

Kaho'olawe Island Conveyance Commission  
Consultant Report No. 12

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**E MAU ANA O KANALOA, HO'I HOU**

"The Perseverance of Kanaloa, Return! "

The Cultural Practices and Values Established  
at Kanaloa/Kaho'olawe  
Past and Present

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By: Kanaka'ole Foundation  
- Pua Kanahele

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*"mau ana: . . .steady, unceasing, perpetual, persevere."*

(Pukui and Elbert Hawaiian Dictionary  
1971:222)

*"ho`i hou: To go or come back, return."*

(Pukui and Elbert Hawaiian Dictionary  
1971:70)

*"Our present is the outcome of the trials or successes of our past, and no individual or race can truly comprehend the meaning of progress unless there exists a related comparative knowledge of the past and present in connection with the aspiration for the future. . . .A race of people that calculates its future on the basis of its past and present experience, . . .is in position to. . .utilize every opportunity for success that comes to it.*

(Akaiko Akana A Light in the Mist  
1992:10)

## PREFACE

The information herein are insights to our ancestral memories which we were born with, grew up with, experienced, learned (formally and informally), taught and are now recollecting and recording. It is not enough to collect information and regurgitate the information in book form. We must understand with our na`au or soul the source from which this information derives.

These words are mainly for those of us with Hawaiian ancestral connection. We have the gift of ancestral memory and we have options as to how this gift is used. We may choose to carry it around with us and not bother to unwrap it. Whether our choice is to disregard it or even be afraid of this gift is again our decision. Some of us find this gift worthless and old fashion, eventually tossing it aside, while others are determined to use this gift as an intellectual exercise. Others of us see that this is all we have, it is a start for our life. This gift offers us many life times of experiences, love, pain, belief, understanding and wisdom. When we realize that we possess this ancestral gift, take the time to unwrap it, take the time to enjoy and understand each exposure before going on. Remember, this gift took many life times to wrap, don't be in a hurry to unwrap it and become frustrated in doing so. It will unfold precept upon precept and each has a code to inspire or prompt you on to the next level.

This is the bases for "E mau ana `o Kanaloa, ho`i hou". It is our understanding of our ancestral memory as it unfolds. Me ke aloha i nā mākuā, kūpuna, `aumākuā, a me `akuā o mākou `ohana i alaka`i aku ai iā mākou i kēia huaka`i `imi na`auao. E ola mau `oukou i ka hanu a ke aloha.

. . . Edith Kanaka`ole Foundation

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## KE AU KANALOA, KE AKUA

The major pantheon of Hawaiian Gods includes five kāne or male Gods and five wahine or female Gods. The kane Gods listed according to their importance are: Kāne, Kanaloa, Kū, and Lono. The wahine Gods are: La`ila`i, Haumea, Hina and Pele-honua-mea. Wākea (k) and Papa (w) were a couple responsible for the population of the Polynesian race. Further descriptions and emphasis on the Gods will not be necessary at this time. The listing of the Gods was for the purpose of communicating the rank and position of Kanaloa among the hierarchy of Gods.

For the purpose of the island of Kanaloa/Kaho`olawe, this paper will focus only on the God Kanaloa touching periodically on the other deities.

Kanaloa and Kāne were primordial Gods from antiquities. Kāne was regarded as a Creator and the atmospheric God of light and clouds among Hawaiians. He is revered as a Creator due to His body forms of sunlight and fresh water being the vivifying elements for earthly growth. Kanaloa is the God of the ocean, ocean animals and fresh water found under the earth.

The native Hawaiian philosophy of Kanaloa will be presented to foster a closer examination of the treatment of this deity by native Polynesian and native Hawaiian and finally connecting both practices with the island of Kanaloa. The holistic view of Kanaloa must be understood in order to recognize the endowment of the island bearing the name of Kanaloa.

KUMULIPO - Ka Wa `Elua

`O Hikawainui, `o Hikawaina  
`O pūlehulehu hāko`ako`a  
Ka mene `a`ahu wa`awa`a  
`O holi ka poki`i i ke au ia uliuli  
Pō`ele wale ka moana pōwehiwehi  
He kai ko`ako`a no ka uli o Paliuli  
`O he`e wale ka `āina iā lākou  
`O kaha uliuli wale ka pō  
pō - nō.

KUMULIPO - The Second Era

The long spreading waters, the staggering waters  
Numerous coral beds  
Smooth ones, heaped-up, hallowed out ones  
The little ones sprouting in dark spaces  
Very dark is the murky ocean  
A sea of coral like the green of Paliuli  
The land dissolves into them



Covered by the darkness, the night  
Night Prevails. (1)

This chant describes features of the domain of the God Kanaloa. Kanaloa affects life, living creatures and movements of the ocean. If we believe as our ancestors did, that Kanaloa and the ocean are one and the same, then it is from Kanaloa that the creatures and characteristics of the ocean emerges. Thus this description points out the foundation upon which Kanaloa and the ways in which His body-forms develops and lives among the native Hawaiian religious milieu.

At this time it is proper to introduce some other popular animate body-forms of the God Kanaloa as disclosed in chants:

O kane is Wai`ololi, o ka wahine ia Wai`ololā  
Hanau ka Palaoa noho i kai  
Kia`i ia e ka `Aoa noho i uka

Male for the narrow waters, female for the broad waters  
Born is the Palaoa (whale) living in the ocean  
Guarded by the `Aoa (sandlewood) living on land

O ke ka`ina a palaoa e ka`i nei  
E kūwili o ha`aha`a i ka moana  
The procession of whales leading forward  
To spin to the depths of the sea. (2)

The whale is the largest ocean form and a majestic manifestation of Kanaloa. From the ivory of this creature, the highly prized "Palaoa" or whale-tooth pendant is carved. This palaoa was only worn by ali`i of high rank. The scarcity and beauty of the palaoa and its connection to Kanaloa brought mana to the carver, to the pendant itself and eventually to the wearer of the pendant. The ali`i who possessed this kinolau or body form of the great God would himself/herself acquire the characteristics, intelligence and knowledge of the God. Therefore it would be advantageous for any ali`i to secure the ivory whale-tooth of this Kanaloa body form.

The above pauku or poetic passage addresses the familiar scene in native Hawaiian culture of whales parading through the `Alalākeiki Channel between Maui and Kaho`olawe. This seasonal phenomenon reminds us constantly that from the time of our native Hawaiian ancestral migration that Kanaloa and his many ocean forms were continuously associated with the island Kanaloa.

The message of procreation is delivered in the lines "Man for the narrow waters, female for the broad waters" is a constant reminder of life's continuity.

Pōuliuli ke kāne

Pōwehiwehi ka wahine

Hānau ka i`a, hānau ka Nai`a i ke kai la holo  
Hānau ka manō, hānau ka Moano i ke kai la holo

Pōuliuli was the male  
Pōwehiwehi was the female

Born was the I`a (fish), born was the Nai`a (porpoise) in  
the sea swimming  
Born the manō (shark), born moano (goatfish) in the sea  
swimming. (3)

Pōuliuli, the male, is the dark world of the ocean. A world unlike ours, nevertheless, is the abode for other life forms. The native Hawaiian believes that a female form with somewhat the same description is vital for life reproduction, therefore, Pōwehiwehi, the female, is the obscure and vague counterpart for the reproductive process of the Kanaloa milieu. The co-mingling of the two forms of "the ocean darkness" generates an incubation process for the fish body forms of Kanaloa.

The first mention of the fish body form in the Kumulipo is that of another of Kanaloa's great forms, the nai`a or porpoise. The nai`a is a favorable sign for the ocean traveler. The nai`a is again a visual reminder of Kanaloa and his benevolent, nimble and playful characteristics. The second ocean form cited is the shark. The niuhi or white shark was also a kinolau or body form of Kanaloa. This shark was a powerful symbol of chiefly rank. (4) Sharks are respected and popular as guardians and protectors for certain families.

Hānau ka Pe`a, hānau ka Lupe i ke kai la holo  
Born is the Pe`a (stingray), born is the Lupe  
(manta ray) in the sea swimming.

O kāne ia Wai`ololi, o ka wahine i Wai`ololā  
Hānau ka he`e noho i kai  
Kia`i iā a ka walehe`e noho i uka

Male for the narrow stream, female for the broad stream  
Born is the he`e (octopus) living in the sea  
Guarded by the walehe`e (a shrub) living on land. (5)

The stingray and the manta ray are also kinolau for Kanaloa. Body forms of Kanaloa were forbidden as food for women and worshippers of Kanaloa.

The he`e or octopus is eight sided and it has the reputation of being an elusive animal. A definition of he`e in the Hawaiian language is to slip and slide, no doubt a meaning influenced by the he`e's movement style. The he`e's polychromatic nature and its movement style lends to the elusive characteristic attributed to this form of Kanaloa. The eight tentacles of the he`e when stretched out exhibit the eight compass points, the eight directions of the wind and the basic directions of the ocean currents. The compass points, wind and ocean currents are all elements critical for navigation. Therefore, the relationship between Kanaloa, the he`e, the wind

and the ocean currents, the compass points and navigation are all one and the same.

Kanaloa's body form, the ocean, is the roadway for the navigator and his canoe, the he`e lays out the movement patterns of the wave/ocean currents and the winds which impacts upon the canoe's direction. Therefore, it would benefit the navigator to invoke Kanaloa for favorable weather and ocean conditions.

The Kanaloa/he`e form is not only concerned with the ocean but has extended itself into the area of healing. The healing ceremony, He`e Māhola, according to David Malo is conducted in the following manner: "The patient is put to bed without medicine and that night towards morning the fisherman seeks to obtain a he`e māhola, this is an octopus which is lying on the sand, outside of its hole, with its legs extended on the ocean floor. While letting down his leho (a large cowry used to attract the octopus) into the ocean for the creature, the fisherman repeats the following prayer. This same prayer is likewise used by the Kahuna when he puts the sick man to bed"; (6)

#### Pule He`e

E Kanaloa, ke akua o ka he`e!

Eia kau ma`i, `o Kalua

E ka he`e o kai uli

Ka he`e o ka lua one,

Ka he`e i ka papa,

Ka he`e pio!

Eia ka `oukou ma`i,`o Kalua  
He ma`i ho`omoe `ia no ka he`e palaha.  
Eia ka leho,  
He leho `ula no ka he`e-ho`opa`i  
Eia ke kao, he lā`au  
He lama no ka he`e-māhola, no ka he`e-palaha  
E Kanaloa i ke kū!  
Kūlia i ke papa,  
Kūlia i ke papa he`e  
Kūlia i ke he`e o kai uli  
E `āla, e Kanaloa  
Ho`eu, ho`āla, e `āla ka he`e  
E `āla ka he`e-palaha, e `āla ka he`e māhola!

#### Prayer to the Octopus

O Kanaloa, god of the Octopus  
Here is your patient, Kalua  
Oh octopus of the deep blue sea,  
Octopus that burrows in the sand,  
Octopus that inhabits the coral reef  
Octopus that squirts water from its sack  
Here is a sick man for you to heal, Kalua by name  
A patient put to bed for treatment by the octopus  
that lies flat.  
Here is the cowry,  
A red cowry to attract the octopus to his death

Here is the spear, a mere stick  
A spear of lama wood for the octopus that lies flat  
O Kanaloa of the kapu nights  
Stand upright on the solid floor  
Stand upon the floor where lies the octopus  
Stand up to take the octopus of the deep sea  
Rise up, o Kanaloa  
Stir up, agitate, let the octopus awake  
Let the octopus that lies flat awake, the  
octopus that lies spread out. (7)

The octopus is the object of healing for the patient, Kalua, in this prayer. The Kahuna (priest) utilizes the octopus for its literal translation of he`e which are, to dissolve, to flee, to rout, to slip away, etc. These definitions proposes the manner in which Kalua's illness would leave the body. The spread out octopus connotes the directions to which the illness will depart. The prayer is said by the Kahuna over the patient as the fisherman lets down his lure for the octopus. The octopus gives his life for the restoration of the patient. The invocation is to Kanaloa because the ocean is His domain and the octopus is one of His greater forms. To invoke Kanaloa is to be knowledgable of the psychic dynamism of the God's forms both inanimate and animate. In this prayer it is the octopus, its characteristics, and its metaphysical connection to Kanaloa which is the actual medical remedy for this patient.

Throughout Polynesia Kanaloa has diverse degrees of importance, that of a Creator and the Lord of the ocean. To understand Kanaloa's

connection to the island of Kanaloa, one must also have some knowledge of his status among the Polynesians of the south. Variations of the Kanaloa name are used among the Polynesians, however, the reference is the Hawaiian Kanaloa, God of the ocean.

Parahi, Taaroa te ioa  
Roto ia te aere  
Aita fenua, aita rai,  
Aita tai, aia taata  
Tiaoro Taaroa i nia  
Fuariro noa ihora oia  
Te Tumu Taaroa  
Te papa  
Taaroa te one  
Toro Taaroa ia naio  
Taaro tei te ao  
Taaro tei roto  
Taaroa te nahora  
Taaroa tei raro  
Taaroa te tai i  
Taaroa te paari  
Fanau fenua Hawaii  
Hawaii nui raa  
Ei paa no Taaroa

He abides. Taaroa was His name.

In the immensity



There was no earth, there was no sky,  
There was no sea, there was no mankind  
Above, Taaroa calls on high  
Existing alone, He became the universe  
Taaroa is the origin, the rocks  
Taaroa is the sands  
Taaroa is wide spreading  
Taaroa is the light  
Taaroa is within  
Taaroa is the germ  
Taaroa is beneath  
Taaroa is enduring  
Taaroa is firm  
Taaroa is wise  
He created the land of Hawaii  
Hawaii the great and sacred  
As a body or shell for Taaroa.

This Tahitian creation chant reveres Taaroa and His creativity for their land. Taaroa is the venerated Creator.

In Samoa Tangaloa the creator existed alone in the sky, while below Him was a vast expanse of waters. (9) In a preliminary era of creation for Samoa an octopus arises and gives birth to fire and water. This creation era describes a conflict between the descendents of these two entities which ended in the destruction of the world by flood and eventually its re-creation by Tangaloa. (10)

Kanaloa's title as creator was not shared by other Polynesian clans that are extremely distant from Samoa. The Marquesan name for this deity is Tanaoa and He is regarded as "Te Fatu Moana" or "The Lord of the Ocean". (11) The Marquesan Creation chant, however, places Tanaoa in the space of darkness in the beginning of all things. Tanaoa gives birth to Atea (light) and after this time Tanaoa was cast into the depths and darkness of the ocean. The Marquesan concept of Tanaoa is that of a Creator and later as the Lord of the ocean. Among the Maori he is known as Tangaroa with dominion over the ocean and among the Hawaiians He has the status of God of the ocean. As one moves away from the central Polynesian Island areas, Kanaloa assumes a somewhat diminished status, however, Kanaloa still maintains His trans-ocean influence.

#### The Hawaiian Kumulipo:

##### KUMULIPO - Ka Wā `Ewalu

Ho`ola`ila`i mehe ka pō he`enalu mamao

I kapa`ia La`ila`i he wahine

Hānau Ki`i he kāne

Hānau Kāne he akua

Hānau Kanaloa, o ka he`e-haunawela ia

A - o

##### KUMULIPO - The Eighth Era

Poised for calm, like the night slipping away

Calmness is female

Therefore born was La`ila`i, calmness, a female

Then born was Ki`i a male

Born was Kāne a god

Born was Kanaloa, He was the octopus dwelling in the  
hot foul depths

It was day (12)

The Kumulipo's version of Kanaloa's birth along with Kāne, La`ila`i and Ki`i marks the beginning of day, the period of enlightenment and awareness for man. Kanaloa and Kāne are born Gods, Ki`i and La`ila`i are human. This era marks the beginning of time that initializes the native Hawaiian value which gives these deities the sacred status of the first born. Kanaloa's status as first born in the Kumulipo excludes Him from the status of Creator. However, Kanaloa is born in the ocean in the form of an octopus according to the Hawaiian Kumulipo.

The Polynesians traveled thousands of ocean miles to satisfy their sense of adventure, seeking new lands, islands, homes, kingdoms, and finally settling in the Greater Pacific Ocean area. To appreciate the skill of the navigators and ship crew, one has to be cognizant of the ocean miles between the islands traversed by the early Polynesians:

Tonga to Samoa	515 mi.
Samoa to Marquesas	1890 mi.
Marquesas to Tahiti	880 mi.

Marquesas to Easter Island	1940 mi.
Marquesas to Hawai`i	1885 mi.
Tahiti to New Zealand	2210 mi.
Tahiti to Hawai`i	2370 mi. (13)

Skill was a definite factor in decisions of migration, however, the other perhaps more important factor is the association and knowledge of the spiritual guidance support. And that spiritual guidance support factor on the ocean for all Polynesians was Kanaloa.

Kamahualele, the accomplished poet, navigator and kilokilo, or seer/star gazer, composes this chant for the high schief Mo`ikeha as their ship approaches Hawai`i from Tahiti:

Eia Hawai`i, he moku, ke kanaka,  
 He kanaka Hawai`i, E  
 He kanaka Hawai`i  
 He kama nā Kahiki  
 He pua Ali`i mai Kapa`ahu  
 Mai Moa`ulanuiakea kanaloa  
 He mo`opuna na Kahiko Lāua o Kapualanakehau  
 Na Papa i Hānau  
 Na ke kama wahine o Kūkalani`ehu lāua me Kauakahakoko  
 Na pulapula `āina i paekahi  
 I nonoho like i ka Hikina, Komohana,  
 Pae like ka moku i lalani  
 I hui aku, hui mai me Hōlani

Puni ka moku o Kaiale`a ke kilo  
Naha Nu`uhiwa, lele i Polapola  
O Kahiko ke kumu `āina  
Nana i māhele ka`awale nā moku  
Moku ka aholāwai`a a Kaha`i  
I `okia e Kūkanaloha  
Paukū nā `āina nā moku  
Moku i ka `ohe kapu a Kanaloha.

Here is Hawai`i, the island, the man,  
A man is Hawai`i, E  
A man is Hawai`i  
A child of Kahiko  
A royal flower from Kapa`ahu  
From Moa`ulanuiakea Kanaloha  
A grandchild of Kahiko and Kapulanakehau  
Papa begat him  
The daughter of Kūkalani`ehu and Kauakahakoku  
The scattered islands are in a row  
Placed evenly from east to west  
Spread evenly is the land in a row  
Joined on to Hōlani  
Kaiale`a the seer went round the land,  
Separated Nu`uhiwa, landed on Polapola  
O Kahiko is the root of the land,  
He divided and separated the islands  
Broken is the fish-line of Kaha`i

That was cut by Kūkanaloa  
Broken up into pieces were the lands, the islands,  
Cut up by the sacred knife of Kanaloa. (14)

The story told is of the return of the high chief Mo`ikeha, who left Hawai`i with his brother `Olopana and is now returning. The first few lines is in reference to Mo`ikeha the man of Hawai`i and Hawai`i the island. He embarks from the land of Kapa`ahu, Moa`ulanuiakea Kanaloa and is about to alight upon the shores of the islands separated by Kanaloa the ocean. Therefore, the recognition of Kanaloa on both ends of the journey was to complete the cycle and give deference to His body form, the ocean. The other lands mentioned in this chant such as Polapola, Hōlani etc., deities and navigators are utilized as a literary strategy to recognize the elevated rank and status of Mo`ikeha. There are lands from which other chiefly families originate. (15) Examples of cycles are employed for the same reason, to acknowledge rank and status, some of these examples are east and west, Kanaloa to Kanaloa, Hawai`i to Hawai`i, the geneological line from Kahiko to Mo`ikeha and the circling of the island by Kaiale`a. This literary piece challenges your understanding of the culture and displays the skill and knowledge of the composer.

Nevertheless, the return trip by Mo`ikeha followed the windward coast of the island of Hawai`i then on to Maui eventually making his way to Kaua`i. In later years the son of Mo`ikeha, Kila-i-kama-lāna`i, fulfills a request by his father to journey to Tahiti and fetch La`a, a son of his younger years, whom Mo`ikeha wished to see before his death. Kila along

with the old navigator, Kama-hua-lele prepares for the journey and embarks from Keala-i-Kahiki. (16)

Wahanui, an ali'i of Hawai'i nei also departs from these islands utilizing the currents of Kealaikahiki to make his way to Tahiti. The word Kaho'olawe and the contemporary name for the island of Kanaloa concurs with the notion of the taking away from, whether it describes the currents, the wind, the rain or the erosional impact upon the island, the word action is obvious.

Ke-ala-i-Kahiki channel and the name Kaho'olawe are added degrees of potency for the association of the God Kanaloa, and the island Kanaloa with ocean travel and migration. Ke-ala-i-Kahiki is defined as the pathway to Kahiki and Kaho'olawe is defined as actively taking something away. Both of these names pertains to the movement of ocean currents.

At this point we will engage two very basic values practiced among the native Hawaiian population for generations. 1) The practice of giving names 2) The practice of learning a skill or tradition.

Native Hawaiians gave names because of association, such as the name Hawai'i. It is associated with an older homeland, therefore, to re-use the name is to allow the memory and spirit of that homeland to live. The reiteration of family names correlate with this practice. Names are also descriptive of places, persons or things. Names of popular figures are recycled in hopes to transmit some of the dynamic traits of the initial character.

This is the only island with the name of a major God. If it is within the traditional practice of the island's acquiescence of the name Kanaloa, then all of the above rationales are applicable. The qualities, attributes and idiosyncracies of the God Kanaloa are needed to orient and transmit to Kanaloa related activities. The island must be purged and consecrated for the mana or essence of the God to come and linger when necessary. Therefore, the island reacts like a heiau, a ki`i or a kuahu.

However, more than a ki`i or kuahu it is a manifestation of the God which the chant "Mele A Paku`i" implies.

Hānau kapu ke kuakoko  
Ka`ahea Papa iā Kanaloa he moku  
I hānau `ia he pūnua he nai`a  
He keiki i`a nā Papa i hānau,  
Ha`alele Papa ho`i i Tahiti.

Born are the sacred pain  
Papa prostrated to Kanaloa an island  
He was born a fledging a porpoise  
A fish child for Papa was born  
Papa left, returned to Tahiti. (16)

The island of Kanaloa has the image of a whale or porpoise swimming in the water. This fish child was endowed with the name of the God whose image it bore. In our practice of `aumakua or akua worship, we carve an



image or find one in the likeness of that deity form. The island of Kanaloa was born, seemingly, with the preconceived notion of its function. (To choose someone before birth was an accepted practice when preparing to pass on a tradition.)

Then conveniently papa leaves these islands, according to this chant, as she is located at Kealaikahiki. A hint perhaps for the function of this channel and its established reputation with migration.

The practice of learning a skill or tradition is to put oneself in the environment and aura of the best conditions to absorb, focus and master the tradition.

The island of Kanaloa is large enough for habitation yet small enough to climb to the top and clearly see the ocean surrounding it and 360 degrees of the atmospheric space. The winds can be felt without too much interference except for Haleakalā. Currents, and the rising and setting of the star constellations can be observed. Besides an actual canoe, this island is the closest experience to being out on an open ocean. To further seek spiritual guidance for ocean tasks and experiences, the spirit embodied in the island bearing His name would be invoked, which is Kanaloa.

When sailing was the only means of transportation, the skill of navigation was a serious and highly respected profession. The elements and elemental gods were your constant companions. Training to be a navigator was intense and demanded twenty-four hour concentration. Your hours

awake and sleeping were required for learning prayers, stars, currents, winds, clouds, waves, storms, rains, migrating birds, fish, gods, tides, moon affects on the earth and other elements unmentioned. Lōkahi automatically and immediately is realized and put into practice when embarking on this style of functional education.

Kanaloa/Kaho`olawe had all the ingredients for the training process of the navigator. There was not a more perfect location for this training then Kanaloa/Kaho`olawe. The name was appropriate, the elements were present and helpful, the manifestations were abundant, the aura and spiritual atmosphere made itself known. A chant which was passed on to and is shared by Uncle Harry Mitchell retells the days when the elements, the Gods and man are put to task to satisfy the need to survive.

### `Uina Ha`i

Mai ke kumu o Lani Kau  
Ka maka o Lono-ka`eo-kū-ānuenuē  
E pili i ke kumu o Kahiki  
Ke kumu o Moa`ulanuiakea i hānau `ia  
Kumu uli pa`a o nā kūpuna  
Mai ke kihi o ka hono o Kamohio i hikina  
Ka wai puna pua o Kāne  
Me ka wai he`e o Kanaloa  
Nā wai wili lua ke kau nei  
Kaulilua i ka pu`u ke `apu iho  
Nihi pali ke alo o nā wai

Kumanamana ka pōhaku kau pueo `ula  
Mai ke alo o Wākea ho`ohaulani moku `i`o  
Kū ha`ililani kapu o Kanaloa  
`Ulalena ka ua ke nihi nei  
Kuku ka `ale o ka makani  
Hololua, holopili, holokake  
Kuakea ka `ili o ka honua  
Mōlehulehu ke alo o ka honua  
Hele nahe ka hōkū ke kau nei  
Mai Komohana, Kūkuluhema, Kūkulu`ākau, hikina  
Naue mai ke aloha no ka `āina Kanaloa/Kaho`olawe.

From the source from heaven above  
The eyes of the God Lonoka`eho-who-stands-on-the-  
rainbow  
Whose knowledge comes from the creation of Tahiti  
Born from the Kahuna class of Moa`ulanuiakea  
With deep knowledge of his ancestors' teachings  
And from the east bend of Kamohio Bay  
Spring forth the flower waters of Kāne  
And the slippery waters of Kanaloa  
Which is hidden high in the cliffs  
It is cool and refreshing to drink  
The trail leading to the springs is dangerous to  
traverse  
The pillar rock above is like a red owl  
The presence of the god Wākea towards the land brings

good feelings

The heavens declare the kapu on Kanaloa/Kaho`olawe

The rain is creeping over the land and looks reddish

The wind is stirring up white caps on the ocean

It's beginning to get dark over the land

The evening star is slowly appearing

Followed by stars from west, south, north and east

I love this island of Kanaloa/Kaho`olawe. (18)

This wonderful chant of Uncle Harry Mitchell reiterates several of the cultural practices mentioned earlier as pertaining to the island. There is a connection to the south and more especially to Moa`ulanuiakea, Kanaloa. Certain class of Kahuna came from Tahiti and their God Taaroa migrated with them.

The name Kanaloa sparks the sense of spring or underground water. The security of the name lends the hope of finding this life giving commodity on this island. Unless there is a storm brewing, rain clouds are discouraged by the wind of the Haleakalā mass from reaching the island, therefore, ground water is essential. The chant gives hint to ground water pockets. It talks of the flower waters of Kāne and the slippery waters of Kanaloa high up in the cliffs.

The kapu of Kanaloa is practiced on this island. The presence of the elements, the winds, the buffeting of the ocean, and the white caps appear. Finally the appearance of the stars in the sky canopy. All of these elements are clearly seen and felt from Moa`ula, Kanaloa. The fact of the matter is, one can exist on this land, it has the name and the essence of the God, it is

habitable, it has water, and the elements necessary for studying navigation manifests themselves.

The second chant shared by Uncle Harry Mitchell lends itself to the navigational milieu.

Oli Kūhohonu o Kaho`olawe

Wehewehe mai nei kahi ao  
Kū mai nā wa`a kaulua  
Pue ke kanaka mai ka wa`a mai  
Kukulu ka iwi o ka `āina  
`Ailani Kohemālamalama  
Ho`ohiki kēia moku iā Kanaloa  
Akua o ka moana `ili, moana uli  
Ke holo nei me ke au kāhili  
`Ohaehae mai ka makani  
`Alalā keiki pua ali`i  
Ke piko hole pelu o Kanaloa  
Kahua pae `ili kihonua ahua  
Puehu ka lepo o Moa`ula  
Pu`uhonua mo`o kahuna kilo pae honua  
Pōhaku ahu `aikupele kapili o Keaweiki  
Kualilua ka makani ke hae nei  
Kāwele hele nei o Hineli`i  
Nāpo`o ka lā i Kahiki Moe  
Naue mai ke ao Lanikau

Kapu mai ka honua Kūpa`a loa  
Pau ka luhi `ana o ka moana  
Mana`o halana pū i ke Akua  
He aloha pili kau no kēia `āina  
Aloha no ka mana o nā kūpuna.

Deep Chant of Kaho`olawe

Dawn is breaking  
Two double-hulled canoes are sighted.  
The men cheer from the canoe  
Land is sighted  
To your left it is like heaven all lit up  
We dedicate this island to Kanaloa  
God of the shallow and deep ocean  
We are running in an erratic current  
The wind is blowing from all directions  
The chief's child is crying  
The island Molokini is shaped like the navel of Kanaloa  
The channel between Molokini and Maui is shallow  
Dust is spreading over Mount Moa`ula  
The sacred gathering place for the kahuna of star  
Stone of deep magic of Keawaiki  
The wind is chilly  
Hineli`i alights gently  
The waning sun sets towards Kahiki  
The after glow shimmers

The world seems to be standing still  
Labor on the ocean has ceased  
My thoughts are enlightened towards God  
My love for this land will always be deep in my heart  
I love the knowledge and power of my ancestors. (19)

The elemental scenerio maintains the navigational theme for Kanaloa. The image of double hulled canoes, the kahuna class, the use of Moa`ula for the study of the stars, the Kuahu or stone altar for sacred food, the mention of Kohemalamalama and the natural movements of the waves, currents, winds, rains and finally the land, the ki`i or embodiment of Kanaloa. The culmination of navigational milieu found in this chant supports the notion of training potential po`e ho`okele moku or navigators and sailors on the island of Kanaloa/Kaho`olawe.

Some of the noted Kahuna of navigation who ere on the island of Kanaloa and taught at Moa`ula were Kuamoanahā and Kamohio.

There were a great number of worshipping sites on the island of Kanaloa. Heiau is the general term for a religious site. If we broke the word down into two phrases "hei" and "au" it would allow a more comprehensive understanding of the functions of these structures and man's affiliation with religious objects. The definition of "hei" is to snare, to enrapture, and "au" means to flow, to drift, to stir as of thought, trend.

The function of worshipping sites are to draw in the kinetic energy of the essence to which you appeal. The appeal would be in the form of

prayers. Prayers possess certain imagery, when repeated over and over again would conjure up the energy of that image. The worshipping structures were spacio-temporal receivers of that energy. Hawaiians did not only have faith of the existence of this energy force, they were convinced of its existence whether it was negative or positive.

If the island of Kanaloa was treated as a kuahu or ki`i, then it would be advantageous to utilize some of the residual mana or energy of the island for other purposes. Therefore, the amount of heiau on the island is not surprising.

This numerous amounts of worshipping sites on this island reveals the vim and vigor for apiritual reciprocity practiced by the people who populated the islands in the earlier days. The act of giving, receiving and giving back was a very important cultural etiquette to learn and practice. This was the basic unspoken law of survival. Establishing a heiau was a way of recognizing the energy, which we call a god for lack of a better word, and in the same token the God reciprocates. Rites and ceremony was a way of life and was done for almost all occasions. Singing the praises of the Gods was a daily event.

According to oral tradition and contemporary site investigation, many heiau are located on the island of Kanaloa/Kaho`olawe. Some of these worshipping sites in Haki`oawa itself are; Hale o Papa Heiau, Hale Mua Heiau, Kū`ula Heiau, Lono Heiau, Kuahu Kanaloa, and Kahualele - Mua



Ha'i Kupuna. The numerous amounts of sacred sites which belongs to this island, whether heiau, kū'ula, or ko'a would be difficult to count.

Place names of this island give hint to fishing, types of fish available, and sacred sites. The name Kapali-o-Kamohali'i, for example, deserves a heiau. kamohoali'i is the older and sacred brother of Pele and is also the akua manō or shark god. His status as eldest in the heierarchy of the family of creators commands heiau.

Kanapou's bay at Kapali-o-Kamohoali'i is in the shape of a shark's mouth (20) this obvious land feature deserves a heiau and it has one. There is also a cave partially covered by the ocean which has heiau inside of it for Kamohoali'i. (21)

Many place names of Kanaloa/Kaho'olawe reflects the functions and activities of the great God Kanaloa body forms, inclusive of sacred sites, fishing styles, types of animals and navigation. Examples are as follows:

PLACE NAMES

DEFINITIONS AND POSSIBLE USES

Ahupū

*An altar or shrine for placing ho'okupu.*

*A pile of rocks placed in the ocean by fishermen to trap fish.*

*An altar used to mark boundaries.*

*An altar in association with a significant conch shell.*

- Haki`oawa *Breaking bay or valley.  
Associated with the largest Kū`ula or  
fishing apparatus or heiau in the islands.  
Has a number of significant heiau, ex.  
Hale o Papa, Hale Mua, Hale o Lono.*
- Honokanai`a *(Consider all the possible euphony and  
meanings associated with the sounds)  
This name accounts for and recognizes the  
occupants of the bay such as the turtles  
and the porpoises which are both kinolau  
of the God Kanaloa.*
- Lae o Kukui *Promotory which provides light, as a light  
house for marking a point of land.  
Marking of a triangulation used for fishing.  
Kukui was used to spot fish, when chewed  
and spit upon the water clears the water  
surface and magnifies the ocean bottom.  
(A fishing technique.)*
- Lae o Kohola *Cape of whales.*
- Lua ka Ulua *Ulua Hole, suggests that the ulua frequents  
this area.*
- Pu`u o Moa`ulanui *The hill of the great red chicken is related  
to the rise of the sun.*

*Associated with the mythical homeland  
which the native migrated from.*

Puhi Ananue

*Ananue is a version of the nenuē or pilot  
fish.*

*Puhi is the action of a blowhole and can  
also be translated as eel.*

Lae o Kealaikahiki

*Cape of the Pathway to Kahiki.*

The ever-present ocean, its functions and its occupants provide the descriptions and the eventual names for the landscape. In keeping with the traditional practice of name giving, the above place names reinforces the essence of the forms and spirit for which these names were given. These names celebrates the body forms of Kanaloa who is the life force for ocean forms.

The need to fish to feed the population was a common practice, therefore, the worshipping process, whether complex or simple included calling up the spiritual essence of the forms desired to activate the physical. Other components of this worshipping process are the building of structures, giving offerings, composing oral petition of praise and asking permission, gathering knowledge and finally the skill of aquisition.

Kanaloa/Kaho`olawe and the surrounding ocean are forms of Kanaloa, however, to attract and capture fish is a practice owed to Kū. Kū`ula is a shrine used to attract fish, was usually a single upright, male rock form placed in a significant position as to be visible and close to the ocean. The

Kū`ula concept was started in Hana, Maui by `Ai`ai. The upright, male rock was used by `Ai`ai to venerate his father Kū`ula. `Ai`ai established this practice of utilizing the essence of Kū`ula to attract fish and eventually introduced it to each of the islands. With knowledge of Kanaloa/Kaho`olawe being the form of the great God Kanaloa, `Ai`ai constructed the largest Kū`ula on this island in deference to the mana of the God. This Kū`ula was a complement to both Kū and Kanaloa and substantiates the necessity of life's interdependency.

Fish exist because of the nurturing ocean form of Kanaloa. The ability to capture fish as a nourishing supplement for mankind is provided by Kū. Man in his feeble attempt to survive acknowledges these natural forms as Kanaloa and builds structures, composes prayers of praise to the greater and smaller forms, asks permission and with the help of Kū takes what is needed. This cycle of lōkāhi commits to the balance of physical and spiritual continuum.

NOTES:

- (1) Beckwith, Martha; Kumulipo, 1972, University Press of Hawai'i, Wa `Elua - 2nd era, page 190.
- (2) Ibid.
- (3) Ibid.
- (4) Johnson, Rubellite Kawena; Kumulipo, 1981 Topgallant Publishing Co., Ltd. page 118.
- (5) Beckwith; 2nd era, page 190.
- (6) Malo, David; Hawaiian Antiquities, 1971 Edward Enterprises Inc.  
page 110.
- (7) Malo; page 111.
- (8) Fornander, Abraham; An Account of the Polynesian Race, 1973 Charles Tuttle Co. Inc., pages 221 - 222.
- (9) Handy, Craighill; Polynesian Religion, 1978 Krause Reprint Co., page 15.
- (10) Ibid.
- (11) Fornander; page 225.
- (12) Beckwith; Wa `Ewalu, 8th era, page 202.

- (13) Mitchell, Donald; Hawaiian Culture Resources, 1982  
Kamehameha School Press, page 12.
- (14) Fornander; Vol. II, pages 10 - 11.
- (15) Ibid.
- (16) Malo; page 7.
- (17) Fornander, Abraham; Bernice Pauahi Memiors Vol IV, Ka  
Mele a Paku`i, page 13.
- (18) Mitchell, Harry; `Uina Ha`i, chant for the island of  
Kaho`olawe provided by Uncle Harry Mitchell.
- (19) Mitchell, Harry; Oli Kuhohonu o Kaho`olawe, a chant for the  
island of Kaho`olawe provided by Uncle Harry Mitchell.
- (20) The Hawai`i Herald; April 2, 1982 Vol. 3, No. 7 page 1.
- (21) This incite was provided by a story told by Aunty Harriet Ne  
about the cave of Kamohoali`i.

## NA AKUA WAHINE

The Kanaloa milieu permeates and dominates the island of Kanaloa/Kaho`olawe. Maleness is most apparent with the body forms of Kanaloa. The male factors however, did not discourage the potent female influence from emerging. Femaleness is an integral component for regeneration and the progressive process of life. Without this intrinsic female component the Kanaloa milieu would cease to exist. The female offers balance for the male forms therefore an investigation of the female character is necessary to fully understand Kanaloa the God and Kanaloa the island.

The female deities associated with Kanaloa the God/the island are Haumea, Papahanaumoku, Walinu`u, and Pelehonuamea. All of these females are influential in the process of creation although their creational qualities differs one from the other except for Haumea. Haumea's prolificness knew no bounds of forms, space or time. The forms borne from Haumea were numerous. Haumea first appears in the Kumulipo, the Hawaiian creational chant, as the second female figure of importance.

Haumea is coupled with the primordial male deities Kanaloa and Kane. In the genealogy of Paliku and the Kumulipo, Kanaloa and Haumea are husband and wife. Another story has Haumea migrating to Hawai`i with Kanaloa and Kane.

The myriad imageries of Haumea are substantial and interesting. Her notable offsprings are Kamohoali`i, Na-maka-o-kaha`i, Pele-honua-mea, Hi`iaka-i-ka-poli-o-pele and other members of this clan. These Gods were born from different parts of her body and are responsible for different areas of the creative forces of nature. Haumea is given the honor of supreme femaleness by repetitiously folding each generation into Herself. Through each female of the succeeding generations the passion and responsibility to regenerate and procreate emulated the style and distinction of Haumea, that is with great enthusiasm and urgency. Haumea is Kameha`ikana the prolific breadfruit. She possesses the stick Makalei whose ability it is to attract fish when put in the ocean. The Makalei stick is a branch off of a tree of never failing food supply. (1) The portrait of Haumea metaphorically puts into perspective the omnipotent regenerative ability of the Haumea image. The Haumea regenerative image applies to vegetation, human, and ocean forms and was not limited to one form.

A mele or chant tells of the birth of the island Kanaloa. Haumea in the form of Papa, according to one version of this mele, is the mother of this child. Papa/Haumea then leaves to return to Kapakapa-kaua, Kahiki eventually Haumea misses her island child and decides to return. According to the legend she departs from her home Moea`ula-nui-akea, Kahiki and



makes a home for herself on the island Kanaloa to be close to her offspring. In honor of her homeland the name Moa`ulanui is given to the highest pu`u or hill. Haumea brings with her the Makalei staff to guarantee fertility.

Haumea is the female counterpart with the primordial deities Kanaloa and Kāne therefore her regeneration and creative prowessness is comprable with these male deities. Haumea's regenerating of herself takes place at a heiau called Hale-Papa-A which heiau she established in Kahiki at Nu`u-mealani and which concept she brings to her island child Kanaloa. The heiau on Kanaloa/Kaho`olawe, Hale-O-Haumea Papa, functioned as the Makalei stick for the purpose of fertility in childbearing. The Makalei stick also promoted the female regenerating process for ocean life forms. Consequently the female function of the Haumea image influenced the nomenclature Kohemālamalama or caring vagina to complement the maleness of the island and to institute and reiterate the Hawaiian value of pono or balance.

He nui Mololani no Kū, no Lono,  
No Kāne ma laua o Kanaloa  
Hānau kapu ke kuakoko  
Ka`ahea Papa iā Kanaloa, he moku  
I hanau`ia he punua he nai`a  
He keiki i`a na Papa i hanau  
Ha`alele Papa ho`i i Tahiti  
Ho`i a Tahiti Kapakapa-kaua

Mololani was a great one to Ku, to Lono  
To Kāne, and also to Kanaloa  
Was born during the sacred pains  
Papa was prostrated with Kanaloa, an island  
Who was born as a birdling; as a porpoise  
A fish child that Papa gave birth to  
Then Papa left and went back to Tahiti  
Went back to Tahiti at Kapakapa-kaua

The above mele introduces the female regenerative persona, Papa-hānau-moku who gives birth to islands. The pauku or verse above tells of the birth of the island/fish child Kanaloa. This pauku reveals the form the island was born into which is that of a porpoise. The fact that the porpoise is a sacred kinolau of Kanaloa allows the island/fish child to inherit the sacred status, name and responsibilities of the Kanaloa entity. Papa then leaves her fish/child in the ocean or in the care of it's namesake and returns to her homeland. (This episode is not unique with the birth of Papa and her island child Kanaloa, we have incidents of the birth of sharks by our women who then takes this fish/child to the ocean and leaves it in the care of the ocean creatures and in some cases the mother returns to the ocean to feed this child.) This incident is a replay of the concept of Haloa-naka, keiki alualu or not fully formed fetus who is buried in the land and produces the taro for the care of the progenitors of Wakea and Papa. The taro has the regenerative power of Haloa-naka, long breath or long life and is the sustenance for generations to come. This same scenerio is retold with the birth of this island/fish child which fetus is not that of an island but of a

fish. This fetus is then left in the ocean with its namesake Kanaloa to be productive for the progenitors of Wakea and Papa with ocean life forms.

Na Ke-au-kana`i i moe aku,  
Moe iā Walinu`u o Holani  
He kekea kapu no Uluhina  
Hanau Kaho`olawe, he lopa  
Ki`ina aku Uluhina  
Moku ka piko o ke kamaiki  
Ka `iēwe o ke keiki i lele  
I komo i loko o ka `ape nalu  
Ka `ape`ape kai `ale`ale  
Loa`a ka malo o ke kama  
`O Molokini ka moku  
He `iēwe ia a. He `iēwe ka moku.

Ke-au-kana`i slept  
Slept with Walinu`u from Holani  
An albino for Uluhina  
Kaho`olawe was born a foundling  
Uluhina was fetched  
To cut the navel of the new born  
The placenta of the child was cast  
And entered into the folding sea  
Folding into the rolling sea  
The loin cloth of the child was found

Molokini was the island

The placenta, the cord. The island is the placenta.(2)

This account of the birth of Kaho`olawe involves the woman Walinu`u. The birth of this child draws parrallel to the birth of a chief with the cutting of the piko and `iewe ceremony done by Uluhina who according to this mele was called upon to perform this sacred ritual of child birth. A mele hanau or birth chants of ali`i of rank discloses the places where the birth took place, and identifies the burial places of the piko, placenta and place of the house site. This short version of Kaho`olawe's mele hanau follows this procedure.

If this mele possesses kaona or metaphoric plurality of poetic utterances then an exploration of word imagery is warranted and brings honor to the composer of the mele. A closer examination of the names involved will be an interesting venture. Walinu`u the female is coupled with Papa in the chant "Mele a Paku`i". Both these females are foreigners from the land of Holani. The name Ke-au-kana`i according to Fornander was a man born here in Hawai`i. Ke-au-kana`i can be translated as the strong current and when coupled with this female from the south hints towards migration. This thought of migration is accented with the use of the child's name Kaho`olawe or carry away which is descriptive of current movement. The third line is interesting, "He kekea kapu no Uluhina ..... The sacred albino of Uluhina". A titilating translation of kekea kapu may be the sacred semen and a play on the word uluhina may connote prolificness or growth.

The subject of migration turns toward Pele-honuamea and her movement from the northwest in the southeasterly direction.

One of the Pele's genealogy that names Kaikahinali'i as mother and Kane-hoa-lani as father stems from Kaho'olawe. The children from this union are Kamoho-ali'i, Kahuila-o-kalani and Pele-honua-mea all born at Hapakuela. A legend retells a great tidal wave which covered the island of Kaho'olawe and this wave action is credited to Kaikahinali'i the mother of Pele. Kaikahinali'i was the name given to the ancient floods or tidal waves in the mythical lore of Hawai'iloa and another with Hina and the Kuna. Pele's kinolau, besides the obvious volcanic eruptive phases also includes any natural disaster impacted by the eruptive phases. A tsunami or kaikahinali'i is related to eruptive phases because of the shift of rock stratas to accommodate the movement of magma, therefore this ocean movement is a Pele kinolau phenomenon.

The migration of Pele from the northwest islands geographicly shows a connection between Maui and Kaho'olawe which connection eventually breaks off. (3) There are a couple of Pele myths which reflects this incident of breaking away. One of these myths finds Pele at Kuhe'e'ia in search of her mother Haumea and on seeing Kanakaokai, a handsome male, desires to have a child by him. She is unable to conceive prompting her to seek out Haumea and Her Makalei to induce conception. Haumea, familiar with Pele's characteristics denies her the privilege of the Makalei. This denial angered Pele and caused her to retaliate by changing the Makalei into Ka Lae o ka 'Ule or the Male Celebrated Cape and flooded the land with sea water. The channel between Kaho'olawe and Maui is 'Alalakeiki so named for this tantrum of Pele.

One of the attractions to the island by women was the Hale o Haumea Papa and the Makalei stick and it's ability to induce conception.

During the mythological chronometry of Kanaloa/Kaho`olawe, the female deities with their diverse functions did not hinder the male kinolau of Kanaloa but completed the maleness with female input by Haumea, Papa, Walinu`u, Pele and the continuous flow of female since the earlier period of time.

#### NOTES:

(1) Beckwith, Martha; Hawaiian Mythology, 1970 University of Hawai'i Press, page 279

(2) Bernice Pauahi Memiors; Vol. IV 1974 Kraus Reprint Co., page 2, 3, 4, 5.

(3) Bernice Pauahi Memiors; Bulletin 223, page 336

## KE AU LONO I KAHO`OLAWE, HO`I

"I recall our beginnings when we held workshops, did our research to prepare for Makahiki, a celebration for the God Lono. We read the books by Kamakau and Malo, talked to many kumu hula and kupuna on the subject of traditional rites, however, for all of us involved with Kaho`olawe, we had not practiced our Hawaiian culture to the extent of understanding it fully. We wanted to be involved with ritual and ceremony to learn to acknowledge and thank Lono for our `āina and to ask Lono for assistance in the revegetation of Kaho`olawe. This was our primary goal for the reinstatement of the Makahiki, not to stop the bombing or to return the island from the U.S. Military. The intentions for the rituals was that life would once again abound and grow on this little moku or island, after all this is our greatest gift, this land that sustains us is above all else our foundation." (1)

Ka`iana Haili expressed the mood of the Protect Kaho`olawe `Ohana members in 1982, six years after the initial landing on Kaho`olawe.

January of 1976 was the pivotal point leading to the development of native Hawaiians refocusing upon the elemental Gods of our ancestors. The struggles of young Hawaiian warriors cannot be measured because a modern recovery of native Gods have never been achieved in the Pacific. Many people contributed of their time, talents, money and in some cases their lives for the return of the island of Kaho`olawe. This was the time to fight and to win back the true spirit and culture of the native Hawaiian.

The struggle included court battles, educating the general public of their rights to challenge the politica system, reinvestigate the sacredness of land, convince other Hawaiians who did not believe in the rich cultural connection of this island to the southern Polynesian group. And develop the cources of leadership among the kumu hula and kupuna who will help support this effort. The fact was that this ancestral land is worth saving. The American way to fight a battle, is to utilize the judicial system. Therefore the PKO has used the judicial system from inception.

Many individuals found among grass roots people, professionals, kupuna and kumu hula were committed to educate and sensitize others to Kaho`olawe's cause. This was the time to unite and become reacquainted with traditional practices. This was the land of our ancestors, therefore the struggle will have to culturally include those spirits of our ancestors who were familiar with this moku of Kaho`olawe and its stories. As the political battles ensued the care of the island was placed under the God Lono. This deity was the manifestation of the body forms which would aid in the revegetation of the land.



The last Lono ceremony, prior to 1982, was one hundred and sixty three years ago. A religious battle was fought in the year 1819. The victors of this battle decided to do away with the formal religious system which included the worship of Lono and the Makahiki and the worship of Kū, which includes the Luakini. The Lono milieu inclusive of the Makahiki is the ceremonial system of the God which PKO was looking to revive. The impact of the fall of the religious system was tremendous because the care and use of the land was regulated by the old belief system. The cycle of life, whether it was the use of land, or the time for battle or ocean use was adjusted according to the season and the God of that season.

The newly introduced religious system did not concern itself with the cycle of earthly life other than people. The new religion stressed the salvation of people and its teachings taught that man was superior to other living creatures. There was no longer a respect of equality for the ocean animals, the large trees, fresh water and the newly created earth.

After one hundred and sixty three years of this indoctrination our morals and values of interrelationship with the earthly creatures and elements was critically altered. This feeling of man's superiority deteriorated the sense of aloha `āina. Aloha `āina is not limited to loving and caring for the land alone but includes the creatures and vegetation of the land, the ocean and creatures therein, as well as the of space above us. The credo of the newly introduced religion emphasizes that man's superiority allows for the devastation of the forest, for the destruction of fishponds and taro ponds by covering and building over them if a new economic system is needed. Despite the discontinuence of ocean front use by the native, due to the

construction of large hotels, the elimination of fishponds, taro fields and forests, none of the above equals the atrocity of the bombing of Kanaloa.

Many young people of Hawai'i gave of their energy and their emotion to counteract the abuse of the only island which bears the name of a God. The actions of these young people were supported with basic instinctive values of our ancestors. The first few who went to Kaho'olawe were overwhelmed and devastated with the destruction of Kanaloa/Kaho'olawe. Indeed, the feeling of devastation ignited the movement to take care of the island and eventually stop the bombing.

The initial contact which one has with the world of the unseen is simply that sense of "feeling". The word "gut feeling" is an expression which we understand as native Hawaiians because this feeling usually prompted further investigation of this initial urge. In the days of our ancestors this feeling was usually a warning of something yet to come and one paid attention and reacted accordingly. The native Hawaiian perceived this as a way of reaching out from the physical world to the world of the invisible in order that the ancestors may reach back to you. The contact isn't always a visual manifestation and many times contact is made through feelings described as prompting, inspiration, incite, or an instantaneous quickening. There is an interrelationship between the physical and the invisible worlds and at one time many of our ancestors were aware of this value therefore the movement between the two worlds seemed easier. If we know the validity of the physical and non-physical worlds as the kupuna of old did through their `aumakua, then as native Hawaiians we can assume that those Hawaiians who made the first landing on Kaho'olawe in 1976 were urged

to do this act by the guardian spirits or `aumakua of the island. The fact that many people involved with the Kaho`olawe movement did not recognize this as a cultural or spiritual manifestation of mana transfer, alludes to the success of Christianity and other foreign religions in modifying our spiritual thought and behavior patterns. However, by the same token the land and environment still retains those guardian spirits which existed in the days of our ancestors and have always had a place in these surroundings. Therefore, the ability of our `aumakua to affect us still remains whether or not it is recognized. The need to address and recognize the elemental Gods indicates that the spiritual guidance to motivate and provide insight is attainable. This basic dogma of reaching out to the `aumakua and being assured of reciprocation was a common principle of our cultural spiritualism.

The American Indian Freedom of Religion Act became law in 1978. Whether by political or spiritual design the benefit of this law encouraged native Hawaiian to insist that the spiritual significance of Kaho`olawe be recognized. Since February of 1976 the resurgence of traditional ceremonies on Kaho`olawe at Haki`oawa began. Kahuna Sam Lono and Aunty Emma DeFries took up the opportunity to prepare and give offering to the `āina of Kanaloa thus setting a trend and model to be followed by the younger Hawaiians. In 1979 the recognition of life on the island of Kanaloa was celebrated by John Anuenue Ka`imikaua and his halau hula. They literally gave back to the earth by burying certain significant food articles in the ground symbolizing a thanksgiving ritual for the earth's bounty. The hula kahiko they performed reflected this celebration of life. Papa Paul Elia offered a prayer for strength, organization and further

protection of the land. Aunty Emma DeFries then, did a ho`uwē`uwē for the `āina because of her concern for the neglect by the Hawaiians and the devastation of the island. (2) All of these spiritual, cultural acts of giving back to the earth demonstrated a basic native Hawaiian value of primal unity or lōkāhi. The sense of being one again with the earth and the sea is conceptually the life generating force needed by Kana`loa/Kaho`olawe to begin to manifest its earth and ocean life cycles for this era.

The Makahiki of 1982 began with the somber knowledge that some of the older kupuna had lived long enough to lend their support to the Kaho`olawe movement before passing away. These kupuna were Sam Lono, Aunty Emma DeFries, Aunty Edith Kanaka`ole, Auntie Iolani Luahine, Uncle Same Hart, Aunty Luka Naluai, Uncle Henry Lindsey, and Aunty Gardie Perkins. (3) They were the kupuna who believed in the young warriors committed to the fight for Kaho`olawe and encouraged them instead of criticizing them. These kupuna believed in the spirit of the land and promulgated a foundation for native Hawaiian cultural revival on Kaho`olawe by the younger generation. They committed their mana and efforts for the reinstatement and the return to respect the native Hawaiian ancestral spirits and native Hawaiian elemental Gods.

Indeed the movement to express the importance of the elemental Gods was beginning to expand by Makahiki 1982. The Makahiki season began with Kumu Hula Nālani Kanaka`ole providing directions and training on how the chants for Lono were to be recited and the process of the ceremony used with the chants. The chant that was to bring everyone into focus and to also begin each formal assembly whether for ritual or social purpose was

"E Ho Mai Ka `Ike". Everyone participating in the assembly recited the following chant:

E HO MAI KA `IKE

E hō mai ka `ike  
Mai luna mai, e  
I nā mea huna no`eau  
O nā mele, e  
E hō mai, e hō mai, e hō mai, e.

Grant me the understanding  
From above  
This wisdom hidden  
In the chants  
Transfer this to me, Grant this to me,  
Give this to me. (4)

Hawaiians who had not chanted before were now beginning to reach out. Unfortunately these young native Hawaiians' parents, grandparents or great grandparents had not taken on the act of acknowledging their ancestral spirits for many generations, thus denying their progeny, this hunger for cultural insights.

This simple chant was the beginning of the FIRST serious cultural ceremony. The FIRST rite performed was the hi`u wai. The hi`u wai is

ceremonial cleansing which is done in salt water or fresh water and through immersion one washes off all of the old problems. One must take on a new soul through a changed perspective on people and environment and maintain a focus on pono or good thoughts, energy and balance. After the hi`u wai, there was a procession to the ho`okupu imu or gift giving oven and all the ho`okupu were placed inside the imu. (5)

The FIRST ho`okupu imu was started on Kanaloa/Kaho`olawe for the 1982 Makahiki. These ho`okupu or offerings were niu hiwa, lama, `awa o Lono, pua`a hiwa, kalo o Lono, `ulu, `uala, mai`a, i`a, kumū or āweoweo and an ipu o Lono (a calabash of fresh water). A wa`a `auhau or gift bearing canoe, a FIRST since the early 1800, was made to send the ho`okupu to Kahiki and Lono, via Kealaikahiki. The FIRST akua loa, since the abolishment of the religious system, was made for this occasion. (6)

The akua loa represented the focal point of the ceremonies. This akua loa, the repetition of the ceremonies, and the show of respect to this `āina are those parts of the ceremony needed to encourage and attract rain clouds to fall on Kaho`olawe.

One of the lesson taught and learned is in the gathering of the ho`okupu. The ultimate goal and test was to be able to grow or gather ones own ho`okupu. This would insure the perpetuation of ho`okupu each year and would intensify the commitment and responsibilities of the individual to this ritual. (7)

The Hale o Papa found at Haki`oawa and used in antiquities, was renovated for use during the Makahiki. The Hale o Papa represented, Haumea or Earth Mother, the female energy needed for the revegetation of Kaho`olawe. This recognition recreated the importance of the females' roles as mothers, as a creator and as the procreation force of this earth. The Hale Mua or male heiau is where the male life force was acknowledged. Offerings to Lono were given in the Hale Mua, again, a FIRST since the early 1800. (8)

Four major Lono ceremonies were planned, two at Haki`oawa, one at Moa`ulanui and the last at Kealaikahiki. The first Lono ceremony was at the Hale o Papa, then the second ceremony of the day was at the Hale Mua. Both of these Lono ceremonies were done in one day before sunset. The ancillary ceremonies were also done on this same day and these are; the hi`u wai, the ho`okupu imu and the pa`ani or games. The next day the long akua is taken to Moa`ula where a noon ceremony takes place followed by a long walk to Ka Lae o Kealaikahiki where the final ceremony of sending off the wa`a `auhau is performed. This ceremony must also be done before sunset. The pā`ina or feast is the final act of the Makahiki.

These ceremonies and the responsibility of collecting ho`okupu, preparing the new participants, preparing the imu, memorizing the chants, memorizing the process of the ceremonies and knowing that this is not play acting, is an ambitious undertaking. If the time lapse between the last Makahiki and this modern day Makahiki is considered, this movement toward Hawaiian spirituality is a commendable act of daring and bravery.

Nālani Kanaka`ole choose nine men as kahu or caretakers of the Lono ceremonies. These men were responsible for the correct ho`okupu, for starting the ceremonies at the proper time, for seeing that the process of the ceremonies was done effectively and efficiently and to be sure that the chants or prayers were recited correctly. The number nine symbolized the EIRST nine who landed on Kaho`olawe and initiated the movement to increase awareness of the destruction of the island. It was decided that this group would bear the name of Mo`olono or the descendents of Lono. The name was an attempt to reenforce the focus of revegetation of the island. The EIRST nine Mo`olono were Keali`i Ioane, Palikapu Dedman, John Spencer, Kaliko Kanaele, Moke Day, Ka`iana Haili, Kane Buster Padilla, Emmett Aluli and Burelle Duvachelle. (9)

The Makahiki season for the Protect Kaho`olawe `Ohana, begins with the rising of the Makali`i or the Pleiades on the horizon at sunset usually late October or early November. The closing of the Makahiki is celebrated in January or early February. Makahiki, traditionally, was a time of peace, a time of cleansing, of athletic games, dancing, prayers and most importantly the recognition of the God Lono.

The Lono prayer used by the Mo`olono and composed by Nālani Kanaka`ole follows:

### KIHAPALO LONO

E ke akua



E ke akua ao loa - e ke akua ao poko  
E ke akua i ka wai ola a Kāne  
I ke kai ola a Kanaloa  
I ke ao `eka`eka o Lono  
Kūkulu ka ipu `eka`eka o Lono  
Hō mai ka ipu lau makani o Lono  
Iā hiki mai ka ua o Lono  
Ho`oulu ke ea - ho`oulu ke kupu  
Ho`oulu ka wai nape i ke kama o Ho`ohōkūkalanī  
Iā hiki mai ke ala a Makali`i i kahikina  
Eia ka `awa i lani - `awa i Kū - `awa i Hina  
Eia ke kupu pua`a  
Eia ke kalo o Lono  
Eia ke kupu āweoweo  
Eia ke kupu kino lau  
Ko hānai `iā ke akua mai ka lani nui a Wākea  
Ko hānai `ia nā akua o kona hanauna hope  
Ho`oulu mai ke kupu o ka `āina  
A ua noa - ua noa - a ua noa.

### THE KIHAPAI O LONO

Oh God  
God of the long cloud - God of the short cloud  
God of the living waters of Kāne  
Of the living sea of Kanaloa  
Of the dark clouds of Lono

The dark container of Lono grows  
 The container of the numerous winds of Lono goes  
 forth  
 Upon the arrival of the rain of Lono  
 Life is encouraged - the budding shoots creep upward  
 The undulating water induces growth for the child of  
 Ho`ohōkūkalanī  
 Upon the appearance of the Makali`i in the east  
 Here is the sacred `awa - the consecrated `awa of Kū  
 of Hina  
 Here is the pig, bodyform of Lono  
 Here is the taro of Lono  
 Here is the āweoweo bodyform  
 Here are the many manifestations of Lono  
 The God of the great expanse of Wakea was fed  
 The Gods of his generations after was fed  
 The fruits of the land shall grow  
 It is free - it is free - it is free. (10)

This Lono chant concentrates on the kinolau or bodyforms of Lono  
 which are the manifestations that encourages growth. The prayer is a  
 formula used in many traditional chants that is; recognizing and addressing  
 the great Gods of the elements, followed by an account of their creations,  
 then an enumeration of offerings, a statement of the body forms of the  
 deities and finally the reason for the praye. The need in this case is to  
 ensure vegetation and growth on the island. The very last line releases the

formal communication with the God. This is the FIRST formal prayer chant composed for a formal modern day Makahiki ceremony.

Another traditional chant was added to the Makahiki ceremony. This chant featured Lono, his many bodyforms and the fruits from life's source. The theme of rain is the focus for this prayer chant.

### PULE HO`OULU`ULU`AI

E Lono, alana mai Kahiki  
He pule kū kēia iā `oe e Lono.  
E lono lau `ai nui,  
E ua mai ka lani pili  
Ka ua ho`oulu `ai  
Ka ua ho`oulu kapa  
Popo kapa wai lehua  
A Lono i ka lani  
E Lono e, ku`ua mai kōkō `ai, kōkō ua.  
`Ulua mai  
Ho`oulu ia mai ka `ai, e Lono  
Ho`oulu ia mai ka i`a, e Lono  
Ka mo`omo`o, Kīhe`ahe`apala`ā e Lono!  
Amama. Ua Noa!

### PRAYER FOR GROWTH AND INCREASE

Oh Lono, rising from Kahiki

This is a prayer direct to you, Oh Lono  
Lono of the broad leaf  
Let the low hanging cloud pour out its rain  
The rain which makes the crops flourish  
The rain which makes the tapa plant flourish  
Wring out the dark rain clouds  
Of Lono in the heavens  
Lono, shake out a net of food, a net of rain  
Gather them together for us  
Inspire growth  
Food is propagated by Lono  
Fish is propagated by Lono  
The wauke, the dyeing plants also  
Amama. It is free! (11)

In 1989 another chant was incorporated as an extension to the Makahiki ceremony. This chant and the ceremony accompanying it, was taught by Edward Kanahale. The chant is traditional and was taken from David Malo's Hawaiian antiquities. *Ka Pule Kōkō* is the chant which compliments the *Pule Ho'ouluulu `Ai* and with the addition of *Ka Pule Kōkō* the net ceremonies involved with Lono will be complete. The emphasis for growth now is not exclusively *Kaho`olawe*, but also includes the greater communities of Hawai`i.

#### KA PULE KOKO

KAHU:

E uliuli kai, e Uli ke akua e!

E uli kai hākōkō  
Kōkō lani e uli  
Uli lau ka `ai a ke akua  
Piha lani kōkō; e lū!

NA PO'E:

E lū ka `ai a ke akua  
E lū ka lani  
He kau `ai kēia  
E lū ka honua  
He kau `ai kēia  
Ola ka `āina  
Ola iā Kāne  
Kāne ke akua ola  
Ola iā Kanaloa  
Ke akua kupe`eu  
Ola nā kānaka  
Kāne-i-ka-wai-ola, e ola!  
Ola ke ali`i Makahiki!  
Amama; ua noa!

KAHU:

Noa iā wai?

NA PO'E:

Noa iā Kāne  
Ua noa, ua noa, ua noa!

### THE NET PRAYER

KAHU:

To the deep blue sea, God Uli  
The rocking blue sea

Heavenly net of Uli  
 The leaves of the food of the Gods are green  
 The heavenly net is full, scatter it  
NA PO`E: Scatter the food of the God  
 The heaven shakes  
 This is a season of plenty  
 The earth scatters its yield  
 This is a season of plenty  
 The land lives  
 Life from Kāne  
 Kāne is the God of life  
 Life from Kanaloa  
 The mischievous God  
 Life to the people  
 To Kāne-i-ka-wai-ola, life  
 Life to the chief of the Makahiki  
 Amama; it is free!  
KAHU: Free from whom?  
NA PO`E: Free from Kane.  
 It is free. It is free. It is free. (12)

Uli, the female deity form of the dark blue areas such as the sea and the sky is evoked in this prayer. The male deity forms of the dark blue areas of sea and sky are also called such as Kanaloa of the deep blue sea and Kāne of the deep blue sky regions. It is proper to include the primordial deities such as Kāne, God of the atmosphere in this prayer. Ka Pule Kōkō enhances the chant Pule Ho`ouluulu`ai which includes the forms of Lono that focuses as

transporters of the life giving force, fresh water. Male and female counterparts for dualistic qualities of the sky and the sea in the Pule Kōkō encourages procreation leading to abundant production for this Makahiki season.

It was obvious that the first step necessary for Kanaloa/Kaho`olawe was to aid in healing the land and thus a major decision to return to the elemental forms. Lono was a familiar deity whose presence was the symbol of peace and life. The seasonal rains are synonymous with Lono and is the healing element needed for the land. Therefore these significant qualities of Lono or peace, life, healing and rain would be the initial ceremonial focus, THUS THE REBIRTH OF LONO-I-KA-MAKAHIKI!

The Mo`o Lono gathered on the island of Hawai`i in December 1992 to learn an `awa ceremony to added to the ceremonial rebirth of Lono. An `awa chant was composed for the Mo`o Lono to accompany the `awa ceremony. The chant composed for the Mo`olono is as follows:

#### MO`O LONO, PULE `AWA

E Kāne i ka wai ola

E Kanaloa i ke kai ne`e

E Kū i ka waonahale

E Lono holo i ke ao panopano

E ho`omalū ka lani, e ho`omalū ka honua

Ke ola nei nā pulapula

E kono`ia ana `o Maui Ola  
E inu i ka wai a Kāne  
A awaikū, `awa i Kū  
`Awa na nā Akua i ka lani, ka lani  
`Awa na nā Akua i ka honua, ka honua  
`Awa na Kāne a Lono, a Lono  
Na nā Mo`o Lono, O  
`Eli`eli kapu, `eli`eli noa  
Lele ke kapu, noa ke kānoa  
Ola ka honua, ola nā Mo'o Lono  
`Amama, Ua noa.

#### MO'O LONO PRAYER FOR AWA

Oh Kāne of the living waters  
Oh Kanaloa of the moving sea  
Oh Kū among the dark forest  
Oh Lono who travels in the dark clouds  
Protect the space above and that earth below  
The buds are rejuvenating  
Maui Ola is being invited  
To drink of the water of Kāne  
And the benevolent spirits of Kāne,  
the ceremonial `awa is presented  
`Awa for the Guardians of the atmosphere,  
the atmosphere  
`Awa for the Guardians of the earth,



the earth  
`Awa for the men of Lono, of Lono  
The Mo`o Lono, Yes!  
A profound kapu, a profound freedom  
The kapu flies, the bowl is free  
The earth lives, the Mo`o Lono survives.  
It is free! (13)

Healing was not only for island but also for those who experienced Kaho`olawe during this time of the Makahiki. During the closing Makahiki season of 1986, Kū Kahakalau was inspired to write this mele in reflection of the Makahiki season:

### KAHO`OLAWA I KA MALIE

Ma Haki`oawa i lohe `ia ai ka pū  
Aia nā ho`okupu ma ka Hale O Papa me ka Hale Mua  
Ma Moa`ula i lohe `ia ai ka pū  
Aia nā ho`okupu ma ka lele luna  
Ma Keanakeiki i lohe `ia ai ka pū  
Aia nā ho`okupu ma ka wa`a  
Holo ka wa`a i Kealaikahiki  
E hiki mai hou ana ke akua me Makali`i  
`Ike maka `ia nā ho`ailona  
Ke ho`oulu nei `o Lonoikamakahiki i ka `āina  
`Aina aloha `ia e kākou

`Aina hana `ino e nā koa  
E ha`alele e ka po`e hana `ino  
E mālama, e aloha i ka `āina  
`Aina punahele o kākou  
`O Kaho`olawe i ka mālie.

### KAHO`OLawe IN THE CALM

At Haki`oawa the conch shell is heard  
There are the offerings at Hale O Papa and Hale Mua  
At Moa`ula the conch shell is heard  
There are the offerings at the high altar.  
At Keanakeiki the conch shell is heard  
There are the offerings in the canoe.  
The canoe sails on the path to Tahiti  
The god will return again with Makali`i  
The omens are visible  
Lonoikamakahiki is greening of the land  
The land which is loved by all of us  
The land which is destroyed by the soldiers  
Go away people of destruction  
Protect and love the land  
Our favorite land  
Peaceful Kaho`olawe. (14)

"The intentions for the rituals, is that life would once again abound and grow on this little moku", ". . . the god will return again with Makali`i",

"... the omens are visible . . . ." These collective quotations and the mele or chant above displays the sentiments of those who have been to Kaho`olawe and have shared the hurt of Kanaloa/Kaho`olawe. These experiences developed the innate passion of young native Hawaiians to continue in the pathway of their ancestors.

NOTES:

- (1) Haili, Ka`iana; interview and written statement by Ka`iana.
- (2) Protect Kaho`olawe Fund Newsletter, Oct. 1981.
- (3) Kaho`olawe Aloha `Aina, Winter 1981 page 2.
- (4) Edith Kanaka`ole was the composer of this mele.
- (5) This information was gotten from an interview in Hilo, Dec. 1992. Present were Makaanani, Lopaka `Aiwohi, Craig Neff, Keoni Fairbanks, Ka`iana Haili, Nalani Kanaka`ole, Pualani Kanahahele, Edward Kanahahele Kala Mossman and Ahi`ena Kanahahele.
- (6) Ibid.
- (7) Ibid.
- (8) Ibid.
- (9) Ibid.
- (10) The mele "Kihapai o Lono" was composed by Nalani Kanaka`ole for the Makahiki ceremony in 1982.
- (11) Malo, David; Hawaiian Antiquities, 1971 reprinted by Edward Enterprises Inc., page 177.
- (12) Malo; page 156.
- (13) The mele "Mo`o Lono, Pule `Awa" was composed for the `awa ceremony for the Mo`o Lono by Pua.

(14) The mele "Kaho`olawe i ka Mālie" was composed by Ku Kahakalau January 1986 as she was inspired by the Makahiki.

## KE AU KANALOA, HO'I

"On May 18, 1986 the RIMPAC naval exercises will begin. It is scheduled to start off the California coast and last 45 days. RIMPAC is the largest naval exercise in the Pacific-Indian Ocean region. In 1984 it involved 80 warships and submarines, 250 aircraft and more than 50,000 sailors and marines. In 1986 Japan plans to send eight ships loaded with sub-spotting helicopters, PC 3's and anti-submarine patrol planes. It will also send a submarine. Great Britain plans to dispatch eight warships including the light aircraft carrier Invincible, which played an active role in the Falkland conflict. The Protect Kaho`olawe `Ohana presentation of cultural and religious concerns succeeded in stopping Australia, New Zealand and Japan from shelling the island during RIMPAC and at all other times. Since 1984 only Canada is the foreign country who continues to shell Kaho`olawe along with the U.S."

The information concerning the RIMPAC was found in the March 1986 issue of the Kaho`olawe Aloha `Aina. More bombing was in store for Kaho`olawe despite the Protect Kaho`olawe `Ohana's many efforts to stop the bombing. Up to this point in time, the PKO had succeeded in

convincing most of the foreign participants of RIMPAC to stop shelling the island.

During the May 1986 access, slightly before the actual RIMPAC exercises, a Kumu Hula who was on access was asked to design a ceremony for Kanaloa. It was decided that this ceremony would ask for the stopping of the bombing and the return of the island. "After many years of protesting this action we were resolved to turn to our akua, Kanaloa, to protect His land." (1)

The Kanaloa ceremony was simple but more restrictive and selective of participants. Four people were chosen to participate in this ceremony, two males and two females. The number four was used for all aspects of the ceremony. The four people chosen built a kuahu on the east pali or cliff side of Haki`oawa. The kuahu measured four feet wide by four feet high with four corners. The offerings would be he`e or octopus and `awa. One chant was to be done by the four people, once to each direction. Some kapu or restrictions were placed on these individuals to help them focus on their task until it was complete.

The rebirth of the Kanaloa ceremony was born on the May 1986 access. The chant and ceremony was formulated within two hours and the kuahu was constructed in four hours. The four people selected were Daviana McGregor, Malia Huber, Ka`iana Haili and Keoni Fairbanks. These individuals prepared themselves and focused upon Kanaloa. They would spend the next few months doing the ceremony and repeating this chant every day at noon.

`O Kāne, Kanaloa, Kū, Lono  
`O nā Akua mai ka lā hiki a ka lā kau  
`O nā kini akua mai ke ao o Kāne a ke ao o Kanaloa  
`O Kanaloa ke akua nui  
`O Kanaloa ke akua poko  
`O Kanaloa ke akua kahiko  
`O Kanaloa ke akua mau loa  
Hō mai ka `ike  
Hō mai ka akamai  
Hō mai ka no`eau  
Hō mai ka `āina  
Ka `āina nai`a nou e  
`O ke kumu hohonu i ke kai  
E ho`olohe mai i kāu pulapula  
E kanu nō ka mana`o pono o ia `āina  
Pili pū ka mana`o i kou hanu  
Puhi mai e Kanaloa i nā mea maika`i i Kanaloa  
No ke ola hou o kou kino  
`O ke kumu hohonu i ka `āina  
E ho`olohe mai i kāu pulapula  
Hehe`e ka `āina i ke kai  
No ka hana `ino, o ka hana `ino o ka po`e `ē  
Ka `āina la`a nou  
Ka `āina la`a no nā kupuna  
Ka `āina la`a no nā kini Hawai`i  
Hehe`e ka mana`o `ino



Hehe`e ka mana`o pū  
A mau loa  
Aia `o Kanaloa e māmalu `ia nei e Kanaloa  
`O ka `āina nou  
`O ka `āina no mākou  
`O ke kumu hohonu i ka na`au  
E ho`olohe mai i kāu pulapula  
`Eha `ia ka hana `ino o nā akua  
`Eha `ia ka hana `ino ma Kanaloa  
E alulike nā mea pulapula i ka mana`o ho`okahi  
E ola no ka `āina  
E ola no `o Kanaloa  
`O `oe no ka He`e  
`O ka He`e nou e  
Ho`omau nō!

O Kāne, Kanaloa, Kū and Lono

The arena of Gods from the rising to the setting sun  
The many god forms from the realm of Kāne and the  
    realm of Kanaloa  
The great god Kanaloa  
The little god Kanaloa  
The god of antiquities Kanaloa  
The everlasting god Kanaloa  
Grant us the knowledge  
Grant us the intelligence  
Grant us the skill

Grant us the land  
Your porpoise land  
Oh Source in the depths of the ocean  
Listen to your progeny  
Instill within us the true nature of this land  
Seal the reflections with your breath  
Extract the exceptable substances for Kanaloa  
For the resurrection of your land  
Oh Source in the depths of the land  
Listen to your descendants  
The land slips into the ocean  
Because of the mistreatment by strangers  
The sacred land is yours  
The consecrated land was for the ancestors  
The troubled land belongs to the descendants  
Cast out the wicked contemplations  
The contemplations melts away  
Away forever  
Kanaloa is being protected by Kanaloa  
The land belongs to You  
The land belongs to us  
Oh Source in the depths of the Na`au  
Listen to your grandchild  
The desecration upon the God has caused distress  
The suffering of the keepers of Hawai`i is painful  
Stop the desecration on Kanaloa  
The descendants shall pull together with one goal

The land shall have life  
Kanaloa shall live  
Kaho`olawe shall survive  
You are the He`e  
The He`e is You  
Be Renewed! (2)

Another Kanaloa chant was added several months later. The chant did not have all the kaona or dual insinuations the first chant was composed with. The next chant was emphatic and more directly associated with the struggles to regain Kaho`olawe for native Hawaiians.

### E KANALOA

Kanaloa o wā hala loa  
Hala ka manawa makou i kū ai  
Kū makou i kali no ka ho`ailona pono  
Mai ka makani mai, mai ka moana mai  
Maiā Hāloa mai ma ke ala i kahiki  
No ka ola hou o ka `āina  
Ka `āina la`a o nā akua  
`O Kāne lāua `o Wākea  
Ke keiki moku `o Papa  
Ka `āina ko`o o Kaulawahine lāua `o Hina  
`O ka nai`a i ke alo o Maui  
Ola mau e Kaho`olawe  
Ho`oikaika ke aloha nou

Inā `oe e ola hou  
Ho`omau ke ea o ka Lāhui Hawai`i i ka ikaika  
E kū me mākou i ke kaua  
`O `oe ke koa, `o lākou ka mea he`e  
`O `oe ka manu, `o lākou ka lehua  
`O `oe ka i`a nui, `o lākou ka i`a li`i  
E Kanaloa, Kanaloa a ka lā maha  
Hō mai ka `ike  
Hō mai ka akamai  
Hō mai ka ikaika  
Hō mai ka no`eau  
I ka he`e`aha o ka po`e `ē  
Ho`olohe mai i ka pane  
E kū me mākou i ke kaua  
`O `oe ke Akua, `o mākou ke koa.

Oh Kanaloa of the dim past  
The time has passed where we existed together  
We rise, waiting for the proper omen  
From the wind, from the ocean  
From the long breath on the trail to Kahiki  
For the resurrection of the land  
The sacred land of the Gods  
Kāne together with Wākea  
The island child of Papa  
The support of Kaulawahine along with Hina  
The porpoise child is in the face of Maui

Long life Kaho`olawe  
The love for you is strengthened  
Upon your survival  
The life of the indigenous strain will proceed in  
strength  
Stand with us in battle  
You are the warrior, they are routed  
You are the bird, they are the flower  
You are the big fish, they are the small ones  
Kanaloa of the resting sun  
Produce the foresight  
Produce the accuracy  
Produce the strength  
Produce the skill  
For casting away the assembly of strangers  
(We) Listen for the reply  
Stand with us in battle  
You are the God, we are the warrior. (4)

The ceremony was designed to go direct to Kanaloa in order to give strength and skill to the defenders of the island. This ceremony will continue until the bombing ceases. It will always remain small and private.

A modern day Hawaiian song which gained popularity throughout Hawai`i was "Mele o Kaho`olawe". This song was written by Uncle Harry Mitchell. Mele o Kaho`olawe is a song of the na`au or the soul. It is a song of struggle and foresees the island's return to native Hawaiians. The

song lends a touch of nostalgia and produces emotions and is very often sung to soothe the soul. The last line of this song alludes to the challenge to bring about the victory of Kaho`olawe with the help and love of the people of Hawai`i.

### MELE O KAHO`OLAWE

Aloha ku`u moku `o Kaho`olawe  
Mai kinohi kou inoa `o Kanaloa  
Kohemālamalama, lau kanaka`ole  
Hiki mai nā pua, e ho`omalū mai.

Alu like kākou lāhui Hawai`i  
Mai ka lā hiki mai i ka lā a`e  
Kū pa`a a hahai, Ho`oikaika nā kanaka  
Kau li`i mākou, nui ke aloha no ka `āina.

Hanohano nā pua `o Hawai`i nei (Hui Alaloa)  
No ke kua kauholo me ke `aupuni  
Pa`a pū ka mana`o, no ka pono o ka `aina  
I mua nā pua, lanakila Kaho`olawe!  
I mua nā pua, lanakila Kaho`olawe!

### SONG OF KAHO`OLAWE

Love my island, Kaho`olawe, people of this land  
From the beginning your name was Kanaloa

You are the southern beacon, barren, without population  
Until the rescue of nine people to grant you peace.

Let us band together people of Hawai`i  
From sun up to sun down  
Stand together and follow, be strong young people  
We are but a few but our love for the land is unlimited.

Popular are the young people of Hawai`i (Hui Alaloha)  
For the civil strife against the government  
Together in one thought to bring prosperity to the land  
Go forward young people, bring salvation to  
    Kaho`olawe!  
Go forward young people, bring salvation to  
    Kaho`olawe! (4)

#### NOTES

- (1) Interview with Ka`iana Haili.
- (2) This mele was composed for the Kanaloa ceremony in 1986 by Pua.
- (3) Ibid.
- (4) "Mele o Kaho`olawe" was composed by Uncle Harry Mitchell for the struggle of regaining the island.

## KE AU LAKA, HO`I

The fervor to examine traditional practices and reactivate some of these practices on Kanaloa/Kaho`olawe was exciting and promising. The Hawaiian tradition which persevered through the waves of change was the hula tradition. Many Kumu Hula dedicated to this cultural art form deserve credit for their insistence of perpetuating this art which honors the deities of vegetable growth such as Hi`iaka-i-ka-poli-o-pele and Laka. The hula was suppressed, much like other cultural traditions during the cultural revolution of the eighteenth century in which the hula was not openly performed.

During the reign of Ali`i David Kalākaua in the late eighteenth century an effort was made by Ali`i Kalākaua to resurrect some of these traditions. The most successful of his efforts was the hula. It abounds throughout the islands following his initial reintroduction, never to be suppressed again. However, from that time forward the hula, for many people was a form of entertainment instead of honoring the deities. All sacred aspects of the hula along with the prohibitions and reservation of this once rigid, ritualistic practice was soon forgotten by the general public. As



the music of Hawai'i evolved to reflect the changing times so did the hula become more frivolous.

The saving grace for the traditional regularities of hula depended upon some of the Kumu Hula steeped in their connection and loyalty to Hi'iaka and Laka. The pressing obligation to maintain the flow of generational continuum of this tradition, anchored deep in the mind and soul of the tradition bearers. The most sacred and rigid form of teaching hula was the hula kapu and this style of teaching continued into the 1920 - 1930's. While many other Hawaiian traditional practices became dysfunctional, therefore discarded, the hula continued, thus, the Kumu Hula gains the prestige of culture bearer and expert.

The purpose of the hula is 1) to praise the god 2) to maintain the kinolau of the god 3) to maintain a particular style of hula 4) to uphold the language of the chants 5) to preserve chant styles 6) to upkeep and remember place names, persons, reasons, events recorded in chants 7) to compose new chants and songs of current events 8) to retain rituals which teaches respect for other natural life forms and 9) to be able to interpret the chants with their many innuendos.

Throughout the course of the struggle for Kanaloa/Kaho'olawe many Kumu Hula and Hula Hālau came to lend their support and experience to this island. In the year 1982 it was decided by Kumu Hula Hōkūlani Padilla of Maui and others that a hula pā or dancing platform would be built at Haki'oawa to encourage this practice on Kanaloa/Kaho'olawe. The hula pā would provide a formal arena for the hula to take place, therefore the notion of the hula pā was conceived.

The building of the hula pā lasted five years and during this period of time many hands contributed their aloha, mana`o, laulima and hana no`eau to complete the hula pā. By the year 1987 the hula pā was completed and dedicated to Laka and is to be used only for the hula. It was decided that the Kahu for the hula pā would be Hōkūlani Padilla and the name which she was inspired to present during the dedicatory ceremony was Ka`ie`ie. The dedicatory ceremony took place in Nov. 7, 1987.

There were three Kumu Hula and their hālau to present mele oli and mele hula in the presence of Laka and Kanaloa on the island of Kanaloa/Kaho`olawe in their dedication of the hula pā Ka`ie`ie. During the morning of the dedication, the Kumu Hula along with their hālau prepared mentally, physically and spiritually for this occasion. The early morning found them at the beach for their hi`u wai and the rest of the morning discussing procedure and purposes and practicing for this cultural and historical event.

"Aia ka lā i awakea. The sun is at its apex." It was time for us to begin. Everything was in place, the pahu or shark skin drum, ipu or gourd drum, moena or mat and kanoa or `awa bowl were ready. `Ie`ie, palapalai, pili, pala`ā, koa, halapepe, maile, `ōhi`a lehua and laua`e all the kinolau for hula, adorned the border of the hula pā and the kuahu. The Kumu Hula and kōkua were ready and in place along with the po`e hula.

The following was the procedure in which the ceremony unfolded:

Oli Wehe	<i>Pule Kuili</i>	Pualani Kanachele
Mele Kāhea	<i>Kūnihi Ka Mauna</i>	Nā Po`e Hula
Mele Komo	<i>E Hea i Ke Kanaka</i>	Hōkūlani Padilla

Ho`okupu to the Kuahu by Po`e Hula:

Mele `Awa	<i>Eia ka `Awa</i>	Pualani Kanachele
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`Awa ceremony for all participants served by Kano`eau Delatorio:

Oli Laka	<i>Mele Kuahu</i>	Pualani Kanachele
	<i>Pule Ho`ola`a</i>	Hōkūlani Padilla
	<i>Pule Inoa Ka`ie`ie</i>	
	<i>Mele Ho`ohanohano</i>	Keali`i Reichel
	<i>no Kaho`olawe</i>	

Dressing Ceremony:

<i>Mele Pā`ū</i>	Nā Po`e Hula
<i>Mele Kūpe`e</i>	
<i>Mele Lei</i>	

Hula Laka	Huihui Kanachele
Mele Ho`onoa <i>Pūpū Weuweu E</i>	Nā Po`e Apau

Nā Hula Akua:

Mele no Pele	<i>Holo Mai Pele Mai</i>	Huihui Kanachele
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Mele no Lono *'O Lono 'Oe*

Hālau o Keali'i

a me Hōkūlani

Pele/Kamapua'a *A Ka'uku*

Huihui Kanahēle

Hula Pahu:

*Au'a Ia E*

Hālau o Hōkūlani

Hula Manawa:

*Ke Kau Ka Ea*

Hālau o Hōkūlani

lāua o Keali'i

*Kaiakahinali'i*

Hālau o Hōkūlani

*Hana Waimea*

Hālau o Hōkūlani

Hula Ma'i *Mele Ho'ohaehae*

Hālau o Keali'i

Presentation of Lei hula to kuahu:

Mele Ho'oku'u *Pūpū Weuweu e*

Nā Po'e Apau

UA PAU!

All of the above chants are hula traditional chants except for the dedicatory chant *Ka'ie'ie* and *Pule Kuili* which was done for the opening and rededication of the Luakini. These are the two chants which we will include in this section to Laka.

KA'IE'IE

Hānau ka moku i ke aka o Maui  
 `O Maui mua, Maui waena  
 Maui ki`iki`i, Maui a ka malo  
 Malo pono ka moku i ka `alaneo  
 `Alalā `o Wākea lāua `o Papa na kēia keiki a lāua  
 Hānau `o Kanaloa, he i`a a lāua  
 Me he nai`a i `Alalākeiki i ka la`i  
 Ihe`e `o Kanaloa i ke ala  
 I Kealaikahiki  
 A ke Alanui polohiwa a Kanaloa  
 Aia ala ka mole i ke kai lewa loa  
 Aia ala ke po`o i ka lewa lani  
 `Ula ka `ā`i i ka lepo a ka makani  
 Ho`onu`anu`a i ka `ula  
 Haki nu`a ka uahi i ke kai  
 Ho`olawe`ia ka nu`ao`ula  
 Moku`ia ka i`a e ka manu ahi  
 Ihe`e`ia `o Kanaloa i ke alalani  
 He `ie pa`akalani makali`i  
 `O ke kuilei`ula `oe  
 `O nā ahua moku lana  
 Ka `ohe lana a ke Kanaloa  
 Ke Kanaloa a Kāne  
 `O Kāne uluhaimālana  
 `Eli mai ka ulu  
 `O Ikuwā, `O Welehu

ʻO Makaliʻi, ʻO Kāʻelo nā mālama  
ʻO Kohemālamalama ka moku lana kai,  
Haki nu`a ka uahi i ke kai  
Ho`olawe`ia ka nu`ao`ula  
Ihe`ehe`e ʻo Kanaloa i ke ala hula  
Ka hula pā papa  
Me ka mana aloha  
Nau no e Laka  
E ho`ihi `ia Ka`ie`ie  
`Ie`ie a`e, `ie`ie mai  
ʻO Ka`ie`ie ka inoa, eō mai  
A ua lele ke kapu  
Amama, ua noa! (1)

### PULE KUILI

Kuili ka pule lani o Kū!  
E Kāne, e Lono i ka ʻōuli Lani,  
Lani kūwā, e Kāne  
Kāne ke akua mana  
Mana e hēhi ka aha hulahula  
Kuili`ia ka leo pa`a  
Ka leo wi, ka leo `ohe, ka leo `ōhi`a  
Haku `ōhi`a o uka e.  
Kuili`ia i pa`a!

E pa`a i ka lani!  
A mana i ka lani!  
A ulu i ka lani!  
A lū i ka lani, lani kū!  
`O`ili ka pule  
Kuili! Kūhano!  
He lani pakaua kūkahi  
Ua noa! E hui ka pule!

Unite now in the prayers of the king to Kū!  
O Kāne, O Lono of the portent showing heavens  
Heavens that have been lifted up, O Kāne,  
Kāne the god of power  
Power to the foot movements in the assembly of the dancers  
Restrain now the voice and suppress it  
The voice of hunger, the sound of the bamboo, the sound of the  
    `ōhi`a trees,  
`Ohi`a god of the mountain forests  
Lift up your prayers that they may be approved!  
Approved in the heavens!  
Have power in the heavens!  
Flourish in the heavens!  
Scatter blessings from the heavens, the upper heavens!  
The prayer unrolls itself.  
The prayer is uttered: Kāne reigns over all!  
A heaven that is a walled stronghold.  
The prayer is finished! Let us all pray! (2)

Ka`ie`ie offered another section of the cultural puzzle to creating the whole. The ceremony added mana to Kanaloa and to those of us who frequent the island. The Kumu Hula were proud to be able to rise to the level of dedicating a hula pā, the first on the island of Kanaloa/Kaho`olawe that we know. The use of traditional chants and new compositions are a positive sign of traditional growth.

#### NOTES:

(1) Ka`ie`ie was composed by Pualani Kanahele and presented by Hokulani Padilla for the dedication and naming of the hula pa, Nov. 7, 1987

(2) Malo, David; Hawaiian Antiquities, 1971 reprint, Edward Enterprises Inc., Honolulu, pages 184 - 185



## KE AU KUPUNA, HO'I

"We acknowledge the blessings of our akua, `aumakua and kupuna that inspired us to carry out this work and provide us with ideal conditions, and the generous support of friends like the readers of Kaho`olawe Aloha `Aina. Mahalo nui loa.

A strong spiritual link to our `āina and our akua has sustained the work throughout this Makahiki season. This bond has developed and grown over the past eight years through the ceremonies and customary religious practices on Kaho`olawe and our home islands especially during Makahiki."

(1)

This statement by Daviana McGregor, a member of the Protect Kaho`olawe `Ohana. P.K.O., is politically and spiritually based, thus they are relentless in continuing the spiritual and cultural practices on Kaho`olawe. They are persistent in their efforts to stop the bombing and the return of the island. Constant communication and negotiations with politicians, Hawaiian organization leaders, local and world wide individuals and the military, are part of PKO's efforts to remove arms from Kaho`olawe and to stop the use of the island for target practice.

The PKO is a diverse and a purposeful group intent on bringing life back to the island. Their membership is made up of people from diverse backgrounds, however, when they feel that their concern about the island are threatened, they have learned to unit their resources in a common response.

Year after year, each month's access and activities are planned by the PKO membership. By the year 1989, PKO had instituted native Hawaiian ceremonies, rituals, chants and prayers which became as second nature to the PKO as political negotiations. PKO had also initiated a water team and a revegetation project on the island. PKO is also taking an active role in Native Hawaiian claims on all the islands. They are concerned with geothermal and the destruction of the Pele energy on Hawai'i island, hydroelectric plants on Maui and Kaua'i, spaceport proposal in Ka'u to name a few.

Since a moratorium on the bombing of Kaho'olawe became effective in 1991, plans were made to ask the local, state and federal policy makers and movers to come to the island of Kaho'olawe and make a decision while on island to help bring the dream of regaining this island to reality.

The decision making for the return of the island would be held in the form of formal rituals and ceremonies on the island of Kaho'olawe. The participants would include kūpuna from each island, heads of PKO as caretakers for the island, the Mo'o Lono as spiritual leaders of the Lono ceremony on the island, political movers on the State and Federal level and the spirits of kūpuna past and the essence of Kanaloa.

The ceremonies would be a collaborative effort between the PKO, Kaho`olawe Island Conveyance Committee, Office of Hawaiian Affairs and Edith Kanaka`ole Foundation. PKO will be responsible for invitations, logistics, orientation, informing the general public and to direct the affair. EKF will plan for all the necessary rituals, ceremonies, participants for the ceremonies and ritual, the training for these participants and the training of the general public who will be attending this event. KICC and OHA will provide the monetary support. OHA will also send invitations along with PKO.

"E Kaho`olawe, E Ho'omau ana hou i ka Maui Ola" (2) was the name composed for this event. This is to be a healing ceremony, for the land including the ocean surrounding it and eventually for the people. The purpose stated for the event were; 1) rededication to Hawaiian value 2) recognition of new leadership 3) recognition of Kaho`olawe's gift of healing. (3)

There were many groups and individuals in opposition to this occasion. However the number in support of this was as great. The opportunity was at hand and to permit this time to pass without action, was to deny the na`au. There were many obstacles, however, despite them everything moved smoothly along. This shows support of unseen forces.

The ceremonies were planned with guidance and insight from all concerned and knowledge was being acquired from those entities which we seek understanding. The following is the product of the collaborated efforts by all:

## KAHO`OLAWE CEREMONIES

### FRIDAY:

#### CANOE CEREMONY AND JOURNEY

1. Early morning ceremony on the shore of Makena Beach.
  - a) Hi`uwai for all paddlers
  - b) Pule
  - c) Instruction for voyage and kapu
  - d) Voyage begins
2. Stop on Molokini to leave ho`okupu on the island
3. Welcoming by the onshore people
  - a) Sound of the pū at the sight of the canoes
  - b) Chant of Uncle Harry Mitchell's mele "Oli Kūhohonu o Kaho`olawe" by everyone from the sighting of the canoes until the stepping onto the shore of the paddlers
  - c) Speeches in Hawaiian or Haole by orators on island and release of kapu
  - d) Feed the paddlers

### SATURDAY:

1. Hi`uwai for everyone
2. Everyone gathers at the ocean for sunrise ritual
3. SUNRISE RITUAL:
  - a) "E Ala e" Everyone

- b) Semi-circle;
  - "E Hō Mai" Everyone
- c) "Nā `Aumākua" Everyone
- d) Pule to Kini-Akua, directions, winds, etc.,
  - by Kealaka`i Kanaka`ole
- e) Pule and instruction for the day's kapu
  - by Parley Kanaka`ole
  - John Keola Lake

4. Light breakfast and last minute preparations for day's activities
5. Greeters/hosts will receive last minute instructions as to their assignments for the day
  - a) Hosts will be assigned to a specific group of people for the day
  - b) There will be two hosts per group
  - c) Hosts will instruct people as to what will be happening during the day, will also make them comfortable, explain the ceremonies to them, answer any questions they may have and see that they are fed.
6. Upon the arrival of helicopters, the assignments for hosts will commence.
  - a) Arriving guests will be greeted by hosts and will be briefed on activities of the day and their preparation for participation. (Hi`uwai and/or made comfortable until time for the ceremony)
7. After arrival of all guests and everyone is prepared, the pū will signal the time to begin.

- b) Everyone will be taken to the site and instructed by their hosts of their proper seating place

CEREMONY:

- 8. Pū will blow signaling the beginning
- 9. People will be brought to ceremony area and lined up accordingly
  - a) Nā Koa will be official guard group
  - b) `Ilāmuku, Kealaka`i Kanaka`ole and  
Kalā Mossman,
- 10. Mele Ko`ihonua, Kekuhi Kanahele  
Kaipo Frias
- 11. Introduction of guest to the Mua
  - a) Introduction of guest Keali`i Reichel
  - b) Questions and acceptance Keoni Fairbanks
  - c) Chanter for each guest (Listed Below)
  - d) Accepting on to the Mua Mo`o Lono
- 12. The order of admissions of guest and represented chanters will be as follows:
 

CHANTER	GUEST
a) Nālani Kanaka`ole,	Na Mo`o Lono; Lopaka `Aiwahi, Greg Neff, Atwood Makanani, Keoni Fairbanks
b) Kamuela Chun	'OHA Represnetative: Thomas Kaulukukui
c) Keola Lake	Governor; John Waihe`e

- |                       |   |
|-----------------------|---|
| d) Daviana McGregor   | P.K.O.; Leslie Kuloloio,<br>Emmett Noa Aluli  |
| e) Pualani Kanahele   | KICC; A. Frenchy DeSoto   |
| f) Huihui Mossman     | OHA.; Abraham Aiona   |
| g) Luana Busby        | George Helm Family;<br>May Helm (Moloka`i)  |
| h) Sol Kaho`ohalahala | Lāna`i Kupuna; Mele   |
| i) Ulunui Garmon      | Hawaii Kupuna;<br>Pele Hano`a (Hawai`i)   |
| j) Ku Kahakalau       | Oahu Kupuna; Kupuna Hughes  |
| k) Ke`alohikina       | Kaua`i Kupuna   |
| l) Kika Nohara        | Congressional Senator;<br>Daniel Inouye   |
| m) Luana Olsten       | Congressional Representative;<br>Neil Abercombie  |
| n) Leiomālama Solomon | State Senator; Mālama Solomon   |
| 13. `Awa Ceremony     | Parley Kanaka`ole<br>Punahele Lerma<br>(Making the promise to restore and reacquire <u>Kanaloa.</u> ) |
| 14. Ceremonial Food   | Kema Kanaka`ole<br>Kealaka`i Kanaka`ole   |
| 15. Mele Pana         | Pualani Kanahele  |

PLANTING CEREMONY:

16. Planting will be done and chanted by everyone  
a) 400 coconut trees, 40 ulu trees

PRESENTATION OF CHANTS AND DANCES BY FOUR HALAU:

17. "*Kūnihi Ka Mauna*" All Hālau  
(Asking permission to enter Hula Pā Ka`ie`ie)
18. "*E hea e nā Kanaka*" Hōkūlani Padilla  
(Permission to enter)
19. "*Pūpū Weuweu e Laka e*" All Hālau
20. "*Mele Inoa o Kohemālamalama*" Pualani Kanahale  
(All hālau hula)
21. Pā`ū o Hi`iaka Hālau Hōkūlani Padilla, Kumu
22. Pali Ahue Hālau Cliff Ahue, Kumu
23. Hālau o Kekuhi Nālani Kanakaole, Kumu  
Pualani Kanahale, Kumu
24. Hālau Hula o Ka Makani Wili Keali`i Reichel, Kumu  
Makaha o Kaua`ula

PANI CEREMONY:

25. He mau kanikau;  
a) Kanikau no Harry Kunihi Mitchell Hōkūlani Padilla  
b) Kanikau no Kimo lāua `o George Keali`i Reichel  
c) Kanikau no nā Kāpuna Kanoe Nacua



AHA`AINA:

26. Food is served at this time!

TRADITIONAL AND NEWLY COMPOSED CHANTS FOR THESE CEREMONIES:

The following are the chants that were created for the ceremonies and rituals. Some of them have been used subsequently at other places and ceremonies since its use on Kaho`olawe. Some of these chants are traditional such as the one shared by Uncle Harry Mitchell. Some of the mele inoa were not meant to be shared, therefore, they are not recorded below. The chants below will be found in the order of the ceremonies and rituals.

1. THE CANOE CEREMONY, Oli Kūhōhonu o Kaho`olawe is a traditional chant used when the canoes were sighted and continued till all the canoes were bought ashore.

OLI KUHOHONU O KAHO`OLAWA

Wehewehe mai nei kahi ao

Kū mai nā wa`a kaulua

Pū-e ke kanaka mai ka wa`a mai

Kukulu ka iwi o ka `āina

`Ailani Kohemālamalama

Ho`ohiki kēia moku iā Kanaloa  
Akua o ka moana `ili, moana uli  
Ke holo nei me ke au kāhili  
`Ohaehae mai ka makani  
`Alalā keiki pua ali`i  
Ka piko hole pelu o Kanaloa  
Kahua pae `ili kihonua ahua  
Pū`ehu ka lepo o Moa`ula  
Pu`uhonua mo`okahuna kilo pae honua  
Pōhaku ahu `aikupele kāpili o Keaweiki  
Kaulilua ka makani ke hae nei  
Kāwele hele nei o Hineli`i  
Nāpo`o ka lā i Kahiki Moe  
Nue mai ke ao Lanikau  
Kapu mai ka honua kūpa`a loa  
Pau ka luhi `ana o ka moana  
Mana`o hālana pū i ke Akua  
He aloha pili kāu no kēia `āina  
Aloha no ka mana o nā kūpuna.

Dawn is breaking  
Two double hulled canoes are sighted  
The men cheer from the canoe  
Land is sighted.  
To your left it is like heaven all lit up  
We dedicate the island to Kanaloa  
God of the shallow and deep ocean.

We are running in an erratic current  
The wind is blowing from all directions  
The chief's child is crying  
The island of Molokini is shaped like the naval  
of Kanaloa  
The channel between Molokini - Kanaloa and  
Maui Kahikinui is shallow  
Dust is spreading over Mount Moa`ula  
Gathering place of the kahuna classes to study  
astronomy  
Stone of deep magic of Keawaiki  
The wind is chilly  
Light rain is falling  
The sun is setting towards Kahiki  
The glow after the sunset is like the colors of  
the rainbow  
The world seems to be standing still  
We shall no more labor on the ocean  
My thoughts are enlightened towards God  
My love for this land will always be deep within  
my heart  
I love the knowledge and power of my  
ancestors. (4)

2. THE SUN RISE CEREMONY, E ala e, is chanted early in the morning to aid the sun in its efforts to start a new day.

E ala e, ka lā i ka hikina  
I ka moana, ka moana hōhonu  
Pi`i i ka lewa, ka lewa nu`u  
I ka hikina, aia ka lā, e ala e.

Rise up the sun is in the east  
In the ocean, the deep ocean  
Climbs to the sky, the great height of the sky  
In the east, there is the sun, rise up! (5)

3. E hō mai ka `ike, has circulated throughout the island and is used more than any of the other chants.

E hō mai ka `ike, mai luna mai e  
O nā mea huna no`eau o nā mele e  
E hō mai, e hō mai, e hō mai e.

Grant me knowledge from above  
Of the elusive words of wisdom within the chants  
Grant me, grant me, grant me. (6)

4. Nā `aumākua, the first ten lines is a traditional chant. The rest are an adjustment to contemporary needs.

Nā `aumākua mai ka lā hiki a ka lā kau  
Mai ka ho`oku`i a ka halawai  
Nā `aumākua iā ka hina kua, iā ka hina alo

Iā ka`a `ākau i ka lani  
`O kīhā i ka lani  
`Owē i ka lani  
Nūnulu i ka lani  
Kāholo i ka lani  
Eia ka pulapula a `oukou, `o \_\_\_\_\_  
E mālama `oukou ia`u (iā mākou).  
E ulu i ka lani  
E ulu i ka honua  
E ulu i ka pae `āina o Hawai`i  
E hō mai ka `ike  
E hō mai ka ikaika  
E hō mai ka akamai  
E hō mai ka maopopo pono  
E hō mai ka `ikepāpālua  
E hō mai ka mana.

Guardians spirits from the rise to the setting sun  
From the zenith to the horizon  
Guardians spirits to my back, to my front  
To those in the northern position of the heavens  
Whispering in the heavens  
Murmuring in the heavens  
Reverberating in the heavens  
Running across the heavens  
Here is your offspring, \_\_\_\_\_  
Take care of me (us)

Allow growth in the heavens  
Allow growth upon the earth  
Allow growth upon the islands of Hawai`i  
Grant us the knowledge  
Grant us the strength  
Grant us the intelligence  
Grant us the understanding  
Grant us the foresight  
Empower us. (7)

5. E Kanaloa, was composed to strengthen our ties with this island and to further the appreciation and understanding for the God Kanaloa and the island Kanaloa also known as Kaho`olawe.

E Kanaloa, Kanaloa o wā hala loa  
Hala ka manawa mākou i kū ai  
Kū mākou e kali no ka ho`ailona pono  
Mai ka makani mai, mai ka moana mai  
Mai ka hā loa mai ma ke ala i Kahiki  
No ka ola hou o ka `āina  
Ka `āina la`a o nā akua  
`O Kāne lāua o Wākea  
Ke keikimoku o Papa  
Ka `āina ko`o o Kaulawahine lāua `o Hina  
`O ka nai`a i ke alo o Maui  
Ola mau e Kaho`olawe  
Ho`oikaika ke aloha nou

Inā `oe e ola hou  
Ho`omau ke ea o ka lāhui Hawai`i i ka ikaika  
E kū me mākou i ke kaua  
`O `oe ke koa `o lākou ka mea he`e  
`O `oe ka manu, `o lākou ka lehua  
`O `oe ka i`a nui, `o lākou ka i`a li`i  
E Kanaloa, Kanaloa o ka lā maha  
Hō mai ka `ike  
Hō mai ka akamai  
Hō mai ka ikaika  
Hō mai ka no`eau  
I ka he`e ana o ka po`e `ē  
Ho`olohe mai i ka pani  
E kū me mākou i ke kaua  
`O `oe ke akua, `o mākou ke koa

Oh Kanaloa of the dim past  
The time has passed where we stood together  
We rise, waiting for the proper omen  
From the wind, from the ocean  
From the long breath on the trail to Kahiki  
For the resurrection of the land  
The sacred land of the Goddess  
Kāne together with Wākea  
The island child of Papa  
The support of Kaulawahine along with Hina

The porpoise child is in the face of Maui  
Long life Kaho`olawe  
The love for you is strengthened  
Upon your arrival  
The life of the Indigenous strain will proceed in  
strength  
Stand with us in battle  
You are the warrior, they are routed  
You are the bird, they are the flower  
You are the big fish, they are the small ones  
Kanaloa of the resting sun  
Produce the foresight  
Produce the accuracy  
Produce the strength  
Produce the skill  
For casting away the assembly of strangers  
(We) listen for the reply  
Stand with us in battle  
You are the God, we are the warriors! (8)

6. THE FORMAL CEREMONY OF PROMISE. This ceremony begins as the sun is at its highest point in the sky. Blowing of the conch announces that this ceremony will commence. The genealogy chant was composed for this island showing its direct lineage to the Gods. This composition briefly explains how the island was treated historically. The use of a male and female chanter for this mele symbolizes a procreation effort for this island. The chant renders a



formal starting point for the healing process to begin that will reconcile the mistreatment and neglect of the Godly manifestation of Kanaloa.

HE KO`IHONUA NO KANALOA, HE MOKU

`O Wākea-kahiko-lua-mea  
`O Papa-hānau-moku ka wahine  
Hānau kapu ke kua koko  
Ka`ahea Papa iā Kanaloa, he moku  
I hānau`ia he punua he nai`a  
He keiki i`a na Papa i hānau  
Holo `o Haumea i ke keiki moku  
He moku kapu na Haumea na Kanaloa  
Ho`ono`ono`o kona `ano wahine  
Kapa`ia `o Kohemālamalama o Kanaloa.

E ulu i ka lani a Kāne  
E ulu i ke kai a Kanaloa.

Holo mai Pele i ka huaka`i  
Ka huaka`i `imi noho no ka `ohana  
Ako `ia ka ēwe, `o Pu`uinaina  
Na Pele i ho`olawe i ke keiki  
Ua ho`olawe`ia i ke kai o `Alalākeiki  
He hei kapu na Kamohoali`i  
Kapa`ia `o Kaho`olawe.

E lana i ka lani a Kāne  
E lana i ke kai a Kanaloa.

Kaulana `o Kanaloa i nā mea lawai`a  
He `upena kahe no nā maka i`a  
`O Kū`ula ka maka i`a no kēia pae moku  
Ua hahai ke keiki o Kū`ula  
Kūkulu a`e kekahi ko`a i`a  
Alaila no, koho `o `Ai`ai iā Haki`oawa  
Ho`omaopopo iā Kū`ula kai, he makua.

He mau maka i ka lani a Kāne  
He mau maka i ke kai a Kanaloa.

`O ke au mehameha `o Kaho`olawe  
`O ke au nā ali`i `o Kamehameha  
Ua hō`ea mai nā po`e haole i kēia `āina  
Aleila, ua lele nā kapu akua  
`O kēia ke au `ai noa, `ai hele  
Hō`ea mai i Kaho`olawe na mea pa`a ka `āina  
Kapa `ia kēia `āina, Hale Pa`ahao.

Ua pa`a i ka lani a Kāne  
Ua pa`a i ke kai a Kanaloa.

He `āina mālama ko Makee `āilana

Mālama i nā po`e kao, pipi, lio, `ilio  
Ho`ololi i ke ali`i kupa i ke ali`i haole  
Ua lawe`ia mai nā moku kaua  
Moku lawe hae, moku lawe koa,  
Moku lawe ki hā pū  
Ho`olawe ka moku, `au i ke kai.

Hana`ino i ka lani a Kāne  
Hana`ino i ke kai a Kanaloa.

Ua ala Hawai`i mai ka moehewa mai  
Ho`omaopopo i ke keiki i`a a Papa  
`O Kanaloa  
Ke moku hei a Haumea  
`O Kohemālamalama  
Ke kino o Kamohoali`i  
E hōola kākou iā Kaho`olawe

Ola i ka lani a Kāne  
Ola i ke kai a Kanaloa.

Ua kahea`ia `o Lono i ka makahiki hou  
Ma ka Hale Mua o Lono i kahea`ia ai  
Ua kanaloa `o Kanaloa i Kohemālamalama  
Puka hou a`e ka mana o Kanaloa  
Ua kani ka leo pahu i ka mālama o Hōkū  
Kūwāwā i ka houpō a Laka

Ala i ka lani a Kāne  
Ala i ke kai a Kanaloa

Ua hō`ea ka lā ho`iho`i `ea  
Ka lā ho`iho`i moku  
Ka lā ho`iho`i mana kupuna  
Aia ka Mua Ha`i Kupuna e hānau nei  
E Kanaloa `ia ana i ka piko o ka pae `āina  
He `āina kūpa`a no na Hawai`i  
E ola i ka Mua Ha`i Kupuna.

A mau loa i ka lani a Kāne  
A mau loa i ke kai a Kanaloa.

### A HISTORY FOR KANALOA, AN ISLAND

It was Wākea-kahiko-lua-mea  
The wife was Papa-hānau-moku  
The sacred birth pain was born  
Papa was weak with Kanaloa, an island  
It was born a fledging, a porpoise  
A fish child for Papa was born  
Haumea travels to the island child  
It was a sacred child for Haumea, for Kanaloa

Reflecting her femaleness

It was known as Kohemālamalama of Kanaloa.

To increase towards the heavens of Kāne

To increase in the seas of Kanaloa.

Pele travels abroad

An exploration in search of a family residence

The placenta of Pu`uinaina was plucked

Pele took the child

It was taken to the sea of `Alalākeiki

(the crying child)

A sacred place for Kamohoali`i

Known as Kaho`olawe.

To float in the heavens of Kāne

To float in the sea of Kanaloa.

Kanaloa is famous for fishing techniques

A flow net for fish

Kū`ula is the revealer of fish for our islands

The child of Kū`ula reflects his father

Building fishing memorials throughout

`Ai`ai chooses Haki`oawa for this shrine

In remembrance of the parent, Kū`ula of the sea.

Eyes in the heavens of Kāne  
Eyes in the sea of Kanaloa.

The time of loneliness for Kaho`olawe  
It is the time of the offsprings of Kamehameha  
Strangers arrived upon this land  
Then the Godly laws vanished  
This was the time of free eating, eating about  
People arrived on Kaho`olawe to stay  
This land was known as the prison.

Kept permanently in the heavens of Kāne  
Kept permanently in the sea of Kanaloa.

A land of caring was Makee's island  
To care for the animals, goats, cattle, horses, dogs  
The old chiefs lost their status, new chiefs ruled

The war ships were brought  
The carriers  
The gun boats  
The island eroded, washing out to sea.

Mistreated in the heavens of Kāne  
Mistreated in the sea of Kanaloa.

The Hawaiian woke from the nightmare  
Remembered was the child of Papa  
O Kanaloa  
The sacred land of Haumea  
O Kohemālamalama  
The bodyform of Kamohoali`i  
Save Kaho`olawe.

To live in the heavens of Kāne  
To live in the sea of Kanaloa.

Lono was summoned for a new year  
At the Hale Mua of Lono, He was called,  
Kanaloa was reconfirmed to Kohemālamalama  
The energy of Kanaloa was revitalized  
The voice of the drum sounded in the care of Hōkū  
Resounding in the bosom of Laka  
Laka awoke at Ka`ie`ie at Kanaloa.

Awaken in the heavens of Kāne  
Awaken in the sea of Kanaloa.

The day for sovereignty is at hand  
The day to return the island  
The day to return the ancestral influence  
It is at the Mua Ha`i Kupuna where it is born  
To be established in the navel of the islands

A steadfast land for the Hawaiians  
Give life to the Mua Ha`i Kupuna.

Forever in the heavens of Kāne  
Forever in the sea of Kanaloa. (9)

7. The formal ceremony was a ceremony of promise. One of the purpose was to rely on the word, without benefit of contract lawyers or other written forms. The promise for those chosen to participate was to do all in their power to stop the bombing, allow and assist the stewards of the island to restore Kaho`olawe. This promise is a step in the process of healing the island. The people of the State of Hawai`i through the leadership of the native Hawaiian will take an active role in this process. By this action the native Hawaiian will become the healers and will also be healed spiritually, culturally and in their relationship with others of this land. The following are some of the chants composed for the participants on the Mua Ha`i Kupuna for the ceremony of promise.

HE MELE NO THOMAS KA`AUWAI KAULUKUKUI

Eō Lono-honua-kini lāua `o Kalani-kauana-kini-lani  
A me Ka`ula-hea-nui-o-ka-moku lāua `o Papa-i-kani`au  
He ali`i, he ali`i `o Kekaulike  
Kau keha me Kahawalu  
`O Kauhi-`aimoku-a-Kama  
He kama ua kāne me Kanoena, he wahine



He wahine ali`i kapu o Ululani  
Ulu mai la `o Lono-kauhi-`aimoku-a-Kama  
Pili me Apake`e, he kāne  
`O Malina kai i a`ala iā Ka`auwai Napela  
`O Emalia kai nape i Ka-`ehu-o-ke-kai  
`O Malina Ka-`ehu-o-ke-kai, ke kama  
Malia o kai, `alaneo o uka  
Pili i Kaulukukui  
`O Kaulukukui he inoa nō  
E ola ko inoa e Thomas Ka`auwai Kaulukukui.

Answer to your name Lono-honua-kini and  
Kalani-kauana-kini-lani  
And Kaula-hea-nui-o-ka-moku and Papa-i-kani`au  
A chief, Kekaulike is a chief  
Dignified with Kahawalu  
Oh Kauhi-`ai-moku of Kama  
A male child with Kanoena, a female  
A sacred female chief of Ululani  
Lono-kauhi-`aimoku of Kama is inspired  
Along with Apake`e, a male  
Malina is the one who is wonderful to Ka`auwai Napela  
Emalia yields to Ka-`ehu-o-ke-kai  
Malina Ka-`ehu-o-ke-kai, is the child  
The ocean is calm, the upland bright  
Together with Kaulukukui  
Kaulukukui is the name

Long life to your name Thomas Ka'auwai Kaulukukui. (10)

OLI KU'AUHAU NO JOHN DAVID WAIHE'E

E lohe mai `oukou i ane`i  
E hoola mai iā mākou  
I nā li`i, nā maka`ainana,  
I nā kūpuna, nā mākua,  
A i nā kūpa`āina o Hawai`i nei  
Mai kēlā pae`āina a kēia paē`āina.

Kihā-Pi`i-lani a Pi`ilani  
I hānau Ka-maka-`alaneo  
`O Kihā-Pi`i-lani Kā-Maka-Hā-Lanalana  
`Ili Hā-Lanalana-kea, `O Kihā-Pi`i-lani  
Ka Pua Kāhuli `olini `onini i ka lae.

E Kāhuli ho`i hā nei ko Kihā `ili  
Ko Kihā kahiko i kapa aku ai  
He ke`oke`o mai la, he hemolele nei Kauhi  
Ko Kauhi kahiko i kapa aku ai,  
`O Ka`eo-Kū-lani ka `ili ha`oha`o

E holo kakekake ai ke `aho i ka lima  
`O Kawelo makua lua o Kakuhihewa,  
`O Kanaloa o Loewa `ia li`i ka hua,

ʻO Pahia ʻo Kaʻili, ʻo Kaʻili-weuweu  
Ma ka nana ʻelua ia,  
ʻO ka hua a Kama i hane, nā lani ka hua.

Ke kua ʻo Maui haʻi mai, he kapu  
Mailoko mai o ke kapu o Kaʻeo-Kū-lani  
Mailoko mai ke kapu o Ka-ʻula-hea  
Me Kekaulike, haku nō  
Mailoko o Keaka Poʻo-mai-helani  
Mailoko o Keaka Kuʻai-Lani-Mamao

Mailoko o Ke-Kuiʻapoʻiwa, he wahine ia,  
O ka makua kea o Kamehameha,  
Te tuahine o Kua-ka-Hela, he kāne  
O ka hahana o nā lani nui koʻikoʻi,  
O ke kukaʻi ana o nā lani loloa,  
ʻO Kēia-Lau-Pule i moe ʻia,  
Hānau mai o Waipā

ʻO ke kūkaʻi ana a Waipā lāua ʻo Heanu  
ʻO Ka-Meʻe-Ia-Moku Waipā, he kama, he aliʻi loloa,  
Moe aku iā Malia Paleka

Na ke kama wahine ʻo Ana Paleka Waipā  
He moʻopuna na Waipā lāua Heanu,  
Ua moe aku ka pua ma Wiliama Purdy  
I hānau ʻia he kama wahine, ʻo Malia Purdy, ka hua

Moe aku `ia `o Malia me John Ka`ili-weuweu Waihe`e  
Hānau `ia, he ahi, he hiapo, ka hua `o Ioane Davida Waihe`e

A ke ahi, ā mai ke ahi  
A ke kapu, ā mai ke kapu  
`O ka wela `o Keawe  
`O ka hahana o Lono,  
Ua `ike a, ua noa.

#### GENEOLIGICAL CHANT FOR JOHN DAVID WAIHE`E

Listen to you all here  
Let us evoke life  
The chiefs, the commoners,  
The ancestors, the elders,  
And all native-born of Hawai`i  
From every corner.

Kihāpi`ilani, son of Pi`ilani  
Begot Kamaka`alaneo  
Kihāpi`ilani of the piercing eyes,  
Whitish-yellow skin has Kihāpi`ilani,  
The olini turns gracefully at the cape.

This is the change of Kihā's skin  
Kihā's dignity was accorded.  
That Kauhi was unblemished and faultless  
Kauhi's dignity was accorded him.  
Was of Ka`eokūlani with the doubtful skin  
Slippery is the line in the hand  
Kawelo double father with Kakūhihewa  
Kanaloa o Loewa was that chief's child  
Pahia and Ka`ili, Ka`iliweuweu,  
Those two are known,  
For Kama was barren,  
His child is the sky

Maui is a god, who decreed the sacred  
Derived from the sacredness of Ka`eo  
From the sacredness of Ka`ulahea  
And Kekaulike, Lords indeed.  
From Keaka Pomaihelani  
From Keaka Kū`ailanimamao

From Kekui`apo`iwa, a woman  
The sacred mother of Kamehameha,  
The sister of Kuakahela, a man.  
The warmth of the important high chief  
The union of the exalted chiefs,  
Slept with Keialaupule,  
Waipā was born,

It is the union of Waipā and Heanu,  
Kame'eiamoku Waipā, a child, an exalted chief,  
Unites with Mary Parker,

For it is a female child, Anna Paleka Waipā  
Grandchild of Waipā and Heanu,  
The flower lies with William Purdy,  
A female child is born,  
Mary Purdy is the seed.

Mary is in union with John Ka'iliweuweu Waihe'e  
Born is the fire, the eldest son, the fruit, John David Waihe'e

The fire is lit, it is burning  
Established is the sacredness, extended  
The heat of Keawe,  
The warmth of Lono,  
Let this be known, it is free. (11)

#### MELE INOA NO EDWARD CHANG

Eia ho'i `o Honua`ula kua la`ola`o  
I ke alolani o Haki`oawa i ke kai  
Mai ke ēwe o Kūkahiko lāua `o Kamaka  
Kū ka maka o Ha`eha`e i ke one o Pa`ipū

Pa`apū i ke kai loa o `Alalākeiki  
He keiki `uala, he keiki lawai`a  
He keiki ko a uka, ko a kai  
Eia ka `oha o Keikimahine lāua `o ka pua a Kina  
`O Edward ka inoa,  
Eia ho`i e!

Behold Honua`ula of the callous back  
In the heavenly presence of Haki`oawa  
From the lineage of Kūkahiko and Kamaka  
The progeny of Ha`eha`e issues forth upon the  
sands of Pa`ipū  
Covered by the great sea of `Alalākeiki  
A sweet potato child, a fishing child  
A child of the upland and of the sea  
Here is the sprout of Keikimahine and ka pua a Kina  
The name is Edward  
Behold! (12)

#### MELE INOA NO NEIL ABERCROMBIE

Eia ho`i ka lehua puakea o ke Aupuni  
He lālā kukahi `ia i ka makani o ke au huli  
`Ula`a `ia i Amelika a kanu hou i Hawai`i  
Pūliki Kanaloa i ke keiki hānai -  
Eia ho`i e!

Behold the white lehua blossom of the government  
A branch that stands alone in the winds of change  
Uprooted in America and replanted in Hawai`i  
Kanaloa embraces the adopted child -  
Behold! (13)

KA MELE A KA `OHANA HO`OMALLU

Ua pae nā `ahui manu ma ke keiki i`a a Papa  
Ua hulihia ka `āina i ka puhia a ka makani  
I ka puhia a ka papapū  
I ka puhia a ka pōkā pahū  
`O nā kaua `o nā po`e hana`ino `āina  
Ua hō`ea mai nā puhi niho wakawaka  
E ho`omalū i ka `āina aloha  
`O lāua no ka mo`o a nā li`i o Maui  
`O Halualani lāua `o Papakani`au  
`O Leslie Kuloloio laua `o Noa Emmett Aluli  
Eō mai i ka lālani o `olua.

The swarming birds lit upon the fish child of Papa  
The land is devastated by the great winds  
By the blasting of the overwhelming explosives  
By the breath of the great cannons  
The fierce warriors arrive  
To protect the cherished land  
The progeny of the warrior chiefs of Maui



Belonging to Halualani and Papakani`au  
Oh, Leslie Kuloloio and Noa Emmett Aluli  
Answer to your proud lineage. (14)

NO KANIELA KEN INOUYE

`O `oe kā, `o Ken Inouye  
Ke keikikāne a Hyotaro lāua `o Kame  
`O Hyotaro ke keikikāne a Asakichi lāua `o Moyo  
`O Asakichi ke keikikāne o Wasaburo  
`O Kaniela kou inoa baibala  
`O Kaniela ke kauwa a ke Akua a me ka lehulehu  
`O `oe pū ke kauwa a ka lehulehu  
Na Hawai`i i ho`ouna iā`oe i Waikinikona  
Lilo i Kenekoa  
He koa `oe i ke kaua holo`oko`a `elua  
Ua ho`opakele no na`e `oe i nā hoa kaua  
Eō mai e ka hiwahiwa o nā kūpuna o Yokoyama!

So you are indeed Ken Inouye  
Child of Hyotaro and Kame  
Hyotaro was the son of Asakichi and Moyo  
Asakichi was the son of Wasaburo  
Daniel is your biblical name  
Daniel was a servant of the Lord and the people  
So you are also a servant of the people  
Hawai`i has sent you to Washington

You became a Senator  
You were also a warrior in World War II  
Who saved your war companions  
Answer, favorite progeny of the ancestors of Yokoyama! (15)

KE KUPUNA O HAWAII, PELE

Pele, kamaiki mai ke houpo a `o Ka`ū  
Ke kahua kapu o Pelehonuamea  
Me nā kua pali lehia o Kapali-kapu-o-Kamohoali`i  
Noho me ka `umalu o Maunaloa  
Pele, kamaiki mai ka poli o Ka`ū  
Hi`i ola a ka lā a pā mai ka lā Moa`ula la  
A pua`ehu maila ke one o Punalu`u  
Pele, kamaiki mai ka umauma a `o Ka`ū  
Ke kaha puehu lepo mehameha o Palahemo  
`Aina hiki mai - a ho`i aku nā kūpuna  
Pele, mai ka pūhaka o Kalani-kau-lele-ia-iwi  
He pua hiwa na Kalani-kau-lele-ia-iwi Ka-ma-ka-kāne  
He mamō ke kamaiki ke kahua pa`a o Kea-kea-lani-nui.  
Eō mai i ko inoa.

Pele, offspring from the bosom of Ka`ū  
Sacred site of Pelehonuamea  
With the hallowed cliffs of KapalikapuoKamohoali`i  
Sits in the shade of Maunaloa  
Pele, child from the bosom of Ka`ū

Where the morning sun brings life to Moa`ula  
And the sands of Punalu`u glows brightly  
Pele, little one from the bosom of Ka`ū  
The barren wind swept home of Palahemo  
The ancestral land of arrival and departure  
Pele, progeny from the lineage of Kalanikauleleiaiwi  
A favorite flower of Kalanikauleleiaiwi Kamakakāne  
Descendant from the house of Keakealaninui.  
Answer to your name chant. (16)

#### KA MELE O KE KUPUNA NO KAUA`I

Eō mai ke kahu mai ka Mua Ha`i Kupuna mai  
Kū mai ke Kupuna o Kaua`i  
Ka `āina o Mano-o-kalanipō  
Eia nā ho`okupu, ka `awa, ka wai, ke ko`a  
Eo mai ke kahu mai ka Mua Ha`i Kupuna mai  
He `ohana kākou iā Kohemālamalama,  
He `ohana kākou iā Kohemālamalama,  
He `ohana kākou iā Kohemālamalama,

Answer, keeper from the Mua Ha`i Kupuna  
The Kupuna of Kaua`i appears  
The land of Mano-o-kalanipō  
Here are the gifts, the `awa, the water, the coral

Answer, keeper from the Mua Ha`i Kupuna  
We are all family to Kohemālamalama  
We are all family to Kohemālamalama  
We are all family to Kohemālamalama. (17)

8. Mele Pana offers a brief description of the places of importance on this island. These places and the stories which accompany them maintain the life and spirit of the island. The Mele Pana begins on the north-east side of the island and ends with Haki`oawa on the north. The Mele Pana closed the formal ceremony and released the kapu.

#### HE MELE PANA NO KAHO`OLAWE

Hānau `ia ka pua o ke kai, `o Kanaloa  
Ke keiki i`a a Papa, a Haumea, a Hina  
`O nā mākua wahine e ulu ai  
`O ke kai o Kealaikahiki ke kāko`o kua noia  
`O ke kai o `Alalākeiki ka noho noia keiki moku  
Ua hui pū`ia `o Kohemālamalama iā Lae o Ka`Ule  
Puka mai `o Kanapou  
Na palikū no ke akua Kamohoali`i  
Ola no kona mau kino ma leila  
Aia nā manō, `au i ke kai  
Ki`eki`e ka kuahiwi o Luamakika  
Aia ka piko o ka moku  
Noho ka hoa o Luamakika i kona alo

`O ia no `o Moa`ula  
 Ha`a o Moa`ula i ka makani  
 Aia ka uka `o Pu`u Moiwi  
 Me Kealialuna lāua `o Kealialalo  
 `O kēia mau mea ke kua lono loa no Kaho`olawe.  
 Aia iho ke awa o Kamohio  
 Nolu `ehu i ka `ehu kai  
 `Au nā nai`a i ke kai o Honokanai`a  
 Ua hala aku nei i ka`awa o Waikahalulu  
 `O Kealaikahiki ka Lae a`e  
 Ke kuhikui aku nei i ke ala loa i Kahiki  
 He po`o oi`oi noia keiki  
 Kaulana `o Kuhe`ia kokoke i nā mahoe  
 `O ia ho`i `o Papakaiki lāua `o Papakanui  
 Mālamalama ke kukui o lae o Kuikui  
 E lawe mai ana i nā wa`a kaulua  
 I nā Hono-o-Pi`ilani  
 Ke ho`olawe`ia aku nei ka `āina ma Haki`oawa  
 Eō mai e Haki`oawa  
 E ho`okanaloa kou iho no mākou no, a ho`i!

#### A PLACE NAMES CHANT FOR KAHO`OLAWE

The progeny of the sea, Kanaloa, was born  
 The fish child of the female deities Papa, Haumea, and Hina  
 The matrons of protection  
 The sea of Kealaikahiki is his back rest

The sea of `Alalākeiki is the resting place of this island child  
Kohemālamalama co-mingled with Lae-o-ka-`ule  
Kanapou issued forth  
The upright cliffs for the God Kamohoali`i  
Long life for his body forms there  
The sharks, swimming in the ocean  
The upland of Luamakika is the highest point  
The navel of the island  
The companion of Luamakika sits to his face  
This is Moa`ula  
Moa`ula dances in the breeze  
The upland of Pu`u Moiwi is there  
With Kealialuna and Kealialalo  
These are the long ridge back for Kaho`olawe  
There below is the valley of Kamohio  
Moist with the sea spray  
The porpoises swim in the ocean of Hanakanai`a  
Just past the valley of Waikahalulu  
Kealaikahiki juts out there  
Pointing out the long trail to Kahiki  
This is a pointed headed child  
Famed Kuhe`ia is close to the twins  
Papakaiki and Papakanui  
The light at Kuikui burns brightly  
Taking the canoes  
To the bays of Pi`ilani  
The land at Haki`oawa is being taken

Answer, Haki`oawa

Re-establish yourself for us, and return! (18)

9. THE PLANTING CEREMONY, followed the formal ceremony.

Planting is a festive time and everyone participates. Everyone learned a planting chant which encourages procreation and growth with a male and a female planting the pulapula or young plant shoots. There were niu or coconut and `ulu or breadfruit trees to plant. The planting symbolizes newness, growth and population, a vital step in the process of healing.

Kū ka maka e Niuola

Mai Kohemālamalama i Kahiki

E ulu ka `ulunui i ke kohe

A Haumea ma Kanaloa. U, A. (19)

10. THE HULA CEREMONY, reflected the emotions of the day and recorded the many moods of this island. There were four hālau or hula schools represented and they were; Pā`ū o Hi`iaka, from the island of Maui and the Kumu Hula, Hōkūlani Padilla, who also is the Kahu or caretaker of the hula pā Ka`ie`ie. Keali`i Reichel's hālau, Hālau hula o ka Makani Wili Mākaha o Kaua`ula, is also from Maui. Cliff Ahue is from Lahaina, Maui and is the Kumu Hula of Na Hoaloha O Lele. Nālani Kanaka`ole and Pualani Kanahale are both Kumu Hula for the Hālau o Kekuhi from Hawai`i island. The five Kumu Hula each composed a mele for the island and their Hālau performed its mele. One of the mele composed was a unifying effort

for all of the halau to dance as one.

### MELE INOA O KOHEMALAMALAMA

`Auhea `oe e ka pua hiwahiwa  
A Kohemālamalama i ka la`i  
Ke kanaka kikiki a Kanaloa  
Ki`i kuhi i ke kai a `Alalākeiki.

Ha`a ka pūnua, ka i`a a Papa  
Ho`olei `ia e Lihau`ula, a, a.

Kōkolo na lā`au honi i ka honua  
I pa ka makani, moe i ka ehu kai  
`O na po`e pohuehue, pā`ū-o-hi`ika  
Me ka lā`au kupanaha au i ke kai

E Kaho`olawe `aina `ai kupala  
Ho`olei`ia i ke kā loa a, a.

Kaumaha ke kino o Kaho`olawe  
Ua lawe aku ka `ili o ka moku  
`Au iho i ke kai, hui pū iā Kanaloa  
Aloha no ka lilo o Kulaiwi, i, i.

Lawe e ka po`e `ē o ia kua`ana



Ho`olei `ia i ka pōkā pahūpahū

Ku`u pua hiwahiwa e Kanaloa

'O Kohemālamalama kou inoa, a, a.

Eō kou inoa e Kanaloa!

### A NAME SONG FOR KOHEMALAMALAMA

Attention, you, favorite offspring  
of Kohemālamalama in the calm,  
The small one of Kanaloa  
Dances in the sea of 'Alalākeiki.

The fledging dances, the offspring of Papa  
Encircled by the soft fish-catching rain, Lihau'ula.

The shrubs creep along, kissing the earth  
Touched by the wind, prostrates to the sea spray  
Along with the pōhuehue and pā'ū-o-Hi'iaka  
And the rare plants out on the island in the sea.

Oh Kaho'olawe, land where wild potatoes are eaten  
Embraced by the creeping vines.

Kaho'olawe is burdened  
The surface of the island was carried away  
Out to the ocean, to the realm of Kanaloa

Great regrets for the lost of Native land.

The foreigners has taken the older sibling  
Surrounded by bombardments of explosives.

My favorite offspring, Kanaloa  
Your name is also Kohemālamalama.  
Answer to your name Kanaloa. (20)

11. Kumu Hula Hokulani Padilla mentions the Ma'a'a winds in this mele she composed to Kanaloa written for this occasion:

KA PUA A PAPA

Ka pua a kēiki i'a a Papa  
He nai`a lu`ulu`u i ka ua nui  
Ka ua nui hele ma ka moana  
Ke kualau i ka makani Ma`a`a, e.

HUI;

E o ana no kēlā `āina  
I ke kai `au a Kanaloa.

Kono `o Haki`oawa i ka la`i  
Ho`ola`i i nā punawai o Kamohio  
`O Ke-ala-i-Kahiki kahi i kuhi ai  
`O Kuhe`ia ke awa o nā kanaka e.

HUI;

Ua kanaloa ka nohona Hawai'i

Ke pa`a nei ka `ike kumupa`a

Kū nā hana mai nā kupuna

Ho`okupu i loko o nā pua maoli e.

HUI;

Eō kou inoa e Kaho`olawe

### THE CHILD OF PAPA

This fish is a child of Papa

A porpoise overburdened in the heavy rain

The rain comes moaning over the sea

The rain shower in the Ma`a`a wind.

HUI;

This land will continue on

In the sea current of Kanaloa

Haki`oawa invites in the stillness

To the calm in the springs of Kamohio

Ke-ala-i-Kahiki is the place that pointed the way

Kuhe`ia was the cove for the inhabitants

HUI;

The Hawaiian lifestyle was established  
The ancient knowledge is being learned  
The practices from the ancestors appear  
To grow within the native descendants.

HUI:

Answer to your name, Kanaloa! (21)

12. Here is a song written by Pali Ahue, Kano`eau Delatori and Keoni Fairbanks that describes our January 1990 access for the closing of the Makahiki season.

KA MOKU O KAHO`OLAWA

Aloha aku i Makena  
Uhele aku me ku`u hoa  
Ani mai ka moku `o Kaho`olawe  
`Alawa i hope i Hale-a-ka-lā.

Ke akua i `Alalākeiki  
Kīa`i pono a pae aku Haki`oawa  
Kuala a`e ka ūkana (kekahi i kekahi)  
Paikau ma luna, au i ka nalu.

E ho`omoana i ka malu o kiawe  
Ho`oku`u i ke alahele  
Hō`ala ke kuahu la

I hali`i nā mōhai kinolau

I ka la`ikū o Hale o Papa

I ka ikaika o Hale Mua

I ka pū kani o Moa`ula

I ke kai ola o Keanakeiki

(Mōhai aloha i ke Akua)

`O`ili ka hō`ailona

Nue mai ka lā i ka welo lani

Piha pono ka hana a ka mana`o

Ho`olono i ka pū mai Ke-ala-i-Kahiki.

Kuapa`a ke keiki moku o Papa

Huli i lalo nā lima o nā pua

Amama, ua noa ka pule o nā kupuna

A loa`a ka lanakila iā Kaho`olawe

### LONG LIVE KAHO`OLAWÉ

Goodbye to Makena

Away we go with our friend

Lured towards Kaho'olawe

Gazing back at Hale-a-ka-lā

The god at `Alalākeiki

Guards us safely to Haki`oawa  
The ukana is tossed, hand to hand,  
Head over head, through the waves.

We camp in the shade of the kiawe  
The paths are cleared  
The temple is beautified  
And gifts are placed in the imu.

To peaceful Hale O Papa  
To the strength of Hale Mua  
To the Kani ka pū of Moa`ula  
To the life waters of Keanakeiki.  
(We offer gifts to Lono)

Signs are apparent  
The sun streaks the sky  
Our work is complete, our spirits too  
Listen to the conch from  
Kealaikahiki

Strong are the children of Kaho`olawe  
With their hardworking hands  
With the prayers of the Kupuna  
This land will be free! (22)

13. This is Kumu Hula Nālani Kanaka`ole's composition of this special island, the hula was by Hālau o Kekuhi.

E OLA MAU NO KAHO`OLawe

Ua hiki mai ke alaula o ke ao hou  
Ka ua Lihau`ula, kōkolo i uka o Kūhe`ia  
Lawe `ia i ka ulu a kanahēle me ke kai a ka manu  
Ho`oma`ema`e `ia ana e ka ua ma`ama`a i pōkā pāhū  
Ho`oma`ema`e `ia ana i ka lihi o ke kai e, i puni `ia ka  
moku, i puni `ia ke kai  
Ulu mālamalama ke keiki kuhilama o Ho`ohōkūlani  
Ulu mālamalama mai Kealaikahiki i Moa`ula  
Aia i Kanapou ka mole o ka moku  
Pa`a `ia ka pouhana o ka hale kupukupu  
Pae `ia ka pōhaku no nā pono o ka `āina  
Hō`ea mai i ola mau no nā po`e kahu `āina  
Ulu mālamalama ke keiki kuhilama o Ho`ohōkūlani  
Ulu mālamalama mai Kealaikahiki i Moa`ula  
Ho`oma`ema`e `ia ana e ka ua ma`ama`a i pōkā pāhū  
Ho`oma`ema`e `ia ana i ka lihi o ke kai e, i puni  
`ia ka moku, i puni `ia ke kai. (23)

14. "Kanapou bay was, in former times, famous for its giant makaiāuli `opihī. So big in fact, that the shells were said to be as large as small food bowls and were used as a sort of measuring device in Lāhaina to sell goat meat. Foods were also cooked in these shells.

The south point of Kanapou is Ka Lae o Hālonā, the north point is Ka Lae o `Ule and the cliff face is Pali Kalapakea. Although this mele sounds like a mele ma`i, I decided to call it a mele ho`oipoipo. I'm not sure whether anyone would take offense if their ma`i was called, overlarge `opihi". (24)

### KA `OPIHI O KANAPOU

I Kanapou ka i`a Makaiāuli  
Me he pae pu`u ala i ho`opu`u `ia  
Mai Ka Lae o Hālonā,  
A ka ihu o Ka Lae o Ka `Ule, la  
`Ea la, ea la, `ea.

`O ka `opihi halalā, la `ea  
Hamohamo i ka pali halalā, la `ea  
Kolo i ka pōhaku halalā, la `ea  
Po`ipu, `ume`ume, halalā, la `ea  
`Ea la, `ea la, `ea.

`O ka i`a ia i pokepoke `ia  
E ka Lehia o ke kulu `aumoe  
Hinuhinu wale i ka lihi o ke kai  
I ke kai `olohia o Kalapakea, la  
`Ea la, `ea la, `ea.



`O ka `opihi halalā, la `ea  
Hamohamo i ka pali halalā, la `ea  
Kolo i ka pōhaku halalā, la `ea  
Po`ipū, `ume`ume, halalā, la `ea  
`Ea la, `ea la, `ea.

He mele no ka `opihi o Kanapou.

At Kanapou is the Makaiauli `opihi  
Like a cluster of hills, piled upon each other  
From Ka Lae o Hālonā  
To Ka Lae o Ka `Ule.

The giant `opihi  
Rubs up on the big cliff  
Crawls on the oversized rock  
Completely enveloping, enticing, overlarge!

It is the `opihi that is de-shelled,  
By the expert fisherman of the midnight hours  
Simply shining there at the edge of the sea  
The roaring sea of Kalapakea.

The over-sized `opihi  
Rubs up on the giant cliff  
Crawls on the big rock

Completely enveloping, enticing, overlarge! (25)

15. NA KANIKAU were composed for the loss of Uncle Harry Mitchell, Kimo Mitchell, George Helm and all other kūpuna who have given of their mana, energy, and a strong sense of aloha `āina in the restoration of this land. These laments ended the ceremonies of the nights of Kanaloa.

KANIKAU NO HARRY KUNIHI MITCHELL

E nihi ka hele e ku`u hoa  
I kēia huaka`i hope loa  
Ke alanui polohiwa a Kāne  
Ke alanui polohiwa a Kanaloa  
Ke alaloa a ke Akua  
E nihi ka hele.

Nānā`ole kāua i ke ala`ula a Kāne  
`Ike`ole kāua i ka nani o Moa`ula  
Lohe`ole kāua i ke kai i Haki`oawa  
`Auē ku`u hoaloha e.

Ku`u hoa i ka poli o Kanaloa  
Ku`u hoa i ka poli o Lono  
Ku`u hoa i ka poli o Hāloa  
`Aue ku`u hoaloha e.

E nānā ana au i ka ua kea  
E huli ana au i ka pali uli  
E `imi ana au i ke kai mālie  
`Auhea `oe, ku`u hoaloha e  
Ku`u nihi i ka mauna  
Eia au.

A LAMENT FOR HARRY KUNIHL MITCHELL

Go carefully my friend  
On this last journey  
The dark pathway of Kāne  
The dark pathway of Kanaloa  
The long pathway of God.  
Go carefully.

We two will not gaze at the sunrise  
We two will not see the beauty of Moa`ula  
We two will not hear the sea of Haki`oawa  
Alas my dear friend.

My friend in the bosom of Kanaloa (Kaho`olawe)  
My friend in the bosom of Lono (Healing arts)  
My friend in the bosom of Hāloa (The taro)  
Alas my dear friend.

I will look in the misty rain  
I will search in the dark cliffs  
I will seek in the calm sea  
Where are you, dear friend  
My edge of the mountain  
Here I am. (26)

HE KANIKAU NO GEORGE HELM A ME KIMO MITCHELL

Lu`ulu`u Kanaloa, kaumaha i ka ua nui,  
Pohā pō`ele`ele, pōlua ka lani  
Wāwahi ka ua i luna o Moa`ula  
`Auē! Ku`u mau pua nalowale e!  
Ku`u pua a Molokai a Hina  
Ku`u kama a Maui a Kamalalawalu  
Aloha aku iā `olua e!  
Ua ka`ili ka hanu, lele ke ea  
Ua hala, ua hala i ke ao polohiwa a Kāne  
`Aue! Ku`u mau pua nalowale e!  
E ho`i ka mana`o i ka ulu kukui o Lanikaula  
I ka wai anuheā o Ko`olau uka  
Ua hele `olua i ke alahele o nā kūpuna  
Maila mākou e hui ai  
`A`ole ka`awale  
He aloha aku iā `olua e!  
Aloha nō!

Downcast is Kanaloa, heavy in the pouring rain  
 Darkness breaks forth, stormy are the heavens  
 The rain smashes down atop Moa`ula  
 Alas! My lost blossoms!  
 My flower of Molokai of Hina  
 My child of Maui of Kamalalawalu  
 Love to you!  
 The breath was snatched away, life has flown  
 Passed, passed away to the dark clouds of Kāne  
 Alas! My lost blossoms!  
 My thoughts go back to the Kukui grove of Lanikaula  
 To the fragrant waters of Ko`olau uka  
 You have traveled on the pathway of the ancestors,  
 It is there that we will once again meet  
 Never to be separated -----Love to you. (27)

### KANIKAU NO NA KUPUNA

`Aue, ua nalo a`e nei nā kupuna  
 Nā hulu kūpuna a Kanaloa  
 Mai Ka hikina a ka lā i Kumukahi  
 A ka welona a ka lā i Lehua  
 He `ū, he aloha aku iā `oukou la e.  
 Ua ho`i `oukou i ka houpo mehana a Kāne  
 Ua ho`i `oukou i ke ala `ula ho`i `ole mai  
 Uē Hawai`i me Maui, aloha e

Uē Kanaloa me Lāna`i, aloha e  
Uē Moloka`i me O`ahu, aloha e  
Uē Kaua`i me Ni`ihau, aloha e  
Pō Haki`oawa i nā ao polohiwa  
E pāpale nā maka i ke aloha  
`Auē, ku`u mau kūpuna e.  
Aloha nō.

Alas! the kūpuna have been lost  
The precious kūpuna of Kanaloa  
From the rising of the sun at Kumukahi  
To the setting of the sun at Lehua  
A crying, a love to you all  
You have returned to the warm breast of Kāne  
You have returned upon the red path from which there is  
no return

Hawai`i and Maui wails, farewell  
Kanaloa and Lāna`i wails, farewell  
Moloka`i and O`ahu wails, farewell  
Kaua`i and Ni`ihau wails, farewell  
Haki`oawa is darkened by the black clouds  
Close the eyes with affection.  
Alas! my kūpuna!  
Farewell. (28)

**NOTES: Ke Au Kupuna, Ho`i**

(1) Mr. Ka`iana Haili's statement while interviewing him for his report. February 1993

(2) Mr. Parley Kanaka`ole created this name for the ceremony on Kaho`olawe in August of 1992. There were many reasons for this ceremony, one of these purposes was for the healing of land and people. Another primary purpose was to reach out for help for the return of the island to the State of Hawai`i.

(3) More purposes for the return of Kaho`olawe by P K O.

(4) "Oli Kūhōhonu o Kaho`olawe" a chant from the collection of Uncle Harry Kunihi Mitchell from his Kupuna who frequented the island of Kaho`olawe.

(5) "E ala e, ka lā i ka hikina" was written for the ceremony on the island of Kaho`olawe. This chant was to greet and encourage the rising of the sun.

(6) "E ho mai ka `ike" was composed by Edith Kanaka`ole for the purpose of focusing on a spiritual connection and understanding of what one is about to undertake.

(7) "Nā `aumākua mai ka lā hiki a ka lā kau" is a traditional chant used for healing and other purposes. The last nine lines of this chant is an addition by Pualani Kanahele using the encompassing power and strength of this traditional chant along with these contemporary suggestions for modern day Hawaiians to better understand their existence.

(8) "E Kanaloa, Kanaloa o Wā hala loa" composed by Pualani Kanahele for the God Kanaloa asking His help in routing those who desecrate the island which bears His name.

(9) "He Ko`ihonua no Kanaloa, He Moku" a historical chant composed by Pualani Kanahele and chanted by Kekuhi Kanahele and Kaipō Frias for the ceremony on Kaho`olawe in August of 1992. This chant reveals moments in history which affected this island.

(10) "Oli Kū`auhau no David Waihe`e" was composed by John Keola Lake and chanted by Mr. Lake in honor of our governor John D. Waihe`e.

(11) "He Mele no Thomas Ka'auwai Kaulukukui" was composed by Kaipō Frai and chanted by Thomas Kamuela Chun for the August ceremony. This mele inoa presents a short genealogy of Thomas Kaulukukui and was written and presented in his honor.

(12) "Mele Inoa no Edward Chang" written in honor of this great kupuna from Maui by Keali`i Reichel for the August ceremony and chanted by Moani Reichel.



(13) "Mele Inoa No Neil Abercrombie" composed by Keali'i Reichel for Congressman Neil Abercrombie, delivered during the August ceremony by Luana Olstein.

(14) "Ka Mele A Ka 'Ohana Ho'omalua" was composed by Pualani Kanahale for Mr. Leslie Kuloloio and Dr. Emmette Aluli for their courage, persistence and loyalty in reclaiming the island of Kaho'olawe. The chant was delivered by another champion of the island Daviana MacGregor.

(15) "No Kaniela Ken Inouye" is a Mele Kupuna composed to honor and pay homage to Senator Inouye and his ancestors. This chant was written by Pualani Kanahale and chanted by Kika Nohara for the August ceremony on Kaho'olawe.

(16) "He Kupuna o Hawai'i, Pele" was composed by Kaipō Frias and Ulunui Garmon and chanted by Ulunui Garmon for Pele Hano'a namesake of the Goddess of the volcano, an honored kupuna of Hawai'i island.

(17) "He Mele o ke Kupuna No Kaua'i" a chant honoring all kupuna from Kaua'i with presentation of gifts for the Mua Ha'i Kupuna on Kaho'olawe. This mele was composed and chanted by Adrian Makaanani from the island of Kaua'i.

(18) "He Mele Pana no Kaho'olawe" composed and chanted by Pualani Kanahale. This place name chants recognizes the sacred places of this island of Kaho'olawe.

(19) "Kū Ka Maka O Niuola" a chant for planting Niu and Ulu giving life to these trees. This short chant was composed by Pualani Kanahale and chanted by all who participated in the planting ceremony.

(20) "Mele Inoa o Kohemālamalama" describes the characteristics of the island of Kaho`olawe using all of the known names of this island. The mele was composed by Pualani Kanahale and danced by all the hālau on the island of Kaho`olawe for the August ceremony.

(21) "Ka Pua a Papa" is a composition of Kumu Hula Hōkūlani Padilla Holt from Maui for the island of Kaho`olawe. Hōkūlani's hālau performed the hula of this mele.

(22) "Ka Moku o Kaho`olawe" was written by Kumu Hula Pali Ahue from Maui for his reflections of Kaho`olawe after his access in 1990. His hālau performed the hula for this mele.

(23) "E Ola Mau No Kaho`olawe" composed by Nalani Kanaka`ole and danced by the Hālau o Kekuhi, is a mele which utilizes euphony as it plays on words of place names and mythological characters.

(24) This notation was written by Keali`i Reichel as an introduction to his composition, "Ka `Opihi o Kanapou".

(25) "Ka `Opihi o Kanapou" is a composition of Keali`i Reichel a kumu hula from the island of Maui. Keali`i's metaphoric use of the `opihi of Kanapou reveals his understanding of Hawaiian poetic devices. This mele celebrated Kaho`olawe during the August ceremony. His hālau accompanied this mele hula.

(26) "He Kanikau no Harry Kunihi Mitchell" is a lament composed and chanted by Hōkūlani Padilla. This lament dramatically brings to close a life cycle. Hōkūlani who was a close friend of Harry Mitchell utilizes Hawaiian poetic devices inclusive of the area of Hawaiian culture synonymous with the man Harry Kunihi Mitchell.

(27) "He Kanikau No George Helm a me Kimo Mitchell" is a lament of the lost of two contemporary warriors in the channel of `Alalākeiki, off of the coast of Kaho`olawe. This lament was written by Keali`i Reichel and chanted by the composer.

(28) "He Kanikau No Nā Kūpuna" a lament was composed by Keali`i Reichel and chanted by Kanoë Nacua. This was composed in memory of all the kupuna who died and have left a portion of their of their na`au with the movement for the return of the of the God Kanaloa.`