

Ms. Case



Historical Catalogue  
of the Museum

H. J. [unclear]

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## Holua of Lonoikamakahiki.

A sled for coasting down hillides. This was a favorite pastime for the young men of the older times. In fact, it was a point of honor with those of good birth to excel in all such athletic games, which required them to be always in perfect physical condition, and thus, always available for soldiers in case of war. Holua ways were regularly laid out and was an important feature of every district affording facilities for them.

The mode of using the Holua was by the rider holding the two light beams above the runners with both hands and taking a little run on the brow of the hill, and thus having acquired a little momentum, he throws himself with Holua down on the track and slides down.

He lays face downward on the hinder half of the Holua, his arms and body extended and rigid, the feet projecting behind, a touch of the toe now and then serving to steer by. On a track of any distance the Holua would insensibly acquire lightning speed. It was a very dangerous game and could be only practiced on the longer routes by trained athletes. Holua routes were from a quarter mile to 3 and 4 miles in length.

N<sup>o</sup> 2. Runners of an old sled.

N<sup>o</sup> 3. Naminoola. The large drum of Kamehameha the 1<sup>st</sup>.  
The tradition is that it was brought from Kahiti

by Laa maitakiki. It was at first kept in a temple dedicated to the Sun which was on the western slopes of Diamond Head and in what is now known as Kapiolani Park. When it fell into the hands of the Great Conqueror, it was by him kept in the ~~nearest~~ <sup>nearest</sup> Heiau or temple to the place he inhabited and thus accompanied him from place to place. It was only struck on rare and solemn occasions, such as on the birth of a son to the King or when War or peace was declared.

Laaulomi. Lomilomi stick.

A bent stick used to press the back in place of the hand lomi. It was more often used by the large elderly chiefs.

Kokopuupuu. Knotted net.

Bay nets to make secure calabash and cover. The knotted nets were only used on the calabash of chiefs, the commoners using the simple mesh nets to secure their calabashes.

Koi-pahoa. Stone Adzes

Large and small stone adzes of the ancient Hawaiian. These fastened onto a branch having a natural crook or bend suitable for the most effective handling of the implement, was about the only wood cutting ~~or carving~~ instrument of Hawaiians before the advent of foreigners, no metals being found on the Islands. They were also used in chiseling on stone images, maitas, poi mallets &c. With the larger ones they felled large trees and carved

their immense canoes. The latter were from a hundred <sup>sixty to</sup> ~~to sixty~~ feet in length and from 8 to 20 ft in depth of hold. With the smaller adzes, they carved the beautifully made and finished wooden bowls, sooty ornaments, coconut rings, Kukui rings and wrist ornaments, &c.

### Muumaika. Rolling and throwing stones.

Used in the ancient game of the Maika, which consisted in the winner being the one who could throw the farthest in a given direction either in grooves on the ground, or simply thrown in the air in a given direction, the after rolling being taken into account.

### Pohaku-kuipoi. Poi pestle.

Used to pound the cooked and peeled Kalo root, or ~~tutu~~ In the process of pounding, water is added, a little at a time, till the whole becomes a smooth thick paste without the smallest lumps.

### Koiwi. Bone axes.

Made from the vertebrae of the whale. Used in smoothing off the roughness left by the stone adze.

### Small stone idol.

Found in a cave on Molokai. Most likely a household god, or one used by a company of artisans, or members of certain crafts such as the canoe makers &c. In olden times anyone wishing to learn any of the trade or crafts had to undergo a period of

initiation or apprenticeship under the auspices of the particular god of such a craft.

*Seko-luluhee*. Cowry bait for Octopus.

The Mauritian Cowry attached to a stone sinker, hook and line was the bait used in deep sea Octopus fishing.

*Ukuku*. Hawaiian guitar.

It is used by placing one end of the sounding board in the mouth and aspirating the words of a song against the board while the strings are being struck by a small flexible twig of the size of a darning needle.

The thumb, first, second, and third fingers of the left hand are hit alternately against the strings to mark time or to decrease the volume of sound.

*Ipu hokio*. Musical Gourd.

To be played on as ~~if~~ a flute.

*Ipu inamona*. Mortar for Kukuinuts.

They <sup>nuts</sup> are first roasted then crushed and mixed with salt or Octopus liver, and <sup>are</sup> used either as a condiment or as a fish bait.

*Ohe-ihu*. Nose flutes of bamboo.

Used by putting the upper hole of the flute to one side of the nose and breathing gently into it, the other nostril being closed with one finger. There are usually two or more holes in the flute to be played on as in other flutes.

A dozen or more players on different sized bamboos, by choosing one song to breathe through the flute, will make a soft and pleasing music.

Ipu kahano. Squaring gourd  
of wood for injecting.

Hano pakia. Gourd tobacco container.

Kano-awa. Awa-bowls

<sup>shells</sup>  
Made of coconut split lengthways and used for drink-  
ing the pounded or chewed awa which is then strained  
through coconut fibres. One coconut cupful is the  
usual dose. The awa (*Piper Methistycum*) is the  
Hawaiian Ambrosia or food of the gods.

Pohaku maa. Sling stones.

Makau iwi. Small fishing hook made of human bones.

Makau Pa. Mother of pearl fish hook.

Coconut shell spoon.

Photographs of ancient Hawaiian idols carried away  
and now in the Boston Museum.

Lei-palapa. Ivory hook. Pendant ornament to necks  
of human hair. An emblem of chieftainship in

The older times. The ivory hook is from Walrus tusks which were occasionally found here in former times.

Kupe-La. Turtle shell bracelets and finger rings.

A dze with handle.

Muna Lauhala. Model of ancient pillow.

Made of Pandanus leaves. These or blocks of wood were the pillows of ancient Hawaiians.

Pieces of Kalai-paho wood. The sacred wood supposed to be possessed of supernatural powers in the times of the first Kamehameha. It was believed to be the visible form of the God Kalai-paho. There were two varieties of the wood the sweet or innocuous kind and used as a medicine, and the poisonous kind.

Makau. Two fish hooks tipped with human bone. The crooked one of Kalia root is called Manaia Kalani and is famous in Hawaiian legendary history as the hook with which Maui in fishing caught the strand which held the different islands of the Pacific in place and <sup>attempted to</sup> draw them together to make a continent.

Two fish-hooks entirely of human bones.

The smaller one is Na-iwi-a-Pae. And was made from the thigh bone of a chief called Pae. The ancients believed that the bones of chiefs had a strong attraction for fishes.

Lei-palava. Necklet of braided human hair with hook of walrus teeth.

Nalukoki. The most prized of these necklets, having been used as a badge of office from the earliest chiefs. It was worn by the famous Kamehameha in the battle of Kuohai, and was the cause of the death of Kisoalao the King, and rival of Kamehameha.

Lei-piupupalava. Necklet of ivory beads and hook. Worn by a chief as a badge of high rank.

Kupua-palava. Ivory clasp for wristlet. It was secured with strand of plona or ua on which were strung ivory beads or shell of the Neritina or Nahea.

Wooden idol. Household god.

Muumuu. A Kapa cloth gown. First attempt to make gowns out of native cloth after the foreign fashions under the teaching of the missionary ladies.

Umeke Koa o Mokuou. Calabash of Cordia wood from Mokuou. The wood from this celebrated grove was much sought after for making dishes, as it was remarkable for the beauty of its markings, in curly or wavy lines. The large calabash was usually to contain the hard poi, (poi pai).

Small kumete of Ulukou wood.

Used to contain the soft poi, ready to be eaten.  
They were both the property of Kamehameha.

Kumete nihoiho. Poi calabash of Kou wood.

Carved in the shape of a bell flower a favorite pattern for the dishes of the children of chiefs.

Kumete paka. A flat wooden poi dish.

A form much affected by persons of wealth, as the wide opening would indicate unbounded hospitality on the owners part.

Kumete o-paka. Poi-bowl of Kou wood carved in facets.

Kumete-ka. Turtle shell bowl.

The medicine bowl of the great Kamehameha. This bowl when full of the strained juice of the pounded herbs used in medicine in the Hawaiian Materia Medica, held just one dose for Kamehameha.

Popaku-palaoa. Ivory pestle.

To pound the herbs used in medicine the old Hawaiians having a belief that ivory had the power of imparting strength to the herbs which came in contact with it.

Ipu-holouaa. Double wooden calabash.

Used by Kamehameha to contain different condiments or meats when going deep sea fishing.

*Ipuhupa niho Kanaka*. Wooden spittoons set with human teeth. They were Kamehameha's and Kaahumanu's. The teeth were those of persons of consequence who had been killed or had died a natural death, and whom men or the King or Queen wanted to decorate.

They were generally rivals who had been guilty of some low, mean and despicable act, and the fastening the teeth of such to a spittoon bowl was an illustration to posterity in what estimation such persons should and were held. If, on the contrary, a noble and generous rival fell in fair fight the memorials of such was sometimes honored by the teeth being struck out and fastened on to a poi or meat calabash, as one of the highest tributes of respect to the particular quality which won the victor's admiration.

The eating utensils of a chief being as tabu as his person, to set the tooth or teeth of a rival around one of them, was the highest possible honor that could be paid to the memory of a fallen foe.

Other wooden spittoons. Common shapes.

*Pa holo lima*. Wooden finger bowls.

Hawaiian etiquette is very strict in the matter of always washing the hands in a finger bowl passed for the purpose, before and after eating. Fans, maile and other scented leaves were generally put in the bowls passed to chiefs.

Lava chips from Kaui

Limestone " caves in Kauhoku, Hawaii

Lava crust " charred tree " "

Lava crust surrounding charred tree from Kaui

flow of 1868. There are minute crystallization on the <sup>sides</sup> inner  
Pumice. Came up red hot from the sea in a large floating  
mass like a small islet during volcanic disturbance of 1868.

Large mass of ironstone from Molokai

Salt incrustations on bushes from Salt Lake.

Cabinet

Kanawa. Coconut Awa bowls.

Used to contain the prepared Awa juice offered to gods.

Ipuhai. A wooden meat dish.

Used to contain pork, dog flesh, chicken or fish, and distinct from a poi dish which is used only for the different varieties of poi, which answers to the bread or breadstuffs of foreigners.

Palaau. A wooden platter.

Made of Hau wood (*Hibiscus Tiliaceus*) and used to hold meats at table and to be eaten from, ipuhais generally holding meat that is to be put away.

Muumu. A gown made of Kapa and one of the first efforts to fashion native cloth into gowns as used by foreigners.

Specimens of some of the different cloths made and worn by natives of the older times.

Kalukalu. Cobweb Kapa. The finest quality of Kapa made. The knowledge of its manufacture was confined to a few families, who made them for their respective chiefs. No commoner dared to wear it. On the introduction of foreign stuffs

The chiefs generally were so taken with the woolly that there was no longer any demand for the Kabukabu, and as the knowledge of its production was confined to so few, it was soon lost by the death of those, who did not deem it necessary to instruct their children, on seeing the new order of things.

*Mahuna.* A dyed Kapa of olden times of a pinkish orange color. A favorite article of wear for pans of chiefs in the olden times. It has a slight but permanent perfume derived from some of the ingredients used in dyeing.

*Kuikui.* Joined or pieced.

Kapa of different colors, where there are dyed separately, the patterns cut out of each cloth and then set in the pattern wanted, when they are beaten or felted onto the groundwork of white or colored cloth.

*Haimanawa.* A thin Kapa of white with rows of fine stripes in black or pink. The black pigments are generally from charcoal or soot and also the mixed juice of the Kukui or candle nut tree. The reds of different shades from red ochre, and mixed with the juice of different herbs to produce different shades, yellow shades from Fumeric and the green from the root bark of the Mao, Hibiscus.

*Ae o Kaha'oa.* A blue grey Kapa printed with various designs arranged lengthwise hence the name. It was one of the Kapas most used in former times to wrap the gods when being carried from temple to temple. It is always wanted in incantations for the object of driving away an obnoxious spirit.

*Kua'ula.* Red back.

The coarsest grade of Kapa made. Used in wrapping piles of the better quality, or for sleeping clothes for the lowest menials.

*Moena Makaloa.* Mat of fine rushes.

The letters of the alphabet are outlined in weaving by using the reddish brown stem of another species of rush.

*Moena-pakea.* Rush mat made entirely of the same rushes as those of the ground work of the farmer, but woven in different patterns. They are made of the Makaloa rush.

*Ie Kukuu.* Mallets used in the manufacture of Kapa.

The Kapas are made from the inner bark of the *Wauke* or *Mamaki*, paper mulberry, and are first laid on a log, called a *Kua* and beaten with the coarsest grooved side of a mallet, then folded and steeped in water a few

days, when it is taken out and again beaten, steeped  
dried, beaten &c, over and over again. The material  
spreading out and becoming wider, longer and more  
attenuated the longer it is beaten. During the pro-  
cess different grooved sides of the mallet are used  
in different stages of the work, finishing up with  
the finest grooves if intended to be of first quality.

*Olona*. *Boehmeria*. The Hawaiian Flax.

One of the strongest as well as most durable of known  
fibres. It is used principally to make fishing twine  
lines and nets. Nets made of this fibre are still  
in almost daily use which are known to be a  
hundred years old.

*Pihā-pū*. A large conch shell.

Used in the olden times as a war trumpet, and  
could be heard a distance of 10 miles. It formed  
part of the royal heir looms of Hawaii and was  
one of the most highly valued ones, as it was  
supposed to be endowed with supernatural powers.

Battles have been fought and won for the possession  
of this shell. And there is a long and interesting  
legend in connection with it. The legend of *Pua-  
pua-tenalena*.

*Kahaloa-liloa*. The scarf of Liloa, one of the ancient  
paramount kings of Hawaii.

A scarf of net work on one side of which feathers were knotted and woven. It formed part of the royal regalia of olden times. It is said to be the scarf left by Liloa with Akahiakuleana, and afterwards shown by Liliuokalani her son to prove his paternity.

*Papa-Konane.* Hawaiian checkerboard.

Used by the old chiefs to play the game of checkers Konane, something between the game of checkers and chess. Black and white pebbles were used for the men. This board is a portable form and checks in bones are set in the wood to mark off the squares, but the usual Konane board was a large flat stone marked into squares. Stone of different color was worked into every alternate square. The two stones used being generally basalt or limestone.

*Kea-Kiuhii.* The Maw of a Kiuhii.

One of the largest and fiercest of known sharks. It is distinguished from all others, from having eyes which emit a greenish phosphorescent light at night.

*Halepili.* Model of a thatched house of the olden times. These houses were from 6 x 10 ft. to 60 and 100 ft. in length by 25 to 40 in width, with steep sloping roofs. They were comfortable dwellings preserving a very equable temperature.

Huawai-paweko. Printed water gourd.

This gourd is printed by having the patterns scratched on while the gourd is green and removing the skin from the figures, it being left on what would be the groundwork. When the seed is ripe, <sup>the</sup> pierced and the seeds removed it is then filled with a staining fluid which is allowed to remain in it till the stain penetrates to the surface, which makes the exposed surface very dark. When sufficiently stained the rest of the skin is removed, when the surface thus exposed is found of a much lighter color and the figures are permanent.

Poi gourds or calabashes, meat gourds and bathing gourds were also printed, the patterns very often being intricate and beautiful, and sometimes exactly like patterns on East Indian pottery. This specimen is about the simplest pattern used and is called *child-ru's* or *new beginners work*.

Huawai-pueo. A bulbous necked gourd.

Used sometimes as a drinking vessel for common use, and more frequently used by devotees of the Owl God, in their rites, thus the name "Owl's gourd."

The body of the gourd cut off and nearly filled with seeds or pebbles and attached to a wicker disk covered with feathers, are used as hula instrument.

Huawai-Hokeo. Basket covered gourds.

Used for containing clothes, feather work

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hair work, ivory and other valuable property of the natives of the older times. A netting was generally woven into them so that by pulling drawing strings the top was securely fastened on by the netting, through which a spear handle was thrust when travelling or a rope inserted and slung to the rafters of the house when at home.

Large wooden calabash. Used to contain cooked human flesh which was to be used as shark bait. Formerly when two rival chieftains were at war, the victor after a battle would sometimes order the slain of the conquered to be cooked in immense ovens or underground ovens. The victorious party using the cooked flesh to serve as bait to attract the largest and fiercest sharks which they hunted for sport, there being no wild animals ashore, to keep up their spirit of <sup>with an</sup> ~~conquer~~ ~~the~~ ~~daring~~, and also, as by so using the slain such an act tended to further humiliate the survivors and relatives of the foe.

Heihei waiahi ai a He Aha. Food container of the gods.

Log of Manu Kalamipo. The ancestral god of the Kanai Kings, and formerly revered as the visible representation of the spirit of a King of Kanai of that name, who became deified, and was the progenitor of Kanai Kings, thus Kanai in Hawaiian poetry is always referred to as Kanai-o-Manu Kalamipo.

Poho Pohaku. A stone Mortar.

Used for pounding Kukui nuts and for mixing the same with the liver of the Octopus to be used as fish bait or for a condiment. In recent years used as a tallow lamp by the natives. A twisted cloth or Kapa wick is placed in the middle ~~with~~ ~~the bottom~~ and tallow is piled around it till full the lighted wick serving to melt the tallow.

Ipusinako. Sugar cane husk bowl.

Used to contain the husks of sugar cane eaten by King Kamehameha. The old natives ~~old natives~~ believed that theavings of any thing eaten by any one constituted the means of a powerful charm for evil to that one, if passed into the hands of an enemy. Theavings or refuse of high chiefs are therefore always gathered dried and burnt by their ~~loyal~~ devoted servants.

The human teeth set on the outside are those of slain enemies whose memories the King wished dishonored.

Pahu Kaeke. Small Hula drums.

Used in the Hula Pahu, Alapaapa, and Hula Kalaau and Kielki. These were among the most ancient dances. They have now fallen into disuse.

Wapuu. Edible fern, the cooked root stem used as food in times of famine.

Mahiole. Feather Helmet. The last ~~wore~~<sup>carried</sup> was Kaumu-  
alii the last King of Hawaii, but it may and no  
doubt did belong to his Ancestors many generations  
and became his, he inheriting it with the Kingly  
office. Such helmets were always used by chiefs  
and persons of consequence in the olden times.

Lei-hulu-Pue. Feather necklet. All yellow.

Lei " " " " " of down.

Lei-Pauku-elle. " " with sections of black  
and yellow.

Lei-wili. Feather necklet of red yellow and black feathers  
laid on spirally.

Lei-hoomaemoe. Two necklets of yellow feathers, the latter  
laid down in making. A favorite fashion  
of the olden times.

Lei-Papa. Two flat, feather headwreaths or bands  
made in different styles. They are now used  
as hat bands but in the olden times were worn  
as crowns by the women.

Feather leis constituted the chief ornaments of  
women of the olden times and in fact supplied  
the place of jewelry. They are as much prized  
by their daughters of the present day, but by  
the greater destruction of birds from the use of  
firearms, a genuine feather necklet is getting  
to be a rare thing.

- Hawaiian Geological Specimens 1<sup>st</sup> Cabinet
- Specimens from Pahaimahua Cave
- Zeolites Lava from Oahu
- Pitoh stone and Kotten stone from edges upper dyke. Pali, Oahu
- Silicate of lime from Mokuapu Crater. Koolau, Oahu
- Crust & from windward side Oahu
- Gypsum from Waianae "
- Rocks " Hawaii
- Specimens rocks from Big Gulch Oahu
- Pumice and oxide of iron " "
- Pumice stone from Kauhonahua Oahu
- Slug & scoria from Crater at mouth of Manoa Valley Oahu
- Basalt from projecting cliff left hand side of Nuuanu Valley  
3/2 miles from Honolulu.
- Decomposing Peridotite lava with Olivine from Oahu
- Olivine specimens from Salt Lake, Oahu
- Tufa from Crater Aliapaakai, Oahu.
- Magnetic ore from slope of Diamond Head
- Salt from Aliapaakai Moanalua Oahu
- Laminated lava from Crater mouth of Diamond Head
- Tufa from Punch bowl quarry. West side
- " " " "
- " " about 100 ft up on the Tufa Crater of Diamond Head.
- Basalt and Pumice stone from cliff in Nuuanu Valley
- Olivine from Puu To, Hawaii

- Rocks from Punch bowl  
 Ropy surface of pahoehoe - stream from hill north side of  
 gulch back of Punch bowl  
 Mass of quartz mica found in stream near the prison Honolulu  
 Charred wood found in Government <sup>artesian</sup> well at Paua under  
 a bed of coral 200 ft deep.  
 Shell from lava in Paua well 330 ft deep.  
 Piece of wood dug up from Mr. Jaeger's Artesian  
 well at a depth of 245 feet, under a bed of coral rock  
 150 feet in thickness. 1881.  
 Quartz crystals Kailua, Oahu.  
 " " from Kaneohe, Oahu.  
 Compound lava with quartz. Kailua Oahu  
 Smoky quartz from path below Kapena, Oahu,  
 From stream near Salt Lake with tubular crystal  
 Ropy pahoehoe from Waimua Gulch, Oahu.  
 Incrustations from roof of cave in Kooki's Valley Niihau  
 Boulder from stream near Aliapaakai  
 Rocks " Kalaupapa, Molokai,  
 Calcedonia and Quartz from Molokai  
 Iron ore " "  
 Limestone from Kalae & Kaluakoi "  
 Rock from summit of Kahoolawe  
 Lava " " " Haleakala Maui  
 Specimen from Pakaaoa " "  
 " with white tubular crystals Haleakala Maui  
 Lavas from " "  
 Agate crystals from " "