



‘Iolani Palace

Audio Tour Script

(Sound effects will appear in parentheses)

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Stop 1: Introduction

(Late 19th Century music which fades to be heard faintly in background)

NARRATOR: Aloha and welcome to ‘Iolani Palace.

You should be standing on the verandah in front of the central doors leading into the Palace. As you look to the ceiling above, you will see the Coat of Arms of the Hawaiian Kingdom. Pause here for a moment while I tell you more about this building.

Hawai‘i is the only state in the union that was once an internationally recognized sovereign kingdom ruled by a constitutional monarchy. ‘Iolani Palace is the only official residence of royalty on United States soil. Today, the Palace is viewed by many as a symbol of Hawaiian sovereignty and as a monument to Hawai‘i’s rich history. The name ‘Iolani comes from the Hawaiian word *‘Io*, meaning hawk, and *lani*, meaning royal or heavenly. When combined together, ‘Iolani means the royal or heavenly hawk.

The story of the Palace centers around three main figures – King Kalākaua, his consort Queen Kapi‘olani, and his sister and successor, Queen Lili‘uokalani. It was during the reign of King Kalākaua that the Palace was completed in 1882. Upon the king’s death, this home became the official residence of Queen Lili‘uokalani, the last monarch of Hawai‘i. She was deposed in 1893 and the Palace immediately became a heavily-trafficked government office building. In 1969, restoration work began, and ‘Iolani Palace was restored to its original beauty. Admission fees and donations from visitors like you support ongoing preservation efforts for this designated national historic landmark.

Prince Quentin Kawananakoa is a direct descendent of one of the last royal princes to reside at ‘Iolani Palace.

PRINCE KAWANANAKOA: *What I would really like people to see when they come to the Palace is a piece of history, and to feel the grandeur of what this place imparts...As you enter the grounds of 'Iolani Palace, you enter into a remarkable past, a remarkable piece of our history here in the Hawaiian Islands.*

(Music ends)

NARRATOR: Before we continue our tour let me tell you how to use this audio player. You can access the audio messages of this tour at your own pace. Using the printed map, you'll find an audio guide number for each designated stop in the Palace. Enter this number using the keypad on your player, then press the green play button. To adjust the volume, press the 7 and 9 buttons. If at any point you require further assistance, you'll find guardians stationed throughout the Palace.

Please stay within the viewing areas defined by the ropes and stanchions. Do not touch the walls, woodwork, furniture, or other artifacts. This will help preserve the Palace for future generations.

When you're ready, please pass through the doors and enter the number for the Grand Hall – it's stop number 2.

Stop 2: Grand Hall

NARRATOR: As you enter the Grand Hall, go to the center of the room and face the grand staircase.

(Horse hooves and carriage wheel sounds; band music, man announcing names: "Mr. and Mrs. H. F. Bertleman, Capt J. G. Green and the offices of the USS *Alert*"- fades to be heard faintly in background, occasionally a name is audible)

NARRATOR: Imagine you are a diplomat from Asia, America, or Europe presenting your credentials to the King of Hawai‘i. You arrive here by carriage, and enter the Palace grounds through the ceremonial gateway on King Street. As your carriage pulls up to the Palace, an honor guard and the Royal Hawaiian Band greet your arrival. The year is 1887. As you enter, you marvel at the electric chandeliers overhead –neither Buckingham Palace¹ nor the White House has electricity yet. As one guest later remarked:

FEMALE CHARACTER VOICE: *None of us had ever seen it before and the effect after years of kerosene lamps and gas was magical.*

(Background sounds end)

NARRATOR: The opulence of the Palace communicates that Hawai‘i is a modern kingdom, overseen by a worldly and well-traveled monarch. Along the walls of this Grand Hall, the niches are filled with fresh flowers, statuary, and porcelain and brass vases. Near the front doors are two large bronze urns covered with small figures – gifts from the United Chinese Society to King Kalākaua on the occasion of his coronation.

Notice the beautiful etched glass doors. The panels were sent from England, and the etching was done in San Francisco. The figures are typical of the day, and not at all Hawaiian. The glass pane above the doors may have caught your eye. You will see an elaborate coat of arms with the kingdom’s motto in Hawaiian – *Ua mau ke ea o ka ‘āina i ka pono*. It translates, *The Life of the Land is Perpetuated in Righteousness*, which is now Hawai‘i’s state motto.

¹ At the time this script was written information provided by Buckingham Palace had placed installation of their electric lights in the 1901-1910 time period. In the fall of 2007 S. Ching (our curator) discovered that Buckingham Palace installed their electric lights between 1883 and 1887.

Before we move on, you may wish to look more closely at some of the features of the Grand Hall. Enter number 3 for the koa staircase and number 4 to hear about the royal portraits in this room.

Stop 3: Koa staircase

NARRATOR: Local craftsmen made this magnificent staircase from native Hawaiian koa wood, with kamani and walnut trim. It leads to the royal family's private quarters upstairs.

(Hawaiian chant *Mele Aloha No Kamehameha* begins, fades to be heard faintly in background)

Originally King Kalākaua wanted two smaller staircases, one on each side of the Grand Hall, which merged into a single staircase leading to the floor above. The architect reversed the king's original design and placed a single staircase below and two smaller staircases above to create more space in the Grand Hall.

(Chant ends with *He inoa no Kamehameha*)

Unlike most stately homes of the era, 'Iolani Palace did not have a separate staircase for the servants. This grand staircase served both the Royal Family and dozens of household servants and guards going about their daily chores. The treads of this staircase are original - the only flooring in the Palace today that was once walked upon by Hawaiian royalty.

Stop 4: Royal Portraits

NARRATOR: On the walls of this room, you see a collection of royal portraits depicting King Kalākaua's predecessors. Well-known English, American and European artists painted these portraits.

As you stand facing the staircase, the first pair of portraits on the wall to your right shows Kamehameha the First and one of his wives, Kekāuluohi. It was Kamehameha the First who unified the Hawaiian Islands under one rule. Continuing in a counter clockwise direction are other members of his family who later ruled these islands.

The last portrait to your left is of King Lunalilo, the first elected king of Hawai‘i. When his predecessor died without naming an heir, the Legislative Assembly was responsible for selecting a new monarch. It chose Lunalilo from amongst a small group of Hawaiian chiefs eligible to succeed to the throne. Unfortunately, King Lunalilo died of tuberculosis after a reign of just thirteen months. He did not name a successor. The Legislative Assembly again convened in special session, this time electing David Kalākaua. He ascended the throne in 1874, establishing the Kalākaua dynasty. You will see his portrait and those of other members of his family in the Blue Room.

Stop 5: Blue Room

MALE CHARACTER VOICE: *August 30, 1887. The Queen gave a small entertainment on Thursday the 25th in the afternoon. Held in the Blue Room decorated with flowers displayed in rich vases...Instead of mats, the center table was adorned with rich feather cloaks..[The] Royal Hawaiian Band played a selection of operatic music.*

(Late 19th Century music begins, fades to be heard faintly in background)

NARRATOR: This stately sitting room, described in the original newspaper account from 1887, was often used for small receptions, musicales and private audiences with the king and queen. Several of the portraits in this room are of the Kalākaua dynasty. Look for the portrait of King Kalākaua, on the wall above the piano. Kalākaua was poised and well-educated. He spoke fluent English and Hawaiian and had knowledge of other languages. Before he became king, he held government posts under previous rulers, gaining valuable experience.

(Music ends)

The largest portrait in the royal collection hangs above the chaise lounge in one corner of the room. It is that of Louis Philippe, and was a gift from the King of the French.

Now, look for the portrait of Queen Lili‘uokalani. It hangs to the left of the double doorways. King Kalākaua and Queen Kapi‘olani had no children, so he named his sister, Lili‘uokalani, as his successor to the throne. The French Consul accredited to the Court of Hawai‘i describes the queen in 1891:

MALE CHARACTER VOICE: Well - educated and widely read, Lili ‘uokalani speaks elegant English. Like her late brother, she is exceedingly Hawaiian in character and feeling. Yet she too is liberal-minded and possessed of a strong sense of duty. By no means unaware of the traditions of her people, she fully realizes the need for progress and its beneficial powers.

NARRATOR: In this room, just days before the end of the Monarchy, Lili‘uokalani presided over a series of heated discussions with her cabinet ministers. She intended to replace the existing constitution forced upon her brother with one that would restore the prerogatives of the crown and Native Hawaiian voting rights. This proposed constitution had the support of a majority of her subjects, but was opposed by a small but influential group of men, composed of foreign nationals, naturalized citizens, and Hawai‘i - born residents of American parents. These men called for the overthrow of the queen and an end to the Hawaiian monarchy. They gained the support of the American Minister, who responded by landing US troops on Hawaiian soil. On January 17, 1893, a Provisional Government was proclaimed.

To prevent bloodshed, Queen Lili‘uokalani issued a letter of protest as she yielded her authority. To hear the letter, enter number 6 and press play.

Stop 6: Queen's Letter of Protest

NARRATOR: Queen Lili'uokalani's letter of protest reads:

NARRATOR: I, Lili'uokalani, by the grace of God and under the constitution of the Hawaiian kingdom Queen, do hereby solemnly protest against any and all acts done against myself and the constitutional government of the Hawaiian kingdom by certain persons claiming to have established a Provisional Government of and for this kingdom.

That I yield to the superior force of the United States of America, whose Minister Plenipotentiary, His Excellency John L. Stevens, has caused United States troops to be landed at Honolulu, and declared that he would support the said Provisional Government.

Now, to avoid any collision of armed forces, and perhaps the loss of life I do, under this protest and impelled by said forces, yield my authority until such time as the Government of the United States shall, upon the facts being presented to it, undo the action of its representative, and reinstate me in the authority which I claim as the constitutional sovereign of the Hawaiian Islands.

(Piano music fades to be heard faintly in background)

NARRATOR: At the time, the Queen believed – with good reason – that the United States government would hear her appeal and restore her power. The American President, Grover Cleveland, was sympathetic to her cause. He withdrew the Annexation Treaty signed by his predecessor, and requested that the Provisional Government restore the Queen's authority. The leaders of the Provisional Government ignored the American President's request and proclaimed Hawai'i an independent republic. They would wait for a new American administration more supportive of its goal of annexation.

(Music ends)

Stop 7: Dining Room

(Waltz music, silverware on china, the buzz of conversation starts and fades to be heard faintly in background.)

MALE CHARACTER VOICE: *August 7, 1890. Last evening, August 6th, His Majesty the King gave a dinner at 'Iolani Palace in honor of Rear Admiral George Brown, USN. The interior of the Palace was brilliantly illuminated with electric light. One table ran the entire length of the dining hall, and the decorations on it were exquisite...The menu was an excellent one, and one feature of the dinner was the wines, specially imported for His Majesty's use.*

(Background sounds end)

NARRATOR: The gracious hospitality of the king was nowhere better demonstrated than here in the State Dining Room. Guests from around the world enjoyed pleasant conversation and the best food and drink the king could offer.

The room is arranged for a small, formal breakfast or dinner. The table is set with a display of Parisian china, an assortment of French, English and American silver, and fine Bohemian crystal. Hand - painted place cards designated seating arrangements for the king's guests. For large state banquets, three tables extended the full length of this room. For afternoon tea parties with the queen, smaller tables were placed throughout the chamber.

Guests could hear the rustle of taffeta and silk as the women took their places at the table. Their jewels were ablaze with color as they reflected the light from the flickering candles of the candelabra. Men beamed with satisfaction as cool trade winds drifted in from the open windows, providing temporary relief to the oppressive heat of their wool uniforms.

If you were lucky enough to be invited to dine here, you might find yourself seated next to a Japanese viscount, an Italian opera singer, or a French naval officer. Among the

more renowned guests at the king's table were Prince Oscar of Sweden and Norway, and Scottish author Robert Louis Stevenson.

Notice that the king's chair is placed near the center of the table. It allowed him to converse easily with all his guests, as they lingered over multiple courses, each accompanied by a carefully chosen wine or liqueur. Liveried servants tended to your needs throughout the meal, while the Royal Hawaiian Band played musical selections for your dining pleasure from the adjoining verandah.

There is very little that is noticeably Hawaiian about the room's decoration. Around the perimeter, you see portraits of European nobility, including two Prussian kings, a French emperor and a Russian Czar.

The large pieces on the central sideboard were made in Germany of solid silver, and given as Coronation gifts to the king in 1883.

Don't forget to view the service area. It's number 8 on your map.

Stop 8: Service Area

NARRATOR: This small passageway was the service area for the State Dining Room. Here you see a rare luxury for King Kalākaua's guests - a water closet. It would have been a marvel in its day, featuring both hot and cold running water—and a flush toilet at a time when this was unheard of, even in royal residences. In the middle of the service area are the dumbwaiters that brought food to the dining area from the kitchen in the basement below. You'll be able to see an open dumbwaiter in the basement later on. The small room with the sink is the Butler's Pantry where plates of food and bottles of wine from the king's extensive collection were prepared for the table.

Stop 9: Throne Room

(*Hawai‘i Pono‘ī* is heard over the sound of conversation, the conversation ends as the narrator begins, *Hawai‘i Pono‘ī* continues until the anthem has been played)

NARRATOR: You’re standing in the Throne Room, the ceremonial heart of the Palace. Imagine that you’re a guest at a royal ball, held here during the reign of King Kalākaua.

Upon your arrival you are escorted to dressing rooms. The gentlemen remove their hats and the ladies put on long white gloves and exchange their street shoes for satin dancing slippers. You later assemble with the other guests in the Grand Hall -- the women in elegant ball gowns imported from Paris, London or San Francisco, and the men in formal evening attire or dress uniform. Outside on the verandah the Royal Hawaiian Band plays the national anthem, *Hawai‘i Pono‘ī*, as King Kalākaua and his consort, Queen Kapi‘olani, descend the grand staircase to greet you.

(Male voice announces, “His Majesty King Kalākaua and Her Majesty Queen Kapi‘olani” followed by clapping)

The king and queen enter the Throne Room and take their positions on the dais where the thrones are located. The Chamberlain first presents to Their Majesties the honored guests for the evening (*Hawai‘i Pono‘ī* ends)– (19th Century Austrian National Anthem begins) the Prince and Princess of Austria.

(Male voice announces *The Prince and Princess Henri de Bourbon of Austria*, followed by clapping)

After being presented, the Austrian prince and princess, with their suite, are seated to the right of the thrones. (Music changes, late 19th Century music faintly in background) Nearby are members of the Hawaiian royal family. This evening, His Majesty is attended by the Chamberlain, and Her Majesty by one of her ladies-in-waiting.

(Male voice continues to announce names)

The reception begins. Strict protocol determines the order in which guests are presented. His Majesty's Chamberlain announces the names of the guests as they enter the room and file past the king and queen in one continuous stream. One guest later commented about the king:

FEMALE CHARACTER VOICE: *At his receptions he readily calls by name the 400 or 500 guests that assemble, and it is said that he never forgets the name or face of one with whom he has conversed.*

NARRATOR: Your turn arrives. As you walk down the length of the Throne Room you notice neatly arranged in gilded frames, the royal insignia presented to the king from various royal houses of Asia and Europe. They remind you of the worldwide stature of the king.

(Background music changes to dance music of the era)

With presentations completed, dancing begins. The ball opens with the king and queen leading members of the royal family and some of the more distinguished guests in a dance. It has been said that the king is one of the best dancers in the kingdom. At midnight, you cross the hall to the State Dining Room for a sumptuous supper served buffet style. You return to this room for more dancing until your carriage arrives in the early morning hours, to carry you home.

(Music ends)

This room was also used for many other occasions. During King Kalākaua's birthday celebrations, loyal subjects and foreign residents offered their congratulations and gifts to the king in this room. On a more somber note, this chamber was used for many royal funerals. King Kalākaua and Queen Lili'uokalani both lay in state here after their deaths.

Stop 10: The Parlor

(Piano music, which fades to be heard faintly in background)

NARRATOR: As you look towards the grand staircase, you will notice that this central hall divides the upper floor into two halves. On the left side are the king's apartments, beginning with his bedroom at the far end, followed by his library and music room. On the right side, you will find Queen Kapi'olani's bedroom at the rear, followed by two other bedrooms. Each of the four bedrooms on this floor had its own bathroom. The corner suites each had an additional sitting room located in the Palace's corner towers.

This upstairs hall was used as a private parlor for the royal family. The dumbwaiters at the far end indicate that the family also used this area as an informal dining room. Walk over to the doors leading to the verandah, but please remain inside the Palace.

When the Palace was built, the waterfront was less than two blocks from the front gates. The royal family sometimes ate their meals in this private area, and they might have looked out over the verandah to see the ships that had arrived in port that day.

In the last years of his reign, King Kalākaua endured a great deal of political pressure. His health began to fail and he traveled to San Francisco to recover. In January of 1891, his subjects eagerly waited to welcome him home. The city was decorated for his return with flags, colorful bunting and elaborate archways constructed over city streets. The Princess Regent, Lili'uokalani, was planning a grand ball at the Palace for the evening of her brother's arrival home. But as the U.S.S. Charleston rounded Diamond Head, the king's subjects saw that it was draped in black, its flags at half-mast. Only then did they realize that their king was dead.

(Music switches to an instrumental version of the 1st verse of *Aloha 'Oe*, which fades to be heard faintly in background)

The brightly colored decorations were quickly taken down, ball invitations cancelled, and the Palace and the nation prepared for mourning. As the king's body was brought up King Street and through the Palace gates, Queen Kapi'olani stood on the verandah just outside this room, watching the procession.

Colonel Curtis Iaukea, a member of the king's staff, was there that day. He later wrote:

MALE CHARACTER VOICE: As the sorrowful procession passed through the Palace gate, we were overcome by a heart-rending cry and wailing which could have come only from a heart bereft of all that was most dear and precious. It came from the Queen Dowager Kapi'olani, standing alone and unattended on the balcony of the Palace, weeping and leaning over the railing to have a full view of her late husband's casket as it was being borne up the broad Palace steps.

(Music ends during the quotation from Col. Iaukea)

Stop 11: The King's Bedroom

(Music fades to be heard faintly in background)

NARRATOR: You're standing in what was once King Kalākaua's bedroom.

Take a closer look at the large photograph in this room – it shows what the room looked like during the king's lifetime. It was artfully cluttered, as was the custom during Victorian times. Here you find a mixture of American, European, Asian and Hawaiian furniture and other objects.

The bed that you see here was originally in another bedroom. It is identical to the king's bed in size and style but not in color. The king's bed, which was made of ebonized wood with gilt detailing, has not been found. Although the bed in front of you looks smaller than a modern queen-sized bed – it is, in fact, exactly that size. The proportions of the

room and the towering headboard and canopy make the mattress seem small by comparison.

(Music ends)

After the overthrow of the monarchy, the original furnishings that once adorned rooms throughout the Palace were sold at a series of public auctions and dispersed all over the world. Today, 'Iolani Palace researchers continue to look for these lost artifacts with lists of Palace objects compiled from government inventories, royal family probates, and auction catalogs. Search efforts have been aided by visitors like you who search their homes, neighborhood thrift stores, and internet auction sites. Decades of detective work have led to the recovery of some long lost pieces. While most donations of artifacts have come from families in Hawai'i, Palace objects have been found in 37 states and as far away as Australia, Canada, Switzerland, and the United Kingdom.

Stop 12: The King's Library

NARRATOR: King Kalākaua had an adventuresome spirit and a natural curiosity about the world that is reflected in the objects that fill his library. In 1874, he traveled to the United States. He was the first ruling monarch to appear before a joint session of the United States Congress and to be accorded the honor of a state dinner at the White House. In 1881, he became the first monarch to travel around the world. The pictures on the wall show places the king visited and some of the people he met during his travels.

(Instrumental music, which fades to be heard faintly in background)

Around the room, you see a small selection of books from his once extensive book collection. He was well read and collected volumes about everything, from works by Milton, Moliere and Shakespeare to Wallace's *American Trotting Register* and Darwin's *The Origin of Species*.

In keeping with the king's fascination with modern technology, a telephone hangs on one wall. It allowed the king to call his Chamberlain downstairs in the basement, his boathouse down the street, or any one of the several hundred Honolulu residents who were telephone subscribers by late 1883. Kalākaua loved the latest inventions. He arranged to meet Thomas Edison, the inventor of the incandescent bulb, on a visit to New York in 1881. Five years later, the king introduced electricity at the Palace.

You might have noticed that there are no light switches on the walls. The Palace had its own electric plant with two generators located on the grounds. The king would send a signed memo to his Superintendent of Electric Light telling him at what time he wished the lights to be turned off, or which lights he wanted to keep burning all night.

Stop 13: The Music Room

MALE CHARACTER VOICE: On the upper floor of the Palace, where the private apartments have been partially opened, I notice a pretty little parlor marked by none of that cheerless and rather chilling décor that distinguishes the rooms on the first floor. The furnishings here are tasteful but also fashionable to an extreme.

NARRATOR: These are the observations of a nineteenth-century visitor to the Palace as he describes the Music Room. The king and his siblings were gifted musicians who contributed much to the rich musical and poetic legacy of these islands. They spent many hours composing and performing original works. King Kalākaua wrote the national anthem of Hawai'i, which is now Hawai'i's state anthem. And Queen Lili'uokalani composed *Aloha 'Oe* - one of more than 100 original compositions by the queen. Music was an important part of everyday life at 'Iolani Palace. The royal siblings each had their own choral groups that would engage in friendly competition with one another. Though the royal choral groups have since vanished, the beloved melodies of the royal composers are still being sung today.

(Male chorus singing 2 lines of the song *'Āinahau*)

King Kalākaua was interested in western-style musical compositions – but he was also worried about the loss of native Hawaiian traditions and cultural practices. He feared that his people would lose their history and their culture as the population dwindled and tradition gave way to foreign influences.

(Chant *Aia Lā'O Pele I Hawai'i* begins and fades to be heard faintly in background)

He encouraged the documentation of ancient Hawaiian songs and chants, and the perpetuation of the hula. Before the 1820s, Hawaiians had a highly developed oral tradition. Chanters were an integral part of court ceremonies, and hula performances were often seen on the Palace grounds during the reign of King Kalākaua.

(Volume of chant increases when above paragraph ends and then stops before the next paragraph begins)

In this room is a portrait of Queen Kapi'olani by Charles Furneaux, a painter from Boston who settled here in the 1880's. The Queen wears an elegant gown - the same one she wore to her coronation in 1883.

Stop 14: Imprisonment Room

NARRATOR: This room holds painful memories of a kingdom lost and a queen imprisoned against her will. In 1895, two years after Queen Lili'uokalani was deposed, a group of the queen's loyal subjects organized a rebellion. Their goal was to overturn the Republic of Hawai'i and to restore the queen to power. The royalists were put down, and the queen was accused of having knowledge of the conspiracy. She was forced to sign a document of abdication that relinquished her rights and those of her heirs to the throne. Queen Lili'uokalani endured a humiliating public trial in her former Throne Room that resulted in her conviction and imprisonment. She was sentenced to five years' hard labor and fined \$5000. In the end, she was imprisoned inside this bedroom where she remained under guard for almost eight months.

NARRATOR: Prince Kawanakoa

PRINCE KAWANAKOA: *I think probably the most moving spot that continues to have so much emotion is where Queen Lili'oukalani was imprisoned at 'Iolani Palace. And for me there is a great sorrow, and yet, a triumph - of a woman who was able to persevere and keep her dignity and hope for her people and to share that regal manner in which she responded to such hostile actions. It's a difficult room to be present in. I wouldn't say it's my favorite room, but I would say it's probably the room with the greatest impact on me and my life - and perhaps many of our Hawaiian people.*

NARRATOR: Imagine what it must have been like for the queen. She had been a guest at the court of Queen Victoria of England, and presided at 'Iolani Palace over the visits of foreign diplomats and royals. Now, she was imprisoned in this sparsely furnished room.

NARRATOR: She later wrote:

NARRATOR: *That first night of my imprisonment was the longest night I have ever passed in my life; it seemed as though the dawn of day would never come. I found in my bag a small Book of Common Prayer... It was a great comfort to me... Outside of the rooms occupied by myself and my companion there were guards stationed by day and by night, whose duty it was to pace backward and forward through the hall, before my door, and up and down the front veranda. The sound of their never-ceasing footsteps as they tramped on their beat fell incessantly on my ears... I could not but be reminded every instant that I was a prisoner, and did not fail to realize my position.*

NARRATOR: During her imprisonment, the queen spent many hours composing music, accompanying herself on her auto harp and her guitar. One of her musical compositions, which is especially moving, is known as *The Queen's Prayer*. It speaks of her sorrow and faith.

(Vocal music accompanied by symphony, one verse of *The Queen's Prayer*)

To hear more about the extraordinary quilt that you see in this room, enter number 15 and press play.

Stop 15: The Queen's Quilt

(Music, which fades to be heard faintly in background)

NARRATOR: While imprisoned in this room, Queen Lili'uokalani could receive no visitors, other than her steward who delivered her meals three times a day and one lady-in-waiting who voluntarily followed the queen into imprisonment. In a letter to her niece, Princess Ka'iulani, who was living abroad in England, Queen Lili'uokalani writes:

(Music ends)

NARRATOR: Every morning we rise. We arrange our room then have our devotions. After that we wait for a visit of the officers of the Military Guard whose duty it is to see and report to the Superior officer or Colonel that I am safe. Then, after breakfast and for the rest of the day we are occupied in sewing fancy work or darning stockings or mending some rent garments or in reading or composing music.

(Faint music in background)

NARRATOR: Queen Lili'uokalani spent much of her time during her confinement working on this quilt. It's in a style known as a "crazy quilt" that was popular in Victorian times. All around the quilt, you see carefully embroidered details. Some of the rich fabrics in the quilt probably came from the queen's own wardrobe.

The center block includes the Hawaiian coat of arms – and embroidery recording some of the happier times in the queen's life: her birth, her proclamation as heir apparent, and her ascension to the throne. Adjoining squares list dates for some of the sadder moments – her dethronement, the failed attempt to restore her to power, and her abdication. One

square is especially poignant. Under her embroidered name, the queen writes:
“Imprisoned at ‘Iolani Palace, January 17th, 1895. We began this quilt there.”
(Music continues then fades to nothing)

Stop 16: Middle Bedroom

(Music, which fades to be heard faintly in background)

NARRATOR: This was the bedroom of one of Queen Kapi‘olani’s sisters. It stands between the bedroom of Queen Kapi‘olani and the bedroom occupied by her three nephews, including Prince David Kawānanakoa. Following the death of his mother, Prince Kawānanakoa and his two brothers were placed under the guardianship of his aunt, Queen Kapi‘olani. He was later named in the royal line of succession by King Kalākaua.

The overthrow of the monarchy, and the annexation of Hawai‘i to the United States which followed, prevented the prince or any of his heirs from succeeding to the Hawaiian throne. Yet, the descendants of Prince Kawānanakoa continue the family tradition of civic responsibility and service to the people of Hawai‘i. His daughter, Lili‘uokalani Kawananakoa Morris, established The Friends of ‘Iolani Palace, the organization responsible for the restoration and ongoing care of the Palace and its royal collections.

Your next stop is Queen Kapi‘olani’s bedroom. It’s number 17 on your map.

Stop 17: Queen Kapi‘olani’s Bedroom

(Piano version of *The Queen’s Jubilee*, fades to be heard faintly in background)

NARRATOR: Queen Kapi‘olani used this bedroom to dress for formal occasions at ‘Iolani Palace. She was known to be somewhat shy, unlike her husband, who loved parties and socializing. She was a woman of high rank and noble birth. Her upbringing at the court of King Kamehameha III taught her, at any early age, the duties and

responsibilities of royalty. Whether attending official ceremonies and social functions at 'Iolani Palace, or traveling throughout the United States and England, Queen Kapi'olani conducted herself with regal bearing and a quiet dignity befitting her rank.

Find the photograph of Queen Kapi'olani and her sister-in-law, Princess Lili'uokalani, on the large easel in this room. It was taken in London while they were attending the Golden Jubilee celebrations of Queen Victoria. There, they attracted a great deal of attention. The Hawaiian monarchs had forged strong ties with England for many years. Queen Victoria accorded Queen Kapi'olani and Princess Lili'uokalani all the respect and prominence due to fellow royals. During the Jubilee service at Westminster Abbey, she honored them by seating them next to members of her own family.

(Music ends)

Queen Kapi'olani's personal motto was *Kulia i ka nu'u* – Strive for the Highest. She demonstrated this ideal by engaging in works of charity to improve the health and welfare of her people. The Queen held a series of charitable events for patients with Hansen's disease to raise money for their care and the support of their families. Without any concern for her own health, the Queen made personal inspections of facilities treating Hansen's Disease patients on O'ahu and at the Kalaupapa settlement on Moloka'i.

The Queen was disturbed by the steady decline of the Hawaiian race. From the time Capt. Cook arrived in Hawai'i in 1778 to when this Palace was built one hundred years later, it is estimated that the Native Hawaiian population had diminished to one-fifth its original size. As part of the effort to perpetuate the Hawaiian race, the Queen established the Kapi'olani Maternity Home for Hawaiian women in 1890. It has since developed into a multi-service health care system and research center catering to the medical needs of men and women of all races throughout the Pacific. This organization that continues to bear her name is Queen Kapi'olani's greatest legacy.

Return now to the hall to hear a conclusion. It's number 18 on your map.

Stop 18: Conclusion

NARRATOR: In 1993, President Clinton signed a formal apology to the Hawaiian people, issued by the United States Congress. It acknowledged that the overthrow and annexation of Hawai‘i had been unlawful. Today, ‘Iolani Palace stands as a dramatic reminder of Hawai‘i’s rich past as a sovereign nation.

NARRATOR: Prince Kawanānakoā

PRINCE KAWANANAKOĀ: *Sovereignty is a great hope for the Hawaiian people. Today so often our Hawaiian culture is depicted with a hula dancer on a beach in Waikīkī. And our culture is so much richer. So much deeper. And if we could share that with the rest of the world and have it enhanced with the idea of self-governance it would be a wonderful gift.*

What role does the Palace play in that history? Clearly it was a center of great turmoil. These lands, this property, was a sacred area. It did house our Ali‘i. It did represent the nation of Hawai‘i. So, as far as how does that relate to sovereignty. I think it’s an icon. I think it’s a remembrance...It’s a proud reminder of how things once were and how they can be. And how the Palace has been uplifted as the Hawaiian people once again can be uplifted.

(Male chorus singing ‘Āinahau, which fades to be heard faintly in background)

NARRATOR: It has been our pleasure to share with you the history of ‘Iolani Palace and the Hawaiian Monarchy. Please exit using the elevator and return your audio guide on the verandah. Afterwards, we invite you to continue your tour in the basement to view the crown jewels and other exhibits. If you would like additional information about ‘Iolani Palace and the Hawaiian monarchy, visit The Gallery Shop in the basement or The Palace Shop in the Barracks. On behalf of The Friends of ‘Iolani Palace, thank you for joining us today. This has been an Antenna Audio production.