



For the Good of the Order



ROYAL ORDER OF KAMEHAMEHA I

Moku O Hawai'i, Helu 'Ekahi • P.O. Box 23122 • Honolulu, Hawai'i 96823

March 2008

CALENDAR

MARCH

- 6 Regular Meeting**
- 9 1st Year Anniversary of Paiolu Kaiāulu in Wai'anae**
- 16 Ali'i Sunday – Queen Ka'ahumanu**
- 17 Queen Ka'ahumanu Service (Mauna 'Ala) 'Aha Kūkā**
- 20 Nā Mea (Hālawā District Park)**
- 21 Good Friday**
- 23 Ali'i Sunday – Prince Kūhio Easter Sunday**
- 26 Prince Kūhio Day Holiday DHHL Office Bldg dedication**
- 29 Prince Kūhio Day Parade**

NEWS BRIEFS

Attire at Funerals: Clarification was received regarding the use of ahu (capets) at funerals. In the event the funeral is for a member of the Order, the Ali'i Nui has requested that only Ali'i or Mamo capets be worn, with the exception of the following individuals who may wear their respective office capets: Ali'i Nui, Kālaimoku, Kahuna Nui, Ali'i No'eau Loa, Ali'i Pū o Lani, Ali'i 'Aimoku and Ali'i 'Okana.

Ki'i Maintenance Project: Mahalo to **Ali'i Sir John Low** for co-chairing the recent efforts to refurbish the Kūkalepa Ki'i fronting the Hawai'i War Memorial Museum in Waikīkī. Mahalo also to the men and women who were able to lend their time and talents with this project over the four-day period it took to complete (February 28 – March 2). The project was co-chaired by **Ali'i Sir Jesse Makainai, Jr.**, Ali'i 'Aimoku of Chapter 6, and assisted by Nā Wāhine Hui O Kamehameha.

Message from Ali'i Nui

Date: March 3, 2008
From: Ali'i Nui
To: Kālaimoku, Nā Mamo, Nā Hoahānau
Subj: Merrie Monarch Parade
 Hilo, Hawai'i, 5 April 2008

For those of you who participated in last years parade in Hilo, I do not have to tell you how much it meant to you as I am sure what it meant for the parade watchers to again see the Order in full regalia stately moving through the streets of Hilo. From the accounts of those who marched and the photographs taken it was a huge success.

This year, we have again accepted an invitation to participate. Our onsite coordinators are hard at work to facilitate a timely smooth arrival, and assembly site in order to make this another successful parade.

This announcement is made to all members of the Royal Order of Kamehameha I, past and present. Please join us in this grand style of old parade to celebrate this important commemorative event in honor of King David Kalakaua.

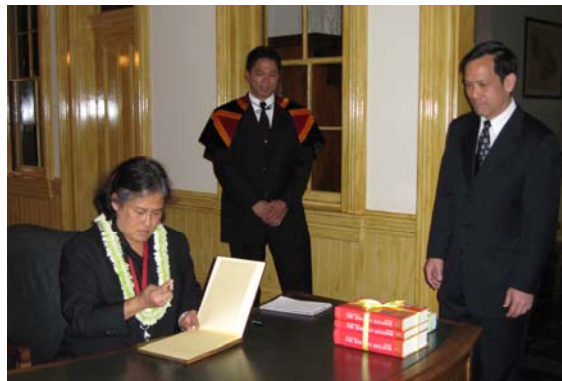
Mahalo ia oukou a pau

Clifford Kapule Hashimoto

Clifford Kapule Hashimoto KGCK

PALACE HOSTS ROYAL VISIT

On Saturday, March 1st, H.R.H. Princess Maha Chakri Sirindhorn was hosted for a private visit to Iolani Palace just prior to leaving Hawaii for a flight to Tahiti. Here, the Princess is signing the VIP Guest Book while Palace Curator Stuart Ching and Executive Director Kippen de Alba Chu look on. Mamo de Alba Chu received special permission from Alii Aimoku Souza to wear the Kiai Waho cape to also represent the Royal Order of Kamehameha I for this royal occasion.



The Message Behind the Kū Icons

(excerpted from a handout entitled “The Message Behind the Kū Icons”)



The island of Hawai‘i is representative of possibly the most popular sculpting style now recognized throughout the world. The classical ‘*Ai Ha‘a* style typifies the bold sculpting expression of the latter day artists of the Old Chieftdom which saw its demise in 1819 with the Iconoclastic Reformation. These magnificent images, some over twelve feet in height, were sculpted as forms mirroring the attitudes which the noble class sought to achieve for itself. During High Chief Kamehameha’s rule, the ‘*Ai Ha‘a* style dominated the artistic culture of Hawai‘i Nei. Tradition warranted that when his newly acquired lands were reapportioned, Kamehameha appointed his personal Master Sculptors to be placed at the head of the Sculpting Guilds throughout the island chain – thus the “Big Island” style influencing and sometimes melding with the separate island’s unique carving forms. There are only three such representational temple *Kū* images in existence today: one at the Bishop Museum in Honolulu, the other at the Museum of Mankind in London, and the last of the trio at the Peabody Museum in Salem, Massachusetts. At one time there were hundreds of these temple images gracing the most extraordinary temple complexes seen anywhere. The Iconoclastic Reformation destroyed all but the above mentioned three.

Important in that they conveyed the energy needed to illicit and transfer spiritual power from the metaphysical to the physical realm—the state temples honored the supreme Male Principle of *Kūnuiakea* through its summer rituals which started in mid-February with the opening of *Kau Wela* or the Hot Season. The Polynesians celebrated two seasons, the *Kau Wela* from February until the end of June, and *Ho‘oilo* from July to January. During the *Ho‘oilo* period, the winter celebration of the *Makahiki* commenced in October. At this time, the Male Principle *Lono* became supreme, momentarily overshadowing *Kū’s* reign. At the onset of the Hot Season—*Lono* was then put to sleep and the populace reveled at the renewed arrival of *Kūnuiakea* and the time of plenty.

The artist Rocky Ka‘iouiokahihikolo‘Ehu Jensen has taken the liberty to re-introduce another style clearly associated with the ‘*Ai Ha‘a*—the *Paukū Kino* or “torso” style whose minimal lines suggest only the slightest impression of a body. Based on a traditional form, the

Paukū Kino sometimes reveals shoulders or upper arms and other times only the chest, while symbolic emphasis is placed on the headdress. Strangely enough these characteristics are also found in the ancient O‘ahu and Kaua‘i styles of “slab” or “round” imagery, whereby the body of the deity was rendered without feature, again emphasis placed solely on the headdress.



The headdress is extremely important in ancient Polynesian sculpting. The most important energy believed to have derived from the *Hā Manawa*, the “top of the head of adults at the position of the fontanel.” The overly decorated headdresses emphasize the energy emanating from the *Manawa*, the opening to the brain. Among the thousands of *Kū* images carved in ancient times, no two headdresses were alike, the artist’s creativity rendering the identity of the *Kū* aspect in a personal design suited to its singleness. The Primal Male Principle is *Kū*—all other

extensions to his name proclaim aspects of his divine nature. This extended essence of the Primal *Kū* would then be rendered in design—the design communicating the language of that particular Male Element.

The moss-rock platform is the *ahu*, representing the temple or *heiau* itself. The circle of ‘*ili‘ili*, small river rocks surrounding the *ahu* is called the *paehumu*, a very sacred place privy to high priests and high chiefs in ancient times. At one time created to empower the



leaders with strength, power, and victory, the *Lehua Monument* was created to not only acknowledge the

Hawaiian War Dead, but to bring awareness to a past that must continue to live in order to resolve all differences.

