line. Once wall repair has begun, maintenance of the walls will be another task added to the weekly visits. Security of the site is maintained by utilizing the community as the Kiaʻi (guardians) of the site. The gate at the site as well as at the main access 1.5 miles away are kept locked with access limited to area ranchers, heiau custodians and the landowner. Thus far no security issues have transpired. Should any security issues arise appropriate measures will be taken to maintain security of the site.

5.1.3 Access and Appropriate Cultural Practices
The cultural practitioners would like to allow accompanied access to the site only. All visitors will be accompanied to the site by a kiaʻi of the site. Prior to access visitors will be trained in the appropriate protocol to enter the heiau. No one will be allowed on the heiau without appropriate protocol but they may be allowed to view the heiau from the buffer or just outside the boundary fence. Those wishing to conduct ceremony on the heiau will need to discuss the ceremony with the kahu prior to entering the heiau. For more information concerning appropriate protocol see section 2 above.

Figure 12. Hālau o Kekuhi during opening ceremony. (Photo by K. Mossman, 2014).
6. Conclusion

The reactivation of ‘Imakakaloa Heiau will be a monumental achievement for hula practitioners by preserving one of the very few hula heiau in existence allowing them to deepen their hula practice through ceremony. The approach of collaborating with the Ka’ū community, hula community, heritage managers, cultural practitioners, government agencies, and non-profit organizations is an excellent example of how heritage management, preservation and utilization can work together. The comprehensive plan outlined above provides a plan to assure authentic restoration of the site, following traditional practices and protocols and utilizing community support and guidance. The plan takes a unique approach by including oli (chants), protocol and kanawai (rules) to be applied at this sacred place. Careful documentation of the site as well as the process will provide a comprehensive record of the site and the restoration process for future generations of heritage managers and cultural practitioners creating a template for future restoration initiatives and ceremony revival.
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Appendix C. Protocol Guide for ‘Imakakāloa Heiau

Protocol Guide for ‘Imakakāloa Heiau

A Compilation of mele, oli and cultural practices
Created for The Edith Kanaka‘ole Foundation

Protocol Guide for ‘Īmakakāloa Heiau
A Compilation of Mele and Cultural Practices

by
Pualani Kanakaʻole Kanahele
Nālani Kanakaʻole
Kekuhi Kealiʻikanakaʻoleohaililani
Huihui Kanahele-Mossman
Kalāhoʻohie Mossman

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Hilo, Hawaiʻi
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by Kekuhi Keali‘ikanaka‘oleohaililani ................................................................. 1

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Introduction

All practitioners approaching a significant environmental temple understand that there is a script to which they must adhere. This guide is such a script. All pieces of this guide are contributions by the four Kumu Hula tasked with the responsibility of the hula ‘aiha‘a, hula Pelehonuamea, and the legacy of Edith Kanaka‘ole. All hula practitioners and hula supporters are welcome to hold ceremony on ‘Imakakāloa and this guide is the key to the ritual. The guide is broken into two protocol structures. The first structure is dedicated to the task of rebuilding and restoration. The following section is for visiting hālau that will perform ceremony and hula elevation. Both protocol structures serve as the medium in which the participants address the heiau and the environment. This guide will assist participants to navigate that medium.
Chapter 1

ʻĪmakaʻaloa Heiau Hula
Protocol for Visitors & Stewards During Restoration
Kekuhi Kealiʻikanakaʻoleohaiilani for EKF

Orientation
(Adapted from ‘Aha Pāwalu, EKF 1995)

Protocol is a process of separating the sacred from the profane. It is a reminder of the hierarchy of relationships between the material & non-material of the Papa Hulihonua, Papa Hulilani, and Papa Hānaumoku. Hierarchy is already determined by prior generations and the follow through of protocol reiterates the continuum of the thought process of what is important.

The Hawai‘i person has, throughout the generations, declared that the resources required for living that is land (and vegetation), heavens, ocean, fresh water and related elements are imbibed with their own level of kapu or sacredness depending on their relationships. Hence, all activities of social life from birth to death are experienced in the context of one’s hierarchical relationship to the material & non-material world of existence.
Besides the awareness of the nourishing Hawai‘i landscape, water, ocean and elemental forms, creating heiau, ahu, kuahu, kū‘ula and other structures of worship are ways in which Hawai‘i people enshrine particular kinetic and energetic forms of gods to reside in these structures when needed or called upon. This renders the structure or place sacred. When the Gods are not in residence the residual matter of the Gods retains a certain level of sacredness. Understanding the degrees of sacredness determines the caliber or protocol.

Protocol establishes and reestablishes an awareness of relationship between people, place and things and is a conduit for intergenerational thought continuum. It provides a pervading attitude toward ecological sensitivity tantamount to mālama and aloha ʻāina. It communicates a code of behavior in respect to places, peoples and things. It is a safety device which reaches into the realm of the unseen. It is a unifying mechanism giving strength to purpose.

For all of the above reasons, protocol at Īmakakāloa is for everyone. Attitude building towards traditional protocol practices must begin before coming into the site.

Guidelines for Appropriate Behavior
(Adapted and modified from Nā Loina, ‘Aha Pāwalu, EKF, 1995)

The following are guidelines for Hawai‘i cultural protocol and culturally appropriate conduct to be observed by practitioners and non-practitioners alike who visit Īmakakāloa Heiau Hula
during this phase of restoration. Please note that protocol and guidelines are likely to change once ‘Imakakāloa has been fully restored and dedicated.

‘Imakakāloa Heiau Hula complex shall only be used for high ceremony after rededication and only during appropriate seasonal time periods.

1. Come to ‘Imakakāloa with a purpose and a function that will benefit the place and the people in maintaining the cultural, educational, and spiritual nature of the heiau hula.
2. Come to ‘Imakakāloa with an open mind and positive attitude. An open mind and a positive attitude will allow you and the stewards of the heiau the maximum cultural, spiritual and educational experience.
3. ‘Imakakāloa has set protocols for access and restoration. These protocols have expectations that require total participation in all facets by all visitors regardless of personal or ethnic beliefs, religious orientation, or hula traditions.
4. Medical or physical conditions that may hinder full participation need to be brought to the attention of designated Pākua or EKF representatives in a timely manner prior to arriving/leaving ‘Imakakāloa site in Ka’alāiki, Ka‘ū.
5. All visitors must be oriented prior to a scheduled visit. At orientation, you will be provided with and taught two (2) mele and one (1) pule that must be memorized prior to arrival by ALL who intend to visit ‘Imakakāloa.
6. ‘Imakakāloa ceremony and protocol are officiated by a Pākua (kahu of the heiau hula), ‘Imaka (po’o pua’a, ‘ōlapa trained initiate) and/or ‘Olohe Hula (Kumu Hula trained in hula temple services) or other trained cultural practitioners only. They are trained in conducting succinct and concise ceremonial protocol for the purpose of maintaining the mana of the heiau, its surrounding sites, the stewards of the heiau, and YOU.
7. While on site the highest and overriding priorities are for ‘Imakakāloa and relative sacred spaces whose wellbeing is first and foremost. Therefore, visiting groups must put aside their individual group interests and allow themselves to be enlightened by the place, the people and the work on/at Ka’alāiki & ‘Imakakāloa.
8. The heiau and its surrounding landscape is sacred. Your genuine respect for this area and its caretakers are highly appreciated. As such, please refrain from any and all profanity.
9. Each area at the immediate heiau site, including the surrounding land, ocean, mountains and sky have particular energy that lend to the uniqueness of ‘Imakakāloa. Engaging in activities other than what the site is intended for is prohibited.
10. Personal ceremony must be discussed and agreed to by Pākua or site kahu.
11. Any and all artifacts belong to the mana of the site and are best appreciated as is. We highly recommend against removing any artifacts, defacing, dismantling, or rebuilding any structures (without guidance). In doing so, you may be attaching yourself to and taking unwanted energy with you.
12. When appropriate, ‘alana/mōhai/hō‘okupu may be left in designated areas at the heiau. (See notes on Makana towards the end of the document)
13. Photography & filming or any manner of recording of work/ceremony is prohibited unless otherwise cleared with Pākua (site kahu)
14. Consuming of alcoholic beverages and illegal drugs is prohibited at or in route to the heiau site. Smoking is not allowed at the site.
15. No urinating, defecating or depositing of maunu on, in, or around sites.
16. Women during menstruation may participate in most activities during restoration & ceremony with prior preparations.

ʻİmakakāloa Protocols

I. Kāhea: The Mele Kāhea is a call out to the resident for permission to enter the site. This mele kāhea is composed for use during the restoration phase. The protocol will change post-restoration. Mele are composed for the ease of memorization. If you have your own mele kāhea, then by all means use it. But learning this mele kāhea will teach you a little about the area you are visiting prior to your visit.

Entry Protocol: Guests at the site and stand outside of the fence. Kīhei are welcomed but not necessary. Your “gift” is your presence and your sweat during this phase of restoration. A guide to other appropriate makana is found at the end of this document.

Mele Kāhea

by Kekuhi Kealiʻiʻikanakaʻole for EKF

ʻAuhea ʻoe e ke koa uka  Where are you friend of the uplands?
I ‘au’au aku nei au i kai o Kawaiki  I have just come from bathing in the salt pond at Kawaiki
A hiki a ka luna o Kumuohelo  And arrived at the top of Kumuohelo
E Kawelo  Kawelo
E Kawelohea  Don’t hold back the voice
Mai pa’a i ka leo
Hō mai i ko leo  Give your voice

II. Komo: The Mele Komo is the response from the host to the guest welcoming them to enter the space. Not calling out to the guest to come in and eat, in Hawai‘i custom, is the height of rudeness, especially in a rough environment like Kaʻū where interdependence on one another is the cornerstone of a strong community.

Heahea Protocol: The guests wait for the host to respond with the mele komo and then enter the site to receive an orientation to ʻİmakakāloa.

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19 koa uka is a term, especially used by Kaʻū folks, that refers to someone who lives inland. Used in a reciprocal fashion of hospitality and sharing. Koa uka would have kalo products bound in ti-leaf and carried in a lauhala basket on an ʻauamo to share with koa kai folks. And koa kai folks would have a string of fish to trade with koa uka folks.

20 Kawaiki is a salt water pond at Kawa bay where kamaliʻi used to bathe. The use of Kawaiki infers that the visitor has gone through the pīkai ritual in preparation for entry to ʻİmakakāloa.

21 Kumuohelo is a puʻu with an ʻahu boundary marking the boundary between Honu'apo & Kaʻalāiki, SW of ʻİmakakāloa. Kumu is the source or hula master & ʻōhelo is a style of dance that requires a heightened skill level. To climb Kumuohelo connotes climbing towards mastering one’s skill.

22 Kawelohea is a pali in Kaʻalāiki whose exact place is unknown. Kawelohea is known to answer the call of folks that call out to him.
**Mele Komo**  
by Kekuhi Keali‘ikanaka‘ole for EKF

‘O ka heana nui\(^{23}\) kēia
E ‘i aku ana ia koa kai\(^{24}\), e komo
Nau ka i’a, na‘u ka ‘ai
Na ke aloha e kono i alo pū kāua
E komo!

Here is your call
Saying to the one from the lowlands, enter
You have fish, I have taro
It is the spirit of reciprocity that brings us together
Enter!

III. Hoʻokala: The Pule Kala is done in kāhohoa style to release any negative energy prior to beginning the work. Kala means to forgive. It is an act of humility to ask for forgiveness and to forgive anything/anyone. Even if you feel you don't have anything to forgive, this pule helps to release anything we are unconsciously holding on to…that we may not be aware of. It is necessary to do this for ourselves, for the group, and for the place.

Protocol: After orientation and preparation, the kahu will call the group together. This mele is done in a circle three (3) times prior to work.

**Pule Kala**  
(from ‘Aha Pāwalu protocol, 1995, EKF)

‘Auhea ke kala  
kala loloa, kala  
kala loloa o kai, kala  
kala māewa ana i kai,  
kai pīkai, kala ē  
e kala ka hewa kua  
e kala ka hewa alo  
e kala loa ka hewa a kanaka ē  
i ola loa kanaka  
a puaaneane  
‘o ka‘u pule kala nō ia  
ua lele a‘ela nei pule

Leader: Where is the kala seaweed  
All: the long kala, forgive  
Leader: the long kala of the ocean, forgive  
All: the kala swaying in the sea,  
the salty water of purification, forgive  
for the wrongdoing of yesteryear  
forgive fully the wrongdoing of man  
so man may experience life  
until breathing is but a faint sound  
this is my prayer for forgiveness  
my prayer has taken flight

Lele!

IV. Hoʻoniho pōhaku: The Mele No Kūmauna is a kāhohoa that celebrates the persistence of and the abundance caused by the ‘aumakua rock of this area and the Kaʻū families, Kulauna.

---

\(^{23}\) Kaheananui used to be the owner of the ʻĪmakakāloa lot. Using his name is a play on the words “ka hea ‘ana” or calling out to.

\(^{24}\) same as footnote 1.
ʻĪmakakāloa Heiau (Photo by Kalā Mossman 2016)

This mele can be used when doing restorative rock work. The words are addressing the rocks’ bodies themselves. It is meant to be a light mele that makes difficult work fun.

Protocol: This mele can be started when rock work is being done. May be lead initially by kahu, but visitors can take the lead as well. Can be repeated as many times as necessary.

**Mele No Kūmauna**
by Kekuhi Keali‘ikanaka‘ole for EKF

Lalani!       Leader:   Line up!
Holo māmā, holo māmā   All:      Go lightly, go lightly
Kino pōhaku o Kūmauna25   Rock body of Kūmauna

Pāne‘e!       Moving!
Pāne‘ene‘e26, pāne‘ene‘e   Moving a little, little by little

---

25 This is used to remind us not to repeat the history like in the story of Kūmauna. Kūmauna is said to have been turned from human to rock by Pele. Later becomes the ‘aumakua of Ka‘ū families. Was prayed to for rain. On more than one occasion, Kūmauna was ill treated by people who wanted to move him. On all occasions, the people suffered ill consequences.

26 Pāne‘ene‘e is the name of a ridge line in Ka‘alāiki said to have had big waters like Waiānuenue; NW of ʻĪmakakāloa; used for its literal translation.
Kīpapa!  
Kīpapa aku, kīpapa mai  
‘A‘ohe hemahema o ka ho‘oniho ʻia  

Hoʻonaho niho, hoʻonoho niho  
Hoʻonoho niho ʻia no Kūmauna

Rock body of Kūmauna

Set the rocks!  
Set the stones, set the stones  
Set nicely in honor of Kūmauna

Kīpapa!  
Kīpapa aku, kīpapa mai  
‘A‘ohe hemahema o ka ho‘oniho ʻia

Lay the stones!  
Paving the surface, laying the rocks  
They are perfectly set

Hoʻomaha iki!  
Paka27 akahi, paka alua  
Hana ka uluna i ka paka o ka ua

Rest at little!  
One drop, two drops  
May as well rest when it’s raining!

ʻĪmakakāloa Heiau (Photo by Kalā Mossman 2016)

V. Hoʻokuʻu:  The hoʻokuʻu protocol is to request permission to take leave, both physically and spiritually. These two mele are fashioned after the “kū au hele” chants that Hiʻiaka does before she takes leave on her journey. The purpose of the protocol is to separate one’s self from the obligation of the work and hosts. More importantly is to inform any and all “unseen” people that you must go, and they MUST stay.  
Protocol:  After the group is released from the work at the end of day and gathers all belongings and says their goodbyes and mahalo, the departing group stands inside of the gate, facing the

27 another word for rest
site. The hosts and guests face each other. Guests begin the protocol with Noi Hoʻokuʻu or the request. Hosts reply with Mele Hoʻokuʻu. Guests back out of the gate and leave.

Noi Hoʻokuʻu
by Kekuhi Kealiʻikanakaʻole for EKF

Ke kū nei au e hele a noho ‘oe I am ready to go, you stay
Hele a ke ala Going on the road/path
Hoʻi i kauhale Returning home
E aloha mai ē To remember with affection

Mele Hoʻokuʻu
by Kekuhi Kealiʻikanakaʻole for EKF

Kū ʻoe haʻalele a noho au Yes, you are leaving and I am staying
A noho ana i ka umauma māhana Staying in the warm bosom of Kaʻū
O Kaʻū, ʻo Kaʻalāiki Kaʻalāiki
O hele ʻoe, o hele ʻoe Go already, go
Ma ke ala palekanā Take the safe path
He aloha wale nō ē With nothing but affection

How to prepare for a workday

-An 8am arrival at the site is best considering how hot the area can get. During the rainy season, the site may be inaccessible due to flooding water ways. Expect possible cancellations. The kahu will be in contact if this is the case.

-For most of the year, this part of Kaʻū is very hot during the midday to late afternoon. It is recommended that you bring water to stay hydrated, sun screen and appropriate clothing. The bushes may cut, so long sleeves, pants and covered shoes is recommended. A cap and sunglasses may be helpful.

-Bring water, snacks and lunch. Depending on the stamina of the group and the work to be done, a work day may end at 12noon or at 3pm.

-Much of the work is vegetation maintenance, rock moving, and rock setting. Must have work gloves.

-If you are allergic to any stings, bring the appropriate medication.

-Sign the waiver and have ready prior to entry.

-And above all, come with a good attitude as we engage in the work of our ancestors in the spirit of continuum. A bad or negative attitude could get you or someone else hurt.

Makana
As a gift, your presence and your sweat is good enough for us during this restoration phase. But if you feel you must bring other gifts, the following is a list of appropriate makana.

Live Plants: Although we love plants, please prearrange your gift of plants with the kahu beforehand. We would like to revegetate in alignment with the landscape. Plants MUST BE CLEAN.

Perishables: Just bring lunch items to share with kahu and others.

Non-Perishables: We welcome pa‘akai & ‘alae.

Lei Ku‘ahu: Although the heiau is “moe” or in a state of ritual dormancy during this restoration phase, we feel that bringing lei kuahu will help to remind the heiau of its former function and its future function. Lei must be made with only kuahu plants and biodegradable materials. A list of lei kuahu is found below. The Pākua or site kahu will designate the appropriate place to leave lei.

(Kuahu plants include, but not limited to: ‘ilima, kauna‘oa, ‘ie ‘ie, ‘ekaha, palapalai, pala‘ā, kupukupu, ʻōhi‘a lehua, liko lehua, maile, halapepe, laua‘e, kukui, lama, koa, koai‘a (koai‘e), ‘a‘ali‘i, ʻōlapa, etc. Please check with Pākua ahead of time.)

Because these presentations of makana are informal, we do not require that they be accompanied by chants or hula. However, if you feel your presentation must be accompanied by a mele, please come prepared with an appropriate mele Hawai‘i.
Chapter 2

View of Puʻu of Kaʻū from ‘Imakakāloa area (Photo by Lanihuli Kanahele 2016)

This section of the guide includes traditional mele and oli used in hula ritual passed down for generations as well as compilations created for ‘Imakakāloa by Kumu Hula Pualani Kanakaʻole and Nālani Kanakaʻole. While chapter one introduces the reader to proper protocol used in the restoration process of the heiau, Chapter two delves into ritual related to hula and pertains to the use of the heiau upon completion by the hula practitioner.

Hula Protocol and Rituals
By Pualani Kanahele Kanakaʻole and Nālani Kanakaʻole for EKF

“Clearing the Way” is a simple protocol of asking permission to have the privilege to enter a space not entered before and occupy the space for diverse purposes such as ritual, ceremonial or just be acquainted with a space because of its profound existence. Therefore, appropriate chants were composed for such a purpose. Traditional practices inclusive of hula requires this protocol.
The “asking permission” protocol is a “mele kähea” or request to enter and a “mele komo” grants the request. If the intended place had a “kahū” or attendant than it was his or her duty to do the mele komo.

In many cases, there is not a physical kahu responsible for admitting the entrance however the “naʻau” or the intuitive factor of the chanter spoke to the clearance for entry or not. It is always beneficial to be in tune with the hospitable or non-hospitable essence of a place.

The following is a mele kähea found in the Saga of Pele and Hiʻiaka and used by Hiʻiakaikapoliopele upon her entrance to the island of Kauaʻi to fetch Lohiʻau as commanded by her sister Pelehonuamea.

This traditional chant is used most often by hula practitioners.

Hawaiʻi -
Kūnihi ka mauna i ka laʻiē
ʻO Waiʻaleʻale lā i Wailua
Huki aʻela i ka lani
Ka papa ʻauwai o Kawaikini
Alai ʻia aʻela e Nounou
Nalo ka Ipuhaʻa
Ka laula ma uka o Kapaʻa ē
Mai paʻa i ka leo
He ʻole kähea mai ē

English -
Absolutely erect is the mountain sitting in the calm
It is Waiʻaleʻale at Wailua
Supporting the upper realm
The water source begins at Kawaikini
Obstructed by Nounou
Ipuhaʻa is lost from view
In the expansive upland of Kapaʻa
Don’t deny the plea
Is there no reply to the request?

(Emerson 1909:40)

The traditional mele komo used with the above chant is as follows however this mele komo may also be used for any other purpose of invitation.

Hawai‘i -
E hea i ke kanaka e komo ma loko
E hānai ai a hewa waha
Eia nō ka uku lā o ka leo
A he leo wale nō, ē

English -
A call is returned for entrance
To gain hospitality until satisfied
The reward is the answer
A simply voice

(Emerson 1909:41)
Another chant by Hiʻiaka is used as mele kāhea to enter the forest or any other places occupied by any spiritual entities. In this case the other entities are Laka deity of hula and water transpiration. Hālavulani and Hōakalei are also named in the chant, they represent evaporated cloud forms encompasses the large forested areas. Their existence, insinuate, the hula hālau, the dancer and the forms of the leis which adorn the dancers.

Hawaiʻi -

Kau ka haliʻa ē
I ka manawa e hiamoe
Kou hoʻāla ʻana ʻoe
ʻO ʻoe ʻo Hālavulani, ʻo Hoakalei
Me he manu e kani nei i ke kuahiwi, i ke kualono
E kuʻu maha lehua, e kuʻu moho kiʻekiʻe lā i luna
Hoʻi alu me ʻoe e Laka
I ka nāhelehele
I hoa ka ‘ana no‘ia kuahiwi, kualono
E ho‘i mai ai

English -
There is a remembrance
In your unconsciousness
That upon your rising
You were indeed in the sacred, expansive forest rising as a wispy cloud
With birds chirping in the mountaintop, on the ridges
My clusters of lehua, buds unfolding above
It is a cycle with you Laka
In the forest
As a companion sharing the mountaintop, ridges
Returning indeed

“Mapu Ka Hanu” is asking permission to enter by reflecting on the weather and the wind that is blowing through presenting some pleasant, nostalgic attar bouquet scented from the uplands. This floral perfume includes the upland laua‘e and the lehua makanoe of the upland bogs. The descending fragrance hints toward a Hina persona of deliverance, therefore the plea to Hina to allow entrance into the hālau, house or structure. The last two line states, “I am out here and I am cold” is an appeal for hospitality.

Hawai‘i-
Mapu ka hanu o ka laua‘e
Mapu noe i ka poli o ka Waialoha
Aloha i ke kapa ʻehu kai
Huki palai, huki lole noe ka hūnā ē
Noe mai lā ka lehua makanoe
Noe ka lehua makanoe
Noe wiwoʻole i ke anu
Anu i ke ala kïpapa ola ē
Ālai kuikui lima kanaka o Maunahina ē
E Hina no paha ‘o wau wale nō
E Hina no paha e ka ua e
Alia lā ē
He anu, he anu wale no ē.

English -

The fragrance of lauaʻe pervades
Its vaporous mist infusing the Waialoha wind
Embracing the foam-covered sea mist
Reaching the ferns pulling a misty cloak to conceal all
Mist from the lehua bog forest descents
The exclusive lehua makanoe inclines
Dauntless mist cools the air
The coolness gathers along the pathway of life
Blocked in the uprights of Maunahina
Say Hina, it is only I
Say Hina perhaps it will rain.
I am waiting
But it is cooling, the cold is overwhelming

The next mele was composed by Pualani Kanakaʻole Kanahele for ʻImakakāloa, it is a mele kāhea in requesting intentions of utilizing the heiau for its existing purpose.
Mele Noi no ʻĪmakakāloa

Hawai‘i -
Kū mākou i ka ʻīpuka a ʻĪmakakāloa
Kilo au aku iā Kūmauna, ke poʻo
Honi mai i ka uahi a Pele
Mai ka hikina mai
Me Kanaloa i ke kua
Me ka leo o nā ‘ale loloa mai Kahiki mai
I hui pū i ʻĪmakakāloa
Me ke kani a ka leo
A he leo wale nō
Oli mai a oli aku ma ka makani kolonahe
E ‘īmaka i ka hula i Kaʻū i ʻĪmakakāloa
E hula ē, hula ‘ā lā
He leo, he hula, he mau ʻālana ia

English -
We stand at the gateway of ʻĪmakakāloa
I recognize Kūmauna as the head
Taste the sulfurous smoke of Pele
From the east
With Kanaloa at the back
With the sounds of the long waves from Kahiki
A conjoining at ʻĪmakakāloa
With the declaration of the voice
We only have the voice
Chanting into and out towards the gentle breeze
To observe dancing in Kaʻū at ʻĪmakakāloa

To dance fiery dances

A voice, a dance, these are the offerings

Puʻu ʻŌʻō crater, “Uahi a Pele” (Photo by Kalā Mossman 2010)

This mele kāhea was composed by Nālani Kanakaʻole to be used by hula practitioners to honor this heiau hula upon entering.

Kāhea ʻĪmaka

Hawaiʻi - Kiʻekiʻe e Kaʻū ke kua makani
Kūkia i nā ʻale i ke Aʻeloa
Unu aʻe makani kaupili ʻē Kaunawahine
I ʻālaʻi ana nā lau kukui ʻōlapa i ka lā
E nihi ka hele i ka wao ala o Kaʻalāiki
I muki iki a ka waianuhea a Kapuna
Oni a pololei iho kahanahana a Makanau
I maka ka unu paepae a ke oho loa
I kilo ‘ia i ka uahi ʻālana a ka wahine

English -

*Majestic Ka ‘ū in the wind*

*Made steady in the buffeting Aʻeloa (trade wind)*

*A stirring by the beloved Kaunawahine wind*

*Gently brushing the kukui leaves flicking in the sunlight*

*Go softly in the forest path of Kaʻalāiki*

*Sip lightly at the fragrant waters of Kapuna*

*Move directly to the clearing towards Makanau*

*The observation tower of the long hair*

*Forecasting the rising smoke of the Woman*
Puʻu Makanau (Photo by Kalā Mossman 2017)

A traditional hula chant recognizing Laka as the provider of ‘ohu. ‘Ohu is the vapor or breath of the earth that transforms into a mist, a female substance of ascending water vapors moving according to the air movement. It is inevitable that the ‘ohu will be intercepted by Lono clouds and eventually will descend again as rain. The cycle!

He Kanaenae no Laka

Hawaiʻi -

A ke kuahiwi i ke kualono

Kū ana ‘o Laka I ke poʻo o ka ‘ohu

‘O Laka Kumu Hula

Nāna i aʻe ka waokele

Kahi, kahi i mōlia i ka puaʻa

I ke poʻo puaʻa

He puʻa hiwa na Kāne

He kāne na Laka

Na ke wahine I ‘oini a kelakela i ka lani

I kupu ke aʻa i ke kumu

I lau a puka ka muʻo

Ka liko ka ao i luna

Kupu ka lālā, hua ma ka hikina

Kupu ka lāʻau ona a makaliʻi

‘O Makalei, lāʻau kaulana mai ka pō mai

Mai ka pō mai ka ‘oiaiʻo

I hoʻi o i luna, i oʻo i luna

He luna au e kiʻi mai nei iāʻoe e Laka

E hoʻi ke kokua pāʻū

He lā ‘uniki no kāua
Ke ‘ike‘ike o ke akua
Hō‘ike ka mana o ka Wahine
‘O Laka, kaikuahine
Wahine a Lono i ka ‘ouali‘i
E Lono e kū ‘ia mai ka lani me ka honua
Nou oko’a kūkulu o Kahiki
Me ke ‘ano ‘ai aloha ē
E ola ē

_A Chant of Praise of Laka_

English -

On the mountain top on the ridge
Laka reigns as the source of ascending mist
Laka is the source of hula
She wanders through the forest
Scraping up an offering to the clouds
To the source of black clouds on the mountain
It is the black clouds forms of Kāne
A male form for Laka’s female form
It is the female form that moves penetrating to the atmosphere
The rootlets sprout on the tree
The buds of leaflet emerge
The young leaf opens to the light above
The branches protrude growing towards the east
The trunk develops many eyes
Makalei is the famous ancestral tree from the beginning of time
A truth from long ago

It returned above it matured above

It is above that I am fetching you Laka

Return, offer directions for the wrapping

It is the day when we will bind the knowledge

Exhibiting godly knowledge

Recognize the divine female possession

It is Laka, the older sibling

Female entity of Lono in the kinship order of gods

Say Lono who is placed between the atmosphere and the earth

However, yours is entirely a different construct of Kahiki

With revere greetings

Live on

(Emerson 1909:16,17)
Pu‘u Kaiholena with ‘ohu covering the summit (Photo by Kalā Mossman 2017)

The hālau with Kumu, Ho‘opa’a and Ōlapa will approach the area set aside of the hula offering. They will dress the kuahu first and then adorn the Ōlapa. The kuahu offerings will be in the form of leis. The only plant in its natural state will be the ‘ie‘ie. The native vegetation for the kuahu offerings are to be lehua, liko lehua, palapalai, palaʻā, maile, lauaʻe, kukui, and ‘a‘ali‘i.

The chant for dressing the kuahu is found below. The underline words may be substituted with words that properly serve your purpose and identity. This chant continues with the Kumu, Ōlapa or the Ho‘opa’a until all the offerings are on the kuahu. The chant for dressing the kuahu was composed by Pualani Kanakaʻole Kanahele.

Hawaiʻi -

E Laka ‘o Hālau Kua Makani kēia

ʻO wau ke Kumu ʻo Noelilia Nohoikawai

No Hilo au

Eia ka ‘ie‘ie mai ka nahele o Panaʻewa

No kou kuahu
Ulu aʻe a ola loa

English -

Say Laka this is Hālau Kua Makani

I am Kumu Noelilia Nohoikawai

From Hilo

Here is the ʻieʻie from the Panaʻewa forest

For your kuahu

Grow and live long

Kuahu (Photo by Kalā Mossman 2016)
The chant for adorning the ‘Ōlapa is a traditional chant. The adornment includes the kūpe‘e wāwae and lima, the lei āʻī and the lei po‘o.
Hawai‘i -

ʻAʻala kupukupu ka uka o Kānehoa
E hoa ē e hoa nā lima o ka makani
He waikaloa he waikaloa anu i Līhuʻe
ʻĀ lina lehua ka uka o pua
Kuʻu pua kuʻu pua ‘iʻina e kui a lei
Ina iāʻoe ke lei a maila

Ke lei a maila o Kaula i ke kai
Ke malamalama o Niʻihau i ka mālie
A mālie ka Inuwai
Ke inu maila nā hala o Naue i ke kai
No Naue ka hala, no Puna ka Wahine
No ka lua, no i Kilauea

English

Fragrant the grasses of height Kane-hoa.

Blind on the anklets, blind!

That cools the air of this bower.

Lehua bloom pales at my flower,

O sweetheart of mine,

Bud that I’d pluck and wear in my wreath,

If thou wert but a flower!

Ka-ula wears the ocean as a wreath;

Niʻihau shines forth in the calm.
After the calm blows the wind Inu-wai;

Naue’s palms then drink in the salt.

From Naue the palm, from Puna the woman-
Aye, from the pit, Kilauea.

(Emerson 1909:49,56)

Hula offerings may be done at this time. ʻAwa ceremony may also be offered.
The pani is the traditional chant for Laka followed by the chant for ʻImakakāloa.

**He Pule No Laka**

Hawai‘i - 

Pūpū weuweu e Laka ē
ʻO kona weuweu ke kū nei
Kaumaha aʻela iā Laka ē
Ua lū ka hua o ka maile
Noa, noa iʻau iā Kahaʻula
Pāpalua ua noa, ua noa, ua noa ē

English -

*Laka is strands of lei*

*She stands before us as in the lei*

*Laka’s altar is heavily laden*

*The seeds of the maile was scattered*

*I am now free of the sacred ritual*

*Freedom twice gotten, the sacred connections are lifted, free*

(Emerson 1909:31,32)
Like our culture, this protocol guide for ʻĪmakakāloa Heiau is not static and undoubtedly will continue to grow as more mele, oli and hula are created to honor ʻĪmakakāloa. The information in this guide is provided to support cultural practitioners and their efforts to reestablish spiritual connections with the natural environment and to elevate their hula practice. These mele are not the property of any one individual but rather are provided here for all, in an effort, to perpetuate the practices and rituals associated with ʻĪmakakāloa Heiau. Although many mele in this guide are composed specifically for ʻĪmakakāloa, the process, using protocol in the restoration of our sacred sites, is one that can be applied at other sites as well. We encourage the use of this process and the composition of mele and oli specific to cultural sites throughout the paeʻāina. Ola! (we live), the living culture of Kanaka Maoli lives on.
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