

# KŪKULU KE EA A KANALOA

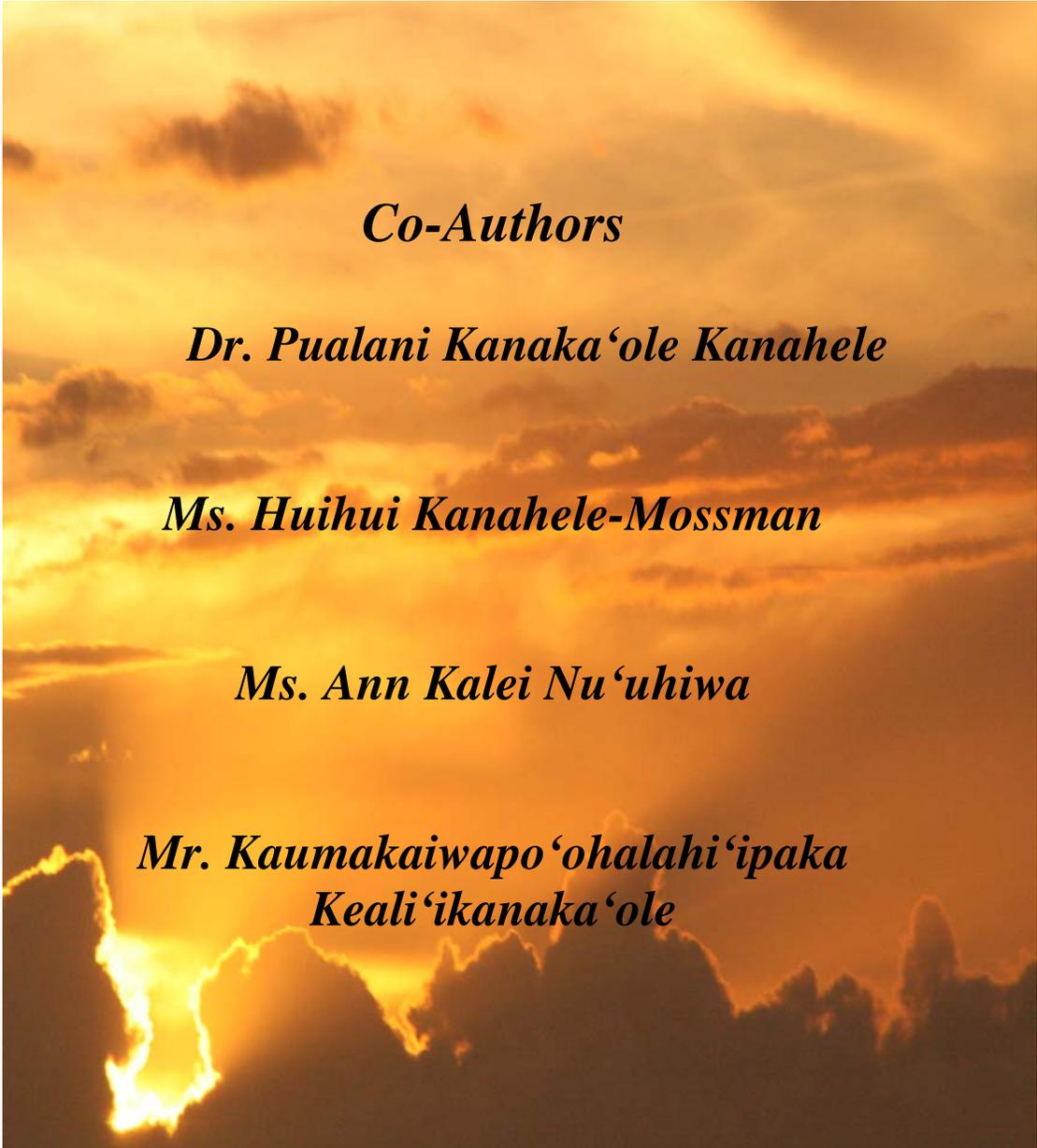


## THE CULTURE PLAN FOR KANALOA KAHO‘OLAWE

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**RECOMMENDATIONS**



For the edification of Kanaloa Kaho‘olawe, I recommend the following for *immediate attention*:

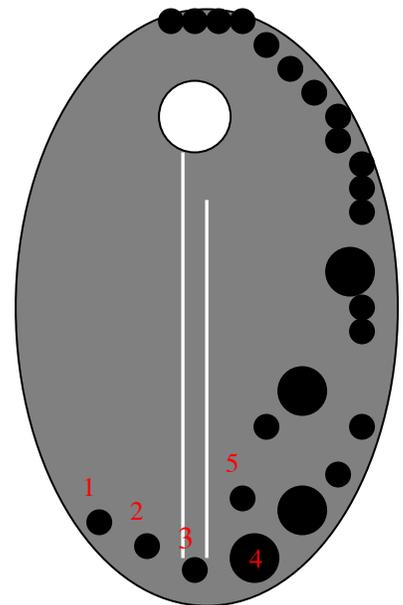
1. “Loa‘a” reacquire the nomenclature “Kāneloa”.

After several trips to Loa‘a it has become obvious that the stone is the culmination of the Kāne and Kanaloa suns. The middle line found on the stone is the Ke ala piko o Wākea that separates the Kāne and Kanaloa skies, more correctly suns. The visits that affix the sun’s relationship to Kāneloa occurred on equinox, March 21, 2008. The following is a short report made by ‘Aikāne ‘Alapa‘i and substantiated by Kalei Nu‘uhiwa and Kaumakaiwa Kanaka‘ole on March 21, 2008.

### Kaho‘olawe

When the sun reaches a certain point above the horizon it begins to swing or bend due to the curvature of the earth, the term for this is called ke‘eke‘e. I believe that one of the functions of the pōhaku Kāneloa is to measure the curvature of the earth as it relates to the sun. The way our measurements were conducted during sunset was to place a long upright stick directly west of the pōhaku and as the sun sets, record the measurement in time and distance in inches on the poho of Loa‘a as the shadow moves from one side to the other. We first recorded data in increments of 30 minutes but at 5:00 pm switched to recording every 15 minutes due to the shadow becoming faint from the quickly setting sun.

- 4:30 pm -- Shadow on poho #2
- 5:00 pm – Shadow between poho #2 and #3  
4.25 inches from poho #1
- 5:15 pm – Shadow on poho #3  
6 inches from poho #1
- 5:30 pm – Shadow between poho #3 and #4  
10.25 inches from poho #1
- 5:45 pm – Shadow on poho #4  
14 inches from poho #1
- 6:00 pm – Shadow on poho #5  
16.25 inches from poho #1



There are two reasons why I feel that this sun study is important:

1. To document and witness the ke‘eke‘e of the sun, poho #4 and #5, was incredible due to the fact that not everybody notices that the atmospheric bodies form ke‘e. The only two ways I believe there are to see the ke‘e of the sun is to actually see it happening with the naked eye or by observing the shadows that are produced by the sunrays against a given object. (The latter process is the one that was used by ‘Aikāne ‘Alapa‘i to study the pōhaku Kāneloa.)
2. The measurements taken above are specific for that day therefore, it acts as a fingerprint or a guide on that particular day. As the sun takes a different course everyday

the shadows are sure to shift more drastically eventually reaching other poho and establishing another set that follow another particular time. Like a fingerprint, each day out of the year becomes unique with the shadows it produces.

The sunrises are measured the same as the sunsets and in many ways the sunrises are measured more accurately because of the alignment of the pohos or cupped indentions. The measurements with some sort of uprights were calculated with the same accuracy as our measurement of Mokumanamana, Pi'ilani and Ke'ekū heiau. The difference is that the intense focus of Kanaloa Kaho'olawe is on the sun itself in the pohos without the need to accurately place the east or north walls in alignment with the sun as does a heiau.

2. Preserve and stabilize Kāneloa in place until such time accurate placement can be calculated.

Kāneloa is slipping down into the gulch that bears its name. After each storm and runoff the water erodes the soil around which Kāneloa is imbedded. All efforts must be made to stabilize the area that supports Kāneloa. It is my solemn opinion that by doing so, you will testify to the intelligence, training, spiritual guidance and experience that were needed to settle on the immediate location to carve the pōhaku in correlation with the sun's rotation and seasons, and finally to be in timing with the solstices and equinoxes. Kāneloa reveals time, space and seasons of Kāne and Kanaloa, an earthly reflection of the sky. The area has a lot of mana; it reacts to the time, the space and season when the sun of Kāne and Kanaloa meet in the sky.

3. Clean, improve, reconstruct and re-use the following as ceremonial sites: Site 101, Pu'u Mōiwi, Moa'ulaiki, Hale o Papa, Hale Mua, Kū'ula at Haki'oawa, Hālonā Point, Kāneloa-Pōkāneloa, Kealaikahiki Point and Mau Piailag's compass site east of Moa'ulaiki.

All of the above sites are in alignment with and emulate the sky's movement heralding different seasons. These sites were established eons ago as earthly centers to reflect the Hulilani or the turning sky. People stood on these centers for generations keeping themselves in alignment with the movement of the earth and the sky, keeping their calendars in check and their ceremonies on time for the portals.

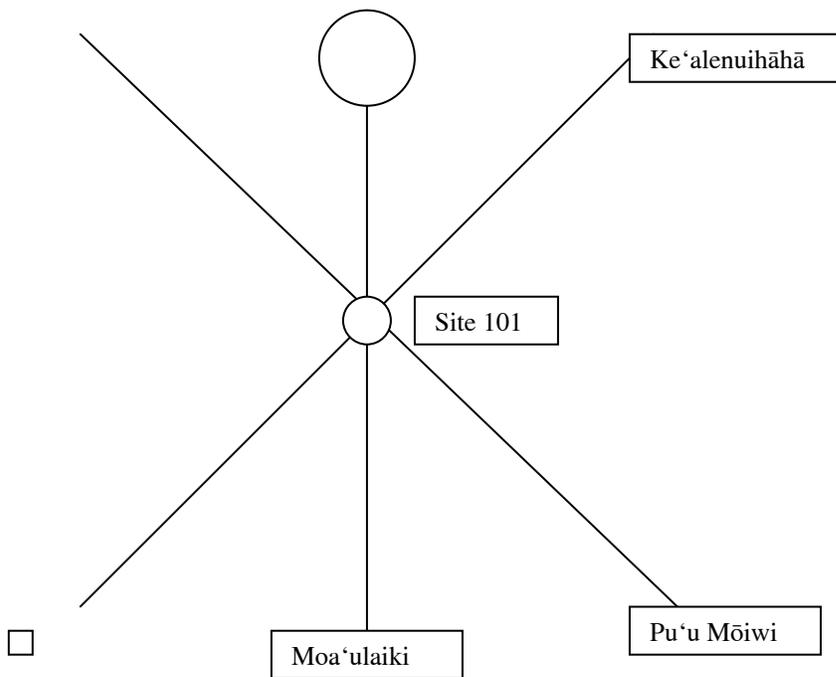
These are centers for spiritual guidance but it must equally be used as educational centers for intellectual stimulus. Most importantly these ceremonial sites will be the centers to elevate Hawaiian status on Kanaloa Kaho'olawe spiritually, intellectually and physically.

4. Site 101 acquire the name of Ka Piko o Wākea because of its central position in alignment to the sun's movement as established and known by the intellectual and spiritual guidance of our Papahulilani ancestors.

Site 101 is a man made site. It is in alignment with the sun on equinox. From 101 on the equinox, the sun sets directly to the back of Moa'ulaiki. When the sun is setting at the Kahikikū, the shadow of Moa'ulaiki stretches back toward Site 101 at the moment the sun begins into Kahikimoe the apex of Moa'ulaiki's shadow touches site 101.

This phenomenon was witnessed on Ka Piko o Wākea, the 2008 spring equinox. This substantiates the importance of site 101 as the piko of the sun's movement across Kanaloa, Kaho'olawe.

On Kealapohiwa a Kanaloa (winter solstices) from site 101, the sun rises from Ke'alenuihāhā over a point of Moa'ulanui and sets in alignment with Pu'u Mōiwi. On the equinox it rises again from Ke'alenuihāhā over a point of Moa'ulanui and sets in alignment with Moa'ulaiki. We await Kealapohiwa a Kāne to find the rising and setting. I believe these events comply with the three-legged petroglyph seen on island.



5. Begin immediately an updated survey of the known 'ili on Kanaloa, Kaho'olawe to assure the correct boundaries.

The 'ili land sections conform to Maui being the mokupuni and Makawao is the contemporary district of Kaho'olawe, however Honua'ula was the traditional district. This hierarchy of land division affords Kanaloa, Kaho'olawe lowly status of ahupua'a whose ali'i is konohiki. This in turn recognizes the land divisions here as 'ili of the ahupua'a of Kanaloa, Kaho'olawe.

6. Reconfigure the island status to the Mokupuni of Kanaloa and the Moku of Kaho'olawe. This change will provide a higher status to the island and the 'ili in turn will become ahupua'a.

7. Construct ahu(s) on the ma uka and ma kai end of the ahupua'a with ma uka ma kai alignment and establish trails connecting each 'ili.

Ahu exhibits a cultural psyche of ownership for the island recognizing each ahu that one builds as a connection to the one before and so forth. A sense of identity for each part of the island is provided when an ahu is placed. At the moment humans cling to the north and the south ends of the island. Ahu and trails mark a steady place where one can walk without fear of danger from ordinances. Eventually a map of trails and rest areas should also be developed.

8. Following the ahu and trail system that encompasses ma uka ma kai and circular, KIRC creates a map of the new trail system.

9. All "LZ" nomenclature acquires a Hawaiian name unless a Hawaiian name has already been given. I recommend a committee of people acquainted with Kanaloa Kaho'olawe Island be appointed for this task.

These are the areas of concern:

- |  |   |
|--|---|
| 1) LZ Lee-Honokanai'a,                   | 2) LZ Turkey-Keālihalo,                 |
| 3) LZ Buzzard-Keālihalo,                 | 4) LZ Sea Gull,                         |
| 5) LZ 1-Lua Makika/wiliwili,             | 6) LZ 2-below Moa'ulaiki,               |
| 7) LZ 3-Kāneloa Gulch,                   | 8) LZ Kanapou-Po'owai Gulch,            |
| 9) LZ 4-Keālihalo,                       | 10) LZ Hak 1&2-Haki'oawa,               |
| 11) LZ 'Opihi-Waikahalulu Kamōhio        | 12) LZ blow 1&2-rim of Lua Makika       |
| 13) LZ glo-Plane crash site,             | 14) LZ Klein gulch-Head of Waikahalulu, |
| 15) LZ TPU-for burning,                  | 16) LZ MMS-for sorting,                 |
| 17) LZ cistern-cistern Waikahalulu,      | 18) LZ ranch-Kūhe'ia,                   |
| 19) Seeder shed-house for seeder,        | 20) base camp-name something else,      |
| 21) uprange/downrange-ma uka/ma kai      | 22) Picnic Bench-Kūnihi Beach,          |
| 23) Road to Picnic Bench-Ka'alakea Road. |   |

10. Eradicate all signs and reminders of military presence on island, particularly the military camp at Honokanai'a.

11. Build kauhale to accommodate workers and volunteers at Honokanai'a in a style complimentary to the natural environment.

12. Spaces for sleeping, eating, and garage at this kauhale are necessary and the following are also required; a technology room for computers, digital library for research purposes, radios, large computer screen for reviewing information and all Kanaloa Kaho'olawe material for the digital library.

13. Record ceremonial chants and songs of Kanaloa Kaho'olawe for orientation purposes and use by current practitioners and future practitioners. These ceremonial chants and songs of the island must not be used for advertisement, dissertation or commercial purposes.

14. KIRC digitizes all known information on Kanaloa Kaho'olawe creating an electronic library reachable through the internet inclusive of a link to Ulukau or other compatible links.

15. Mark, re-establish, and map fishing ko‘a and the triangulation markers inclusive of two miles from Kanaloa Kaho‘olawe’s shoreline.
16. Establish a navigational school on the island of Kanaloa Kaho‘olawe utilizing the site at Moa‘ulaiki, Kealaikahiki and Kūhe‘ia. Begin by identifying a practitioner from within PKO or KIRC who learns the skills of navigation.
17. Build a fishpond on the North West coast of Kanaloa Kaho‘olawe. The site for the fishpond will be established by skilled fishermen who are most acquainted with that coastline. The fishpond provides an area for controlled study of fish, coral, shellfish and other ocean life. The fishpond will also provide a constant source for dietary needs.
18. Form saltpans in different areas around the island to collect salt and mix with the ‘alaea mud also found on island.
19. Establish an annual kālai pōhaku event on Kanaloa Kaho‘olawe.
20. Establish an annual hula event on Kanaloa Kaho‘olawe at Ka‘ie‘ie.
21. Harvest all sizeable logs found on the island and bring them to a hālau wa‘a at Haki‘oawa or Honokanai‘a then carve them into a wa‘a or other cultural milieu for on-island use.
22. Establish a habitat for sea birds on the south cliffs of the island.
23. Establish a system to account for the shell species on island.
24. Establish a system to account for sea life species, cycles and locations of fishing grounds around the island. The Kumulipo is a substantial Hawaiian system, another is the Ka‘ehuikimanōpu‘ulua system.

**CREATING THE PRACTITIONERS FOR KANALOA**  
**KAHO‘OLAWÉ**



Today's practitioners for the island of Kaho'olawe will be on the fast track learning their skill in representing the island at anytime and anywhere. The advantage for the Kaho'olawe practitioners is that they have been coming to the island for many years involving themselves in the physical labor for the betterment of the island and participating in the ceremonies of the island. However, I think they are at a disadvantage because they have not observed and maintained records of the island's changes. They have not been aware of the turning of the sky and the elements therein. They have not watched and written about the seasons of ocean and earth life for the island.

A methodology prepared below wherein these practitioners are able to follow, build upon, learn from and apply to the life of this island. They will become the Hawaiian cultural expert at an elevated level for the island of Kanaloa Kaho'olawe.

*Simultaneously, this discourse on how to develop practitioners offer answers to the questions of why development is necessary, how it is beneficial to the island, and who become practitioners. It is necessary to read this section with a keen eye focused on the island as an entity, believing that the environment is salvageable and beneficial to the whole, and understanding the great value Hawaiians put on land.*

### **Practitioners for Kanaloa Kaho'olawe**

The island practitioners will be those who are passionate in their relation to the island and possess specific specialties. The noted practitioners of the island today are the Mo'o Lono whose specialties are the opening and closing of the Makahiki season, asking for rain and caring for the Lono milieu involved in the Makahiki. The Kanaloa practitioners, since their initial induction, have become defunct since the island was returned to the State, with the exception perhaps of one practitioner. The Hale o Papa has been formally organized with k̄n̄awai, ceremony and kuleana with Mo'o Papa at the head.

This plan for developing cultural practitioners will begin to initiate three very large areas of practices that eventually will be divided into more specific areas for cultural expertise. These are Papahulilani, Papahulihonua and Papahānaumoku.

The intention for Kanaloa practice was for Papahulihonua and specifically for stopping the bombing and the destruction of the island. The Mo'o Lono was summoned initially for the greening of the earth therefore they will be housed in Papahulihonua however they are also inclusive of Papahulilani. Hale o Papa or Mo'o Papa focuses upon Papahānaumoku but touches upon Papahulilani and Papahulihonua, they will be housed in Papahānaumoku.

Being an expert within the Mo'o Lono, Mo'o Kanaloa or Mo'o Papa doesn't dismiss the rights and honor of studying to become experts for Papahulilani, Papahulihonua and Papahānaumoku. Accumulating knowledge for the sake of the island will only add to the esteem privilege of ancestral knowledge.

In studying their craft, practitioners will depend upon observation, literature, lectures and earnest conversations with experts in particular areas. Seasonal ceremonies are necessary to formulate continued relationship between the practitioner, the sky, the island earth, and everything that is born on it.

Finally physical labor is the physical practicum of the practitioner, being able to set everything in order physically, visually and in alignment with the island, with the unseen and with one's self, is food for the soul. It is fulfilling, satisfying, rewarding and the work accomplished will be left as a legacy of passion for generations to come.

The above descriptions of practitioners are associated with the Protect Kaho'olawe 'Ohana or PKO. To accommodate the island's many moods it is necessary to have practitioners live on the island throughout the year and through season changes. To know the island is to be there every day taking notes and being aware of the island's strengths, weakness, absorption possibilities, water sources, run off catchments, coral blooms, fish spawns, shark mating, and so forth. The need for practitioners living on island is a practical necessity.

These on-island practitioners will be known as Haku 'Ili because they will be hired to live on island to collect cultural data, to host other practitioners, to share information and to discover ways in which Kanaloa Kaho'olawe can support and sustain all life forms. The Haku 'Ili, can be male or female, will be assigned to specific 'Ili(s) and will gather all possible information within those 'ili. The Haku 'Ili will learn the practices of Papahulilani, Papahulihonua and Papahānaumoku.

### **'AHA HO'OHANOHANO,** **The Need for Ceremony and Protocol**

Ceremony and protocol is a process of separating the sacred from the mundane. This should be inducted into the consciousness of the practitioner. It is a reminder of hierarchy and relationships with land, ocean, gods and people. The distinction of hierarchy is already determined by prior generations and the follow through of protocol reiterates the continuum of the thought process of the sacred.

The Hawaiian has, throughout the generations, declared that land is sacred. Land is the stage from which all life forms emerge; it is the foundation for life. It is the entity, "Papahānaumoku or Mother Earth", providing life, warmth and nourishment.

Height of land is deemed most sacred because of age and also because it is the center or piko of the island. Therefore, the highest mountain peak receives the most distinguished and sacred protocol. All other mountain peaks are similarly treated with value. Sacredness of land lessens as one travels toward the ocean. This concept of moving from the sacred to the common allows man the freedom to move about without impeding upon the sacred. The mountain peaks always retain an elevated status of sacredness.

Kanaloa Kaho'olawe, however, is named for the deity of the ocean and therefore the sacredness of the island extends from the tip of Moa'ulanui to the depths of the ocean surrounding the island. The construction of the largest Kū'ula on this island affords honor and respect to the ocean and the prolific nature of the ocean surrounding it. Kamohoali'i, the god of sharks, lived in a large cave at Kanapou and was sought after for his mana, long life, warrior skills and wisdom. His existence was a continued reiteration that not only the island but also the ocean around it was sacred.

Man in his search for survival has, to the best of his ability, reproduced sacredness by constructing or setting aside places befitting the status of kinetic energy forms or gods needed to retain life. Therefore, heiau, ahu, kū‘ula and the act of naming places were established for the god or gods to reside in when needed or called upon, which rendered the structure a sacred place. When the gods were not in residence the residual matter of the gods retained a certain level of sacredness. Understanding the degrees of sacredness determines the caliber of protocol.

Ceremony re-establishes an awareness of relationship between people and place and is a conduit for intergenerational thought continuum. It provides a pervading attitude toward ecological sensitivity tantamount to mālama and aloha ‘āina. Ceremony teaches codes of behavioral attitude and respect for places, peoples and things. It is a safety procedure that reaches into the realm of the unseen. It is a unifying medium giving strength to purpose. Ceremony is a way of reaching out to them and what is most important; it allows them to reach you.

For all of the above reasons, protocol on Kanaloa Kaho‘olawe is for everyone who comes on island. Building of this attitude towards traditional protocol practices must begin before coming onto the island.

The following are basic chants or prayers that allow the mind to move from the mundane space to the sacred. Utilize the chants for personal use or before entering into a ceremony.

#### E Hō Mai

(olioli style)

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

#### Grant Us

Grant to us knowledge from above  
The wise things that are concealed within the chants  
Grant us, grant us, grant us.

#### Nā ‘Aumākua

(kāwele or olioli style)

Na ‘Aumākua mai ka lā hiki a ka lā kau  
Mai ka ho‘oku‘i a ka hālāwai  
Na ‘Aumākua iā ka hina kua, iā ka hina alo  
Iā ka ‘ākau i ka lani  
O kīhā i ka lani  
‘Owē i ka lani  
Nunulu i ka lani  
Kāholo i ka lani  
Eia ka pulapula a ‘oukou ‘o (name, group, organization)  
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 i ka ‘ike

E hō mai i ka ikaika  
E hō mai i ke akamai  
E hō mai i ka maopopo pono  
E hō mai i ka 'ike pāpālua  
E hō mai i ka mana

You ancestral deities from the rising to the setting of the sun  
From the zenith to the horizon  
You ancestral deities who stand at our back and at our front  
You gods who stand at our right hand!  
Breathing in the heavens,  
Utterance in the heavens,  
Clear, ringing voice in the heavens,  
Voice reverberating in the heavens!  
Here is your progeny, (name/individual/organization)  
Safeguard me / us  
Growth to the heavens,  
Growth to the earth,  
Growth to Hawai'i archipelago  
Grant knowledge  
Grant strength  
Grant intelligence  
Grant divine understanding  
Grant intuitive insight  
Grant mana.

There are 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 or essence.

The function of worshipping sites is to draw in the kinetic energy of the essence to which you appeal. The appeal would be in the form of chants or prayers, which possess certain imagery, and 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 were treated as a kuahu or ki'i, then it would be advantageous to utilize some of the residual mana of the island for other purposes. Considering this past treatment, the amount of heiau on the island is not surprising.

This numerous amounts of worshipping sites on island reveal the vim and vigor for spiritual reciprocity practiced by the people who populated the island in the earlier days. The act of giving, receiving and giving back was a very important cultural protocol 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 god and providing a venue for which the god reciprocates. The heiau was the first step of reaching out. The rituals and ceremony was the next step in defining the entities

or entity being invoked. Worshipping, honoring and deifying ancestors are a way of life and was done for almost all occasions. Chanting the praises of the gods was a daily event.

According to oral tradition and contemporary site investigation, many heiau are indeed located on the island of Kanaloa Kaho‘olawe. Examples of these worshipping sites are in Haki‘oawa itself, they are; Hale o Papa Heiau, Hale Mua Heiau, Kū‘ula Heiau, Lono Heiau, Kuahu Kanaloa, and Kahualele Mua Ha‘i Kūpuna.

### **LOLOLO - The Intellect**

The second area of the practitioner’s stability is the edification of the intellect. With particular attention to metaphors, they are utilized profusely in chants and especially in prayer chants. The uses of metaphors allow the composer and the interpreter of a chant to correctly decipher the images the chant portrays. The composer of chants is clear-headed, bright, versed in language and enough of an artist to see the images that are most helpful in composition. The composer sees images in the sky, the environment, the ocean, and the land and transposes the images. He or she condenses the images to a few words in order to meaningfully express for all time, that image which maintains meaning without losing the original moment of potency.

Intellect was admired and encouraged by our kūpuna. They recognized the potential of prognostication a child was born with and looked for indications that assured them the child’s ability was maintained throughout out its childhood.

Our advantage of the intellect possibility today is that we have informational resources readily available at our fingertips such as books, computer, newspaper, schools and of course learned teachers and family members. However, despite this advantage we need to look inward and develop a passion and kuleana for a practice, keeping in mind that in this case the passion and kuleana is to reinstate cultural reform and transformation for the island of Kanaloa Kaho‘olawe.

### **Six Basic Steps to Develop Lololo for Papahulilani, Papahulihonua and Papahānaumoku**

Basic Step 1. Develop passion for a cultural object.

- The cultural objects or elementals in Papahulilani are the island’s view of the sun, moon, stars, clouds, wind and rain.
- The cultural objects of Papahulihonua are the island’s soil, rocks, volcanistic activities, land features, ocean currents, ocean depths and fresh water.
- The cultural objects of Papahānaumoku are all the island’s natural living life forms such as birds, fish, coral, insects, shells, and people.

Basic Step 2. Consider the Hawaiian language depth of the cultural object. Study the literal and metaphoric meanings of the above objects. Begin with literal meanings. Examples of these are:

- Sun: lā, Kāne, Kanaloa, Kānehoalani
- Moon: malama, mahina, Hinaikamalama, Hina‘aimalama, Hilo, Hoaka, etc.,
- Wind: makani, Nāulu, Hinei‘i, etc.

Studying the language also enables one to write narratives of the island’s improvements and procreative cycles. The Hawaiian language is necessary to create poetry for chants and prayers.

A historical example in poetry form is:

Ola i ka lani a Kāne	To live in the heavens of Kāne
Ola i ke kai a Kanaloa	To live in the sea of Kanaloa
Ua kāhea ‘ia ‘o Lono i ka makahiki hou	Lono was called for a new year
Ma ka Hale Mua o Lono i kāhea ‘ia ai	At the Hale Mua o Lono he was called
Ua kanaloa ‘o Kanaloa i Kohemālamalama	Kanaloa was established at Kohemālamalama
Puka hou a‘e ka mana o Kanaloa	The power of Kanaloa again emerged
Ua kani ka leo pahu i ka malama o Hōkū	The voice of the drum sounded in Hōkū’s care
Kūwāwā i ka houpo a Laka	Resounding in the bosom of Laka
Ala i ka lani a Kāne	Awaken in the heavens of Kāne
Ala i ke kai a Kanaloa	Awaken in the sea of Kanaloa

This historic poem recounts the reestablishment of the ceremony on island and includes the deities evoked. It recalls Lono as being the first deity and ceremony reestablished, Kanaloa ceremony followed and the pā hula Ka‘ie‘ie was built for Laka. The composer used couplets to frame each period of time accented. The couplets are constant reminders of the firmament, foundation and the deity with whom each identifies.

Another example is a prayer chant used during the Makahiki ceremony:

One:	E uliuli kai, e Uli ke akua ē	To the dense ocean, to the god Uli
	E uli kai hākōkō	The wrestling sea, darkness
	Kōkō lani e Uli	The empyrean net of Uli
	Uli lau ka ‘ai a ke akua	The food of the god is prolific
	Piha lani kōkō; e lū!	The empyrean net is bursting forth
All:	E lū ka ‘ai a ke akua	Scatter the food of the god
	E lū ka lani	The heaven shakes
	He kau ‘ai kēia	This is a season of plenty
	E lū ka honua	The earth shakes
	He kau ‘ai kēia	This is a season of plenty
	Ola ka ‘āina	The land will live
	Ola iā Kāne	Life from Kāne
	Kāne ke akua ola	Kāne god of life
	Ola iā Kanaloa	Life from Kanaloa
	Ke akua kupu‘eu	A god of activation
	Ola nā kānaka	Life to the people
	Kāneikawaiola, e ola	To Kāneikawaiola, life
	Ola ali‘i makahiki	Life to the chief of makahiki
	‘Āmama, ua noa!	‘Amama, it is free
One:	Noa iā wai	Freed from whom
All:	Noa iā Kāne	Freedom from Kāne
	Ua noa, ua noa, ua noa!	It is free, it is free, and it is free!

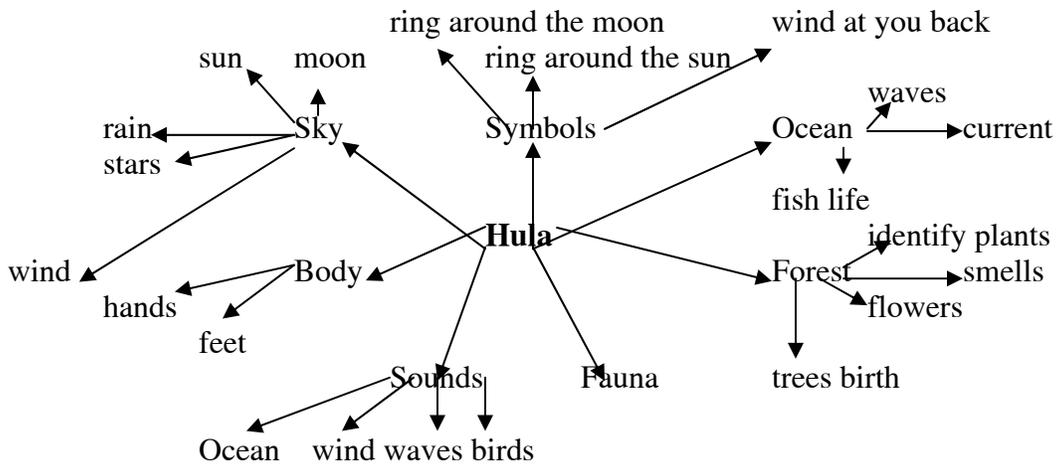
The first few lines address Uli, the god of plenty. It also addresses the image of the net in the sky, the image of the net on the ocean and the fact that the net is used to capture or ensnare. This

net is the image of plenty and is the request. The wealth of food is encouraged by actualizing it as such. The people, in hopes of this wealth of food, continue the course of the dialogue and address Kāne as the god of life and Kanaloa as the god of activation. Then the prayer is freed by using the word *noa* because you want the god to be released. When beginning a prayer you are asking for the god to dwell in something or someone in order to hear the request of your prayer. After the prayer you must release the entity as to do so is a necessity and not a formality.

The language depth in cultural objects is what a *luakini*, *ki'i*, *kuahu* and symbols of worship are all about. The prayer asks them to come and dwell, you must prepare a place for them to dwell, then when the prayer is done you release them, *ua noa, lele wale aku – you are free, fly away*.

The sequence in a prayer is: (a) address the god or gods; (b) provide familiar images of the god; (c) state your request; and (d) release the entity. You may add other lines of flattery, request or specificity of the entity’s magnificence or impose properties but the four steps are necessary.

Basic Step 3. Realize the holistic possibilities of the cultural object. Each practice is connected to another; a prime example of this is Hula:



Although one is able to focus on a single practice or area of expertise, practices do not stand-alone. To understand the practice fully is to have an eye open to the many possible relationships of the practice because of the multiple components that constitute it. The independent reality of a practice can only be understood through its many components. The ability to realize all the components of one’s practice is the ability to deconstruct the foundational components and reconstruct in another form that still remains as part of the whole. This is the *makawalu* process mentioned elsewhere in this cultural management plan.

Basic Step 4. Acknowledge Hawaiian parallel forms and growth processes.

Knowing Hawaiian parallel forms and growth processes is a study of relativity as suggested by Albert Einstein. For the Hawaiian mind, parallel forms and growth process are evident in Papahulilani, Papahulihonua and Papahānaumoku. The recognition of these phenomena is to

confirm your acute observation skills. This type of comparative study must be made for Kanaloa Kaho‘olawe.

The Hawaiian literary information is perhaps the best source to begin the search for parallel forms and growth processes. Hawaiian literature provides the security of sagacious wisdom. Begin by looking through the Kumulipo and ‘Ōlelo No‘eau. Examples of ‘ōlelo no‘eau by Mary Puku‘i are:

Pua ke kō Kū mai ka he‘e.	When the sugar cane tassels The he‘e season arrives.
Pua ka wiliwili Nanahu ka manō.	When the wiliwili blooms The shark bites.
Pua ka neneleau Momona ka wana.	When the neneleau blooms, The sea urchin is fat.
Mōhala i ka wai, Ka maka o ka pua.	Unfolded by the water Is the face of the flower.
Mōhala ka pua, Ua wehe kaiao.	The blossoms are opening For dawn is breaking.

Here are some examples from the Kumulipo:

Hānau ka ‘ēkaha noho i kai Kia‘i ‘ia e ka ‘ēkahakaha noho i uka	The black coral gives birth it lives in the sea Guarded by the Bird’s Nest fern in the uplands
Hānau ka ‘aki‘aki noho i kai Kia‘i ‘ia e ka mānienie ‘aki‘aki noho i uka	The rush grass gives birth it lives in the sea Guarded by the rush grass in the uplands
Hānau ka nenuē, noho i kai Kia‘i ‘ia e ka lauhue noho i uka	The chub fish gives birth it lives in the sea Guarded by the poisonous gourd in the uplands
Hānau ka pāhau noho i kai Kia‘i ‘ia e ka lau hau noho i uka	The striped flatfish gives birth it lives in the sea Guarded by the leaf of the hau in the uplands.

Basic Step 5. Study by observation and literature the relationship of the elemental forms and their impact on this island.

There is absolutely no written information on Kanaloa Kaho‘olawe with relationship to observation of the elemental forms that are Papahulilani, Papahulihonua and Papahānaumoku.

On auspicious days for Papahulilani observation and making notes of components such as the sun, moon, stars, clouds, rain and wind will provide effective information. For these components noting the following will be most helpful:

1. rising location

9. images by taking pictures

- |                                    |                                  |
|------------------------------------|----------------------------------|
| 2. setting location                | 10. shadows                      |
| 3. correlation with a land feature | 11. cloud color & shape          |
| 4. recorder's location             | 12. information to produce a map |
| 5. date-time-moon                  | 13. comparisons                  |
| 6. wind & rain attitude            | 14. omens-signs                  |
| 7. wind & rain direction to-from   | 15. your impression              |
| 8. wind & rain strength            |                                  |

Observe and record during kau wela (dry season) and ho'oilo (wet, winter season) for Papahūhūhonua's components which are mountain or cinder cones, ridge, gulches-valleys, cliffs, bays, beaches, currents, wave types, caves, islets, point, acrid ponds, fresh surface water ways, fishponds, and springs. Note such things as:

- |  |  |
|--|--|
| 1. name identification                   | 7. images by taking pictures                               |
| 2. location, elevation, other attributes | 8. man made structure located; type, size, shape, material |
| 3. age if possible                       | 9. soil content  |
| 4. measurement                           | 10. rock type  |
| 5. any unique descript                   | 11. comparisons  |
| 6. date-time-moon-season                 | 12. omens-signs  |

Observe and record during kau wela and ho'oilo for Papahānaumoku's components which are coral, star fish, sea urchin, limpets, nerita, bi-valves, conical shells, conch, eels, crab, reef fish, deep water fish, etc., birds, people, bugs, vegetation, and grasses. Notes such things as:

- |                          |                                 |
|--------------------------|---------------------------------|
| 1. name identification   | 7. possible food source         |
| 2. location              | 8. health                       |
| 3. environment condition | 9. description                  |
| 4. date-time-moon season | 10. note whether unique or rare |
| 5. weather condition     | 11. reproduction possibilities  |
| 6. take a picture        | 12. living conditions           |

Basic step five breaks new ground for cultural information and the information collected from these observations will be the building blocks for one's own sovereignty. The information will be unique for the island itself however once collected the information will surpass the cultural information of all the other islands and consequently, be unprecedented.

Basic Step 6. Assure and maintain intergenerational continuum of this collected knowledge.

The information collected for all areas of cultural knowledge must be recorded in some way and taught to the next group of practitioners. It is necessary to own the knowledge and information given. The process of owning knowledge is to consume, digest and experiment with the information, to know what works and what needs adjustment.

An example of this step is the practice of the Mo'o Lono and the march across the island instead of around the island. The adjustment is because of the possibility of unexploded ordinance and the impossibility of tax collection due to the lack of human occupancy on the island. Yet the men still carry Lonomakua, they accept the chums of offerings, the Lono banner along with the

canoe are carried, the recitation of the chants, and the calling of the deity are the sinew of continuity. Nothing is cast on the side, cultural information and knowledge are sanctified by age and has a level of truism attached to it.

Evolution has a lot to do with keeping practices alive. Nothing remains as is; the present always dictates the reality of the practice. The practitioner, in his or her passion, has an urge to continue the practice but must adjust when necessary. The practitioner knows his or her perimeter or boundary from which to maintain the integrity of the practice. Only from this platform does the evolution occur, only from the conscious and subconscious of the responsible practitioners.

In the realm of hula a conscious effort was made to continue 'ohe kāpala for the dancer because like kākau or tattoo it is an insignia of: (a) the dancer's thoughts, (b) her relationship to the elemental forms, (c) the stage of life the dancer is entering into or exiting and also (d) familial ties. Wauke kapa has not been available for a while yet kapa and kaula were needed in the practice of hula kapu to envelop the dancer within the grasp of the deity and to bind the dancer to the deity. Since the dedication to the deity is not a choice any more, the wauke kapa was supplanted with pellow. The adjustment to substituting pellow for kapa was made because we do not do hula kapu anymore, however, 'ohe kāpala continues with the dancer's personal record printed and kaula is still made and used by certain hālau. The decision to do this was done by the Kumu Hula; the practitioner who knows his or her perimeter and boundary wherein the integrity of the practice is maintained is the integrity of cultural continuum.

Another instance of practitioner decision-making is with the Kanaloa practice. The Kanaloa practice was done with four people initially but it can also be done with eight because its purpose for this number of people was to encompass all directions. As intended, this practice can also be done with three hundred and sixty people, still being inclusive of the whole.

### **HANA KAULIKE - Justified Physical Labor**

Physical labor is a necessary part of giving yourself to the whole experience of the three houses of knowledge. To be able to work at something in completing a whole is in itself a ritual of allowing your body the experience of touching, tasting, feeling, smelling and sweating. To build an ahu to put offerings onto or to plant a garden of kinolau that you will be able to consume in some way are justified labor. Inclusively from the human point of view, justified labor is the act of reproducing, propagating, and creating.

Hana Kaulike is man's obligation to the environment, the family and the gods. Justified labor is saying to one's self, "I do this because of that"; this statement inherently necessitates the human action. It is humanity's responsibility to have sensitivity to the laws of *the* universe, to be able to balance *his* or *her* universe, to know the perimeter of life while internally and outwardly functioning as a human.

Fishponds are an example of justified physical labor. Fishponds are a cultivated fish garden equal to a lo'i or taro pond, a māla 'uala or sweet potato patch. With a fishpond the shoreline is redirected to maintain diverse life forms for the purpose of food production without continuous disturbance of the nearby ocean floor and life therein. A fishpond allows reproduction,

propagation and procreation to continue in its natural environment with the human's ease of acquisition.

The justified labor for the fishpond accomplishes: (a) balance for the ocean (b) balance for humanity in its need to feed the populace (c) continued growth for fish life, (d) the upholding of the laws of balance in the universe and more significantly (e) the deepening insight concerning multiple life forms. When one realizes the plane on which labor maintains balance, one gets the best of the best in the fishpond and concurrently feed the spirits, the unseen or the gods that provided the instinct and promptings in your life.

For Kanaloa Kaho'olawe, reconstructing an ahu, heiau or other kinds of sacred site is justified labor with the same core purposes as the fishpond that is to consciously or unconsciously maintain balance for the universe. The instinctual desire for the reconstruction of site 101 came from several sources who in their conscious minds did not have a clue as to its purpose but nonetheless sensed its importance. Further examination showed that site 101 seems to be a center or piko for the measurement of the sun's movement for this island.

Kanaloa Kaho'olawe has an advantage because most of the islands do not have this memory of tracking the sun. The suggested name for site 101 is Ka Piko a Wākea because this site is the earthly reflection of celestial equator. As the earthly reflection of the celestial equator on Kanaloa Kaho'olawe it should also bear the same name. In this respect site 101 is also the point of Kanaloa Kaho'olawe that maintains the balance of the sun's journey.

It stands to reason then, that as practitioners, justified labor for reconstruction or new construction should anticipate the question of balance. Each constructive labor we do on island should have a coherent structure that aids in the balance of the island with the natural world. Justified labor thusly assures accountability that is also the principle, code, and essence from which practitioners are made.

Possible Hana Kaulike for Kanaloa Kaho'olawe then are:

- |  |                                     |
|--|-------------------------------------|
| 1. a fishpond on the northwest side of the island                                    | 9. kauhale sites                    |
| 2. trails connecting each 'ili   | 10. roads                           |
| 3. reconstruction or stabilizing of existing heiau, ahu, house sites, pōhaku Kāneloa | 11. triangulate fishing ko'a        |
| 4. burial sites  | 12. pā pohaku or stone walls        |
| 5. new ahu at new locations  | 13. reestablish ālia or salt beds   |
| 6. ma uka to ma kai trails   | 14. reestablish brackish ponds      |
| 7. sites for mala  | 15. build hale for fishing center   |
| 8. sites for groves of niu, 'ulu, hala, hau, ti                                      | 16. build hale for stone work       |
|  | 17. build hale for studying the sky |

Consider practicality in deciding upon Hana Kaulike. Develop a list of people who come on island regularly who are skilled in areas such as:

1. local fisherman for the island to acquire food to be consumed on island, island caught fish should always be a daily part of the diet for the island;
2. pōhaku humuhumu or stone mason for ahu, heiau, trails continuum;
3. kālai pōhaku, take a leadership role in rock carving;

4. kālai wa‘a for logs that drift ashore on island; and
5. leadership role in ceremony, for orientation, solstices, and other purposes.
6. Kumu Hula to participate on Pā Ka‘ie‘ie.

## CULTURAL PRACTICES, A SUMMARY



Cultural practices are:

1. for personal edification;
2. to benefit a third entity;
3. to awaken the fire inside;
4. a way to actively secure knowledge;
5. to reawaken the path of one's ancestors;
6. to establish a firm foundation;
7. to provide a continuum;
8. to realize that everything has a purpose;
9. to allow the reality of the purpose;
10. an appreciation for the path set before;
11. to know one's own path; and
12. to develop a passion.

Papakū Makawalu:

1. is a system and a methodology that arranged three houses of knowledge established by Hawaiians centuries previously; it is lololo:
2. is applicable for this time and space;
3. is a holistic approach to the Hawaiian cultural lifestyle with application to all arenas of life;
4. has many perspectives to a particular cultural object because of the interrelationships within and among Papas, thereby provides a multiplicity of foundations furthering infinite growth; and
5. is an intelligent approach to the evolution of cultural practices.

Papahulilani:

1. studies the sun from various key centers on the island;
2. reads all the material provided, it is the lololo;
3. studies the moon and stars from various key centers on the island, know where they are in the cosmos;
4. draws a map of the moon, stars and sun in relation to land features;
5. studies the winds, rains, mists, and clouds from different centers of the island;
6. draws a wind, rain, cloud and mist compass for the island;
7. knows the terminologies of the sun, moon and stars, rain, mist and wind;
8. produces a calendar for the island according to one's calculations of the elements;
9. knows the rains, mist and winds of the island and provide names for them;
10. rebuilds and reuses the observation and ceremonial sites to be reused for observation and ceremony such as site 101, Moa'ulaiki, Moa'ulanui, Kealaikahiki, Pōkāneloa, Hālona, Pu'u Mōiwi;
11. may build new sites for observation and ceremony;
12. conducts ceremonies as instructed in order to foster a relationship between yourself and the elements;

13. researches the cultural object and compares what is known to other islands' features and literature;
14. transmits the information, teach it and design new ceremony; and
15. knows and applies the firm Papahulilani foundation being built for Kanaloa Kaho'olawe.

Papahulihonua:

1. studies the island earth that is Kanaloa Kaho'olawe;
2. reads all the material provided, it is the lololo;
3. researches the subject and compare it to other islands' features and literature;
4. knows the physical, scientific, mythological make up of the island, such as soil, age, volcanic activities, rocks, coral, sand;
5. examines and defines place names and the many possibilities for why they were given;
6. knows alignments of boundaries ma uka ma kai and what land features mark the boundaries;
7. recognizes and comprehends the ocean currents around the island and how much of it is wind oriented;
8. realizes the difference in seasonal oceans;
9. knows why certain beaches collect marine flotsam more than others;
10. renames places that have been assigned with military verbiage;
11. builds ma uka ma kai ahu for boundary alignments;
12. builds and marks trails connecting ahu;
13. does the Kanaloa and Lono ceremonies as prescribed;
14. honors the site for the Kanaloa ceremony at Haki'oawa;
15. builds new sites for Kanaloa at Pu'u Mōiwi and Kealaikahiki;
16. honors the Lono site at Haki'oawa;
17. builds new Hale o Lono at Keanakeiki or Kealaikahiki;
18. practitioners transmits information, teach it and design new ceremony; and
19. knows the firm Papahulihonua foundation being built for Kanaloa Kaho'olawe.

Papahānaumoku:

1. is oriented to all Papahānaumoku entities on and around the island, on land, in the air and in the ocean;
2. reads all the material provided, it is the lololo;
3. constructs habitats to accommodate kanaka and his or her temporary stay on island;
4. constructs centers to realize the cultural potential for the island: such as;
  - a) Fishing center on the south shore
  - b) Pōhaku center at Keāliialalo
  - c) Kilolani center near the wiliwili tree

- d) North Kūlanakauhale at Haki‘oawa
- e) South Kūlanakauhale at Honokanai‘a
  - 1) Educational, Orientation and Research Centers
- 5. restructures the Hale o Papa in Haki‘oawa for Mo‘o Papa;
- 6. knows Mo‘o Papa ceremony;
- 7. knows the rain and planting ceremony;
- 8. will account the seasons of:
  - a) koholā,
  - b) fishing regeneration,
  - c) coral spawn,
  - d) active coral heads,
  - e) shell fish,
  - f) endemic and indigenous sea life;
- 9. will account for and enlarge the population of sea, land and water birds;
- 10. clear the areas with established endemic and indigenous plants of non native plants and allow the space for the growth of the native plants;
- 11. continue to colonize endemic and indigenous vegetation;
- 12. locate areas for planting of food and fiber plants such as:
  - a) kō,
  - b) ‘ulu,
  - c) ‘uala,
  - d) lā‘ī,
  - e) hau,
  - f) niu;
- 13. practitioners transmits information, teaches it and designs new ceremonies; and
- 14. knows the firm Papahānaumoku foundation being built for Kanaloa Kaho‘olawe.

# INTRODUCTION



There was urgency to mālama ‘āina, to develop environmental stewardship, to launch the embryonic period of redeveloping Kanaloa Kaho‘olawe by young Hawaiian initiators. The island’s rapid deterioration and erosion of cultural sites, water sources, ocean resources, and the rapid desedimentation and depletion of soil required immediate attention. The interpretation of Kaho‘olawe, “to cause a removal” was a visible reality in the 1970s and 1980s.

The facts are that the island was used as target practice for warfare since the 1940s and prior to this abuse, was a ranch land grazed by hundreds of cattle, sheep and goats. In the mind of the Hawaiian our land is born of and sanctified by fire, it is first born, therefore it is sacred. Another regard for its sacredness is the spatial totality of land compared to the ocean. Land, then, should be revered instead of abused. Yet this total disregard for the sacredness of Kanaloa Kaho‘olawe elevated the attrition of vegetation, the corrosion of soil and demolition of cultural sites.

The bravado of the initial intention of mālama ‘āina was na‘au driven, it migrated from the depths of DNA with purpose to honor and respect the land and to return it to the care of the rain and wind god, Lono. This meant reinstating the Makahiki ceremony along with learning rituals, proper protocol, behaviors, ceremonial chants, prescribed offerings and understanding the seasons. The rising of the Pleiades gave way to the ceremonial period of Lono and the winter season. It was indeed a profound and sagacious “hulihia” period of Hawaiian existence.

There seem to be some clarity and purpose to the pathway but the “how to” detail of transforming into the Lono priesthood, was lacking. Several kūpuna who were in support of the Kaho‘olawe movement, encouraged the use of the cultural environment. The time and situation necessitated the birth of the Mo‘o Lono. Mo‘o Kanaloa began shortly thereafter and its purpose was to stop the bombing.

Despite the negative desecration a positive karmatic phenomenon emerged during the 1980s. Hawai‘i was once again producing Hawaiian experts. Such a propitious event had not happened for the last 200 years. This was the auspicious period for summoning and returning to the elemental gods.

The island of Kanaloa Kaho‘olawe possesses unique cultural sites. Some of these sites are connected to the basic mythology development within the populated archipelago. Some other sites are connected to occupation. Other sites were used seasonally. There are also sites dedicated to particular deities. Some of the cultural sites used today were built during contemporary times which purpose is to encourage and prompt connecting clouds from Maui Honua‘ula to Moa‘ula on Kanaloa Kaho‘olawe. However the truly unique sites possess qualities of classical antiquity and are definitely related to the sun.

The exigency was for the whole island to be recognized as a genuine communion of Hawaiian practices and practitioners, which connotes the probability that all sites must be reinstated for use. Whether the site is the natural environment or man made, the whole island must be utilized. To accomplish the revitalization goal, the cultural efficacy must address proficiency and commitment to developing ideal Hawaiian cultural practitioners and experts for this island.

In order to reassure the elevated cultural status and quality that Kanaloa Kaho‘olawe possesses, the Edith Kanaka‘ole Foundation will utilize Papakū Makawalu. The Papakū Makawalu system includes the distinction of three assemblages called *Papahulilani*, *Papahulihonua* and

*Papahānaumoku.* Found in the Kumulipo wā 13, each assemblage envelopes all possible erudition of Hawaiian lifestyle.

Deciding factors upon which the Edith Kanaka‘ole Foundation methodically maneuvers these cultural foundations and subsequently peaks through to develop cultural experts again for Kanaloa Kaho‘olawe are: (a) the development of an intense observation of cultural understanding, (b) providing a positive body of doctrines, (c) reiterate measurements of connectiveness, (d) encourage intuitive attendance to island resources, and (e) acquisition of the physical and spiritual commitment to the island.

# PAPAKŪ MAKAWALU



Papakū Makawalu was the ability of our kūpuna to systematically organize knowledge; spiritually, mentally and physically. Papakū Makawalu was the laying of foundations which were stepping stones to understanding, knowing, acknowledging, becoming involved with, but most importantly, becoming the expert. The practitioners for the island of Kanaloa Kaho‘olawe then will follow the footprint laid by Papakū Makawalu to develop experts for the island.

Papakū Makawalu comes from the wā 13 of the Kumulipo with Haumea receiving the credit for the categorization process. Wā 13 begins on line 1735 with Palikū and Paliha‘a, the male and the female. The genealogy of Wā 13 begins with the unions of males then females as is typical among genealogical chants. The primary names in genealogy are male first then female. However from line 1761, the emphasis of the lead names switches to the female followed by her male companion, then their offspring. This is notable as something different is happening; there is a shift in pedagogy, maybe even in the social structure for that time period. Females were being given the status granted to the male first born.

- 1761 – Hānau ‘o Laumiha he wahine, i noho iā Kekahakualani
- 1762 – Hānau ‘o Kaha‘ula he wahine, i noho iā Kūhulihonua
- 1763 – Hānau ‘o Kahakauakoko he wahine, i noho iā Kūlaniehu
- 1764 – Hānau ‘o Haumea he wahine, i noho iā Kanaloa-akua
- 1765 – Hānau ‘o Kūkauakahi he kāne, i noho iā Kuaimehani he wahine

There are three generations of females who are placed in the first-born status before the birth of Haumea. Haumea herself a firstborn from unions of status in the societal structure ascends politically, socially and spiritually. Haumea’s union is with Kanaloa-akua and produces Kūkauakahi, a male. The generations after Kūkauakahi are female births; all the names are found in chants and stories having produced greatness and memorialized for their accomplishments.

- 1766 – Hānau ‘o Kauahulihonua
- 1767 – Hānau ‘o Hinamanoulua‘e he wahine
- 1768 – Hānau ‘o Huhune he wahine
- 1769 – Hānau ‘o Haunu‘u he wahine
- 1770 – Hānau ‘o Haulani, he wahine
- 1771 – Hānau ‘o Hikapunaiea he wahine

The foundation of female leadership is credited to Haumea. There are a few lines of rituals following the births of the first-born females. The ritual is called “Hānau ma ka lolo”, born from the fontanel. The rituals were to anoint experts recognized by the greater society for their intellect, genius, spiritual leadership, savant ability and expertise in areas of societal longevity.

- 1779 – ‘I‘o ki‘o pale ka ma‘i, ka‘a ka lolo
- 1780 – O ia wahine hānau manawa i nā keiki
- 1781 – Hānau keiki puka ma ka lolo
- 1782 – O ia wahine nō ‘o Iilipo o Nu‘umea
- 1783 – I noho iō Muliha‘a
- 1784 – Hānau Laumiha hānau ma ka lolo
- 1786 – ‘O Kaha‘ula wahine hānau ma ka lolo
- 1787 – ‘O Haumea ‘o ua wahine lā nō ia

1788 – Noho iā Kanaloa-akua  
1789 – ‘O Kauakahi-akua nō a ka lolo  
1790 – Ho‘ololo ka hanauna a ia wahine

*During the time of Haumea, the experts were formally and systematically producing master thinkers who strategically provided information and were placed in specific areas to maintain a high quality lifestyle within their universe.*

There are three lines following these ritual births, one word in each line. (A note on composition structure; when there is only one word in a line, that word is being emphasized for distinction.) Each word or line is a House of Knowledge. Each house of knowledge encompasses one third of their universal knowledge. Together the three houses of knowledge envelop their universe. The three houses are:

1792 – Papahulihonua,  
1793 – Papahulilani,  
1794 – Papanuihānaumoku.

These three words describe their system of organizing knowledge. They are foundational layers of building blocks of life and existences. These three Papa are what we have entitled Papakū Makawalu. Along with being houses of knowledge they are also classes of Kahuna practitioners. They are experts in their field of knowledge, gnosis and profundity.

Papakū Makawalu is designed to convey intelligence and knowledge of the Hawaiian universe and everything within it, to the attention of Hawaiian practitioners, educators and eventually to the greater public whose interest lies in studying and maintaining Hawaiian dogma.

The Kumulipo exhibits the fact that our ancestors systematically arranged their intellectual information. Today we investigate their system of knowledge and specialties to see through their eyes the universe in which they, as well as we, live. Papakū Makawalu is the means to elevate, titillate and expand our native intelligence.

“Fragments of Hawaiian History” was a book by John Papa ‘I‘i. During the twentieth century Hawaiian history and cultural information were taught from one generation to the next in fragments. We, schoolteachers, hula teachers, parents, and grandparents, were recipients of fragmented information and in the same way, information was disseminated. We did not know that what we received and taught was but a minuscule part of a great wealth of knowledge.

Papakū Makawalu is a way of learning a diminutive component while having some perspective of the full extent of the whole. Lines that separate specializations are traversed and voids of connectivity are filled. Papakū Makawalu is a *natural process* for Hawaiians whose intuition reacts to altruism. The purpose of Papakū Makawalu is to return to a high level of known existence.

### **Makawalu**

Papakū Makawalu is a Hawaiian worldview of existence. The interpretation of Papakū

Makawalu is “a foundation of constant growth”. Papakū Makawalu has antithesis qualities with a sense of chaos or patterned order. Knowledge of what one thing is or does is linked to its genesis and relatives.

Papakū Makawalu connotes the dynamic Hawaiian worldview of the physical, intellectual and spiritual foundations upon which life cycles emerge. It also recognizes the continual creation of multiple foundations, each edifice a component of that from which it emerged. Papakū Makawalu is spaces of existence, spaces of intellectual wonderment and a model for the Hawaiian’s mode of living.

Papakū Makawalu, as noted earlier, contains three major houses of knowledge found in Kumulipo 13, each of these houses are interrelated foundations for understanding existence and our place in it:

1. **Papahulilani**: is the space from above the head to where the stars sit. It is inclusive of the sun, moon, stars, wind, clouds, and the measurement of the vertical and horizontal spaces. It is also a class of experts who were spiritually, physically and intellectually attuned to the space above and its relationship to the earth.
2. **Papahulihonua**: is inclusive of earth and ocean. It is the ongoing study of the natural earth and ocean and its development, transformation and evolution by natural causes. It is also a class of experts who were spiritually, physically and intellectually attuned to this earth and its relationship to the space above and the life forms on it.
3. **Papahānaumoku**: is the embryonic state of all life forces. It is the birthing cycle of all flora and fauna inclusive of man. It is the process of investigating, questioning, analyzing and reflecting upon all things that give birth, regenerate and procreate. It is also a class of experts who were spiritually, physically and intellectually attuned to things born and the habitat that provides their nourishment and growth.

The word Papakū Makawalu presents an image from which an entity emanates and to which it returns. The Hawaiian mind works with a cyclic momentum forward, knowing that there is a sequential progression in all living things.

The sun rises and sets every day. But it rises and sets in a different place every day and if we apply the sun’s movements to our personal life, then Papakū is liken to the foundation of your knowing that the sun will always rise in the morning and set in the evening. However this rising and setting every day is the causative of your aging process. Although the cycle is definite, there is also a forward movement over time and space and *this movement is the Makawalu concept*.

**Papakū**: foundation - tangible; sun, moon, one hānau, family, the self.  
Intangible – depth (space), instinct, intelligence.  
**Papa**: level, stratum, foundation, flat surface.  
**Kū**: establish, stand, and anchor.

- Makawalu:** infinite movement, infinite evolution, infinite transformation, eight eyes-an indication of chiefly mana;
- Maka:** center of a flower, beginning source, descendent, the budding, eyes, many, much, dispersing of one into many.
- Walu:** eight (multiple of fours, considered sacred numbers), many, much.

*Makawalu is the process of accurately tracking your cultural progression while continuing to learn the Hawaiian environment as completely as possible. This concept of Papakū Makawalu is a systematic presentation of a holistic preview at our Hawaiian universe.*

The explanation of each Papa, which follows in this book, focuses on how these Houses of Knowledge apply to each time and space. Each Papa are Papakū or foundations and yet are constantly in movement or Makawalu. The objective of Kūkulu Ke Ea a Kanaloa is to provide *what is Papakū* and *how to Makawalu* in each of the Papa. The realization of the processes will produce the practitioner for Kanaloa Kaho‘olawe.

## PAPAHULILANI



June 21, 2008, from Moa‘ulaiki, sun setting at the lae on Lāna‘i,  
Kealanuipolohiwa a Kāne, the setting of the summer solstice.



The above photo was taken at sunrise on December 21, 2007, from Ka Ipu a Kāne, on Kealanuipolohiwa a Kanaloa or the rising of the winter solstice.

Papahulilani is the study of the space above and everything within the space, but more importantly, how the space above affects this island of Kanaloa Kaho‘olawe. The word Papahulilani propounds to the philosophy that it exists eternally as its meaning provides movement and suggests a process that encourages the searching, exploring, and constant observation of the atmosphere.

Papahulilani’s components or assets are second nature to all living beings and are generally what the eyes or senses have become accustomed to in everyday life. These components of Papahulilani are: a) the sun, b) moon, c) stars, d) winds, e) measurement of the space above, both horizontally and vertically, f) clouds and g) the energy sources of the atmosphere.

Despite its universal nature, Papahulilani is uniquely present, in a big way, on the island of Kanaloa Kaho‘olawe. The reflection of the sky becomes personal with each individual location on this island.

We begin this section of Papahulilani with the sun. Directions for Kanaloa Kaho‘olawe through narratives, ceremonies, chants and some cultural history concerning the sun are provided on the following pages.

## LOLOLO FOR PAPA HULILANI, KA LĀ



Winter Solstice sunrise from Ka Piko o Wākea – Kuka‘iaka ka lā

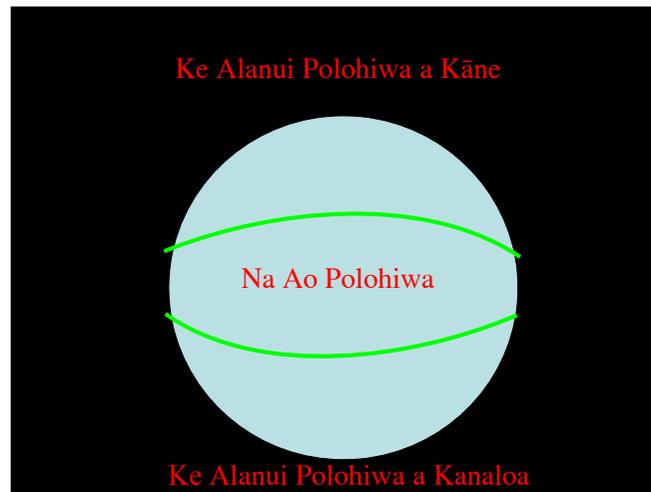
1. ‘O ke au i ka huli wela ka honua
2. ‘O ke au i ka huli lole ka lani
3. ‘O ke au i kuka‘iaka ka lā
4. E ho‘omālamalama i ka malama
5. ‘O ke au o Makali‘i ka pō

Within its first five lines, the Kumulipo begins by laying the foundation for time and space. Time began when the sun was a faint glimmer in the sky; the moon was also seen, during the time when Makali‘i, the Pleiades, ruled at night. These first five lines describe how Hawaiians utilized the sun, the moon and the stars to recalibrate their calendar annually. The Kumulipo begins with the celestial activity that comes to light during the makahiki season of Lono or the rising of the Makali‘i.

The wet season in Hawai‘i follows the autumnal equinox September 21, the time between the ending of the Hawaiian lunar month of Hilinamā and the beginning of ‘Ikuā. The sun moves from the equator and travels south to the **Ao Polohiwa a Kanaloa**. Kanaloa rules the sun during this season.

The dry season in Hawai‘i follows the vernal equinox of March 21<sup>st</sup>, the time between the ending of the Hawaiian lunar month of Nana or the beginning of the Hawaiian lunar month of Welo. The sun moves from the equator and travels north to the **Ao Polohiwa a Kāne**. Kāne rules the sun during this season.

The only time when Kāne and Kanaloa rule the sun together is during the equinoxes when the day and the night hours are nearly equal. This is significant to Kanaloa Kaho‘olawe as there is a gulch on the southeastern portion of the island with a large natural stone that had been situated specifically to mark this occasion. The gulch is called Kāneloa. Henceforth in this report, the stone will be called Pōkāneloa. Pō is a contraction of the word pōhaku.



### **The Path of the Sun**

Malo, Kamakau, Kepelino, and Poepoe, as well as other historians of the 1800s wrote about the Hawaiian edges of the universe. Hawaiians noted and named different parts of the sun's rising, zenith, and setting from the east to the west, which is the sun's vertical passage; and they also noted and named the different junctures of the sun's movement on the azimuth of the horizon from its extreme north position to its extreme south, which is the sun's horizontal passage.

1. David Malo was one of over 20 Hawaiian scholars who graduated in the first classes at the Lahainaluna Seminary in 1831.
2. Samuel M. Kamakau was a noted writer and historian who wrote in the Hawaiian language newspapers for nearly three decades.
3. Zephyr in (Kepelino) Kamoali'i was Kamehameha Pai'ea's grandson and one of the first Hawaiian catholic scholars to write in the 1850s.
4. Joseph M. Poepoe a prolific writer who wrote consecutively and extensively in more than six Hawaiian language newspapers from 1900–1914.

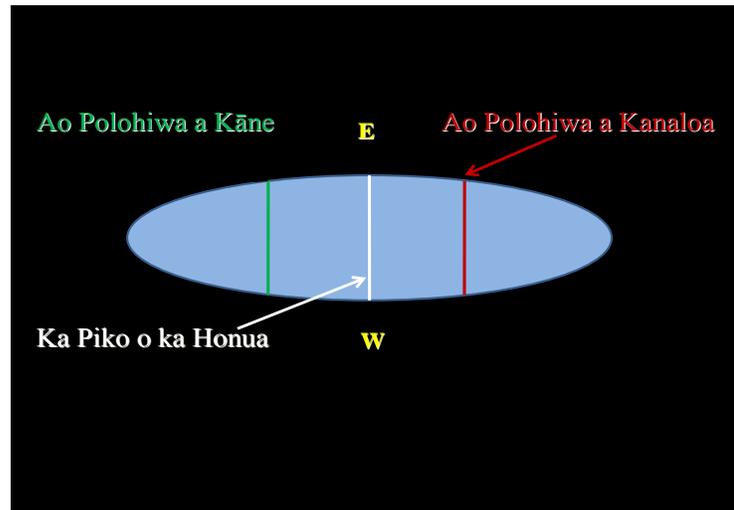
Poepoe described these vertical and horizontal boundaries as parts of the Hālauaola, which is the structure or house that all life comes from or moves through. The Hālauaola is also the space that all the stars, planets, moon, sun and any other atmospheric activity occurs. The following is a basic depiction of the Hālauaola.

## Nā Ao Polohiwa and Ka Piko o ka Honua

Ke Alanui Polohiwa a Kāne and Ke Alanui Polohiwa a Kanaloa are nā Ao Polohiwa. The ao polohiwa are the boundaries of the sun's travels. Ao can be interpreted as realm, world, or space. Polohiwa means a dark space.

The equator on the earth is called the Piko o ka Honua, which sits on the piko or the center of the earth. All three junctures run east to west. Kāne's dark realm resides in the north, beginning at the equator and includes the latitudinal space  $23.5^\circ$  above the equator. Kanaloa's dark realm resides in the south, beginning at the equator and includes the latitudinal space  $23.5^\circ$  below the equator.

Both ao polohiwa mark the edges of the Hawaiian's universe as anything beyond the Ao Polohiwa a Kāne, was considered as *lewa* (space) and anything beyond the Ao Polohiwa a Kanaloa was considered as *lipo* (darkness). These intervals are known as the solstices that mark the furthest trek of the sun's travels.



View from East to West

Some scholars have also called these boundaries the *alanui*, road, or by other variations which mean trek or path such as *ala 'ula*, red road, or *ma'awe'ula*, red track. These names all note that Hawaiians observed the passage of the sun from one ao to the next. Today, we know that the seasons on the entire planet change when the earth tilts on its axis towards and away from the sun.

## Piko o ka Honua, Vernal Equinox

The Spring Equinox begins on the equator indicating that the sun will rise exactly at due east and will set at due west on March 21<sup>st</sup>. Some years however, the vernal equinox will fluctuate between March 20<sup>th</sup> – 22<sup>nd</sup>. This is the one day of the two days of the year that everything is in balance which means that there are the exact amount of time during the day and the night.

From the Piko o ka Honua, or the equator, the sun appears to move north along the horizon because the earth then tilts towards the sun. The days lengthen and the nights shorten on the surface of the earth as the northern hemisphere is exposed to more sunlight. This marks the transitional period into the Kū period of time. The supposition is that Kū season formally begins at the rising of Mānaiakalani six and a half weeks after the vernal equinox. It takes the sun three months to move from Ka Piko o ka Honua to Ao Polohiwa a Kāne.

### **Ao Polohiwa a Kāne, Summer Solstice**

Ao Polohiwa a Kāne is the furthest north that the sun will travel on its northern trek above the equator. The sun arrives at the Ao Polohiwa a Kāne approximately June 20<sup>th</sup> – 22<sup>nd</sup>, which is the Summer Solstice. From here the earth tilts back away from the sun thereby causing the appearance of the sun to move south on the horizon back towards Piko o ka Honua.

*Ke Ao Polohiwa a Kāne is also known as Ke alanui Polohiwa a Kāne, the summer solstice. From the time the sun leaves Ka Piko a Wākea traveling north it is known as the Kāne's sun. The summer solstice transpires on June 21<sup>st</sup> in the middle of the Luakini season approximately 6 ½ weeks after the rising of Mānaiakalani. A ceremony will occur to mark the apex of the sun's furthest trek north within the Luakini season or time of Kū. The purpose of this ceremony is to mark the furthest trek of the sun in Kāne's world.*

*This season is marked by the appearance of the large constellation Mānaiakalani, or Scorpio, which is the tool used in the Luakini ceremony. The appearance of the southern constellations such as Newe (Southern Cross) and Kamailemua and Kamailehope (Alpha and Beta Centuri), the planets such as Jupiter and Venus in the evening is evident in this season of Kāne and were necessary indicators for those who sailed up to the northwestern island of Mokumanamana.*

### **Piko o Ka Honua, Autumnal Equinox**

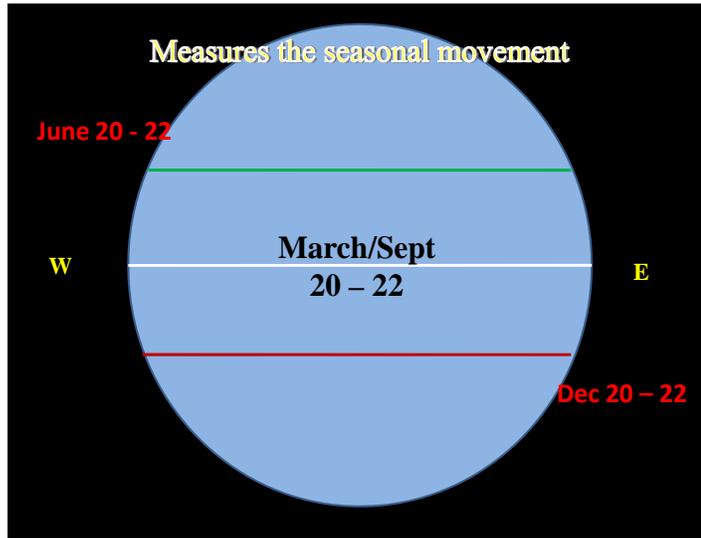
From Ao Polohiwa a Kāne it takes the sun another three months to arrive on the Piko o ka Honua which usually occurs around September 20<sup>th</sup> – 22<sup>nd</sup>, known as the Autumnal Equinox. As with the Vernal Equinox, both the hours in the day and night are equal on this date.

*This is the other of the two days in the year that everything is in balance as described above. One would like to make important decisions or finish a major task on this day. This is the autumnal equinox which usually falls on September 21 however it fluctuates as well between Sept. 20<sup>th</sup> and 22<sup>nd</sup>. This marks the transitional period into the Lono season but most importantly it demarcates the move from Kāne to Kanaloa time period. The Lono season officially begins on the rising of the Makali'i approximately six and a half weeks after the autumnal equinox.*

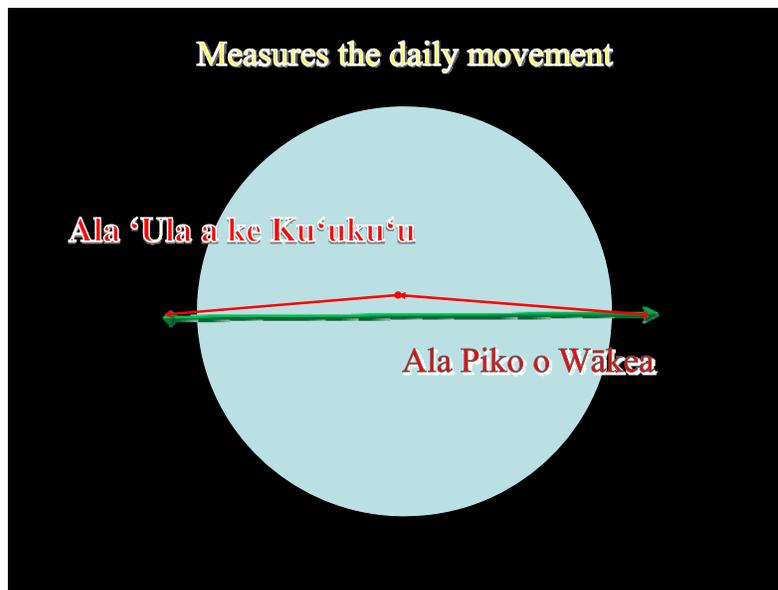
### **Ao Polohiwa a Kanaloa, Winter Solstice**

From the Piko o ka Honua the sun appears to move south along the horizon as the earth begins tilting on its axis away from the sun. The earth continues this tilt that shortens the days and lengthens the nights. The sun arrives at the Ao Polohiwa a Kanaloa approximately on December 20<sup>th</sup> – 22<sup>nd</sup>, which is the Winter Solstice.

Ke Ao Polohiwa a Kanaloa is also known as Ke alanui Polohiwa a Kanaloa. From the time the sun leaves Ka Piko a Wākea (the celestial equator) traveling south it is known as the Kanaloa sun. When the winter solstice transpires on December 21<sup>st</sup> it is the middle of the Lono season approximately six and a half weeks after the rising of Makali‘i. A ceremony occurs to mark the sun’s furthest trek in Kanaloa’s world.



This season is marked by the appearance of the large Makali‘i constellations, the Orionids, Leonids, Geminids, and Quadrantids, meteor showers, heavy rains, storms, thunder, lightening, snow, waterspouts and low single-pillared rainbows. All the atmospheric activities naturally make an appearance during the Ao Polohiwa Kanaloa time period and ceremony.



### Ka Piko o Wākea and Ala Ku‘uku‘u

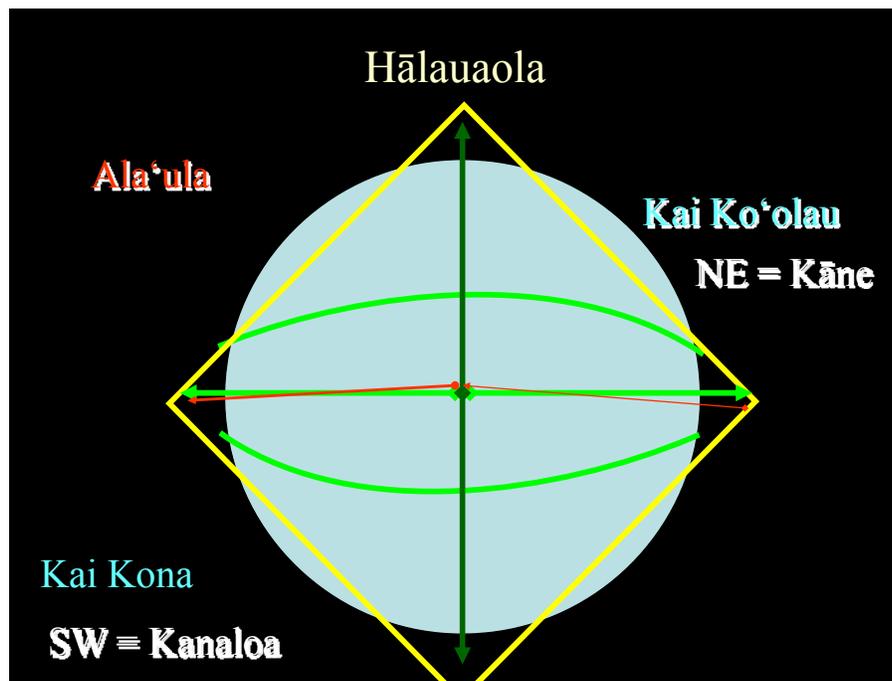
According to Poepoe, Ala‘ula a ke Ku‘uku‘u tracks the daily movement of the sun. The metaphor of a roof of a house is to visualize the sun’s daily rising, peaking and setting. This imagery of the ascent and descent of the different ala or celestial pathways is simply noting the dome of the celestial equator or Ka Piko o Wākea. Certain noted celestial bodies such as the sun, the moon, the planets, and some of the stars travel upon this ala.

The sun rises at the eastern door of the house where Ka Piko o ka Honua begins. Ka Piko o Wākea is the part of the celestial equator that follows the dome of the sky or in this case the roof of a house. The sun rises to the roof’s zenith, which is called Awakea, or at Wākea. This apex is also called kau ka lolo, kau ka lā i ka lolo, or kailolo. All of these terms refer to the sun’s height at the zenith placing its mana on a person’s head, which is extremely sacred.

The sun begins setting from this apex on the western portion of the sky dome or the roof of the house still on the celestial equator. This ihona or diminishing of light is called the Ala ‘Ula a ke Ku‘uku‘u and has been interpreted as the pathway of a descending spider dangling from a single thread of its own web. Others describe the sun as being lowered down slowly by an unseen thread.

### Ala ‘Ula and Ala Ke‘eke‘e

Ala ‘Ula and Ala Ke‘eke‘e are empyrean measurements. The two terms of ala are used as a measurement of the daily risings, zeniths and settings of the celestial bodies when referring to the celestial sphere. Poepoe describes the Ala ‘Ula as specific space in the atmosphere and the earth belonging to two deities.



In the diagram above, Ala 'Ula a Kāne is the northeast quadrant seen in the upper right hand section and Ala 'Ula a Kanaloa is the southwest quadrant seen in the lower left hand section.

Kamakau, however, describes the Ala 'Ula a Kāne as the entire NE and SE section of the earth and atmosphere and the Ala 'Ula a Kanaloa as the entire NW and SW section of the earth and atmosphere. At closer study inclusive of personal experience, Kamakau's version is a more definitive description of the Ala 'Ula a Kāne and Ala 'Ula a Kanaloa.

In constant observations it was discovered that the Ala 'Ula is the section in the dome where light refraction occurs during sunrise and sunset. The Ala 'Ula is the section of the atmosphere that is measured from the horizon to roughly 20 degrees above the horizon. This is the section of the celestial dome that bends light causing light refraction, producing the reds, oranges and yellows seen in the atmosphere at sunrise and sunset. Ala'Ula is also the reason that all celestial bodies appear larger when they rise or set.

Celestial bodies rise at the horizon and travel on a diagonal ascent. When these celestial bodies hit the 20-degree mark above the horizon they Ke'e or turn and then begin a straight ascent over on the celestial dome. The distance traveled by the celestial body from its appearance at the horizon to the 20-degree mark in the atmosphere is approximately 11 degrees. This Ke'e also occurs when the celestial body hits the 20 degree mark above the horizon and continues on to its setting.

### **Ha'ae Wale ma ka Hānauna Lolo**

In November 2005, a group of cultural practitioners were invited to participate in an informal organization called Ha'ae Wale ma ka Hānauna Lolo. These practitioners from various islands gathered to begin studying ancient orations, texts and mele. The interest was to dissect and study mele or pule that described the practices of religious ceremonies and important annual celestial events administered by Hawaiian experts. After some time of studying mele, the members of Ha'ae Wale began observing the rising and setting of the sun, the moon and the stars. Ha'ae Wale began visiting sites of various heiau and other significant landscapes eventually visiting sites during sunrise or sunset. Using the skill of memory, observation and a compass, members began recording and learning about the sun's annual movement by recreating the Hālauaola diagram that Joseph Moku'ōhai Poepoe wrote about in the story Hi'iakaikapoliopole, which describes the construction and revivification of Lohi'au.

On Maui Ha'ae Wale recognized correlations between the construction of walls and notches within the Pi'ilani Heiau with the lay of the land, solar risings and settings on the winter and summer solstices, the vernal and autumnal equinoxes. To realize the coordination with other such sites, Ha'ae Wale met four times each year to visit sites on Hawai'i, O'ahu, Kaua'i, Ni'ihau, Lehua, Ka'ula, Nihoa and Mokumanamana. They collected field data and studied site construction with cardinal points, solar, lunar, and stellar alignments to information recorded in Hawaiian mele, literary texts and other compositions found primarily in the Hawaiian language newspapers.

### **Ka Lā ma Kanaloa Kaho'olawe**

The suggestion to carry out similar studies on Kanaloa ensued promptly followed by the

aspiration to create ceremonies for Kanaloa at appropriate junctures of the sun's travel.

A smaller group of individuals within the Ha'ae Wale group was invited to visit Kanaloa for Ao Polohiwa a Kanaloa. Members separated into three groups to observe and record compass readings for the sunrise and sunset from Moa'ulanui, Kealaikahiki, Site 101 (Ka Piko o Wākea), Pu'u Mōiwi and Kāneloa. It was discovered that Ka Piko o Wākea and the celestial rock at Kāneloa were aligned with the equinox rising and setting. The ko'a built on Moa'ulanui in 1997 also aligned with celestial movement. Compass readings were taken from the varying sites as well as postulating points of land features on Maui, Lāna'i and even Hawai'i were used by the Kāhuna Kilokilo to mark the solstices and equinoxes.

The second visit occurred during the Vernal Equinox 2008. There were only three people on this visit, therefore only three sites were studied. The team recorded the sunsets and sunrises from Ka Piko o Wākea, Pōkāneloa and Moa'ulaiki. This time members who studied Moa'ulaiki decided to take measurements from the base of Moa'ulaiki, utilizing the notches, uprights and features of the hill to observe and record the rising and the setting of the sun. They also took readings from the top of Moa'ulaiki in order to note the outlying landscapes and spaces.



Huihui recording measurements on Ka Piko o Wākea



Observers on Moa‘ulaiki Autumnal Equinox

**Four Sites for the Kānehoalani (Sun) Ceremonies**



Kānehoalani Ceremony Site # 1 is Kāneloa Stone in the Kāneloa gulch



Kānehoalani Ceremony Site # 2 is Pu‘u Mōiwi



Kānehoalani Ceremony Site # 3 is Moa‘ulaiki



Kānehoalani Ceremony Site #4 Ka Piko o Wākea (Site 101)

At present there are four significant sites for the Kānehoalani (sun) ceremonies and these sites are: Site 101, Moa'ulaiki, Pu'u Mōiwi and Kāneloa. In terms of the Kānehoalani ceremonies, these four junctures were noted on five significant sites or landscapes on Kaho'olawe. Four of these sites have been chosen for the Kānehoalani ceremonies that mark the equinoxes and solstices. The following ceremonies were created based on ceremonial sun chants and the observances noted from Ka Piko o Wākea (Site 101), Pu'u Moa'ulaiki, Pu'u Mōiwi, and Pōkaneloa at Kāneloa Gulch and their relationship to the sun.

### **Regarding Kānehoalani**

E Kānehoalani ē, e Kānehoalani ē  
Aloha kāua  
Kau ka hōkū ho'okahi  
Hele i ke ala loa

Say Kānehoalani, Say Kānehoalani,  
Greetings to us  
Upon the one star  
We traveled the long path

Pele is on the island of Hawai'i when she chants this chant to Kānehoalani, in this case her father and the sky guardian of their travels. He is also noted elsewhere in the Hawaiian newspaper as the sun god. The sun ceremonies are specifically to Kānehoalani one of many Kāne kinolau. The

idea of the name Kānehoalani in regard to Pele is the simple parallel of the hoalani or fire companion of the sky.

Practitioners who will participate in these ceremonies must be extremely disciplined and dedicated to the ceremonies and practices of all the aspects of the sun. The practitioner must be trained well and have a passion to train one's self well in celestial movements as it pertains to time and seasons. The sun is an extremely powerful element and is known to produce effects of altering one's state of mind as Hi'iaka alludes to with the place name Pohākea.

Public participation as observers or standbys is not recommended.

### **'AHA FOR PAPA HULILANI, KA LĀ**

There are four ceremonies throughout the year for Kānehoalani during specific positions of the sun as noted above. As in all cases intense concentration and attentiveness to the chants and the ceremonial procedures is pertinent to the desired out come for all formal rituals.

Practitioners assemble at one of these locations with pahu:

1. Ka Piko o Wākea (behind the notch in the center of the kāhua)
2. Pu'u Moa'ulaiki (on the center of the bellstone)
3. Kapā'ulilimau (central of the flat on the east slope of Moa'ulaiki)
4. Pu'u Mōiwi (on the flat stone with the petroglyph on the kuahu)
5. Pōkāneloa (on the northern part of the stone)

### **Ceremonial Properties:**

1. Kauila Staff – 8 ft, (If unavailable a lama or kukui rod will suffice)
2. Ceremonial Pahu
3. Apu 'awa
4. 4-Four pieces of kapa; white for Lono, red for Kū, black for Kāne and reddish brown for Kanaloa, attached to 4 kukui staff
5. An 'aha, 8 ply sennit cord 40 ft.
6. Pū 'ohe

### **Ceremonial Instructions:**

1. Preparation for ceremonies will begin prior to the rising or setting of the sun.
2. The four pieces of white, red, reddish brown or black kapa tied on four smaller staffs of kukui are to be placed upright on the four cardinal points outside of the ceremonial area. The lepa are to be brought and tied to the staffs at the site prior to the commencement of the ceremony. New lepa are to be utilized for each ceremony. White kapa is preferred because of the Makahiki ceremonies on Kanaloa at this time.
3. A notation of the location of the area where the sun rises and sets, where the shadow caused by the staff begins and ends, and where the sun begins or ends its ke'e in the ala 'ula should occur during every ceremony.
4. The apu 'awa person and will place it in the appropriate area on their sites.

5. The pahu will be placed on the designated area by the pahu's kahu.
6. The kia'i of the staff will stand at the furthest east of the site with the staff during sunrise and furthest west of the site during sun set.
7. The 'aha will be placed directly west or east of the staff holding the 'aha depending on time of day.
8. Participants are to face the sun and begin observing the shadows cast by the erect staff.

### **The Ceremony Begins**

Kani ka pū 'ohe 5 x before the sun peeks on the horizon or before its about to set.  
Nā Pule are to be chanted between the horizon and the Ke'ekū.

1. E Kānehoalani ē – begin when the sun peeks above the horizon. Chant until the sun is full.
2. Ō Hānau ka Lā – this mele is after the sun separates from the horizon.
3. Pule No ka Lā - mele kāhoahoa with a pahu.
4. He Pule Lā – the 'awa is to be brought to the designated site; pule is chanted, the 'awa is offered after the completion of the chant.
5. Kāneloa – mele kāhoahoa to entice the wet season to begin as the sun will be moving south to the Ao Polohiwa a Kanaloa.
6. Kani ka pū 'ohe 5 xs at the ceremony's conclusion.

This ceremony can be done during the pi'ina (rising), kau ka lolo (zenith), or welo 'ana (setting), of the sun in the vernal or autumnal equinox.

### **The Chants**

#### **E Kānehoalani Ē**

E Kānehoalani ē, e Kānehoalani ē	Kānehoalani
Aloha kāua	Greetings
Kau ka hōkū ho'okahi, hele i ke ala loa	The lone star rises, traveling upon its long path
Aloha kama kuku kapa a ka wahine	Greetings to the companion kapa beater woman
He wahine lohi'au nāna i ka makani	A skilled woman the wind belongs to her
He makani lohi'au, hā'upu mai o loko ē.	A skilled wind, recollecting inner reflections.

#### **Ō Hānau ka Lā**

Ō hānau ka Lā, 'o Na'uele  
'O Na'uele ka Lā, 'o Kupanole,  
'O Kupanole ka Lā, 'o Kohia,  
Kohia ka Lā iā Hina  
'O ke kukuna o ka Lā pa'a  
'O ka pe'a o Hilinā, Hilinehu,  
'O ka Lā o ke Kamani  
'O ka hui o ke Kamani 'ula  
'O ka 'eheu o Halulu,

Ke ha'ina maila e ha'i  
Ke hakina maila e ka Lā  
E ke keiki hele lani a Wākea,  
'O Wākea ka i lalo, 'o ka Lā ka i luna  
'O ke keiki Lā kēia a Wākea i ho'okauhua ai  
'O ia ho'i hā, 'o ka Lā  
Hānau ka Lā  
'O ka Lā ho'i 'auane'i ko luna lā,  
'O wai lā 'auane'i ko lalo nei?  
'O wai lā? 'O ka Moana  
Ai—a! Aia ho'i hā!!

### **Pule No ka Lā**

One: E ka lā, e ka lā  
All: Kiolaola  
One: E ka lā  
All: Mana!  
One: E ka lā  
All: Lū helele'i ke oho!  
One: 'O ka lā  
All: Lapalapa!  
One: 'O ka lā  
All: Ahi nui!  
One: Ahi āiwaiwa  
All: Weweo!  
One: Mānonono, Kūnonolua  
All: Weweo!  
One: Kūnonokolu  
All: Weweo!  
One: Iā 'oe ke ola  
All: Weweo!  
One: Iā 'oe ka mana  
All: Weweo!  
One: Iā 'oe ka malu  
All: Weweo!  
One: Ka maluhia  
All: Weweo!  
One: Iā 'oe ke ola  
All: Ke ola nui ho'i!  
One: I ola iā Pele! I mana iā Kahoali'i!

### **He Pule: Prayer to the sun**

(Modified by Kalei Nu'uhiwa)

Iā 'oe 'o Ka Lā  
Iā 'oe e ka lā e hele nei, e hele 'oe  
Ma kāu huaka'i hele

‘Āha‘i aku ‘oe iā Kānehūnāmoku i kou aloha  
A e ola nā kānaka.  
Iā ‘oe e ka lā kahuna,  
E ka lā ola,  
E ka lā ‘ike,  
E ka lā mana  
E ka lā ē.  
‘Eli‘eli kapu, ‘eli‘eli noa  
‘Āmama, ua noa

Eia ka ‘awa  
He ‘awa i kū, he ‘awa i lani  
He ‘awa i ka papailohia  
I ola ‘oe e ka lā  
I ola mākou  
I mana ‘oe e ka lā  
I ola mākou  
E ola loa kākou ē  
I ē holo ē  
‘Āmama, ua noa.

### **Kāneloa**

Haku ‘ia e Taupōuri Tangarō

One: Hā Kāneloa

All: Hā

One: A hū Haumea

All: Hū

One: Ka hana ‘oki pau lā

All: Ke kauila

One: Kauila mālo‘elo‘e lā

All: Kāneloa

One: ‘O ka ihe

All: ‘Ōlalapa ka lani

One: A une ka ihe

All: Nāueue ka honua

‘Uweke

One: A kū ihola au

All: Ka ihe Kāneloa

One: A hū a‘ela au

All: Ka ihe Kāneloa

Hū!

One: Eia ke kānoa

(Everyone cups his or her hands above them)

Eia ku‘u apu hā

(Everyone breathes their hā into their cupped hands.)

One: He ‘awa, he ‘awa, he ‘awailohia

‘Umi!

(Everyone is to lift their cupped hands at higher levels above their heads each time the word ‘awa is spoken. Upon the word ‘umi everyone is to ‘umi and ‘aiha‘a while placing their hands in the mokomoko form to their sides while saying together:)

‘Oi ola honua!

### **Kanaloanuiākea**

E Kanaloanuiākea	Kanaloa of the vast expanse
E Kanaloa Haunawela	Kanaloa of the depths of intensity
Kanaloa ke ala ma‘awe‘ula a ka lā	Kanaloa of the west sky, the setting sun
Kāne ke ala ‘ula a ka lā	Kāne of the east sky, the rising sun
Kanaloa noho i ka moana nui	Kanaloa residing in the great sea
Moana iki	Small sea
Moana o‘o	Mottled sea
I ka i‘a nui	In the big fish
I ka i‘a iki	In the small fish
I ka manō	In the shark
I ka niuhi	In the tiger shark
I ke koholā	In the whale
A hohonu	Of the depths
‘O ke kai hohonu a he‘e	The depths and transcending
‘O ke kai uli a palaoa	The dark depths of the sperm whale
‘O ke kai kea a honu	White sea of turtles
‘O ka hou ka‘i loloa	The wrasse parade in a long line
Ola ke kino walewale o Haunawela	The spawning cycle of the ocean is prolific
‘O nā au walu a Kanaloa	The eight currents of Kanaloa
I pa‘a ka maka	The source is stable
I ka maka walu a Kanaloa, ola!	The numerous consciousness of Kanaloa, It lives!
Lana i ke kai	It floats in the sea
Lana i ka honua	It drifts upon the land
Lana i ka houpo a Kanaloa	It interingles in the energy force which is Kanaloa
I ka Mokupapapa	Out to the low laying islands
Ka papa kaha kua kea o Lono	The low laying corals islands of Lono
‘O Lono-ka-pao	Lono is the bridge
Ola i ke au a Kanaloa	Life to the realm of Kanaloa.

### **E Ho‘i I Ke Ao a Kāne Mai a Kanaloa**

‘O Kāne, ‘o Kū-ka-pao	Kāne, Kū-ka-pao
Me Lononui noho i ka wai	With Lononui residing in the water
Loa‘a ka Lani, <u>Honua</u>	The sky and earth are gotten
Hō‘eu, kukupu, <u>‘inana</u>	Active, growing, alive
Kū i luna o ka moku. ( <u>hō</u> )	Upon the land.
‘O ka Moana nui a <u>Kāne</u>	The great ocean of Kāne
‘O ka Moana i kai o‘o	The ocean in the dotted seas
‘O ka Moana i ka i‘a nui	The ocean with the large fish
I ka i‘a iki	The small fish
I ka manō, i ka niuhi	The shark, the niuhi

I ke koholā	The whales
I ka i‘a nui hihīmanu a Kāne	The great fish hihīmanu of Kāne.
‘O nā lalani hōkū a Kāne	The stars alignment of Kāne
‘O nā hōkū i ka nu‘u pa‘a	The established stars of Kāne
‘O nā hōkū i kakia ‘ia	The stars that are fastened
I pa‘a, i pa‘a i ka ‘ili lani a Kāne	Secure, fixed in the surface of Kāne’s realm
‘O nā hōkū i kahakahakea	The inaccessible stars
‘O nā hōkū kapu a Kāne	The stars reserved for Kāne
‘O nā hōkū lewa a Kāne	The elevated stars of Kāne
‘O kini, o ka lau, o ka mano	Numerous amount of stars
‘O ka hōkū.	The star
‘O ka hōkū nui,	The big star
‘O ka hōkū iki	The little star
‘O nā hōkū ‘ula a Kāne, he lewa (‘oi)	The red stars of Kāne, suspended.
‘O ka mahina nui a Kāne	The big moon of Kāne
‘O ka lā nui a Kāne	The great sun of Kāne
A ho‘olewa ‘ia, a lewa	Floating, moving
I ho‘olewa ‘ia i ka lewa nui a Kāne	Floating in the great space of Kāne
‘O ka honua nui a Kāne	The great earth of Kāne
‘O ka honua a Kapakapaua a Kāne	The land of Kapakapaua of Kāne
‘O ka honua a Kāne i ho‘olewa	The earth of Kāne floating
<u>O lewa ka hōkū, o lewa ka malama</u>	The star is suspended, the moon is suspended
<u>O lewa ka honua nui a Kāne.</u>	The great earth of Kāne is suspended.

### To Find Kānehūnāmoku

‘O ku‘u manu nui, manu ali‘i,  
 Nāna i noho ‘o Ke‘alohilani,  
 I hea ‘ia i loko o ko mana a ka mo‘o,  
 Mai loko o Kamo‘o‘īnanea,  
 ‘O Halulu ka manu lele i Kahiki,  
 ‘O ka Noio ka manu ‘au kai,  
 ‘O ka ‘Elepaio Kānepāhu‘a,  
 ‘O ka Pueo, ‘o ha‘ulili ke āewa,  
 ‘O ka ‘Io nui ho‘oanoano ka ‘ōma‘o.  
 Ku‘u manu o ka ‘Alae ke‘u ahiahi,  
 He Moa ka manu ho‘āla i ke ao,  
 He ‘Ulili ka manu ‘aki ke‘ehi ‘ale,  
 He Kōlea ka manu ha‘i i kona inoa,  
 Nānā ‘ia ka ‘āina e ka maka o ka lā,  
 He ‘āina ‘o Ulunui, Ulumelemele,  
 He ‘āina no Kānehūnāmoku, ‘o Uluka‘a ē

### LOLOLO FOR PAPAHLILANI, KA MAHINA A ME KA HŌKŪ

Practitioners not only learn the cycles of the sun, but also acquire and incorporate the lunar and stellar cycles into their observations while on Kanaloa Kaho‘olawe. Practitioners are encouraged to learn the seasonal, monthly, diurnal and nocturnal cycles.



### **Basic Knowledge of Ka Mahina**

There are twelve lunar months. The twelve lunar months are basically separated into two different seasons. The first season is Ho‘oilo. Ho‘oilo is the wet season. The six lunar months of Ho‘oilo are Welehu, Makali‘i, Kā‘elo, Kaulua, Nana and Welo.

The second season is Kau. Kau is the dry or summer season. The six lunar months of Kau are Ikiiki, Ka‘aona, Hinaia‘ele‘ele, Hilinaehu, Hilinamā and ‘Ikuā.

Hawaiians recognized 30 phases of the moon. There are ten days in a Hawaiian lunar week called anahulu. There are three anahulu in one Hawaiian lunar month.

The first anahulu is called Anahulu Ho‘onui (growing).

The ten moon phases of Anahulu Ho‘onui are: Hilo, Hoaka, Kūkahi, Kūlua, Kūkolu, Kūpau, ‘Olekūkahi, ‘Olekūlua, ‘Olekūkolu, and ‘Olepau.

The second anahulu is called Anahulu Piha Poepoe (fully round).

The ten moon phases of Anahulu Piha Poepoe are: Huna, Mōhalu, Hua, Akua, Hoku, Māhealani, Kulu, Lā‘aukūkahi, Lā‘aukūlua and Lā‘aupau.

The third anahulu is called Anahulu Hō‘emi (decrease).

The ten moon phases of Anahulu Hō‘emi are: ‘Olekūkahi, ‘Olekūlua, ‘Olepau, Kāloakūkahi, Kāloakūlua, Kāloapau, Kāne, Lono, Maui and Muku.

The following Tables 1 through 3 provide shapes and descriptions of Nā Anahulu Ho‘onui, Piha Poepoe and Hō‘emi.

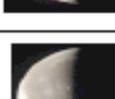
Anahulu Ho'onui

	Hilo	Threadlike – faint streak of light as this phase appears shortly after the sun sets in the west. This phase is often times vaguely seen.
	Hoaka	Another night much like Hilo, however this phase is clearly seen. Also a time when the Ku ceremonies commenced.
	Kūkahi	All the Ku phases rise in the morning and ku, "appear," above us for the entire day. Stand firm
	Kūlua	All the Ku phases rise in the morning and ku, "appear," above us for the entire day. Stand doubly firm
	Kūkolu	All the Ku phases rise in the morning and ku, "appear," above us for the entire day. Stand thrice firmly.
	Kūpau	This is the final moon that rises in the morning. The properous Ku phases are ended as the name kupau implies.
	'Olekūkahi	The 'Ole phases are infamous for confusion in the tides, wind and ocean currents. 'Ole means without or none. Traditionally the practice for these phases were to mend/clean gear, mulch or prune plants.
	'Olekūlua	The 'Ole phases are infamous for confusion in the tides, wind and ocean currents. 'Ole means without or none. Traditionally the practice for these phases were to mend/clean gear, mulch or prune plants.
	'Olekūkolu	The 'Ole phases are infamous for confusion in the tides, wind and ocean currents. 'Ole means without or none. Traditionally the practice for these phases were to mend/clean gear, mulch or prune plants.
	'Olepau	Olepau marks the ending of the shifting ocean and air currents. It's considered a properous phase. Some have interpreted the phase name to mean, <i>the unsuccessful time is pau</i> or, <i>the unprofitable time never ends</i> .

### Anahulu Piha Poepoe

	Huna	Huna means to hide. The sharp tips of the moon hide on this phase.
	Mōhalu	Mōhalu also means mohala, to bloom. This phase begins to become round. The moon is seen in the sky during the late afternoon hours.
	Hua	Hua means seed, fruit or egg. As this phase is rising, the moon is in an egg-shaped appearance and is round and full. The Kapu Hua began on the rising of this phase. Any pule or offerings to the dieties were done on this night.
	Akua	In Hawaiian lunar calculations, there are four full moon phases and Akua is the first in that sequence. Akua is the final night for the Kapu Hua ceremonies.
	Hoku	Hoku is the true full moon phase as it rises at the same time that the sun is setting and then sets at the same time that the sun is rising the next morning. This phase is in the sky for the full night.
	Māhealani	In the western lunar calculation, this phase is the full moon. Māhealani is the third full moon in the lunar sequence. This phase is also called Malani and in the morning is sometimes called <i>Hoku'ili</i> , or stranded star as it is seen above the horizon in the west when the sun is rising in the east.
	Kulu	Kulu means to drip or to fall. This night had a high probability for precipitation. During these four full moon phases, the pull of the moon upon the earth draws liquid and moisture both on the earth, in the atmosphere and in plants, which may be the reason for the likelihood of rain. Kulu is fourth and the final full moon phase.
	Lā'aukūkahī	All of the Lā'au phases rise after the night darkens. The roundness begins deminishing.
	Lā'aukūlua	These phases rise a few hours before midnight. The early evenings are dark during these phases.
	Lā'aukau	This is the final Lā'au phase. This phase is not round as the other phases are during the anahulu piha poepoe. The 'Ole winds begin to make their appearance in the late evening.

### Anahulu Ho'ēmi

	'Olekūkahi	This 'Ole phase rises approximately at midnight. The ocean and wind currents begin shifting creating confusion. These next three phases are not favorable for a lot of activity.
	'Olekūlua	This is the second 'Ole phase and is called the third quarter moon. The currents of air, water and ocean are erratic.
	'Olepau	'Olepau marks the lessening of the shifting ocean and air currents. It's considered a properous phase.
	Kāloakūkahi	These next three phases were known to be times that kapa or rope were made as the word kāloa means length or long. The 'Ole winds and shifting currents end on this phase.
	Kāloakūlua	This phase begins to look like a crescent shaped moon. This and the following nights are extremely dark as the moon rises in the early morning hours long after midnight.
	Kāloapau	This phase is crescent shaped. It's extremely dark as the moon rises in the early morning hours long after midnight.
	Kāne	This is a dark night as the moon is not seen until a few hours before the sunrise. Kāne is the phase that many rituals and ceremonies were done for Kane. The phase is also infamous for the huaka'i po or the night marchers.
	Lono	Lono is seen rising over the horizon an hour or two before dawn. After the sun rises, the visibility of this phase lessens and disappears due to the bright sunlight.
	Mauli	Mauli is another phase that is a sliver seen above the horizon before the dawn light becomes bright. Mauli is up in our sky for most of the day, but due to the sun's light is only seen at dawn.
	Muku	Muku rises approximately at the same time that the sun is rising and setting therefore is not seen. Muku means to cut or to cut off. About 3 times out of the year, Muku follows a little after the sun and is a little slower than the sun. During this occurrence, the moon does not set at the same time as the sun. Therefore, the moon rises as Muku, but sets as Hilo which can then be seen for a brief moment after the sun sets.

## Lunar Orbits and Phases



The moon is a natural orbit for the earth. It takes the moon 27.3 days to orbit the earth and another 2 days to catch up with the earth as it is also orbiting around the sun. During these two days of catching up, we have our dark moon phases. The dark part of the moon is called the Ana and the light part of the moon is called the Kena. As the moon is orbiting the sun, the portion of the moon that is illuminated by sunlight either increases or decreases therefore the phases change each night.

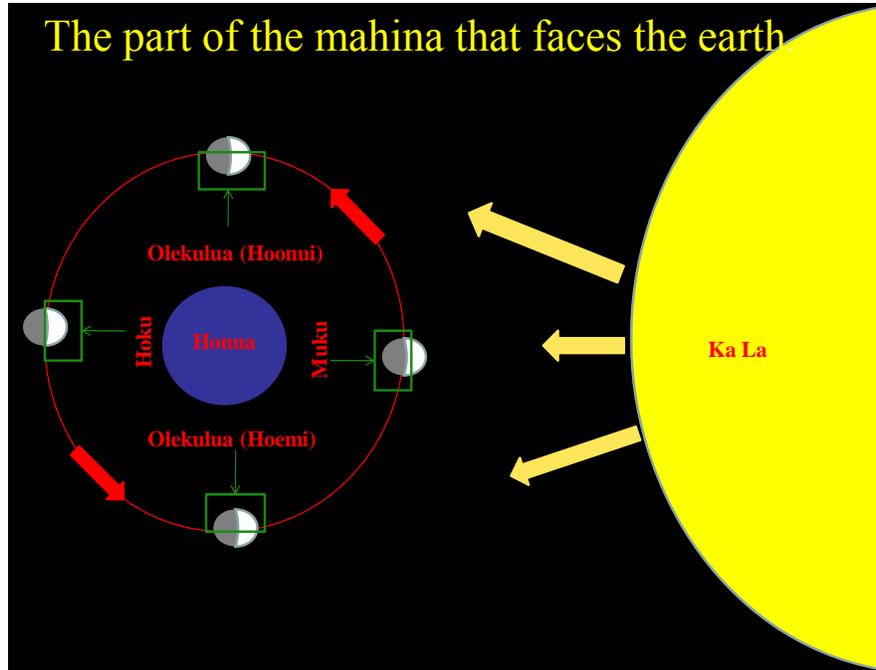
The moon rises approximately 50 to 55 minutes later every day and catches up with itself in 29.3 days, which is why we sometimes see the moon up in our sky in the evening or in the day light. You can predict when the moon is going to rise by simply memorizing four significant phases. Once you've memorized the risings, zeniths and settings of these four phases you can begin to learn when to predict the other phases risings, zeniths and settings as well. The four significant phases are 'Olekūlua (Ho'onui), Hoku, 'Olekūlua (Hō'emi) and Muku.

'Olekūlua (Ho'onui) rises at noon, zeniths at sunset and sets at midnight. Hoku rises at sunset, zeniths at midnight and sets at sunrise. 'Olekūlua (Hō'emi) rises at midnight, zeniths at sunrise and sets at noon. Muku rises at sunrise, zeniths at noon and sets at sunset.

Knowing that the moon rises approximately 50 minutes later each night and memorizing these four phases help you predict when the following phases will thereafter rise. This lunar knowledge is pertinent to predicting the rise and fall of tides, the movement of ocean and wind currents and calculating ceremonial calendars so that the kapu are practiced on their appropriate nights.

While on Kanaloa Kaho'olawe, practitioners should note the risings, zeniths and settings of the lunar phases. Again, noting the geographical landscapes, heiau, ko'a and other significant sites

on Kanaloa Kaho‘olawe with the location of the moon risings and settings may contribute to understanding the intention of why Hawaiians constructed sites in their locations.



### Pertaining to Stellar Knowledge

Stars and planets were and still are important to Hawaiians. Currently, there is a revitalization of star knowledge through the tremendous efforts of the voyaging societies by teaching students the significant stars for navigation. The voyaging societies have increased the awareness and appreciation for traditional Hawaiian celestial navigation. Learning the voyaging techniques of celestial navigation will assist the practitioner on Kanaloa Kaho‘olawe to begin correlating significant sites and landscapes with the rising and settings of certain stars and planets.

Visit this website to learn how the voyaging societies place the stars. Included are techniques for weather prediction, the celestial compass and the four star lines. The website is <http://pvs.kcc.hawaii.edu/edresources.html>

List of stars, constellations or planets that practitioners should begin to study:

- |                        |                                       |
|------------------------|---------------------------------------|
| 1. Makali‘i-Pleiades   | 11. Humu-Altair                       |
| 2. Wākea/Lono-Orion    | 12. Kaulukoko or Kokoiki -Deneb       |
| 3. Nā Kao-Orion’s belt | 13. Venus-Many Hawaiian names, Mānalo |
| 4. Nā Hiku-Big Dipper  | 14. Makali‘i                          |
| 5. Kūmau-Polaris       | 15. Mūlehu,                           |
| 6. Hōkūle‘a-Acturus    | 16. Ka‘āwela, ‘Iao, Ikaiki - Jupiter  |
| 7. ‘A‘a-Sirius         | 17. Mākulukulu - Saturn               |

8. Mānaiakalani-Scorpio                      18. Holoholopina‘au and ‘Aukele - Mercury  
 9. Newe/Newa/Hānaiakamalama      19. Keoe-Vega - Southern cross,  
 10. Kamailemua and Kamailehope-Alpha and Beta Centauri,

### **Keeping Time**

Stars were also utilized to help calculate and recalibrate the lunar calendar. A ruling or leading star accompanied each lunar month. In the Wā ‘Umikūmāhā of the Kumulipo, the stars are listed as being suspended in the heavens. Wākea gives his younger brother Mākulukulu the task of keeping the stars. For the purpose of this document, two star constellations will be utilized here for noting and recognizing seasonal changes.

In Wā ‘Umikūmālima of the Kumulipo is a section that describes the challenges demi-god Māui had to overcome. When Hina entreats her son Māui to slow the sun’s transit across the heavens, Māui completes this task. Māui establishes the two seasons that are pertinent to keeping time for two substantial ceremonies that are necessary for proper political and religious existence. The lines of the Kumulipo states:

- |                                     |  |
|-------------------------------------|--|
| 2035. Kilikā ke kaua a Māui i ka Lā | The battle of Māui with the sun came to pass |
| 2036. I kīpuka ‘ahele a Māui        | With the snaring loop of Maui                |
| 2037. Lilo Makali‘i i ka Lā         | Winter became the sun’s                      |
| 2038. Lilo ke kau iā Māui.          | Summer became Māui’s.                        |

Lilo Makali‘i i ka lā, Makali‘i is the star constellation that is necessary for the commencement of the Makahiki ceremonies. Makali‘i also prevails in the wet season. Lilo ke kau iā Māui, the star constellation associated with Māui is the hook, it is also known as Mānaiakalani. Mānaiakalani is necessary for the commencement of the Luakini ceremonies pertinent to the health and well-being of the Hawaiian political existence.

Practitioners are encouraged to begin to observe record and correlate significant sites and landscapes on Kanaloa Kaho‘olawe with the risings and settings of the stars and planets. Understanding these celestial cycles will help the practitioner in obtaining an expertise that has been untapped for generations.

Uncle Harry Mitchell used to say, “If you see the hōkū twinkling plenty, you know going rain.” This kind of knowledge is functional for practitioners as comprehension of the weather patterns in the environment is necessary when accessing Kanaloa Kaho‘olawe.

To predict rain; it is said, if a halo rainbow is surrounding outside of the star called Kaukamalama or Kaumalama during the lunar months of ‘Ikuā and Hilinaehu than rain, thunder, earthquakes, lightening, winds and rough seas can be predicted. It was also predicted that a catastrophic tumultuous time of change is going to overcome the land.

### **LOLOLO FOR PAPA HULILANI, KA MAKANI**

Throughout the archipelago the winds are known through the traditions of Pele, Lono and Kūapaka‘a La‘amaomao. The three traditions begin with the making of land followed by the winds of Lono, which maneuvers through the land features, and eventually earn their

nomenclature according to their characteristics. Ka makani 'A'a, the buffeting winds of Kanaloa is a wind that embraces the island. The makani Nāulu is the wind that blows to Kanaloa from Honua'ula.

The wind is a necessary factor for the island because it transports any substance in the air, on the ground and on the oceans. The wind, like other natural forms, is both destructive and beneficial. The winds clothes our islands, provide cool relief to warm areas, fill the sails of voyagers, convey the essence of ancestors, transports clouds and alters the atmosphere.

An example of weather phenomena addressed by Hi'iaka in the saga of Pele and Hi'iaka:

He pua'a kau ka uka o Moloka'i	The dark pig clouds gather in the uplands of Moloka'i
He 'ilio lohelohe a Lāna'i	Dog clouds of Lāna'i

This wind chant calls for the exterior wind and the internal wind to mingle, as they are of the same source. To remove the divide of the flesh is to make the person permeable to this reality. The wind, like in the chant Ke Ha'a Lā Puna, is synonymous to spiritual energy.

The ipu, the lewa, the moku, the earth are macrocosmic and microcosmic in form, the hā makani is the uniting force. The idea is to sacrifice oneself to attain this connection. The removal of the kīhei and flying it in the air is the act of sacrificing our ego to the elements, as well as inviting our hou or sweat to evaporate into the heavens. This is a personal wind chant that cannot be done by one on behalf of many, although it can be a mass chant where everyone chants and participates toward their own wind-reality. Like the chant Ke Ha'a Lā Puna, this chant is not obviously season or god specific, the idea is that, like Hi'iaka, this chant is only the catalyst that launches an investigation into the recovery and defining of personal akua relations or embodiments.

### **Ka 'Aha a ka Makani**

Pā mai ē  
Pā mai ā  
Na wai ka ipu nui, ka ipu iki  
Ka ipu poko, ka ipu loa  
Ka ipu oloolo e hālau ai nā lewa  
Na'u ho'i!

Pā mai ē  
Pā mai ā  
'O wai nei makani no luna, no lalo  
Nei makani no uka, no kai  
Nēia makani hā kepahepa ai nā kihi 'ehā o ka moku  
'O wau ho'i!

Pā mai ē  
Pā mai ā  
E ke akua hā waho, hā loko  
E hāhā pō, hāhā ao

E hā loa e naka ho‘okapalili nei ka honua  
Ea!  
E pā, e pā  
I lele wale nei waka, lele pākohana  
Kīhae mā‘awe‘awe ma luna o ka moana  
Eia ku‘u kīhei i ho‘okīhaehaehia, he welo!  
‘Oiai he heihei pahu pīna‘i ko‘u loko  
Auē, he pua, he pua ho‘i hā!

Blow and manifest  
Who holds the large, the small ipu,  
the short and long ipu,  
the long-house gourd in the shelter of heaven,  
It is with me!

Blow and manifest  
Who is this wind from above, below, the interior, the shore  
These winds blowing oblique over the land  
I am he!

Blow and manifest  
To the profound internal and external breath  
That searches for form at night and day,  
A persistent presence feeding the vibrations of the planet,  
Appear!

Blow and manifest  
So this vessel will fly, fly absent of ego  
To experience the vapors of godliness over the ocean  
I remove my kīhei to become one with the god, it whips  
While my heart paces its rhythms  
Alas, the wind has come, it is here, breath!

Ipu is a traditional receptacle for wind, a metaphor for the pneumatic energy one is born with at conception. The ipu here is reference to the human body and the internal wind or air necessary to fuel the fire of life. Ki‘i ‘ehā o ka moku refers to both the cardinal points of our horizons (macrocosm) and the four corners of our torso (microcosm) that holds all the organs necessary for living. Waka is a canoe, although wa‘a is the most common form for canoe. Waka-a-Māui, a place name in Hilo’s Wailuku river, is evidence that waka was part of our oratory traditions, at least in those relating to wahi pana. The waka here is also the human vessel.

### **HANA KAULIKE A PAPAHLILANI**

As stated earlier, site 101, using Ka Piko o Wākea rather than Site 101 is central to the Papahulilani edification. Ka Piko o Wākea is the center for the alignment of the sun on this island. The cleaning, clearing, rebuilding of the walls, and revitalization of the site for today’s practitioners of Papahulilani are required tasks for this occupation. Such efforts continue the

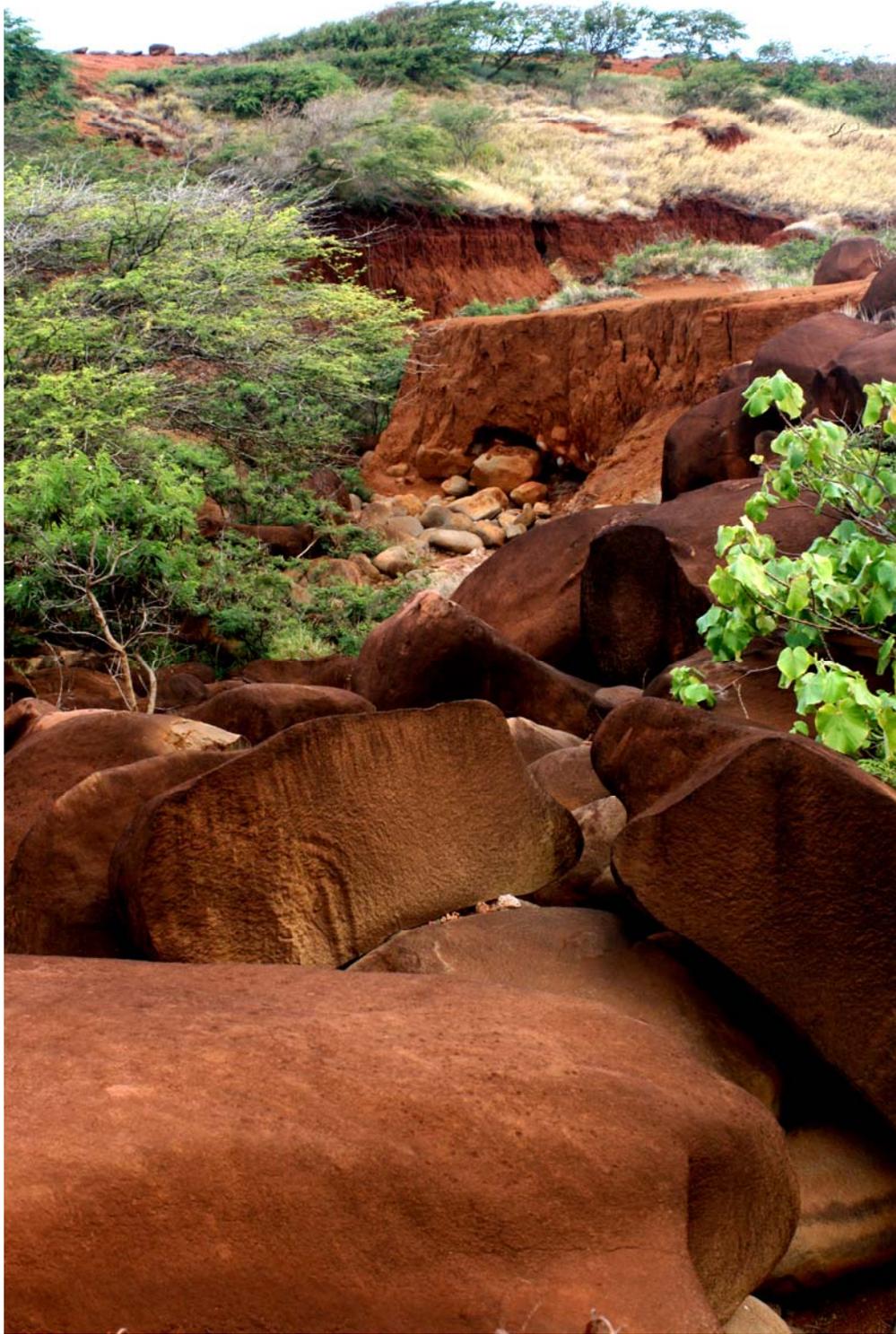
practices started eons earlier by the original Papahulilani experts. Concurrently, sites like Ka Piko o Wākea reveal to us the existence of these practices on Kanaloa Kaho‘olawe.

Sites that are in sync with Papahulilani sun practices must also receive the same attention as Ka Piko o Wākea because they are as important for the occupation of Papahulilani. Pu‘u Mōiwi and Moa‘ulaiki sites must conform to an elevated status therefore deserve the attention and recognition as sacred sites to study, mingle with and invite deity forms.

Another site of this caliber to be cleaned, cleared, rebuilt and revitalized is Pōkāneloa at Kāneloa gulch. Pōkāneloa is perhaps the most antiquated tool the island has. Similar sites have not been detected on any of the other islands except maybe for Hawai‘i. This cultural instrument is unequal, unmatched anywhere therefore the treatment of Pōkāneloa must be placed in the hands of Papahulilani practitioners. Pōkāneloa should be roped off, grounds cleared of unnecessary weeds, instrument stabilized with only those studying the rise and set of the sun be allowed to enter.

Pu‘u Mōiwi, Pōkāneloa, Hālonā Point, Ka Piko o Wākea and Kealaikahiki are all areas of alignment with the sun where the special days of the sun’s journey are marked.

# PAPAHULIHONUA



## **LOLOLO FOR PAPAHLIHONUA**

Papahulihonua is the study of the earth we live on. The word suggests movement, process and definitely the only stage for Papahānaumokus' existence. The assets and components of Papahulihonua are: the moving ocean, the measured space of the ocean to horizon both horizontally and vertically, the measured space of land horizontally and vertically, rock types, dirt types, energy source of the earth, land formations and fresh water. Again these elements are akin to our being, as household familial ties. Despite the fact that we are solely dependent on the earth throughout our life, we know it the least.

Papahulihonua is a study of our earth, more personally for Kanaloa Kaho'olawe. In occupying the island as kama'āina, it is a necessary fact that one should ho'okama'āina one's self to the 'āina.

The study of Papahulihonua focuses on the environment of Kanaloa Kaho'olawe encompassing the landscape and eventually the surrounding ocean until everything concerning the island is familiar. This study must be done from a native Hawaiian point of view and literature, listening to na'au and trusting the word of your kūpuna. There were Papahulihonua here in earlier times, we must continue the tradition. The knowledge gained should "hānau ma ka lolo", be born from and be impressed upon the brain of the practitioner.

The island of Kanaloa Kaho'olawe deserves the familiarity of kinship and so begins the study with these simple questions. What kinds of rock do we have at Kāneloa gulch area? How old are the rocks there? What are the major currents around the island? What are all the volcanic cones on this island? What is the alignment of the cones? Why? What are the different soils on this island? How old are they? Which cones will support life? What are the hints of water on the island? How deep is the ocean around the island?

### **Natural and Mythological History**

In the documented history of Hawaiians on Hawai'i archipelago, our islands were born of a mythic genealogical mother and father, of coral and also of the ocean. This brief history of the natural phenomenon that was the genesis of Kanaloa will be described through these documented archives. Also included in this writing are more recent recorded natural histories, observations conducted by non-indigenous scholars in 1940 and more recently in 2004.

According to the Hawaiian mind, po'e mo'olelo, po'e kahuna and others, the architect for the islands begins with the deities of land and ocean. One of the well-known builders of land is Pelehonuamea. Pelehonuamea falls within the scope of Papahulihonua; a more modern term for the interpretation of Pelehonuamea is volcanism. The difference between volcanism and Pelehonuamea is that the latter is mythologically endowed and the first only physical.

### **Pelehonuamea**

In connection with Kanaloa Kaho'olawe this is Pelehonuamea's story, the storyteller is Moanauli:

Her mother was Kaikahinali‘i and her father was Kānehoalani. She had two brothers; Kamohoali‘i and Kahuilaokalani. She left her home in Hapakuela where she had a husband, Wahieloa and two children, Laka and Menehune.

When she arrived in Hawai‘i there was no water in the ocean, the land was large. She came to Kanaloa first and poured out the water from her head. When the sea broke on the land her brothers composed this chant:

He kai, e he kai	The sea, o the sea
Popo‘i akula ke kai	The sea is breaking
Popo‘i akula i Kanaloa	Breaking at Kanaloa
Aia i nā pali ka ilina a ke kai	There at the cliff at the sea’s edge
Hala a‘ela ka maha a ke kai	The calmness of the ocean is gone
Ha‘i kualua ke kai	The sea breaks in doubles
Ha‘i kuakolu ke kai	The sea breaks in triples
He kai ha‘awe i ke kua o Pele	A sea carried on the back of Pele
Huli ihola ke kai, wāhi i ka honua	The sea turns downward, breaking the earth
Ke amo lā ke kai, amo i Kīlauea	The sea is rising, rising to Kīlauea
He kai kālele i ka lima o Pele.	A sea supporting the five layers of Pele
Ho‘omakua maila ke kai a Pele	The sea of Pele is overwhelming
Kai hi‘i i ke alo o Pele	Consumed in the breast of Pele
Wawā ka leo i ke kai a Papalauahi	The roar is tumultuous at the sea of Papalauahi
Pi‘i a‘e la ke kai i luna o Akanikōlea	The sea rose up to Akanikōlea
Holo ke kai i nā kī o Wahinekapu	The sea reaches the edges of Wahinekapu
Kai a Pele a ke akua	The sea of Pele of the goddess
‘Eli‘eli e kau mai!	Reverence possesses you!

The story does not collaborate with the chant. The chant talks of a great eruption at Kanaloa Kaho‘olawe Island as high or even higher than the edge of the cliffs. The eruption is in the ocean. The double waves and triple waves are breaking continuously upon the back of the eruptive volcano. Someone who is aware of the activity, perhaps not in real time, but a person who personifies the fire clan and records in chant form the eruptive phases, recorded these eruptions. This eruption is causing great havoc to the land that is breaking up and sinking.

The second half of the chant transports the reader to Hawai‘i Island and Kīlauea caldera. This may be a different incident of a flood but used together to support the composer’s knowledge of the various floods linked with Pelehonuaumea and volcanic activities. The place names of Papalauahi, Akanikōlea and Wahinekapu are all found around the edge of Kīlauea caldera. Recorded later in the story is the description of the flood’s extent where the tops of Mauna Kea, Mauna Loa and Haleakalā are all that are seen, everything else is submerged.

The composer of the chant is aware of nuances of the fire clan such as “ka lima o Pele” or sometimes known as “ka Lima a Kīlauea”. The other phrase is “nā kī o Wahinekapu” which is not translated. The word “kī” is a suffix and prefix intensifier, it needs a noun, therefore difficult to translate. In my mind this may be hinting to the strengths of Wahinekapu/ the deity or the volcano itself who is about to succumb to the spreading ocean.

This is a catastrophic eruption that is remembered and recorded in narrative, eventually in chant form. It seems as though Kanaloa Kaho‘olawe is the originating point of the ocean surrounding these immediate islands, thus the name Kanaloa.

### **Wākea and Papahānaumoku**

Paku‘i, scholar of Kamehameha, explains that Kanaloa was born of Papa and Wākea. This is a popular version of the birth however this is a political birth of islands credited to Papahānaumoku of high birth and her counterpart Wākea. Both traverse their lives of politics and spiritual nexus into the apex of godhood earning the coveted titles of Sky Father and Earth Mother. This chant includes all the islands beginning first with Hawai‘i, and makes its way through to Mokupāpapa. We are aware of the fact that Hawai‘i is the youngest island therefore, metaphorically, the chronology of the islands’ birth cycle was definitely meant for something other than revealing the islands’ age.

The part of the chant identifying Kanaloa is as follows:

He nui Mololani no Kū no Lono	Mololani was important for Kū, for Lono
No Kāne mā lāua ‘o Kanaloa	For Kāne and Kanaloa as well
Hānau kapu ke kuakoko	The drastic pain produced the sacred birth
Ka‘ahea Papa iā Kanaloa, he moku	Papa suffered intensely with Kanaloa, an island
I hānau‘ia he pūnua, he nai‘a	Who was born a fledging, a porpoise
He keiki i‘a na Papa i hānau.	For Papa a fish child was born.

According to this political chant, Hawai‘i had the title of being the eldest. Maui was the seat of the impressive ali‘i clans. However Kanaloa was neither born with a title nor attached to ali‘i clan but rather a birth for the gods Kū, Lono, Kāne and Kanaloa, with Mololani being the afterbirth of Kanaloa Kaho‘olawe. The island was born under the essence of and for the four major male deities, Kū, Lono, Kāne and Kanaloa. This island along with Molokini was meant for the gods and was named after a god.

### **Kaikilani**

Kaikilani recited this chant below to honor her chiefly husband Lonoikamakahiki, her imagery in the chant moves throughout the islands talking about divisions belonging to Lono. She describes with perfect remembrance the things of importance to each place named. The two-line description for Kanaloa was:

He ‘umi a Kanaloa Kaho‘olewa	There are ten of Kanaloa Kaho‘olewa
Ka hono ka ho‘okui o nā moku	The foundation, the joining together of the islands

The choice of names Kaho‘olewa versus Kaho‘olawe is worthy of discussion. We know that Kaho‘olawe means “take away from”. Kaho‘olewa however connotes an elevated status, a distinct association with Kāne and Kanaloa especially when reviewing their chants of “Kāne o Kū ka Pao” or “Kanaloa o Kū Ka Pao”, ho‘olewa in these chants describes the sun, the moon, and the earth as being “suspended” in space. The importance of articulation to the difference is that these elements belong to the realms of Kāne and Kanaloa so how does it connect to the island Kanaloa Kaho‘olawe? While the variations between Kaho‘olewa and Kaho‘olawe may

just be typographical or pronunciation differences, the above chants and its importance to connectiveness and continuum deserve discussion.

The second line in the two-line description also commands attention, “the foundation, the joining together of the islands”. A geological hint of Kanaloa Kaho‘olawe’s connection with the other Maui county islands is inferred. When considering the earlier chant of Pelehonuamea’s havoc on breaking the land and separating the islands by water or the Kai ‘okia Kānāwai in action, one is grateful for the Hawaiian cultural nuances found in chants.

### **Ka‘ehuikimanōopu‘uloa**

According to William Henry Uaua, Ka‘ehuikimanōopu‘uloa is a mo‘olelo maoli, a real story not a ka‘ao or fanciful tale. Mr. Uaua recorded this story in its entirety in the Hawaiian newspaper Ke Au ‘Okō‘a November 24 1870-1871. It is a story of the known sharks that resided and were guardians for particular land sections of these islands. It is a comprehensive look at sharks and the role they play with the local communities. It has overtones of human spirituality and political practices. The Hawaiian view and belief of sharks were that they parallel the ali‘i of the human race.

Because Kanaloa Kaho‘olawe plays a major role in this story, excerpts from Ka‘ehuikimanōopu‘uloa are included in this report. The story portrays Kamohoali‘i’s chronicles and leadership from a human perspective. The significances of considering this story are that: (a) it imparts Hawaiian value on the continuum of land into ocean (b) it clearly shows the connection of Honua‘ula to Kaho‘olawe (c) it connotes Kamohoali‘i’s godly status (d) it states that imperial consecration by the god could only be gotten at Kaho‘olawe, the residence of Kamohoali‘i, (e) it also shows that proper protocol and genealogy are needed to attain the presence and sanction of a god.

The following are selected excerpts from the story providing connective links without telling the whole story. The chants are the ceremonial part of the story; they are prayer chants:

1. ‘O Kapukapu ke kāne, ‘o Hōlei ka wahine. Ma Pānau i Puna, Hawai‘i ko lāua wahi noho. Ua hānau mai na lāua he keiki manō holo‘oko‘a, a ua kapa ka makua kāne i ka inoa ‘o Ka‘ehuikimanōopu‘uloa ma muli o ka ‘ehu o ka lauoho o Ka‘ahupāhau, ka manō ali‘i o Pu‘uloa i O‘ahu nei.

Kapukapu is the male, Hōlei is the female. They resided in Pānau, Puna, Hawai‘i. To them was born a whole shark child, whom the father named Ka‘ehuikimanōopu‘uloa due to the reddish hair of Ka‘ahupāhau, chiefly female shark of Pu‘uloa, O‘ahu.

2. He kanaka mahi‘ai ka makua kāne o ia nei. He nui ka ‘awa ma kāna mahina‘ai; ‘o ka ‘ai nō ia a ua keiki manō nei. ‘O ka waiū o ka makuahine, ka wai nō ia e hoka ai ‘o ka ‘awa, a loko o ka ‘apu, a laila, hānai.

His father was a farmer. His farm produced a large amount of ‘awa; which was the food of this child shark. His mother’s milk was the liquid used when straining the ‘awa into the cup, then he was fed.

3. Lalau makua kāne i ke po‘i wai poni, a poni ihola i ke keiki mai ke po‘o a ka hi‘u, ma ke kua, ma ke alo, a hāpai a‘ela i kāna mele:

His father grabbed the coronation washbasin and anointed the child from his head to his tail, on his back, on his front, while chanting this mele:

I -	<p>Ke poni aku nei au iā ‘oe,  E Ka‘ehuikimanōopu‘uloa,  He wai ‘au‘au nou, he ‘awa hiwa lau,  He niu hiwa me ka moa hiwa,  He wai ‘au‘au ikaika no ke kanaka,  Mai ka pō mai a puka i ke ao,  Na mākou na nā pulapula e mālama ai,  Eia ma luna ou ke poni nei au,  ‘O nā kupu ‘o nā ‘eu o ka moana  Ka moana nui o Nu‘akelea‘īkū  Ka niuhi moe lawa, ka hailepo  Ke a‘u nui nuku ‘oi‘oi  Ka honu nui mā‘elekā,  Ka ‘ea nui kua wakawaka,  E kela ana ‘oe ma ka ikaika,  Ma ka ma‘alea ma ka ‘ōlelo ‘ana  ‘A‘ohe ou me e like ai,  E hele ‘oe a hiki i Kaho‘olawe  E kipa aku ‘oe i o Kamohoali‘i lā,  A nāna ka hana i koe ma luna ou.</p>	<p>I am anointing you  Ka‘ehuikimanōopu‘uloa  For you, sacred water, black leaf ‘awa  Black coconut, with black rooster  Potent water for man  From the night until emerging into day  For us, for the offsprings, to care for  Here upon you, I consecrate.  The mischievous, rebel of the ocean  The great ocean of Nu‘akelea‘īkū  The great niuhi, stingray  The sword fish with long pointed peak  The big dark black turtle  The big turtle with the peaked back  With the force you will excel  With shrewdness of skill and oratory  You will have no rival  Go until you arrive at Kaho‘olawe  You will visit Kamohoali‘i  And he will complete the final anointing  upon you.</p>
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The first excerpt reveals the genealogy of Ka‘ehuikimanōopu‘uloa noting that his mother and father were kanaka or human from Pānau, Puna, Hawai‘i. After living with his parents for a while, excerpt #2 discloses how he was cared for and fed. Except #3 describes the ceremony bestowed upon him after being taken to the ocean. Chant I above is the ceremonial chant by Kapukapu which provided directives, power, strength and finally the order to visit Kahomoali‘i at Kaho‘olawe.

As the story continues Ka‘ehuiki did as he was directed by his father and gathered all the chief sharks of each district of Hawai‘i who were Kapanilā for Hilo; for Ka‘ū, Kāneilehia; for Kona, Kua; for Kohala, Manokini; and for Hāmākua, Kapulena. They became the traveling companions for Ka‘ehuikimanōopu‘uloa. The young shark traveled to Nu‘umealani, Kūkuluokahiki.

As directed, Ka‘ehuikimanōopu‘uloa was to stop at Kaho‘olawe where he was to be sanctified by Kamohoali‘i, the shark god. As they crossed ‘Alenuihāhā they encountered a very large contingent of sharks stretched from Hāna, Kapueokahi bay to Kealaikahiki. The guardian of Maui was the shark, Kai‘anuilālāwalu. A battle is fought between the child shark and the guardian of Maui however with Ka‘ehuikimanōopu‘uloa’s “puka ka lā i Ha‘eha‘e”. Ka‘ehuikimanōopu‘uloa is victorious as was promised in the chant by his father so the rest of the sharks dissipate to waters unknown.

Ka'ehuikimanōopu'uloa in conversation with his traveling companions all agreed that Kai'anuilālāwalu was an excellent offering for the ancestral shark god Kamohoali'i. Chant II describe how the body of Kai'anuilālāwalu is prepared and sent as an offering to Kamohoali'i. The chant is excellent and very unique as it speaks from the point of view of the ocean.

II -	E ka lani, e ka honua E ka hikina a ka lā i Ha'eha'e E kaulana a ka lā i Nu'umealani I nā pe'a kapu o nā paia lani E nā 'ale kāwahawaha o 'Alenuihāhā E ke kūlepe makani paio lua I ku'u kupuna kāne akua, iā Kamohoali'i Eia ka mōhai lā 'o Kai'anuilālāwalu Ka pūkaua o kēia moana Hohonu He mōhai, he 'ālana i nā akua I o'u mau haku ali'i e lana mai nei Eia he heana na kākou i make ia'u Ā Ka'ehuikimanōopu'uloa, I ke keiki koa a Kapukapu mā lāua 'o Hōlei,  I kia'i pali o Pānau i Puna Ke koa ho'i o ka lā puka i Ha'eha'e, E ola, e ola mau loa au i ke ao mālamalama Ua noa, lele wale.	To the firmament of the sky, to the earth To the arrival of the sun at Ha'eha'e To the setting of the sun at Nu'umealani The sacred boundaries of the vertical walls To the furrowed waves of 'Alenuihāhā To the wind that tears in two To my ancestral god, Kamohoali'i Here is the offering, Kai'anuilālāwalu The general of this deep ocean A prescribed offering, a gift to the gods To my chiefly leaders who are present Here is our sacrifice, that I, Ka'ehuikimanōopu'uloa, killed The child warrior prodigy of Kapukapu and Hōlei, Guardians of the cliff at Pānau Puna The warrior of the emerging sun at Ha'eha'e Life, I will live long in the dawn of day It is free, let it fly!
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When traversing the ahupua'a of Kipahulu he has another encounter, this time by Kauhuhū who is the older sibling of Kai'anuilālāwalu. The kia'i of the lua of Kauhuhū is Honoiki who has an agreeable personality. Kauhuhū however is bigger and more aggressive than his younger brother shark. Chant III is uttered by Ka'ehuikimanōopu'uloa to Kamohoali'i for strength and techniques to win this battle. Ka'ehuikimanōopu'uloa does win the battle against this great chief and gains a reputation that precedes him in his travels.

III -	Eia lā, eia au 'o Ka'ehuikimanōopu'uloa 'O ke keiki koa a Kapukapu mā lāua 'o Hōlei, 'O kia'i pali au o Pānau i Puna, i Hawai'i  Ke keiki ho'i i poni 'ia i ka niu hiwa, 'awa hiwa, pua'a hiwa, moa hiwa, me ka i'a 'ula,  Na ka makua i wānana, 'O nā kupu, 'o nā 'eu ka moana  He mau 'ōpala lākou i mua o'u I ku'u kūpuna kāne akua, Iā Kamohoali'i, hō mai i ikaika I ikaika no'u i kēia lā No Ka'ehuikimanōopu'uloa,	Here indeed is Ka'ehuikimanōopu'uloa Warrior prodigy of Kapukapu and Hōlei  I am guardian of the cliff of Pānau at Puna, Hawai'i Child who was consecrated with black coconut, black 'awa, black pig, black rooster and red fish It was the parent who prophesied The mischievous, rebels of the ocean  They are as refuse before me To my ancestral god To Kamohoali'i, grant me strength Strength for me today For Ka'ehuikimanōopu'uloa
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No kāu pulapula,  
Ua noa, lele wale.

For your offspring,  
It is free, let it fly!

Following the battle with Kauhuhū and upon approaching the ahupua‘a of Honua‘ula he encounters Ka‘alamikihau, chief shark of this ahupua‘a and guardian of Kamohoali‘i’s cave on Kaho‘olawe. Ka‘alamikihau takes the messages of Ka‘ehuikimanōpu‘uloa to Kamohoali‘i, his grandchild is here to see him.

Ka‘alamikihau repeats the message to Kamohoali‘i and is told to invite them in and he does so. When Kamohoali‘i appeared everyone was so captivated, spellbound and overcome with fear of his splendor. Kamohoali‘i occupied a cave within a cave and had seaweed and coral growing on his back. He greeted each one of the chiefs and was especially glad to see his mo‘opuna, Ka‘ehuikimanōpu‘uloa.

He inquired of their visit and was told by the young warrior shark of his desires for god like qualities that could only be given by this ancestral god himself, Kamohoali‘i. The god shark agreed to this task and required they return the next day when the sun was overhead.

Excerpt #4 is the ceremony for the god-like qualities requested by Ka‘ehuikimanōpu‘uloa.

4. E ‘ōlelo ana penei: “Ke kau aku nei au, ‘o Kamohoali‘i, i nā ho‘omaika‘i ‘ana ma luna ou me kēia wai poni iā ‘oe, a ke hā‘awi aku nei au iā ‘oe i ka mana, i ka ikaika, a me ke koa lua ‘ole ma kēia moana pālahalaha, mai ka hikina a komohana, mai ka ‘ākau a ka hema, ma nā wahi a pau āu e hele ai. ‘A‘ole kekahi mea e lanakila ma luna ou, mai kēlā paia lani a kēia paia lani, a hiki i nā kūkulu o Kahiki. E nā kupu, ‘o nā ‘eu o ka moana e ‘a‘a mai iā ‘oe ma ke ‘ano hakakā, he mea ‘ole lākou ola; ho‘opa‘ipa‘i mai iā ‘oe, ‘o ko lākou make ia. A ke hā‘awi nei au i mau kinolau nou ho‘okahi haneli ka nui. Aia a mana‘o a‘e ‘oe i kou kino e lilo i kino humuhumu, ua lilo a‘ela pēlā, a i kino pokipoki, pēlā aku; a haneli ka nui o kou mau ho‘ololi ‘ana. ‘O ia kou mau kinolau a‘u e hā‘awi nei ma ko‘u ‘ano akua, a e mana ho‘i a e ola mau loa ‘oe a kau i ka pūaneane. Ua noa, lele wale.”

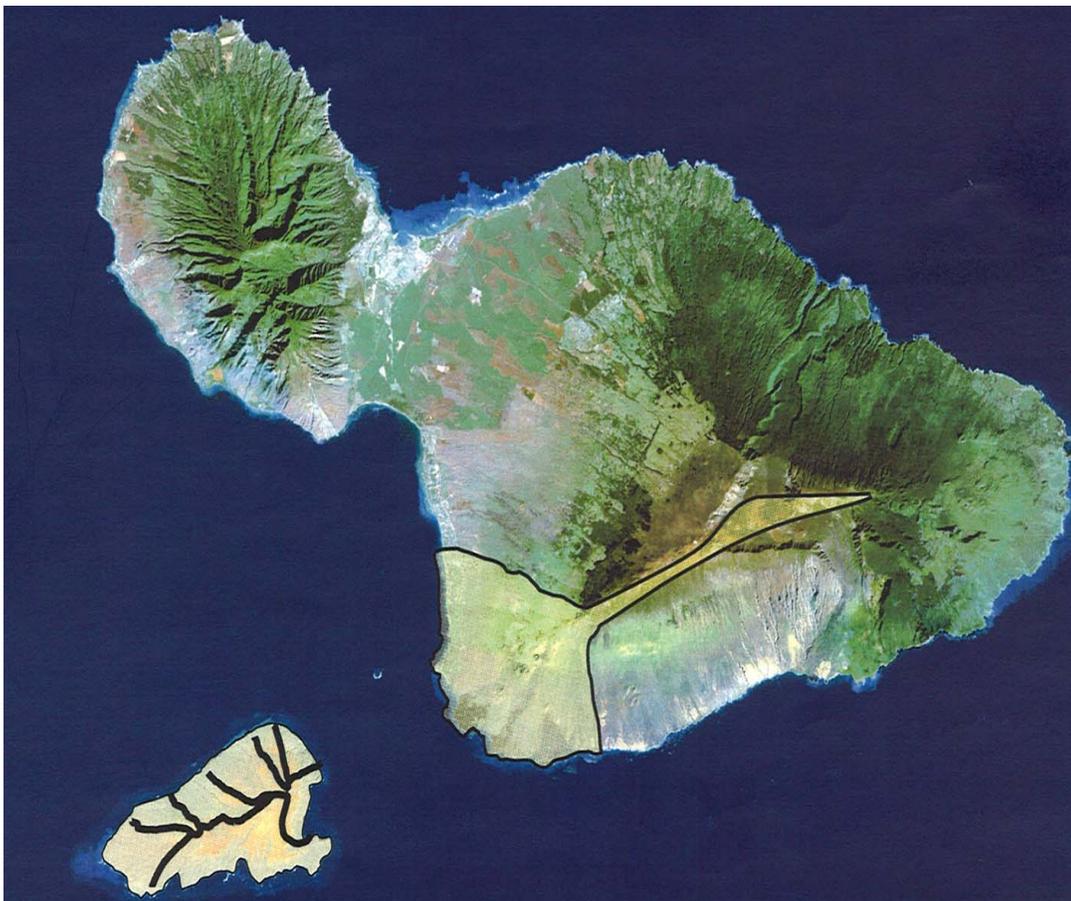
Spoken thus: “I, Kamohoali‘i, sanctify you with this water and impart these sanctions upon you, and am granting you the power, the strength and boundless courage in this vast ocean, from the East to the West, from the North to the South, and anywhere you may traverse. None shall prevail over you, from one extremity of the horizon to the other extremity of the horizon until the far reaches beyond our expanse. All the supernatural beings and rebels of the ocean that shall confront you for battle, their life is nothing, and if they displease you it is their death. And I grant you multiple body forms, one hundred in all. If you so wish to be a humuhumu, so it shall be, or the form of a pokipoki, and so forth; and so you shall have hundreds of shape shifting abilities. These are the manifestations I grant you with my godly status and power and so shall you live forever. It is free, so shall it be.”

5. ‘Ōlelo maila ‘o Ka‘alamikihau i mua o nā ali‘i malihini, “Akahi nō au a ‘ike i ka hana i hana ‘ia iho nei i mua o ia ala, ‘a‘ole ma mua a hiki i kēia lā wale nō. He nui ko‘u weliweli a me ka maka‘u no nā mea, i hāpai ‘ia a me ka hā‘awi ‘ana i nā kinolau.” ‘Ae

like maila nā malihini a pau me ka ‘ī mai, “‘O kākou like kai komohia i loko o kēia hana nui i hana ‘ia iho nei.”

Ka‘alamikihau announced before the visiting chieftains, “I have only now witnessed the acts that have been performed upon this one, not before but only today. I am greatly humbled and fearful of all the things that have been bestowed and of the body forms granted. “All the visitors unanimously agreed, “We too have bared witness to the great feat that has occurred.”

Ka‘alamikihau then expressed his honor of witnessing this profound and overwhelming ceremony that he had not witnessed prior and will not witness again. He was happy for this opportunity. After this occasion the sharks continued on their journey and Ka‘alamikihau joined them.



Honua‘ula in alignment with Kaho‘olawe

Each of the districts of Hawai‘i has a resident shark chief. Their names are noted above. Each of the chief sharks are actual names connected to each district. Kua the chief of Kona waters

seems to be the elder of the group because he is the one who is associated with early migrations from the south and having knowledge of the trail of Muliwailena or volcanic scent of sulfur.

In some other story and chant Kua's full name is Kua-o-Wākea and he is the shark chief of Ka'ū and his descendents are still on the island of Hawai'i. He was known as having both shark and human forms being a navigator for one of the migration from the south islands.

The constant mention of districts in association with a shark presents an alliance of creatures of land and ocean having the same land base therefore assuming that land boundary doesn't stop at the water's edge but was a considerable part of the oceanscape as well as the landscape. Besides Kua with Kona there were also: Kepanilā – Hilo, Kapulena – Hāmākua, Manokini – Kohala, Ka'ehuikimanōpu'uloa – Puna, Kai'anuilālāwalu – Hāna, Kauhuhū – Kipahulu, Honuiki - Kipahulu and Ka'alamikihau – Honua'ula.

The above map shows a direct alignment of Kanaloa Kaho'olawe with Honua'ula. The alignment illustrates the possible connectivity of islands at one time. According to this story the shark chief of Honua'ula who is Ka'alamikihau guards the entrance to the cave of Kamohoali'i. The mere mention that Ka'alamikihau chief shark of Honua'ula is in close proximity to Kaho'olawe cave of Kamohoali'i is a hint of the underwater land connections.

Kamohoali'i seem to be separated from Maui Island. The necessity of separating the sacred from the mundane is confirmed here with Kamohoali'i. Although he was a shark, he was the sacred, spiritual elder and leader of Pelehonuamea and her siblings. He appears to have higher status than any other named shark in this archipelago; he had god, chief, kahuna, ancestor and 'aumakua status of sharks. He was gigantic in size and status and resided on Kanaloa Kaho'olawe.

The island of Kanaloa Kaho'olawe may have had that same reputation of separating the sacred from the mundane therefore accounting for the unique sites on island. There is a possibility that Kanaloa Kaho'olawe Island like the ocean around it with Kamohoali'i was recognized as being sacred. Because of Kamohoali'i's status, sharks had to go to the island to be consecrated and anointed with special gifts of numerous kinolau, great strength and abilities to be victorious in battle. Did people have to come to the island to elevate their status, is this why Kalākaua came to the island?

A vital ingredient for displaying proper and acceptable protocol for entrance was knowing your genealogy and allowing the verbal connections to family, as a way of putting people at ease and offering a sense of familiarity. If they hear your genealogy and know your family then you are not a stranger.

### **Kahakuikamoana**

This metaphoric history below describes the birth of Hawai'inuiākea. Kahakuikamoana, a composer of history, explains that Kanaloa was born of Keaukana'i and Walinu'u.

Na Keaukana'i i moe aku  
Moe iā Walinu'u o Hōlani  
He kekea kapu no Uluhina

It was Keaukana'i who slept with  
Slept with Walinu'u from Hōlani  
A sacred semen for Uluhina

Hānau Kaho‘olawe, he lōpā  
 Ki‘ina aku Uluhina  
 Moku ka piko o ke kama iki  
 Ka ‘iewe 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 ‘iewe ia – a, he ‘iewe ka moku.

Kaho‘olawe was born a foundling  
 Uluhina then was called upon  
 The navel of the child was cut  
 The afterbirth of the child was placed  
 Into the folds of the rolling surf  
 The froth of the heaving sea  
 The loin of the child was found  
 Molokini is the island  
 It is a placenta, the island is a placenta.

The above chant is one of the challenges for the practitioners of Kanaloa Kaho‘olawe to look carefully, study and makawalu the interpretation in observing the island as kin. This is an incredible song composed of Hawaiian cultural innuendos and ingenious imagery. Chants expect the reader to be prepared with a basic foundation of cultural knowledge found in our literature and oration. Each line, as in the twelve lines above, is a story in itself. If you are remotely au fait with the basic stories, it is difficult to comprehend fully the language used in chants.

The above story of Kanaloa champions Keaukana‘i as the father, he is not a very high ranking chief but the female is like a goddess and is from Hōlani the land of the gods and goddesses along with chiefs of elevated rank. Uluhina is called because he is a well-known pediatrician or obstetrician type kahuna who specializes in the before and after birth process. The afterbirth of the child Kaho‘olawe is given to the ocean and is named for the ocean Kanaloa.

There are two rituals in the above short chant and they are (a) moku ka piko or separating the child from the mother, and (b) kau ka ‘iewe or the placing of the ‘iewe in a specific place. This birth or island, Kanaloa Kaho‘olawe, was indeed sacred that Uluhina found a need to wear the ‘iewe as a loincloth. With this action he was probably displaying lineage connection. This analysis of ancestral recitation composed by Kahakuimoana gives a history of the treatment of elitist births.

### **Kamahualele**

Kamahualele, the great scholar, in ancestral times gave another account of the birth of the islands. On the exodus of Mo‘ikeha from Tahiti to Hawai‘i Kamahualele gave a voice to the following recitation. In his recitation, he states that Hawai‘i came from Tahiti and Kanaloa, whose point of origination is Moa‘ulanuiākea, who was also a grandchild of Kahiko and Kapulanakehau, Wākea’s parents.

Eia Hawai‘i, he moku, he kanaka  
 He kanaka Hawai‘i, ē  
 He kanaka Hawai‘i,  
 He kama na Tahiti,  
 He pua ali‘i mai Kapa‘ahu  
 Mai Moa‘ulanuiākea Kanaloa  
 He mo‘opuna na Kahiko lāua‘o Kupulanakēhau  
 Na Papa i hānau.

Here is Hawai‘i, an island, a man  
 Hawai‘i is a man  
 A man is Hawai‘i  
 A child of Tahiti  
 A royal child from Kapa‘ahu  
 From Moa‘ulanuiākea Kanaloa  
 A grandchild of Kahiko and Kupulanakēhau  
 It was Papa who gave birth to him.

The first eight lines of Kamahualele’s composition immediately establish the interrelationship of land, man and god. In Kamahualele’s mind this was a relationship allied by nature or there exists a parallel inclination one to the other. The land was Hawai‘i, the man is also Hawai‘i. Both the island and the man are children of Tahiti, from the land of Kapa‘ahu which in turn was from the land of Moa‘ulanuiākea Kanaloa. The grandparents are the parents of Wākea, Kahiko and Kupulanakēhau and it was Papa who gave birth to both the land and the man. This takes you back to Paku‘i’s rendition of the birth of Hawai‘i; it is the same genealogy for both the man and the land.

### **Kapuhe‘euanui**

In the Genealogy of ‘Ōpu‘ukahonua, it was a fisherman, Kapuhe‘euanui, who pulled up coral onto which the islands were built.

Kapuhe‘euanui, the fisherman, was given the task of directing the construction of the islands from coral. Therefore, when given the tool to complete this task Kapuhe‘euanui diligently named each coral and threw it into the ocean until he was done. These pieces of coral thus became the islands returning back to the genesis of the Kumulipo.

1. Ia manawa hele mai ke kahuna ‘o Lauli‘aamakua, e ho‘omakaukau ana ‘o Kapuhe‘euanui e wehe a‘e i ke ‘āko‘ako‘a a kiola aku, ia manawa, ‘ōlelo aku ke kahuna, ‘Ē! Mai kiola ‘oe i nā ‘āko‘ako‘a, he ali‘i ia, he hai kanaka, hulia i pua‘a, a ho‘omālielie i ke akua, a laila pule a pau, a laila kapa aku ‘oe i kona inoa ‘o Hawai‘iloa, a laila kiola aku ‘oe i loko o ke kai, e ulu mai auane‘i hā he moku.”

The priest Lauli‘aamakua came along as Kapuhe‘euanui was disentangling his line from the coral and prepared to throw it away. Then the priest spoke to him, “Eh! Don’t throw away that piece of coral, for that is a chief, a foreteller of events. Go and look for a pig and appease the god, and after the prayer, call it’s name Hawai‘iloa, then throw it back into the sea and it will grow up into an island.”

2. I kekahi lā a‘e lawai‘a hou nō ‘o Kapuhe‘euanui, hei hou nō ke ‘āko‘ako‘a a laila ho‘omana‘o ua lawai‘a nei i ke kahuna, lawe hou aku nō i ke ‘āko‘ako‘a, ‘ī mai ke kahuna, “he kanaka, he ali‘i, e kapa aku ‘oe i ka inoa ‘o Mauiloa” a laila kiola akula ua lawai‘a nei i ka moana.”

The next day Kapuhe‘euanui went fishing again, he again caught a coral and pondered about what the priest had said and took the coral to him and the priest said to him, “That is a man, a chief; call his name Mauiloa”. He did so then threw the coral back into the sea.

3. I ka ‘ekolu o ka lā lawai‘a ‘o Kapuhe‘euanui, hei hou nō he ‘āko‘ako‘a, ‘o ke kolu ia o ke ‘āko‘ako‘a; e like me ka hana mau a ua lawai‘a nei, a pēlā nā ‘o ia i hana aku ai. A ‘ike maila ke kahuna i kēia ko‘a, “he kanaka kēia, he wohi, he ali‘i nō ka ea kapu, e kapa aku i kona inoa ‘o O‘ahunuiala‘a.”

On Kapuhe‘euanui’s third day of fishing, he again caught a coral. This is the third coral; as he had done prior he took it to the priest. And the priest saw the coral and said, “this is a man, of elevated rank, a chief of sacred lineage, he will be known by his name of O‘ahunuiāla‘a.”

### Pa‘ao and Makuaka‘umana

The process of constructing the islands from coral, the coral becoming the island, becoming the man of chiefly political position. According to this tradition this act of fishing continues until all the islands of Hawaii are accounted for. And according to this tradition forty generations after ‘Ōpu‘ukahonua, or the origin of this story, Pa‘ao and Makuaka‘umana goes back to Moa‘ulanuiākea Kanaloa to secured another chief for Hawai‘i and he chants this story.

E Lono, e Lono ē! E Lonoka‘eho!	Say Lono, Lono! Lonoka‘eho!
Lonokūlani ali‘i o Kauluonana	Lonokūlani chief of Kauluonana
Eia nā wa‘a kau mai	Here are the canoes, get on board
E ho‘i e noho iā Hawai‘ikuauili	Come and dwell in Hawai‘ikuauili
He ‘āina loa‘a i ka moana	A land that was found in the ocean
I hō‘ea mai loko o ka ‘ale	That was thrown up from the sea
I ka halehale po‘i pū a Kanaloa	From the very depths of Kanaloa
He ko‘akea i hālelo i ka wai	The white coral in the watery caves
I lou i ka mākau a ka lawai‘a	Was caught on the hook of the fisherman
A ka lawai‘a nui o Kapa‘ahu	The great fisherman of Kapa‘ahu
A ka lawai‘a nui o Kapuhe‘euanui lā	The great fisherman Kapuhe‘euanui
A pae nā wa‘a, kau mai	The canoes have landed, come aboard
E holo ai i Hawai‘i, he moku	Sail to Hawai‘i, the island
He moku Hawai‘i	Hawai‘i is an island
He moku Hawai‘i na Lonoka‘eho e noho.	Hawai‘i an island for Lonoka‘eho to reside.

This chant provides a window into the composer and his understanding of their existence here as island people. He sees the metaphor in the simple story of Kapuhe‘euanui and reveals the place from where islands are born and that is from the depths of the ocean or the foundation of Kanaloa.

The story of the fisherman Kapuhe‘euanui has been mythologized in chant form by Makuaka‘umana. The same places are mentioned in Kamahualele’s chant of “Eia Hawai‘i”. They, Pa‘ao and Makuaka‘umana, arrive at Moa‘ulanuiākea Kanaloa, the same location of Kamahualele and Mo‘ikeha’s departure. The later two are also from Kapa‘ahu and the fisherman is from Kapa‘ahu. All the chants and story of Kanaloa, Moa‘ula, Kapa‘ahu and the mythologizing of the creation by coral seem to have the same origin as Kamahualele.

The importance of this statement implies great comprehension about geology and the making of land. An analogy can be made with the Kumulipo. Because it begins with the coral polyp and the coral head there is an understanding of connection to their environment. The place of depth is credited to Kanaloa because Kanaloa is the foundation of the earth, he is the depth of the ocean, and he is the ocean.

The above mo‘olelo or stories are the histories in which we are interested in preserving and building upon as we construct the template for future indigenous studies on Kānaloa Kaho‘olawe.

### **Kānaloa Kaho‘olawe, The Volcano**

Kaho‘olawe is part of a line of volcanoes that is part of the greater Maui nui, six or seven coalesced volcanoes that includes Haleakalā, west Maui, Lāna‘i, east and west Moloka‘i. In the geological timeframe of Hawaiian volcanoes there are a series of eruptive stages, the pre-shield stage, followed by the shield stage, the post shield stage, and the erosion or rejuvenation stage. Kānaloa Kaho‘olawe is in the post shield and erosion stage.

Evidences reveal that a landslide of huge proportions occurred on the eastern half of Kaho‘olawe. More recently, scientists Hiroki Sano of Kyoto University, David Sherrod and Takahiro Tagami of the US Geological Survey have conducted research that affirms the age of Kaho‘olawe at close to 0.9 or 1 million years old. Kanapou, a very unique volcanic feature on the island has been a sight of many geologic studies. There are evidences of successive landslides and volcanic activity. Also the cliffs in that area give scholars a snapshot of time and magnetic polarities of rock layers indicating different eruptions. Moa‘ulanui is the center of the shield volcano that forms Kaho‘olawe.

Youngest volcanism about 1 million years ago at Kaho‘olawe Island, Hawai‘i  
Information by the Scientists: Hiroki Sano, David R. Sherrod and Takahiro Tagami,  
Department of Geology and Mineralogy, Division of Earth and Planetary Sciences,  
Graduate School of Science, Kyoto University, Kyoto 606-8502, Japan  
Cascades Volcano Observatory, US Geological Survey, 1300 SE Cardinal Court, Bldg.  
Vancouver, WA 98683, USA

### **Abstract**

Young volcanic deposits in Kaho‘olawe Island, cutting up through the caldera-filling lava, colluviums and talus in the west wall of Kanapou Bay, had long been stratigraphically considered the rejuvenated-stage products. New K–Ar ages, combined with magnetic polarity data, show that young volcanism was at about 0.98–1.04 Ma and indicate no substantial quiescence between the filling of the caldera and the young volcanism. These results, and the tholeiitic characteristics of the young deposits, suggest they are a component of late shield-stage volcanism.

### **Kānaloa, Ke Akua**

The Hawaiian and their gods were inseparable. Their gods and goddesses are innumerable, as many as fish in the ocean and trees in the forest. There is a structure to which all god forms are borne out from and this of course is the necessity for life and living. Life is not exclusive but includes all things that go through the process of birth as well as other forms made from matter, which lends themselves as sinews causing a web of familial ties at all levels.

The major pantheon of Hawaiian gods includes five kāne or male gods and five wahine or female gods. The male gods listed according to their importance are: Kāne, Kānaloa, Kū, and Lono. The

female gods are: La‘ila‘i, Haumea, Hina and Pelehonuamea. Wākea and Papa 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 is for the purpose of communicating the rank and position of Kanaloa among the hierarchy of the godly pantheon.

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

Kanaloa and Kāne were primordial gods from antiquity. According to Hawaiian thinking Kāne 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, fresh water found in the earth and the stabilizer of the earth.

The native Hawaiian philosophy of Kanaloa is presented to foster a closer examination of the treatment of this deity by native Polynesians and native Hawaiians 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**

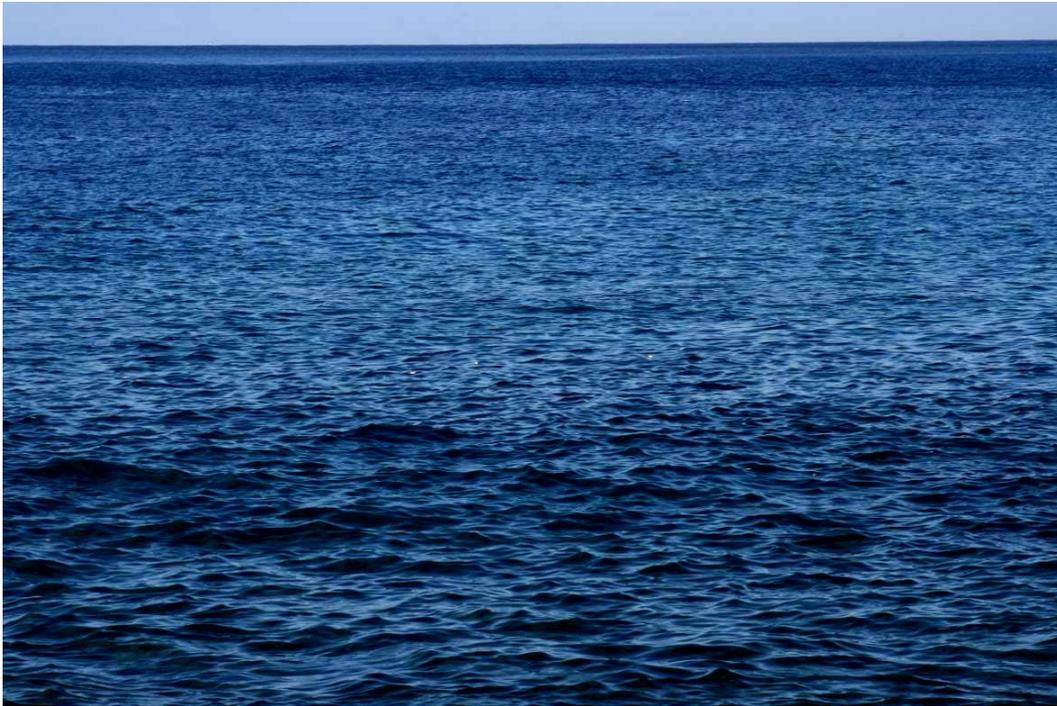
‘O Hikawainui, ‘o Hikawaina	The long spreading waters, staggering waters
‘O pūlehulehu hāko‘ako‘a	Numerous coral beds
Ka mene ‘a‘ahu wa‘awa‘a	Smooth ones, heaped-up, hallowed out ones
O holi ka pōki‘i ke au iā uliuli	The little ones sprouting in dark spaces
Pō‘ele wale ka moana pōwehiwehi	Very dark is the murky ocean
He kai ko‘ako‘a no ka uli o Paliuli	A sea of coral like the green of Paliuli
O he‘e wale ka ‘āina iā lākou	The land dissolves into them
O kaha uliuli wale ka pō	Covered by the darkness, the dark
Pō – nō	Darkness prevails.

This chant describes features of the domain of Kanaloa and the beginnings of life in this underwater world. If we believe as our ancestors did, that Kanaloa and the ocean are one and the same, then it is from the ocean that we understand the creatures and characteristics of Kanaloa. The ocean is only a portion of the Kanaloa entity; however it is this part of the entity that experiences birthing cycles as noted initially from the coral. The ocean is the entity; the sea creatures are kinolau or body forms. Hawaiian beliefs and practices are inclusive of all of Kanaloa’s attributes as noted in Papahulilani and Papahānumoku.

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

‘O kāne iā Wai‘ololī, ‘o ka wahine iā Wai‘ololā  
Hānau 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 whale living in the ocean  
Guarded by the sandalwood living on land



**Kanaloa, the entity.**

‘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.

The whale is the largest ocean creature 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 highest 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 or herself acquire the characteristics, intelligence and knowledge of the entity. Therefore it would be advantageous for any ali‘i to secure the ivory whale-tooth of this Kanaloa body form.

The above paukū 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 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.



**Three whales in the ‘Alalākeiki channel.**

Pōuliuli ke kāne  
Pōwehiwehi ka wahine  
Hānau ka i‘a, hānau ka Nai‘a i ke kai lā holo  
Hānau ka Manō, hānau ka Moano i ke kai lā holo

Pōuliuli was the male  
Pōwehiwehi was the female  
Born was the sea creature, born was the Nai‘a in the sea swimming.  
Born the Manō born Moano in the sea swimming.

Pōuliuli, the male, is the dark world of the ocean. It is the abode for other life forms. The 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.

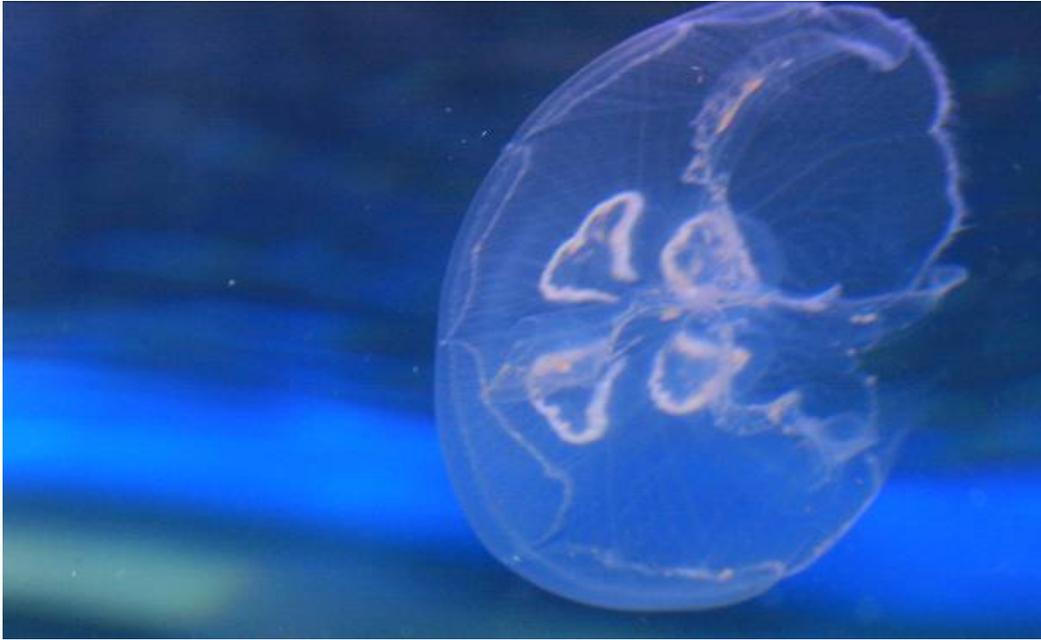
The first mention of the fish body form in the Kumulipo is that of another of Kanaloa’s great forms, the nai‘a or porpoise. The nai‘a is a favorable sign for the ocean traveler. The nai‘a is again a visual reminder of Kanaloa and his benevolent, nimble and playful characteristics. The second ocean form 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. Sharks are respected and popular as guardians and protectors for certain families.



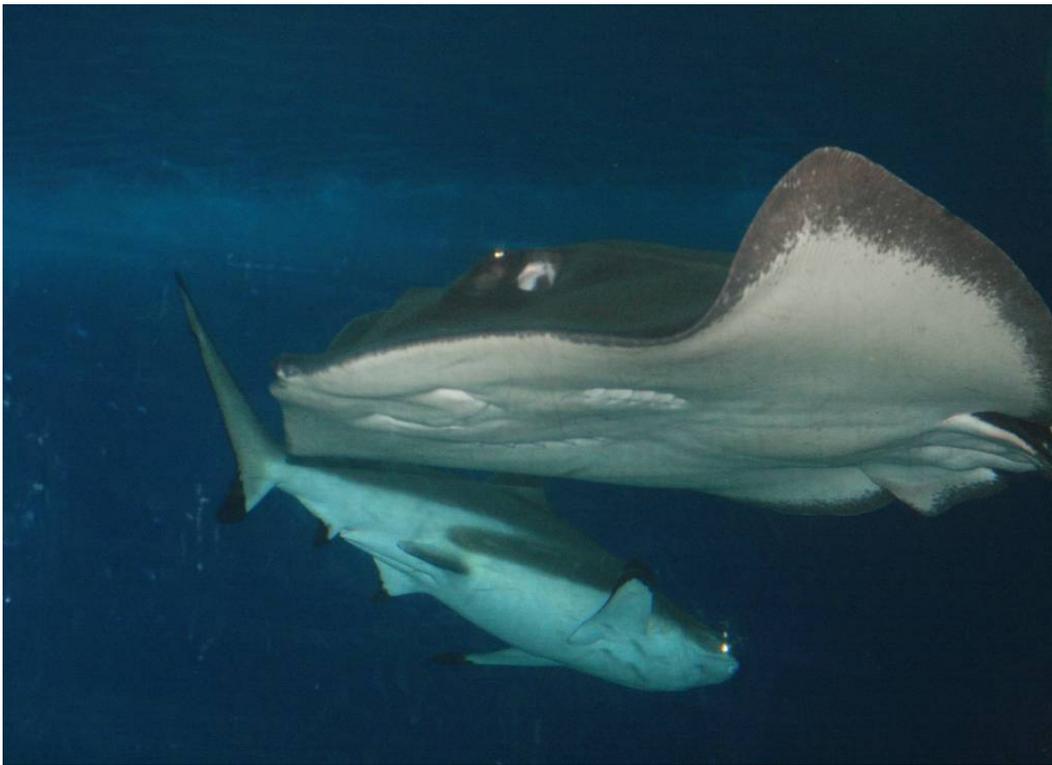
**Nai'a**



**Niuhi, Tiger Shark**



**Pololia, Jelly Fish**



**Hāhālua, Manta Ray**



**He'e displays its shapes, colors and size.**





Hānau ka Pe‘a, hānau ka Lupe i ke kai lā holo  
 Born is the stingray, born is the ray in the sea swimming.

‘O kāne iā Wai‘ololī, ‘o ka wahine iā Wai‘ololā  
 Hānau ka he‘e noho i kai  
 Kia‘i ‘ia e ka walahe‘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 walahe‘e (a shrub) living on land.

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 air and ocean currents, the rays of the sun. The compass points, wind and ocean currents are all elements critical for practitioners of Papahulilani, Papahulihonua and specifically 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, the ocean, is the roadway for the navigator and his canoe, the he'e lays out the movement patterns of the wave or 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 tentacles 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".

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 pi'o!  
Eia kā '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 ala, e Kanaloa  
Hō'eu, ho'āla, e ala ka he'e  
E ala ka he'e-palaha, e ala 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 the octopus lies  
 Stand up to take the octopus of the deep sea  
 Rise up, o Kanaloa  
 Stir up, agitate, and let the octopus awake  
 Octopus that lies flat awake arise,  
 Octopus that lies spread out rise up.

The octopus is the object to heal the patient, Kalua. The Kahuna (priest) utilizes the octopus for its literal translation of he'e, which is, to dissolve, to flee, to rout, to slip away, etc. These definitions propose 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 Kahuna says the prayer 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 knowledgeable of the psychic dynamism of the god's inanimate and animate forms. In this prayer it is the octopus, its characteristics, and its metaphysical connection to Kanaloa that is the actual medicinal remedy for this patient.

Throughout Polynesia Kanaloa has diverse degrees of importance, that of a creator and the god 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 is used among the Polynesians, however, the reference is the Hawaiian Kanaloa, god of the ocean.

Parahi, Taaroa te ioa	He abides, Taaroa was his name.
Roto ia te aere	In the immensity
Aita fenua, aita rai,	There was no earth, there was no sky,
Aita tai, aia taata	There was no sea, there was no mankind
Tiaoro Taaroa i nia	Above, Taaroa calls on high
Fuariro noa ihora oia	Existing alone, He became the universe
Te Tumu Taaroa	Taaroa is the origin, the rocks
Te papa	Taaroa is wide spreading
Taaroa te one	Taaroa is the light
Toro Taaroa ia naio	Taaroa is within
Taaro tei te ao	Taaroa is the germs
Taaro tei roto	Taaroa is beneath
Taaroa te nahora	Taaroa is enduring
Taaroa tei raro	Taaroa is firm
Taaroa te tai	Taaroa is wise
Taaroa te paari	He created the land of Hawai'i
Fanau fenua Hawai'i	Hawai'i the great and sacred

Hawai'i nui raa  
Ei paa no Taaroa.

Grand, sacred Hawai'i  
As a body 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 was a vast expanse of water. In the 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 recreation by Tangaloa.

Kanaloa's title as creator was not shared by other Polynesian clans who 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". 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 the god of the ocean. As one moves away from the central Polynesian Island, Kanaloa assumes a more trans-oceanic influence.

#### KUMULIPO - Ka Wā 'Ewalu

Ho'ola'ila'i mehe ka pō he'e nalu mamao I kapa'ia La'ila'i he wahine	Poised for calm, like the night slipping away Therefore born was La'ila'i, calmness, a female
Hānau Ki'i he kāne	Then born was Ki'i a male
Hānau Kāne he akua	Born was Kāne a god
Hānau Kanaloa, o ka he'e-haunawela ia	Born was Kanaloa, he was the octopus dwelling in the hot fowl depths
A – o.	It was day.

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 of giving these deities the sacred status of the first-born. According to the Hawaiian Kumulipo, Kanaloa is associated with the ocean in the form of an octopus.

The Polynesians traveled thousands of ocean miles to satisfy their sense of searching beyond the horizon, seeking new lands, islands, homes, kingdoms, and finally settling in the space of a great ocean. To appreciate the skill of the navigators and 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.

Skill was a definite factor in decisions of migration, however, the other perhaps more important factor is the association, knowledge, familiarity and familial connects to the ocean, Kanaloa.

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

Eia Hawai‘i, he moku, ke kanaka,  
 He kanaka Hawai‘i, ē  
 He kanaka Hawai‘i  
 He kama na Kahiki  
 He pua ali‘i mai Kapa‘ahu  
 Mai Moa‘ulanuiākea Kanaloa  
 He mo‘opuna na Kahiko lāua ‘o Kapulanakēhau  
 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  
 Nāna i māhele ka‘awale nā moku  
 Moku ka ‘aho lāwai‘a a Kaha‘i  
 I ‘okia e Kūkanaloa  
 Paukū nā ‘āina nā moku  
 Moku i ka ‘ohe kapu a Kanaloa.

Here is Hawai‘i, the island, the man,  
 A man is Hawai‘i,  
 A man is Hawai‘i  
 A child of Kahiki  
 A royal offspring from Kapa‘ahu  
 From Moa‘ulanuiākea Kanaloa  
 A grandchild of Kahiko and Kapulanakehau  
 Papa begat him  
 The daughter of Kūkalani‘ehu and Kauakahakoko  
 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.

The story told is of the high chief Mo'ikeha, who left Hawai'i with his brother 'Olopana and is now returning. The first few lines are in reference to Mo'ikeha who is Hawai'i the man and Hawai'i the island. He embarks from the land of Kapa'ahu, Moa'ulanuiākea 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, the ocean. The other entities mentioned in this chant are Polapola, Hōlani, deities and navigators, which 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. 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 genealogical line from Kahiko to Mo'ikeha and the circling of the island by Kaiale'a. This literary piece challenges one's understanding of the culture and displays the skill and knowledge of the composer.

Mo'ikeha's return trip followed the windward coast of the island of Hawai'i then on to Maui eventually to Kaua'i. In later years the son of Mo'ikeha, Kilaikamalāna'i, fulfills a request by his father to journey to Tahiti and fetch La'amaikahiki, whom Mo'ikeha wished to see before his death. Kila along with the old navigator, Kamahualele prepares for the journey and embarks from Kealaikahiki.

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 also the contemporary name for the island of Kanaloa concurs with the notion of "taking away from," whether it describes the currents, the wind, the rain or the impact of erosion upon the island, the word's action is obvious.

Kealaikahiki channel and the name Kaho'olawe are added degrees of potency as are the association of the god Kanaloa and the island Kanaloa with ocean migration. Kealaikahiki is defined as the pathway to Kahiki and Kaho'olawe is defined as actively taking something away. Both of these names pertain to the movement of ocean currents. This is the god!

## Kanaloa Island Nomenclature



This section will engage in a basic Hawaiian value practiced for generations among natives, which is the practice of name giving.

Native Hawaiians gave names because of association, such as the name Hawai'i. It is associated with an older homeland; therefore, to reuse the name is to allow the memory and spirit of that homeland to thrive. The reiteration of family names correlates 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.

The island of Kanaloa has the image of a whale or porpoise floating on the water. The whale and porpoise are body forms of Kanaloa. The island or the fish child of Papa was endowed with the name of the god whose image it bore. In the Hawaiian's practice of 'aumakua or akua worship, images are carved or an object is found in the likeness of the intended deity.

The expectation of the Hawaiian toward Kanaloa, Kaho'olawe the deity, the island, is that the island possesses a concentrated amount of mana, which causes the island to react as a heiau, ki'i or kuahu. Therefore it is treated as such, which is the reason Kamohoali'i resided here, he is indeed a kinolau of Kanaloa and in the world of the sharks Kamohoali'i is the haku or lord of the ocean.

Also, more than a ki'i or kuahu the island is a manifestation of the god as the chant "Mele A Paku'i" implies.

Hānau kapu ke kuakoko	Born are the sacred pain
Ka'ahea Papa iā Kanaloa he moku	Papa prostrated to Kanaloa an island
I hānau 'ia he pūnua he nai'a	He was born a fledging a porpoise
He keiki i'a na Papa i hānau,	A fish child for Papa was born
Ha'alele Papa ho'i i Kahiti	Papa left, returned to Kahiti.
Ho'i i Kahiki Kapakapakaua	Returned to Kahiki Kapakapakaua

Names are the oral links connecting land to mankind, mankind to one another, to our ancestors and to our deities. It is the means in which we communicate with our environment and all forms

therein, maintaining the natural cycles and reciprocity of mana. Name giving, allows us to articulate and manifest the *mana* of a person, place or element. Creating an intrapersonal connection provides us the ability to manipulate its form by summoning its name.

The fundamental ideas of place names are to understand the place and to understand the space in which it exists. Names are clues into the characteristics of the area and more importantly the energy that emanates from it. In addition, names also allow us to understand human occupation and development because all ancient structures were oriented to enhance and harness the mana of the place and space.

Kanaloa Island affords us a unique template for identifying form and function of place names. Exceptional as well, are the cultural prospects of holistically interacting with an island. This holistic interaction enables us to identify the correlations between place names, natural land features and structures with the surrounding ocean, landmass, celestial bodies, and also how all of these elements were perceived by the minds of the Hawaiian ancestors.

### **Definitions of Names, Nomenclature Concepts and Potential Interpretations**

Kanaloa is the male essence of the vast seas and complexity of time and space. Kanaloa dwells in the manifold depths of the ocean. Kanaloa manifests himself in the octopus, the stingray, the turtle, and the whale. Kanaloa navigates the subconscious mind, the dream state, and the ancestral realms. It is for all of these reasons that the island prevalently known as Kaho‘olawe must be once again be identified with its ancestral name, Kanaloa.

Oral traditions have maintained the ko‘ihonua or genealogical chant of the birth of Kanaloa. Born of Papahānaumoku and Wākea as a fish child belonging to the ocean, Kanaloa ascends to prominence as its birthright. The ancestral lineage of Kanaloa sustains a spiritual and cultural link to the island, not as a separate entity, but instead as an elder sibling. It is at the foundation of this familial connection that solidifies the necessity to maintain its ancestral birth name of Kanaloa, as one would observe the family birth name as a mark of identity.

The section below will describe each nomenclature of the island beginning with the northern most ‘ili and all the associated land features within each ‘ili. Three types of definitions are utilized: a) the literal definition of each name as found in the dictionary, b) nomenclature concept of each and finally, c) the potential interpretations of each.

### **Haki‘oawa**

#### **Nā Pana ‘Āina ‘o Haki‘oawa – Place names of Haki‘oawa**

- ‘Ili - Haki‘oawa
- Mauna - Moa‘ulanui
- Pu‘u - Kolekole  
Keāliāluna
- Lua - Lua Makika
- Kula - Hale o Papa
- Hono - Haki‘oawa  
‘Oawawahie

- Lae - Lae o Kuikui
- Kai - 'Alalākeiki

### **'Ili - Haki'oawa**

#### Literal Definitions

Haki. 'oawa. Haki; break, to break; brittle; fragile.  
 'Oawa; valley, gulch, ravine.  
 Awa; harbor, inlet, port, rift, valley, bay.

#### Nomenclature Concepts

Haki'oawa possesses a large ravine running from the uplands to the ocean like a large rift in the earth. This 'oawa or awa begins upland and is larger towards the ocean. During the wet season there is a run off in this ravine. The 'oawa opens to a flat, wide opening becoming a bay used as a landing site.

#### Potential Definitions

An interpretation to this name is in the idea of haki or ha'i, to cause to break or to break in. In hula terms the word haki means to break in the body or prepare the body for dancing. Similarly, haki means that the bay was one of the first locations if not the first inhabited by early settlements. With the settlers come their religious beliefs and practices, some very impressive religious sites are attached to the protected, elevated shore of Haki'oawa.

### **Mauna - Moa'ulanui**

#### Literal Definitions

Moa'ulanui. Moa; chicken, fowl, a species of wild fowl, ancestral guardian.  
 'Ula; red, reddish, earth tones of red (as of fire and 'alaea clay.)  
 Nui; large, big, grand, important, prime, abundant, volume, quantity.

#### Nomenclature Concepts

Big red chicken; the name is descriptive of this areas physical attributes; the topsoil is of exposed red clay. The second conceptual notion comes from the return voyage of Mo'ikeha from Tahiti to Hawai'i and is as follows:

Eia Hawai'i, he moku, he kanaka	Here is Hawai'i, an island, a man
He kanaka Hawai'i, ē	A man is Hawai'i,
He kanaka Hawai'i,	A man is Hawai'i,
He kama na Kahiki	A child of Kahiki
He pua ali'i mai Kapa'ahu	A royal child from Kapa'ahu
Mai Moa'ulanuiākea Kanaloa	From Moa'ulanui Kanaloa
He mo'opuna na Kahiko lāua 'o	A grandchild of Kahiko and
Kapulanakēhau	Kapulanakēhau
Na Papa i hānau	Papa gave birth to him.

This chant of Kamahualele clearly imparts lineage of both the name and the entities involved.

### Potential Definitions

1. The name may also refer to the local and oceanic mo‘olelos associated with a mythological moa. To understand the connotations and symbolism of the moa and the importance of its place as well as the locations that inherits the name, you must first understand the metaphor of these forms in traditional Hawaiian ideology. The moa is the greeter of the sun; he is the entity who heralds the approach of a new day. The Hawaiian perspective of a new day is new life; according to this philosophy the rooster then has the power to call forth new life and new beginnings. This power of calling up new beginnings and life is for gods, ali‘i and kahuna of highest status.
2. The worship of the sun is established or reestablished by Mo‘ikeha who is the honoree in the chant of Kamahualele.
3. The moa of Kakuhihewa of O‘ahu becomes deified and associated with sun worship, thereby establishing the social rank and spiritual status of this royal line. There are hints of this status in the stories of Halemano, Kawelo, Wākea and others. In addition, the idea of the bird resting or residing on the most prominent point of the island or perhaps a house further validates the importance of the moa and how it is revered in traditional Hawaiian society.

### **Pu‘u - Kolekole**

#### Literal Definitions

Pu‘u Kolekole. Pu‘u; hill, volcanic cone.  
Kolekole from kole; bare, red, exposed, raw, bald.

#### Nomenclature Concepts

Bare hill; named as a visual description of the landscape, exposed and eroded red earth as an open wound to the island.

#### Potential Definitions

Storytellers hill; a testament to the oral traditions of the island, the hill may have been a gathering place for all whom occupied the island to learn of the art of oration to ensure the continuity of the teachings and vast deluge of knowledge, perhaps in chant form, visual arts, games or other.

### **Lua - Lua Makika**

#### Literal Definitions

Lua Makika. Lua; hole, pit, cave, den, grave, mine, crater.  
Makika; mosquito, gnat, lice; swarm of flies; plant blight caused by attack of mosquito swarms.

#### Nomenclature Concepts

Mosquito crater; self explanatory, the name refers to the pests that resided near the area due to its accumulation of surface water or the introduction of cattle and other livestock to the island provided ample conditions and habitat for pests. The nature of the name also suggests that it was recently given, subsequent to foreign introduction.

### **Kula - Hale o Papa**

### Literal Definitions

Hale o Papa. Hale; house, housing, institution; shelter, abode, dwelling.  
O; possessive; of, belonging to.  
Papa; foundation, floor, flat; shoal, coral bed; class, as with students;  
classification as of Kahuna.

### Nomenclature Concepts

The flat lands; the name is a description of the kula or flat plain lands of this pana.

### Potential Definitions

The area shares the same name as the Hale o Papa structure that exists there. Although the name was adapted from a man made structure, what is known is that all man made structures are simply a conduit for what the land has to offer. Moreover, it was the function of the Hale o Papa to present a gathering place for women of the society to articulate and develop the intellectual, spiritual and secular contributions of women to the land, to man and to her environment. The Hale o Papa housed the traditional practices of the female form in all aspects of higher consciousness and society.

## **Hono - 'Oawawahie**

### Literal Definitions

'Oawa. Wahie. 'Oawa; harbor, inlet, port.  
Wahie; kindling, fire wood, fuel for fire, drift wood.

### Nomenclature Concepts

This name may describe the amount of debris that frequents this bay. It can also be descriptive of the type of currents that are predominant at the outskirts of the bay area.

### Potential Definitions

According to personal accounts, the bay is a place that encourages the divination of dreams and foresight. Often those who have experienced this area are visited by manifestations of Kanaloa while in a dream state. 'Oawa is similar to the term 'oaka, which means to open or to create a rift. Wahie further elaborates on that idea of splitting. In this case, the metaphor of its name refers to separating or splitting through the great divide between the physical and spiritual realms. Areas such as these are designated wahipana or sacred places as they exist on the cusp of both worlds and allow us to commune with both. Experiencing vivid dreams and visions is another means that the mana of this area manifests. It is sometimes called obake beach, obake is the Japanese word for ghost.

## **Hono - Haki'oawa**

### Literal Definitions

\*See Haki'oawa for Literal Definition, Nomenclature Concept and Potential Definition.

## **Lae – 'O Lae o Kuikui**

### Literal Definitions

1.Lae O Kui.kui. Lae; forehead, brow, cape, headland, point, wisdom, mental and

emotional qualities.  
O; prepositional marker.

2. Lae O Kuikui. Kuikui as from kui; to string together, as a lei, as a string of fish; to string.  
Lae; forehead, brow, cape, headland, point, wisdom, mental and emotional qualities.  
Kuikui variation of kukui; light, enlightenment.

### Nomenclature Concepts

1. Strung together; this may refer to the spear fishing method where the fishermen would string his/her catch together on a substantial length of rope to avoid contact with larger creatures attracted by the catch. The idea of kui also refers to certain geological features in the area that may be prominent.
2. The point of light; kuikui or kukui refers to the sun's rising, setting and its path. The point was also the point for a warning fire, eventually a place for a lighthouse.

### Potential Definitions

1. Kuikui or kui meaning any sort of pointed object, needle, spike; kuikui is also a variation of the word kuhikuhi which means to point, to direct, and also implying directionality. The point itself is in alignment with two stone pillars off shore and to Pu'u Kukui off in the distance on Maui. This point was observed as an extension of Maui itself in terms of cardinal points and land measurements, also key in the tradition of navigation.
2. Enlightenment or epiphany as the area may provide one with divine spiritual inspiration. First light, last light; these sub positions could also be another meaning to the name as it is the most prominent northern point on the island making visible to wana'ao dawn and ano ahiahi dusk, an auspicious location for spiritual and ceremonial convergence.

## KANAPOU

### **Nā Pana 'Āina 'o Kanapou – Place names of Kanapou**

- 'Ili - Kanapou
- Mauna - Moa'ulanui
- Lua - Lua Makika
- Kula - Hulaka'o  
Ka'ohe
- Awa - Kaukamaka
- Hono - Kanapou  
Keoneuli
- Pali - Kalapakea  
Hulaka'o
- Lae - Lae 'O Ka'ule  
Lae 'O Hālonā
- Puhi - Puhi 'O Kohe'ōhala
- Kai - 'Alalākeiki

### 'Ili - Kanapou

### Literal Definitions

1. Ke.ana.pōuli. Ana; cave, grotto, cavern.  
Pōuli; dark, darkness; depth of darkness.  
Ke; definite article.
2. Ke.ana.pou. Ana; cave, grotto, cavern; depth of darkness.  
Pou; a canoe, broad for its length and blunt at the ends, used for storage.  
Ke; definite article.
3. Kana.pou. Kana; to see, to appear, to catch sight of, multiple.  
Pou; ridge as of a nose, lump; protrusion.
4. Kana.pou. Kana; horizontal support in a house for carrying poles.  
Pou; post, pole, pillar, shaft.

### Nomenclature Concepts

1. The cave of darkness.
2. Dark depression. The pou is in reference to its topographical layout and physical characteristics. The crater that once existed there had slumped into the ocean creating the illusion of a hollowed out canoe.
3. Appearance of the sun. Named because of its eastern directionality, the area is the first to be greeted by the sun.
4. Pillars of the house. The sheer cliffs appear as though they are a series of pillars and gables of a house, supporting the island.

### Potential Definitions

1. According to the oral traditions of practitioner Mr. Ka'alakea, the area was named for its connection to the shark cave off shore and frequented by Kamohoali'i. With reference to Kamohoali'i and the Pele tradition, the name suggests the seeking of ancestral knowledge and the navigation of the subconscious. The role of Kamohoali'i is to maintain ancestral connection by traversing the depths of the ocean and equally so, the ancestral realm of the intangible. Sharks navigate by fire pillars or by the trail of volcanic pu'u of muliwai'ōlena or river of sulfur.
2. Volcanic lua refers to the ana being the depository of dwelling where traditionally it was used as a deposit for ancestral remains. Moreover, the idea of the hollowed out canoe is in reference to the vessels used to re-enter ancestral remains of status. In metaphoric terms, the name suggests the deep significance of the area to ancestral connections.
3. There is also a reference of the place name to celestial movements and its important eastern direction as Kanapou is the first to receive the sun on the island during significant solar events such as the solstices and equinoxes. Hālonā is the eastern gate for Kanaloa, Kaho'olawe, much like Kumukahi is for Hawai'i and Makapu'u for O'ahu.

## **Mauna - Moa'ulanui**

### Literal Definitions

\*See Haki'oawa 'Ili for Literal Definition, Nomenclature Concept and Potential Definition.

## **Lua - Makika**

### Literal Definitions

\*See Haki'oawa 'Ili for Literal Definition, Nomenclature Concept and Potential Definition.

## **Kula - Hulaka‘o**

### **General Definitions**

Hula.ka‘o.                   Hula or hula‘ana; a place where it is necessary to swim past a cliff that blocks passage along a beach or coast, shear cliff where the sea continuously beats the cliff, a zigzag of “z” trail traversing several cliffs.  
Ka‘o; dry, arid, barren of vegetation.  
Hulaka‘o; barren pass.

### **Nomenclature Concepts**

The name is descriptive of its natural conditions and surrounding sea. The hula‘ana is a prevailing current that travels nearest this shoreline. Hulaka‘o is located on the map and is ma uka of Lae ‘Ule; it is common practice for larger areas encompassing both ma uka and ma kai environs to be acknowledged with the same name. This idea is more commonly seen in areas that resemble one another. In this case, the area is located ma uka of Lae ‘Ule the reference to the hula‘ana may refer to land passage instead of an ocean passage. The area once hosted a corral, so the idea of using the location for cattle drives can similarly described as a hula‘ana.

### **Potential Definitions**

On a meteorological level, the name is evocative of atmospheric observation, the same as a kilo ‘ōuli would do. The idea of a hula‘ana tells us that it is an area well traveled. What we understand about traditional names is that it is highly descriptive and encompasses the land, atmosphere movement and ocean activity. Additionally, the pass may refer to a prevailing wind current that promotes the ka‘o or arid conditions. It is a very good idea to travel this area with water. In this case, the hula‘ana assumes multiple levels, as is universal in traditional Hawaiian names.

## **Kula - Ka‘ohe**

### **Literal Definitions**

Ka.‘ohe.                   ‘Ohe; bamboo. the bamboo; vessel.  
‘Ohe or ‘Ohe‘ohe; the ‘Ohe‘ohe tree.  
Ka; definite article.

### **Nomenclature Concepts**

The name is an indicator of the area’s ability to hold underground water. It is the name of an endemic hard wood tree (*Reynoldsia sandwicensis*) located in dry land forests. Ka‘ohe is also a native bamboo plant (*Joinvillea gaudichaudiana*).

### **Potential Definitions**

1. The ritualistic connotations of this name come from the association between the ‘ohe and Kāne. The ‘ohe is a vessel for one of the purist forms of ceremonial water, which is a manifestation of Kāne. The ‘ohe was also used to transport water and it is with this imagery that this place name Ka‘ohe is given.
2. However, the ‘ohe may also denote a Kanaloa manifestation because for drinking water the primary source of the island is subterranean. The water possessed by the earth from within is as ritually significant as the water held in bamboo.

3. Also the name of an endemic hard wood tree most common in dry land forests used in ‘anā‘anā or sorcery.

### **Awa - Kaukamaka**

#### Literal Definition

Kau.ka.maka. Kau; to place, to put upon, to peer.  
Maka; eyes, face, focus; ones presence; Epicenter, beginning, center, core.  
Ka; the.

#### Nomenclature Concepts

The reference may be to the clear and unobstructed view from the cliff-side coastline.  
This area is a prime location for observation of celestial and astronomical cycles.

#### Potential Definitions

This place name reference to a place references the occurrence of observation if we consider the historical use of the island as a training ground for expert kilo hōkū (navigator), kilo ‘ōuli (soothsayer), kilo kilo (prophet), kilo lani (astronomer) the names and the cultural practices are synonymous with one another.

### **Hono - Kanapou**

#### Literal Definitions

\*See Kanapou ‘Ili for Literal Definition, Nomenclature Concept and Potential Definition.

### **Keoneuli**

#### Literal Definitions

Ke.one.uli. One; sand; sandy; silt; poetic reference for land.  
Uli; any dark color, deep blue of the sea, dense green of vegetation,  
and dark cloud formations.  
Ke; definite article.

#### Nomenclature Concepts

Dark sands; the place name is self-explanatory in that the area may have a unique grain of dark sand that adorns its shore. Another aspect of the name may refer not only to the beach or sand, but to other geographic features. The land may appear darker than the surrounding areas due to mineral variations, surface composition and exposure. The clarity and richness of the water in the area may also be of significance to the name.

#### Potential Definitions

Ancestral sand or land; Sands of abundance. The term “one” is used as a metaphor for a land base such as “one hānau” meaning “land of birth.” “Hilo kuauli” the green, verdant Hilo, is the name given to the upland marsh of Hilo. More over the uli description refers to the darkness of a full and thriving forest. Similarly, it describes the abundance and health of the ocean water as well. The connotation in the name is that the water of this area is healthy and abundant. Uli is also the reference to the color of the sky with the same connotations as the forest and ocean.

## **Pali - Kalapakea**

### Literal Definitions

Ka.lapa.kea. Lapa; ridge, slope, steep side of a ravine; ridged, energetic, overactive. Kualapa. Ho‘olapa; to form a ridge; ridge, to rise up; to swell, to spread or blaze, as fire or volcanic eruption; to excite or flare, as with passion; to animate. Kea; white, clear, shiny, white mother of pearl shell.

### Nomenclature Concepts

The name is a vivid and literal description of the natural terrain. The cliff profile and ridges created by water and wind exposure lend themselves to the name.

### Potential Definitions

The name is elementally descriptive in that it refers to its volcanic past and connection to the Pele traditions. The idea of lapa in this case is very literal; it describes the nature of the intense volcanic activity that shaped the eastern cliff side. Similarly, the term lapa is used frequently to describe a fire blaze; however it can also refer to the wind, rain and ocean activity that occurs there. Interestingly as well is the idea that the practitioners of the island understood geological compositions so much so, that they could describe through poetic reference the cataclysmic events that shaped the island.

## **Pali - Hulaka‘o**

### Literal Definitions

\*See Hulaka‘o for Literal Definition, Nomenclature Concept and Potential Definition.

## **Lae - Ka‘ule**

### Literal Definitions

Lae ‘O Ka.‘ule. ‘Ule; penis, male genitalia; phallic symbol or like shape. Lae; cape, promontory, forehead, wisdom; mental to emotional qualities.

### Nomenclature Concepts

The name suggests that most occupations practiced on the island were typically male oriented. Similarly, a literal interpretation of this place name could refer to its phallic representation.

### Potential Definitions

The reference to the male genitalia tells us that the reproductive phases and cycles of sexual maturity were observed as part of the lifestyle and education on Kanaloa. Interesting point this place names makes is the fact that the island has two prominent names reflecting both male and femaleness. Procreation is believed to have a role in the passage of lineal knowledge in that understanding the reproductive cycle ensures the next generation of practitioners. Another aspect of this name may refer to a coming of age for male pupils, marking it with a ceremonial subincision.

## **Puhi - Kohe‘ōhala**

### Literal Definitions

1. Puhi ‘o Kohe. ‘ōhala. Puhi; to blow, puff, blowhole; spouting as a whale.  
Kohe; mortise; crease, as a groove in wood, or newly cooled formations of pahoehoe; female genitalia.  
‘Ōhala; green, immature, as new growth.
2. Puhi ‘Ōkohe. ‘ōhala. Puhi; to blow, puff, blowhole; spouting as a whale.  
‘Ōkohe; to harden, as a scab; to calcify.  
‘Ōhala; green, immature, as new growth.

### Nomenclature Concepts

1. The term kohe is the image of a crease or mortise in the earth, which may be a description of the blowhole. The word puhi would then specifically refer to a blowhole spouting water. ‘Ōhala however would remain the same describing the green and immature growth of seaweed and other barnacle like creatures that occupy the blowhole.
2. Similar to the first description, the name refers to the calcified creatures and seaweed that live near or in the blowhole.

### Potential Definitions

1. The reference to the female genitalia tells us that the blowhole is a female form. Similarly, the description of seaweed and barnacle like creatures near its rim is also a reference to other attributes of a mature female part.
2. The image to which this name lends itself is the cycles of procreation and maturation. Whether man, creature or mineral, the poetic references are one and the same. This is a substantial indication that all life cycles are interconnected.

## **Nā‘ālapa**

### **Nā Pana ‘Āina ‘o Nā‘ālapa – Place names of Nā‘alapa**

- ‘Ili - Nā‘ālapa
- Mauna - Moa‘ulanui
- Lua - Lua Makika
- Awa - Kāneloa
- Hono - Kamōhio
- Kaha - ‘Ili‘ililoa
- Lae- Lae o Kūakaiwa  
Lae o Hālona  
Lae o Kaka
- Moku -Pu‘u Koa‘e

### **‘Ili- Nā‘ālapa**

#### Literal Definitions

Nā‘ālapa. Nā‘ālapa; athlete, active, athletic; an epithet for Kamehameha  
Pai‘ea, it was also the name of a company of Kalani‘ōpu‘u’s warriors.

#### Nomenclature Concepts

Nā‘ālapa evokes the idea of many warriors, multiple athletes and multiple military activities. Kamehameha’s regiment left such an impressionable fear upon the land that this southeast land section retained this name to remind people of his powerful leadership. Whether or not this regiment trained in the area, the physical geography of the location is conducive to the physical and mental development to produce lean, war-ready warriors. The history of Kanaloa Kaho‘olawe alludes to this regiment and the victory of battle on this island.

#### Potential Definitions

The expert; the idea of the ‘ālapa has to do with the sharpness of mind and astute intellect. This is a reoccurring theme in most place names on the island, reiterating its significance to the skillful development of practitioners.

#### **Mauna - Moa‘ulanui**

##### Literal Definitions

\*See Haki‘oawa for Literal Definition, Nomenclature Concept and Potential Definition.

#### **Lua - Makika**

##### Literal Definitions

\*See Haki‘oawa for Literal Definition, Nomenclature Concept and Potential Definition.

#### **Awa - Kāneloa**

##### Literal Definitions

1. Kāne.loa. Kāne; man, male; also the name of the deity Kāne whose manifestations are among the most versatile and multitudinous of the traditional Hawaiian elementals, ranging from fresh water, cloud forms, the sun, specific vegetation, stars, the atmosphere and many other natural phenomenon. Loa; distance, length; height; permanent; prolong; eternal; forever.

##### Nomenclature Concepts

There are many possibilities and rational for this unique name. Some of the reasons allude to the association with Kāne and his water forms: the possibility of a well found here, a series of ancient waterways, or an entry to aquifers. Kāneloa is the name of the gulch but more importantly this gulch houses a valued archaic stone feature that is the telltale hint of an ancient astronomical practice.

##### Potential Definitions

When Kāneloa is interpreted as Eternal Kāne attention to the sun form of Kāne becomes prevalent, not the water form of Kāne or the gulch or stone feature. The location of the archaic stone is upon the eastern path of the sun during the equinox. The vernal and autumnal equinox is the auspicious time when both the realms of Kāne and Kanaloa converge when sky and earth finds its balance. Moreover, this is a time when the portals between the stratus of all realms are open. In the tradition of sun worship, this time is ideal for prognostication, divination and prophesying. This is the time to put everything in balance. We feel it a necessity to rename the archaic astronomical stone to once again

reflect its purpose in keeping with the rhythm of time and space in the realms of Kāne and Kanaloa.

## **Hono, Awa, Pali - Kamōhio**

### Literal Definitions

Ka.mōhio. Mōhio or mōhihio; draft, gust of wind; careless, heedless, impudent person; red, as from sunburn; a native plant (no description) the draft, gusty winds.  
Hio; to blow in gusts, inside corners of a house said to be so named because ghost came whistling in at the corners.

### Nomenclature Concepts

Kamōhio is bombarded with heavy trade winds. The name may describe certain geological attributes as the surface rock being stained red and relatively barren as the sun inflicts upon a person. The descriptive nature of the name provides some indication of the visual depiction of the area; it tells us that the hula‘ana of that cliff side is arid, relatively barren of vegetation and windy.

### Potential Definitions

Kamōhio is a deep, narrow bay on the southeast cliffs of the island. The sharp indention of the bay may react like hio, gusts of wind whistling in at the corner of a house where ghosts are believed to dwell. Almost at the point of the bay a cave above sea level can be seen there with an ahu in it. This ahu maybe a ko‘a that is functional to the lawai‘a and the effects it plays on his fishing skills.

## **Kaha - ‘Ili‘ililoa**

### Literal Definitions

‘Ili‘ili.loa. ‘ili‘ili. ‘Ili‘ili; pebbles, small stones.  
Loa; distance, length, height; distant, long, tall, far, permanent.  
‘Ili‘ililoa; stretch of beach.

### Nomenclature Concepts

Named perhaps for an expanse of beach with ‘ili‘ili or descriptive of oblong ‘ili‘ili found at this stretch of shoreline. The name in another context refers to the pavement for house platforms, paths and traditional living quarters. The loa would refer to either the building of the structure or the supply of ‘ili‘ili used in its construction.

### Potential Definitions

The name has a more intimate yet necessary connotation, having to do with the lessons of the human anatomy. ‘Ili‘ili was used as tools to teach the structure of the human anatomy and its natural cycles. ‘Ili‘ili was used to teach sorcery and how to administer the proper care for a detected illness. An understanding of the human body and where energies converge was a location necessary for restoring or taking life. Understanding human cycles such as sexual maturity, menstruation and reproduction are essential to the existence of our art forms and traditional disciplines. It is these human fundamentals that determine the survival and longevity of our people, thus affecting cultural perpetuation.

## **Lae, Pali - Kaka**

### Literal Definitions

1. Lae O Kaka. Kaka; to rinse cleans; arched, curving from end to end as the top of a canoe.  
Kakaka; bow for shooting an arrow; to shoot.
2. Lae O Kākā. Kākā; variations of kā, to strike, smite, dash, beat, chop; to thresh or beat out; a fishing method used by practitioners to catch ‘ulua.

### Nomenclature Concepts

1. The arched-point definition refers to the natural lay of the land. Because Lae ‘O Kaka is a promontory on the Kūnaka Nā‘ālapa outcrop it also significantly marks the southeastern boundary.
2. Because this area has good ‘ulua fishing grounds the name simply reflects the technique of fishing used to catch them.
3. The striking point in this interpretation of the place name references the surrounding ocean conditions and its physical features. As part of the Kūnaka Nā‘ālapa outcrop this location is extremely exposed to the elements and marine conditions. The name alone allows the practitioner to assess what activities are acceptable here.

### Potential Definitions

The metaphor of the arch and cleansing are both elements of ritual. The arch, like the ke‘e, or rift is locations in which the realm of the physical and the ancestral realm converge. Such a place would be significant to kilokilo and kilo ‘ōuli practices of prognostication and prophesying.

## **Lae, Pali - Hālonā**

### Literal Definitions

Hālonā. Hālonā; peering, place from which to peer; place to peer at, lookout.

### Nomenclature Concepts

The name makes reference to a place of observation or a lookout.

### Potential Definitions

1. One aspect of the name Hālonā specifies the distinction to observe elemental movements, usually from the east; wind, rain, ocean, sun, moon and stars. According to the oral traditions of Harry Mitchell, it was a place to observe the wind.
2. Similarly, the function of this land had been maintained through multiply generations in ancient traditions of kilo lani or astronomy, kilokilo or prophesying and kilo ‘ōuli or meteorology. The fundamental idea of the name is to peer and to look out. The idea of peering can also be an inward process, to peer into the subconscious, the dream state or into the ancestral realm. Moreover, it is this inward journey that is achieved by kilokilo and kilo ‘ōuli.

## **Lae, Pali - Kūaka‘iwa**

### Literal Definitions

Kū.a.ka.‘iwa.            Kū; stand, stop, halt, anchor, moor; to rise, as dust; to hit, strike, jab; to alight, to land as a bird; to remain, exist; to reach, extend, arrive.  
‘Iwa; frigate bird, bird of war; thief, said of a person because the ‘iwa bird steals food from other birds; handsome, statues, regal, proud, said of one who is lofty and handsome as an ‘iwa in flight.

### Nomenclature Concepts

The literal translation could refer to an area inhabited by the ‘iwa birds.

### Potential Definitions

The most poetic references to the ‘iwa birds used in chants were metaphors for chiefs, warriors, intellectuals and physically attractive and desirable people who were celebrated for their excellence.

## **Moku - Pu‘u Koa‘e**

### Literal Definition

Pu‘u Koa‘e.            Koa‘e; white tailed tropic bird; variety or growth stage of manini; a variety of snapper.  
Pu‘u Koa‘e; Tropic bird hill.

### Nomenclature Concepts

Tropic bird hill is a home and fishing arena for the koa‘e bird, which for fishermen would be a welcomed sign that there was good fishing to be had. The name of the island is a good indication that the varieties of koa‘e fish may also found there.

### Potential Definitions

All things in the traditional Hawaiian belief system follow a natural order of dualism, up and down, light and dark, and male and female. Such nuances are made apparent in the cosmogony of the Kumulipo, where life forms of the atmosphere are paired with life forms of the earth. The name and its association with the koa‘e bird and the varieties of fish are far more than coincidence; rather it may be an indication of the cyclical mentality of the Hawaiian mind.

## **KŪNAKA**

### **Nā Pana ‘Āina ‘o Kūnaka – Place names of Kūnaka**

- ‘Ili -            Kūnaka
- Mauna -        Moa‘ulanui
- Lua -            Lua Makika
- Pu‘u -           Pu‘u La‘i
- Awa-            Waikahalulu
- Kula -           Kūnaka
- Hono -          Waikahalulu
- Pali -           Kalama
- Lae -            Lae o Kanuku  
Lae o Wiliwilipe‘ape‘a

## **‘Ili - Kūnaka**

### Literal Definitions

Kū.naka. Kū; stand, stop, halt, anchor, moor; to rise, as dust; to hit, strike, jab; to alight, to land as a bird; to remain, exist; to reach, extend. Naka; to quiver, quake, tremble, shake; unstable, as earth eroding, unsteady; to crack open, as a rift in the earth from the heat.

### Nomenclature Concepts

The rising fault. This name is descriptive of the drastic change that occurred with the coastline soon after Kamōhio. As the name suggests the cliff rises as a rift in the earth; there is also further descriptions of the immense heat upon the land in this particular area and as the term naka describes, the earth splitting open from the heat.

### Potential Definitions

The name may be descriptive of past volcanic activity or a cataclysmic earth shift that links to the Pele traditions.

## **Mauna - Moa‘ulanui**

### Literal Definitions

\*See Haki‘oawa for Literal Definition, Nomenclature Concept and Potential Definition.

## **Lua - Makika**

### Literal Definitions

\*See Haki‘oawa for Literal Definition, Nomenclature Concept and Potential Definition.

## **Pu‘u - Pu‘u La‘i**

### Literal Definitions

Pu‘u La‘i. La‘i; calm, serene, tranquil, peace, stillness, solace; as of sea, sky, wind, of thought, as a state of being.

### Nomenclature Concepts

Hill of tranquility. The name may describe the conditions surrounding this hill as calm and serene.

### Potential Definitions

The calm within the name may also refer to a state of mind, as the site or area may have been used for collection and reflection upon one’s self and the training one receives on the island. In addition, there is also an interesting metaphoric play on words in that when you examine the close proximity of Waikahalulu with a place inland called Pu‘u La‘i, the mastery that the native Hawaiian psyche had upon utilizing the mana of a particular place with the spoken word is displayed.

## **Awa - Waikahalulu**

### Literal Definitions

Wai.ka.halulu.           Wai; water, liquid of any form other than sea water; to flow as water, as liquid, descriptive a female's menstrual period, also a male's semen.  
Halulu; to roar, thunderous; explosion, loud noise.  
Waikahalulu; reverberating waters.

### Nomenclature Concepts

Reverberating waters. This gulch is at the head of one of the largest on the southern exposure of the island. The water flowing down from the gulch empties into a fresh water pond at the bottom. The pond is partly in a cave and is protected by a mud and sand delta. It is said that there was a fishing heiau next to the pond.

### Potential Concepts

1. Similar to the nomenclature concept, perhaps the reverberation describes the deluge of surface water that passes down the gulch during a flood. The resonance of water is fresh water.
2. The bay area may also be frequented by koholā and palaoa and as they pound the water that reverberation is felt, thereby creating the resonance of the deity and his manifestations, the maritime winds, the ocean and the creatures therein.

## **Kula - Kūnaka**

### Literal Definitions

\*See 'Ili Kūnaka for Literal Definition, Nomenclature Concept and Potential Definition.

## **Pali - Kalama**

### Literal Definitions

Ka.lama.                   Lama; torch, light, lamp. The light.

### Nomenclature Concepts

1. A utilitarian aspect of this name suggests fishing associated with the use of fire. Lama-lama, or torch fishing, was a common practice during the evening when the tide was low enough to accommodate traveling on the papa.
2. Another purpose may be that bon fires were lit as a beacon to either oncoming travelers commuting to and from the island or fishermen offshore.
3. Another reason was perhaps for navigational training. A fire on land allows the student to fixate on it as a reference point of the horizon simulating perhaps the setting sun as one maintains the course of the night sky when triangulating.

### Potential Definitions

A more philosophical aspect of the name has to do with the land itself. In the case of this location, similar to Lae 'O Kuikui the idea of enlightenment may be related to the existing mana of Kalama. This place may be a great source of spiritual and intellectual enlightenment for those who sought training on the island. The name Kalama may be a historical marker for a clan, genealogical line or persons associated with Kanaloa.

## **Lae - Kanuku**

### Literal Definitions

Ka.nuku. Nuku; beak, snout, tip, end; mouth or entrance as of a harbor, bay, river, ravine, pass or gap; series of hooks attached to a line; first coconut attached to an ‘ahi line;  
 Variations.  
 Nuku ‘a‘ula; a type of fishing net, with mesh so fine that only the very tip of the finger could be inserted.  
 Nuku momi; a variety of Jackfish (Caranx melampugus) also momi.  
 Nuku mone‘u; same as the momi.  
 Nuku wa‘ula; same as nuku ‘a‘ula.

### Nomenclature Concepts

“Ka nuku o ka pua‘a” is a poetic reference for ‘ulua. It can be the entranceway. This name may have been abbreviated, suggesting that this place was named as natural ko‘a to mark ‘ulua fishing grounds. Similarly, this area may have been for this particular kind of net and fishing technique used in this particular area.

### Potential Definitions

The area may serve as an entrance way, not only for fishing, but also for elemental forms, as the sun, the wind, the rain to name a few. The reference to the ‘ulua is a unique perspective to the interpretation of the place name because of the ritual connotations of the ‘ulua. ‘Ulua were considered the sacred equal to a boar, dog or human offering in ritual. The idea that this area may be a resource for ‘ulua, is ritually significant synonymous with Ka Lae in Ka‘ū, Hawai‘i.

## **Lae - Wiliwilipe‘ape‘a**

### Literal Definitions

Wiliwilipe‘ape‘a. Wiliwili, pā wili or wili; blowing of wind in all directions; to swirl, circle; Pe‘ape‘a or pe‘a; crossing, entangled; perplexity; native bat species.

### Nomenclature Concepts

The perplexity of wind and ocean currents. This name is descriptive of the amount of currents that converge here, as it is a prominent southern point. Phonetically, when a word is duplicated it is meant to strengthen and intensify the definition and descriptive nature of the word, which in this case conveys the intense nature of the wind and ocean activities, with respect to seasons and weather phenomena.

### Potential Definitions

The convergence of time & space. Philosophically, the whole of Kanaloa is a converging point for all natural and metaphysical elements. The significance of Kanaloa in sun worship further validates this idea due to its connection with Kāneloa during the equinoxes as well as the solstices.

## **KEALAIKAHIKI**

### **Nā Pana ‘Āina ‘o Kealaikahiki – Place names of Kealaikahiki**

- ‘Ili - Kealaikahiki
- Lua - Lua ‘o Keaulalo

- Pu‘u - Pu‘u Kāmana
- Hono - Honokānaenae  
Kaukaukāpapa  
Keanakeiki  
Honokanai‘a
- Kaha - Kealaikahiki
- Lae - Lae Pakī  
Lae o Kealaikahiki
- Hāpapa - Ku‘ia
- Puhi - Puhi Ānuenuē

### **‘Ili - Kealaikahiki**

#### Literal Definitions

Ke.al.a.i.kahiki.

Ala; pathway, road, trail; access.

Kahiki; Tahiti, a reference to the southern hemisphere of Polynesia where our ancestors migrated from, also a poetic reference to places unknown and unseen, past the outer limits of ke kūkulu ‘o Kahiki or “the pillars of places beyond the horizons.”

Kealaikahiki; the pathway to Kahiki.

#### Nomenclature Concepts

The pathway to Kahiki. This particular channel has long since been a path of navigation aligning Hawai‘i to Kahiki. Kahiki literally means destination, further validating the islands navigational function. There may also be significant celestial bodies that course through this area that is important to navigating the southern hemisphere.

#### Potential Definitions

The pathway to Kahiki may be a metaphor for a spiritual journey as well. The journey taken by those who passed on for instance, serving much the same purpose as a leina into Milu can be the ala that the area represents. A journey of the mind and intellect is another ala that can be taken during a pupil’s training process on the island, thus is the mana of this area.

### **Pu‘u Kāmana**

#### Literal Definitions

Pu‘u Kā.mana.

Kā; to hit, strike, throw, smite, hack, thrust, toss, fling, hurl, dash, especially with a quick hard stroke.

Mana; supernatural or divine power, mana, miraculous power; Branch, limb; a line projecting from another line; to branch out, spread out. “Mana weu lani” branch with divine foliage.

Pu‘u Kāmana; hill of divine manifested power.

#### Nomenclature Concepts

The nomenclature approach to this name is that Kāmana was a keen vantage point in which all lines of sight could branch out from. The use of the ‘āmana as a divinatory rod

or tool for triangulation is also a practice that would have been done at the top or base of kāmāna.

#### Potential Definitions

A more sacred aspect of Kāmāna is that this was the vantage point in which the last light of dusk was cast. In the sun tradition, the first and last light of the sun was harnessed for ceremonial use, as dawn and dusk are ritualistically powerful times.

#### **Awa - Honukānaenaē**

##### Literal Definitions

Definition is elusive.

#### **Lua - Keaulalo**

##### Literal Definitions

Ke.au.lalo. Au; current; to flow, as a current; period of time, era, age, epoch, cycle, the passing of time.  
Lalo; down, downward; below, beneath, bottom.

#### Nomenclature Concepts

The drifting currents and undertows are descriptive of the types of wind currents in the area.

#### Potential Definitions

Of the living or of the past. Philosophically, the metaphoric connotations of this name refer to all that exists here and now, and of time pass or those which have passed before to the ancestral realm. These types of name are most common in place names found in the western most regions of the islands where the sun sets and the lifecycle ends. Thus leina or “pathway to and from the land of the ancestors” is likely found within the area. In addition, the fact that Keaulalo is a lua and the name emphasizes its direction is significant as a vessel or portal to the horizontal and vertical spaces of the ethereal plains.

#### **Hono - Kaukaukāpapa**

##### Literal Definition

Kaukau.kāpapa. Kaukau; heap of stones erected as a temporary altar; bird snare.  
Kāpapa; rhythmic tapping of the side of the canoe, a fishing technique used to drive fish in to a net or ko‘a.

#### Nomenclature Concepts

Named for the kāpapa technique that fishermen use for shoal gathering. Similarly, this may also have served as a method to capture birds. The temporary structures may also act as ko‘a that were used as shoreline markers for perspective gathering sites.

#### Potential Definitions

Temporary altars can serve both utilitarian and ritualistic purposes. The ritual aspect of this practice would be to maintain the protocol between the fishermen and his ancestral

and elemental deity. Because of the nature of the island, the need for temporary structures was frequent.

## **Hono - Keanakeiki**

### Literal Definitions

Keanakeiki. Ana; to measure, survey, evaluate, rate, fathom; Cave, grotto, cavern; to have enough or too much, to satisfied, satiated.  
Keiki; child, offspring, descendant, progeny.  
Keanakeiki; progeny surveyed or evaluated.

### Nomenclature Concepts

1. The survey of offspring maybe in reference to those that frequent this beach. Turtles and seals must be considered as the keiki mentioned.
2. The name derives from the idea that perhaps this area was used to assess the proficiency of skill whether it is fishing skill, navigational skill, building skill or other possibilities.
3. Also, the assessment may have been an evaluation of the intellect, as this location served as platform for plotting navigational courses. A kahuna or kāula tested all of the pupils' cumulative skills with this certain exercise and transform the student from a practitioner to a scholar thereby elevating his/ her status to succeed them.

### Potential Definitions

1. The intellect or depth of a child. The name conjures an inward process and growth of a child and therefore a higher sense of being. As a pupil is reared in the traditions of a particular practice, there comes a point where mentors of generations past are able to navigate through the student and teach subliminally in dream states. This was practiced in inherent hula traditions, more specifically, hula kapu.

## **Hono - Honokanai'a**

### Literal Definitions

Hono.ka.nai'a. Hono; bay area, inlet, cove; gulch, valley; binding, joining as of mountains.  
Nai'a; dolphin, porous.  
Honokanai'a; bay of dolphins; shoal of dolphins.

### Nomenclature Concepts

The name is descriptive of the large presence of nai'a in the area. They are significant to the health of the marine ecosystem as they are a clear indication of nearby fish shoals and the rich spawning cycles of the area. This has a domino effect as well, where the fish population is concerned; they too require a feeding habitat to maintain their numbers. We can assume that there is a healthy coral and seaweed population acting as food source. A predator such as the dolphin's presence means that theses migrations are still maintained naturally. Also, the shoreline may be a safe breeding ground and nursery for the dolphins.

### Potential Definitions

1. The presence and manifestation of Kanaloa. The more general observation pertains to the health of the marine ecosystem. Another connotation pertains to the nai'a and its ability

like the palaoa or honu to dwell in both the realms of Kāne and Kanaloa, that of the depths and that of the common sphere where man exists. This ability is also relevant to another aspect of Kanaloa, which is navigating the conscious and subconscious.

2. The “Mele a Paku‘i” lends the integrity of Kanaloa’s relationship to the nai‘a as the god of the island in this paukū below:

Hānau kapu ke kua koko	Born was the sacred birth pain
Ka‘ahea Papa iā Kanaloa he moku	Papa’s excruciating pain with Kanaloa, an island
I hānau ‘ia he pūnua he nai‘a	Born was a fledging, a porpoise
He keiki i‘a na Papa i hānau.	A fish child for Papa was born.

### **Kaha - Kealaikahiki**

#### Literal Definitions

\*See Kealaikahiki for Literal Definition, Nomenclature Concept and Potential Definition.

### **Lae - Pakī**

#### Literal Definitions

Lae Pakī. Pakī; to splash, spatter, squirt, and spurt.  
Pākī; to crush, pound, dash to pieces, flatten, thrown; worn-out, driven to death; numerous, abundant, over plentiful.

#### Nomenclature Concepts

Crushing point; the definitions of both variations of the word pākī are applicable to both in their descriptive nature. The definition of the second word variation is a result of the first word.

#### Potential Definitions

It reflects the characteristics and imagery that the location conjures. These characteristics may manifest themselves in physical form, such as a cresting or crashing wave. It may also manifest elementally as ocean mist carried by the wind.

### **Lae - Kealaikahiki**

#### Literal Definitions

\*See Kealaikahiki for Literal Definition, Nomenclature Concept and Potential Definition.

### **Hāpapa - Ku‘ia**

#### Literal Definitions

Ku‘ia. Ku‘ia; to meet an obstacle, stumble; to waver or be unsettled mentally; hit, hinder; attack, sudden blow.

#### Nomenclature Concepts

1. Named for the type of sea that is within the exposed channel. Another level lies in its meaning to be “unsettled mentally” which may have served as a suitable open ocean area for sharpening navigational skills.

2. The name is a warning of the challenging of the rocky shoal that extends out.

### Potential Definitions

The name is an excellent way to develop a sixth sense and interconnectedness to the environment by knowing the wave movements, wind currents and eye hand coordination.

### **Puhi - Nanue**

#### Literal Definitions

Puhi a Nanue. Puhi; to blow, puff, blowhole; spouting as by a whale.  
Nanue; variation of Nenu, a fish; An edible sea weed; A swelling, a protuberance; a shaking, a trembling, a tremor, vibration; To swell up, to rise up as the surf.  
Puhi a Nanue; blow hole of Nanue.

#### Nomenclature Concepts

1. The cape of Nanue is named for both the Nenu fish and seaweed. There is a Puhi a Nanue in the Kealaikahiki region as well. The nanue limu may also be found in these areas because of the fish population.
2. The cape of swells is descriptive of the surrounding sea, the nature of its shore break and oncoming surges are prevalent in this name.

### **HONOKO‘A**

#### **Nā Pana ‘Āina ‘o Honoko‘a – Place names of Honoko‘a**

- ‘Ili - Honoko‘a
- Lua - Lua ‘o Keauluna
- Hono - Honoko‘a
- Lae - Lae o Honoko‘a  
Lae Maka‘alae

#### **‘Ili - Honoko‘a**

#### Literal Definitions

Hono.ko‘a. Hono; bay, gulch, valley.  
Ko‘a; coral, coral head; fishing ground; shrines built along the shore, near ponds or streams to leave offerings making fish multiply.  
Honoko‘a; Bay of Coral.

#### Nomenclature Concepts

Reflects its rich coral habitat and the exceptional fishing grounds. In addition, the placement of ko‘a in shrine form, or as markers may all lend itself to the place name and its significance to understanding the sustainability of a marine ecosystem and its life cycles. This name reflects its directionality on the southwestern extremity of the island.

#### Potential Definitions

A ritualistic approach to the Kū‘ula and ‘Ai‘ai story. The story recognizes the island as one of the first in Hawai‘i to have established ko‘a and kū‘ula system of protocol. The establishment of the ko‘a, kū‘ula relationship is essential to the lawai‘a traditions and maintaining the reciprocity of the ocean to the fisherman, the father to the son and more importantly the ritualistic cycle between man and nature, which in this case were the lawai‘a practitioners of Kanaloa. Moreover, the idea of a place carrying such a name with ceremonial implications signifies its importance in the fishing traditions. This also gives forethought to the marine activity within its waters and allows us even to realize the abundance of feeding grounds and ko‘a significance to the area.

## **Lua - Lua o Keauluna**

### Literal Definitions

Lua o Keauluna. Au; current; to flow, as a current; period of time, era, age, epoch, cycle, the passing of time.  
Luna; up, upward; to rise.  
au, current; to flow, as a current; period of time, era, age, epoch, cycle.  
Lua o Keauluna; crater currents rises upward.

### Nomenclature Concepts

The drifting currents, the undertows and the types of wind currents in the area.

### Potential Definitions

Philosophically the connotations of these names are metaphors for the present that exists here and now and the time passed or is passing to the ancestral realm. These names are most common in places found in the western most regions of the islands; this is where the sun sets and the lifecycle ends, and thus leina or “pathway to and from the land of the ancestors” are likely found within the area, this may be one such place.

## **Hono - Honoko‘a**

### Literal Definitions

\*See Honoko‘a for Literal Definition, Nomenclature Concept and Potential Definition.

## **Lae - Honoko‘a**

### Literal Definitions

\*See Honoko‘a for Literal Definition, Nomenclature Concept and Potential Definition.

## **Lae - Maka‘alae**

### Literal Definitions

1. Maka.‘alae. Maka; eye, face, countenance; point, bud, protuberance; beginning,source. ‘Alae; mud-hen or Hawaiian gallinule; this bird was considered to be the keeper of fire; some believed the cry of the bird to be a bad omen, the ‘alae to some is revered as an ‘aumakua.  
Maka‘alae; protuberance of the ‘Alae.
2. Māka‘a.lae. Māka‘a; clear and open, as a view; a clearing.

- Lae; headland, point, promontory.  
 Māka‘alae; promontory of clarity.
3. Maka‘ā.lae. Maka‘ā; glowing eyes; wide, glaring eyes.  
 Lae; headland, point, promontory.  
 Maka‘ālae; promontory of glaring eyes.

### Nomenclature Concepts

1. The reference to the sun, the reddish color ‘alae and the mud-hen refer to sun casting as well as solar observation for both secular and sacred reasons.
2. Clear viewpoint, may serve as a suitable site of observation for setting celestial bodies.
3. Gazing point; as the term māka‘a, maka‘ā describes how the area may have served as a vantage point for observation of Papahulilani and Papahulihonua. It is probably the western end of the east west corridor of the island.

### Potential Definitions

1. Eye of the gallinule; through the mythological status of the ‘alae we can begin to understand the name of the area pertaining to the metaphor of the eye or center of the setting sun, which in the Hawaiian perspective, in relationship to the bird, is the final “fire” or “breath” of life.
2. Clear view; may refer to the clarity of the mind and intellect. The function of the island was to heighten ones plain of consciousness to produce the kahuna class.
3. Maka‘ā is a culmination of both maka‘alae and maka‘ā. The idea of both the first and last light of the sun in relationship to life cycles as well as the clarity of mind and consciousness is present.

## AHUPŪ

### Nā Pana ‘Āina ‘o Ahupū – Place names of Ahupū

- ‘Ili - Ahupū
- Mauna - Moa‘ulanui
- Lua - Lua Makika  
 Lua ‘o Keāliialalo
- Pu‘u - Pu‘u Kāhua  
 Pu‘u Mōiwi
- Awa - Ahupū  
 Ahupū iki
- Hono - ‘Oawapālua  
 Ahupū  
 Ahupū iki
- Kaha - Ki‘i
- Lae - Lae ‘o Nākoholā

### ‘Ili - Ahupū

### Literal Definitions

1. Ahu.pū. Ahu; heap, collection; altar, shrine.  
 Pū; to gather in a bundle or grouping; cluster.

- |            |  |
|------------|--|
|            | Ahupū; an alignment of Ahu.                        |
| 2. Ahupu.  | Ahupu; variation of ahupua‘a; variation of Hā‘upu. |
| 3. Hā‘upu. | Hā‘upu; recollect; recall remember.                |

### Nomenclature Concepts

1. The gathering place; named for the convergence of three gulches in the uplands into one main river mouth at the ocean.
2. Variation of ahupua‘a; traditional Hawaiian land division.  
Ahupū is the larger of two bordering ahupua‘a; naming adjacent land divisions with the same name or one existing within the other is common in traditional Hawaiian land divisions.
3. According to the oral traditions of the paniolo that frequented the island the name Ahupū may be a misinterpretation of the name Hā‘upu.

### Potential Definitions

1. The word hupu singularly means to collect or to catch. When compounded with A as a possessive means to collect internally into ones self. Similarly, an ahu or heiau serves the same purpose. It is this parallel that binds the Kahuna or Kāula to the land in which he or she channels through. This is a key factor when interpreting an island such as Kanaloa where its primary function was to develop these insightful and intuitive skills.
2. The word Ahu is used in designating an altar or shrine. All ceremonial structures were meant to harness the natural mana emulating from specific land bases. Through the ahu our ancestors were able to manipulate and utilize energy through either vessels, people or even through the spoken word confirming that land, ocean, horizontal and celestial triangulation were necessary tools in traditional architecture.
3. A place of recollection and reflection. The name suggests that the vantage point of this area affords a place to reflect upon the environment, or perhaps communicate with a mentor. The metaphor of reflection in this case is both an inward and outward journey.

### **Mauna -Moa‘ulanui**

#### Literal Definitions

\*See Haki‘oawa for Literal Definition, Nomenclature Concept and Potential Definition.

### **Lua-Makika**

#### Literal Definitions

\*See Haki‘oawa for Literal Definition, Nomenclature Concept and Potential Definition.

### **Lua - Keālihalo**

#### General Definitions

Ke.ālia.lalo.	Ālia; salt bed, salt encrusted, brackish, water reservoir; a place where water has gathered due to the natural caldera and clay depositories effective for temporary water shed.
	Lalo; low, down, below; a general directional reference to all things that exist below the strata of the heavens.
	Keālihalo; salt deposits below or remains of salt deposits.

### Nomenclature Concepts

The quality of water that accumulated in these natural reservoirs. A kapua'i or footprint of salt deposit craters.

### Potential Definitions

The occupants of the island understood the natural water cycle of the island and observed the slow leeching process of the gathered surface water, which would lead to alternate sub aquatic, and subterranean water sources in the surrounding lowland areas. Another factor could be the availability of 'alaea or "red clay" at either location as this too would determine which site was more suitable for water cultivation and to decide the function the water would serve, secular, sacred or otherwise.

### **Pu'u - Kāhua**

#### Literal Definitions

Pu'u Kāhua                    Kāhua; foundation, base, site, location, grounds, background, platform, as a house; an open place, as for camping or for sport, traditionally for 'ulu maika, moa pāhe'e or he'e hōlua.  
Pu'u Kāhua; Foundation Hill.

### Nomenclature Concepts

1. Foundation hill. A kāhua was a place where people gathered to play games or utilize for other public gathering purposes.

### **Pu'u - Mōiwi**

#### Literal Definitions

Pu'u Mōiwi.                    Mō; perished, faded, wilted, passed away.  
Mō or mo'o; lineage, descendant; succession, story.  
Mō or moku; sever, cut.  
Iwi; bones, human remains.  
Pu'u Mōiwi; the hill of perished remains, also the hill of ancestral succession.

### Nomenclature Concepts

The hill of perished remains. This location may have been used as a burial mound. The evidence of sacred sites and ko'i chips are telltale signs of industry of shaping tools and conducting ceremony. This pu'u is also on the east west corridor of this island.

### Potential Definitions

1. The hill of ancestral succession. The pu'u houses sacred sites, therefore was used as a place to conduct formal ceremonies of the passage of knowledge and birthright. This was where a master would bequeath all knowledge and status to the pupil just as traditional Hawaiian practices were preserved and passed through time.
2. The hill of severed bones. This name lends itself to the traditional burial purposes and practices of severing the physical ties between the living and the deceased for both spiritual and emotional closure; this was done so that the spirit of the deceased would not

linger in the physical realm. All variations of the name are applicable and poignant to the function and power of this site, as they all have to do with ancestral connection in some capacity.

### **Awa - Ahupū**

#### Literal Definitions

\*See Ahupū for Literal Definition, Nomenclature Concept and Potential Definition.

### **Awa - Ahupūiki**

#### Literal Definitions

1. Ahupū iki. Iki; small, miniature, minute. Small vertical land division; Gathering of small land divisions.
2. Ahupūiki.
3. Hā‘upu.iki.

\*See Ahupū for Literal Definition, Nomenclature Concept and Potential Definition.

### **Hono - ‘Oawapālua**

#### Literal Definitions

‘Oawa.pālua. ‘Oawa; variation of awa or harbor, inlet, port; gulch; valley.  
Pālua; double, couplet, pair, dual; twins; twofold.  
‘Oawapālua; dual harbor.

#### Nomenclature Concepts

1. The name describes the expanse of the bay area and the amount of protection it affords.
2. The name lends to a promising seascape with a good variety of coral therefore fish.

#### Potential Definitions

The term ‘oawa similar to ‘oaka means to open, to break forth or to create a rift. Similar to the potential definition of ‘oawawahie, this area may provide one with potent dreams or transcendent spiritual experiences.

### **Hono - Ahupū**

#### Literal Definitions

\*See Ahupū for Literal Definition, Nomenclature Concept and Potential Definition.

### **Hono - Ahupūiki**

#### Literal Definitions

\*See Ahupūiki for Literal Definition, Nomenclature Concept and Potential Definition.

### **Kaha - Ki‘i**

#### Literal Definitions

Ki'i.                                      Ki'i; image, statue; idol; petroglyphs; feature; to summon; procure.

#### Nomenclature Concepts

The word ki'i describes an area of prominent land features such as stone faces and outcrops. This is also an indication of petroglyph grounds.

#### Potential Definitions

The idea of Ki'i means occupy, whether the occupation is by seen or unseen is the allusion.

#### **Lae – Nā Koholā**

##### Literal Definitions

Lae O Nākoholā.                      Koholā; humpback-whale.  
Nā; plural element for ke or ka (the).  
Lae o Nā Koholā; cape of humpback whales; whether ancient or recent, the name is still relevant and significant to the area and the island today.

##### Nomenclature Concepts

An observation point for humpback whales.

##### Potential Concepts

The Koholā is a manifestation of Kanaloa as are all air breathing creatures of the ocean. The ability they possess to be able to venture between worlds of both the surface and the depths are of natural and philosophical importance in the traditional Hawaiian belief system. Further more, the name may also speak of the frequency of migratory pods that harbor between these islands during both mating and birthing seasons.

#### **KŪHE'IA KAULANA**

#### **Nā Pana 'Āina 'o Kuhe'ia Kaulana – Place names of Kuhe'ia Kaulana**

- 'Ili -                                      Kūhe'ia
- Mauna -                                Moa'ulanui
- Lua -                                     Lua Makika
- Pu'u -                                  Pu'u Moa'ulaiki
- Awa -                                    Olohia  
Kaulana  
Kaukamoku
- Hono -                                 Kūhe'ia
- Kaha -                                 Kaukamoku
- Lae -                                    Lae o Hilu'ula  
Lae o Hilukea

#### **'Ili-Kūhe'ia**

### Literal Definitions

1. Kū.he‘ia. Kū; stand, stop, halt, anchor, moor; to rise, as dust; to hit, strike, jab, to alight, to land as a bird; to remain, exist; to reach, extend.  
Heia; a piece of human remains, small bone, hair, tooth or the likes.  
Kūheia; spiritual existence of past and present.
2. Kū.he‘e. ‘ia. He‘e; to slide, to surf.  
‘Ia; passive marker, had eroded, has slipped.  
Kūhe‘e‘ia; had slipped away, has eroded.
3. Kū.hē. ‘ia. Hē‘ia; a shortened form of he‘e‘ia.
4. Kūhe. ‘ia. Kūhe; changed color or discoloration as skin discoloration as bruised skin.  
‘Ia; passive marker.  
Kūhe‘ia; discolored.

### Nomenclature Concepts

1. To establish a fishing shrine. This area had been a sight of many kū‘ula or fishing shrines.
2. Surf landing. The location suggests that the bay area was a suitable observation area for oncoming swells and approaching surf.
3. Erosion or the erosive nature of the land in this area during the rainy season and its effect on the immediate and surrounding coastline.
4. Discolored appearance of the uplands and coastline of this ‘ili may have resembled deep blues, blacks and purples due perhaps to its geological compositions and vegetation. Discoloration may also be pertaining to the ocean and the many colors it displays.

### Potential Definitions

1. To establish a fishing shrine. The ritual aspect of this interpretation comes from the Kū‘ula & ‘Ai‘ai tradition. It was established in this tradition that the spiritual reciprocity connection be maintained between the father and son, or fishermen and pupil by means of deification and adulation. Moreover, the definition of heia in this case is meant to institute ancestral connection in the Kū‘ula tradition.
2. The art of surfing was multifaceted as a training sport and adequate training for a kilokilo, kahuna Papahulilani and kahuna Papahulihonua. One could acquire the knowledge of reading tidal shifts, currents, wave patterns, wave breaks, swells, seasonal ocean shifts, ocean stratus, and assuring basic forecasts.
3. Eroded, this description can be a metaphor for the erosion of knowledge, of the mind or of the body when a person reaches the end of their life cycle. The erosion may also be of those who may have sought refuge on the island as a means to relinquish any trespasses that they may have committed. The erosion of land is a qualifying assumption of this definition.
4. The discoloration may be a figurative description of the water when the Aku run, due to their multitudes, the water becomes inundated with blues, purples and blacks as though the ocean has swelled and become bruised. Another aspect of this name is that it may be descriptive of certain ‘ōuli or signs of divination that foretells of great change, approaching dangers or catastrophic changes in the environment, the island or the era.

### **‘Ili - Kaulana**

#### General Definitions

Kaulana. Kaulana; resting place, place to put things, placement; restful, quiet, famous, celebrated, renown.

### Nomenclature Concepts

Description of the setting sun. The name gives reference to the fact that the area faces the west. In addition, this may also tell us that true to the function and nature of the island, this area may also be an observing kahua of things that are placed in the atmosphere such as cloud formations, sun, constellations, rain, rainbows and moon setting on the horizon.

### Potential Definitions

The idea of Kaulana in reference to the setting sun may have to do with the observance of ceremony for that particular time of the day. The observance of this time was significant for ancestral worship as this time was considered a portal in which spiritual travel was possible.

## **Mauna-Moa‘ulanui**

### Literal Definitions

\*See Haki‘oawa for Literal Definition, Nomenclature Concept and Potential Definition.

## **Lua-Makika**

### Literal Definitions

\*See Haki‘oawa for Literal Definition, Nomenclature Concept and Potential Definition.

## **Pu‘u-Moa‘ulaiki**

### Literal Definitions

Moa‘ulaiki. Moa; chicken, fowl, a species of wild chicken introduced by some of the first Polynesian migrations; for some it was an ancestral guardian.  
‘Ula; red, reddish, earth tones of red (as of fire and ‘alae clay.)  
Iki; small, miniature, minute.  
Moa‘ulaiki; small, red chicken.

### Nomenclature Concepts

The physical geography of Moa‘ulaiki is similar to the adjacent Moa‘ulanui, and as such they share the same characteristics, mythology, function and name.

### Potential Definitions

Shares the same mythology as Moa‘ulanui.

## **Awa - Olohia**

### Literal Definitions

1. Olohia. Olohia; the fluctuation of sound and sea, long sounds.
2. Olohi‘a. Olohi‘a; rough, as the sea.

### Nomenclature Concepts

1. The reverberation of the sea and wind travels through the gulch with clarity.
2. The sea is rough.

### Potential Definitions

The sound and resonance of the ocean is significant to the manifestations of Kanaloa. Among the most prominent of the Kanaloa manifestations associated with sound are the ocean, wind, nai‘a, palaoa and koholā. Much like oli, these sounds emulated by nature are significant in ritual as it is a higher form of communications. Moreover, it is the accompaniment of the necessary pule, ceremony and vibrations that assist in carrying the ritual into other plains of existence.

### **Awa - Kaulana**

#### Literal Definitions

\*See Kaulana for Literal Definition, Nomenclature Concept and Potential Definition.

### **Awa - Kaukamoku**

#### Literal Definitions

Kau.ka.moku.           Kau; to place as eyes on a person or feature; to put upon.  
Moku; boat, ship, canoe, vessel; to cut, to sever; district, island.  
Kaukamoku; land the boat.

### Nomenclature Concepts

This site provided access as a natural inlet for arrivals and departures of canoes.

### **Hono - Kūhe‘ia**

#### Literal Definitions

\*See Kūhe‘ia for Literal Definition, Nomenclature Concept and Potential Definition.

### **Hono - Kaukamoku**

#### Literal Definitions

\*See Kaukamoku for Literal Definition, Nomenclature Concept and Potential Definition.

### **Lae – Lae o Hilukea**

#### Literal Definitions

Lae o Hilu.kea.           Hilu; a variety of reef fishes of the genus Coris. The name Hilu may be qualified by the terms ‘ele‘ele, uli or pano, lauwilli, melemele, moelola, pāni‘o piliko‘a (Parracirrhites forsteri, hawkfish) ‘ula, uli. quiet, reserved, decorous, unobtrusive.  
Kea; white, clear; shiny as of mother of pearl; elderly person.  
Lae o Hilukea: Hilukea Point.

### Nomenclature Concepts

1. Cape of Hilu fish. Varieties of hilu exist in the coastal waters. If a woman craved a particular variety of hilu this was considered a good omen for the child would inherit these docile and well-mannered traits.
2. Cape of white Brilliance, another interpretation a reference to the red glow of the path of the rising or setting sun atop the water.

### Potential Definitions

1. On a philosophical level, the hilu combines the definition, symbolisms and characteristics of the fish as an offering to signify a time of quiet or tranquility in ritual. Such occurrences for example would be for the initiation of the makahiki season so as to incorporate the hilu into the offering to indicate a time of peace among people.
2. The hilu may be used to initiate kapu hāmau or ceremonial silence among Kahuna and council, ali'i and subjects, of pu'u honua, of 'anā'anā or even kunikuni practices. Such is the importance of name association and the power of the spoken word when summoning metaphysical elements.
3. The hilu was more commonly used in 'awa ritual, though not certain of the specific function of the fish, the inkling is that the purpose would be similar to the aforementioned uses.

### **Lae – Lae o Hilu'ula**

#### Literal Definitions:

Lae O Hilu'ula. 'Ula; red, reddish, earth tones of red (as of fire and 'alae clay) scarlet, brown skin (term used to describe a native Hawaiian) blood, sacredness, a color associated with royal and priestly lineages; also 'aha 'ula, 'ulaleo, ka makani 'ula, the sacred spirit, ghost.  
Lae o Hilu'ula; Hilu'ula Point.

### Nomenclature Concepts

1. Cape of Hilu fish. Varieties of Hilu fish exist in the coastal waters. If a woman craved a particular variety of hilu this was considered a good omen for the child would inherit these docile and well-mannered traits.
2. Cape of Red Brilliance, a reference to the red glow of the path of the rising or setting sun atop the water. Note that this path would have been a tool as well for kilo to navigate. The definition of the word hilu meaning quiet may further elaborate on the oceans condition or the light upon the water that conjures such names while giving reference to the early morning or early evening period and tides.

### Potential Definitions

On a philosophical level, the hilu combines the definition, symbolisms and characteristics of the fish as an offering to signify a time of quiet or tranquility in ritual. Such occurrences for example would be for the initiation of the makahiki season so as to incorporate the hilu into the offering to indicate a time of peace among people. It may be used to initiate kapu hāmau or ceremonial silence among Kahuna and council, ali'i and subjects, of pu'u honua, of 'anā'anā or even of kunikuni practices.

## PAPAKĀ

### Nā Pana ‘Āina ‘o Papakā – Place names of Papakā

- ‘Ili - Papakā
- Mauna - Moa‘ulanui
- Lua - Lua Makika
- Awa - Papakā iki  
Papakā nui  
Wa‘aiki
- Hono - Papakā nui  
Papakā iki  
Wa‘aiki

### ‘Ili-Papakā

#### Literal Definitions

1. Papakā. Papa; *flat* surface, stratum, plain, reef, layer, level, foundation, shelf. Kā; to hit, strike, throw, trust, toss, fling, hurl; canoe bailer; to clean, as weeds or mud from a pond; to make mesh netting to fish with a pole, ka makoi. Papakā; fishing reef.
2. Pāpaka. Pā; a sound, to sound, beat, rhythm, stroke. Paka; *patterns*, pulses; droplets as of rain, multiple drops. Pāpaka; rhythmic pulses.

#### Nomenclature Concepts

1. The name suggests that the coastline may have been suitable for establishing fishponds or other aquaculture practices of that nature. Fishing from an extensive reef.
2. Rhythmic pulses; this may be descriptive of the rainfall that occurs in the uplands of the Pāpaka‘ili. Another interpretation is that the pā refers to the kula uplands that dominated the island. The paka may be a reference to the sound of the grasses, low lying shrubs and the wind and rain blowing through.

#### Potential Definitions

Rhythmic pulses; the name suggests that the sounding of the bell stones or ceremonial stone pahu could be heard downwind to Pāpaka‘ili. Significantly, the resonances of ceremonial implements were considered equally as sacred as it called to attention the ritual.

### Mauna - Moa‘ulanui

#### Literal Definitions

\*See Haki‘oawa for Literal Definition, Nomenclature Concept and Potential Definition.

### Lua-Makika

#### Literal Definitions

\*See Haki‘oawa for Literal Definition, Nomenclature Concept and Potential Definition.

### **Awa - Papakānui**

#### Literal Definitions

\*See Papakā for Literal Definition, Nomenclature Concept and Potential Definition.

### **Awa-Papakāiki**

#### Literal Definitions

\*See Papakā for Literal Definition, Nomenclature Concept and Potential Definition.

### **Awa - Wa‘aiki**

#### Literal Definitions

Wa‘a.iki.

Wa‘a; canoe, rough-hewn canoe; canoe men, paddlers; a chant in honor of a chief’s canoe, something shaped as a canoe to catching water or used for burial.

Iki; small, miniature, minute.

Wa‘aiki; small canoe.

#### Nomenclature Concepts

1. Small canoe. The name suggests that Wa‘aiki housed real canoes or some formation of canoes.
2. There were very large fishing ko‘a triangulations between Lāna‘i, Moloka‘i, Maui and Kaho‘olawe, the lee side of Kanaloa Kaho‘olawe has friendly bays to rest weary overnight fishing trips.
3. The sight of canoes in the bay lends to this descriptive name of Wa‘aiki or Wa‘anui.

#### Potential Concepts

The name hints at sustainability. Fishing training became a fundamental practice here as much as any other forms of training they received, thereby developing their own fishing skills and techniques along with their intellect.

### **Hono-Papakā (nui)**

#### Literal Definitions

\*See Papakā for Literal Definition, Nomenclature Concept and Potential Definition.

### **Hono - Papakā Iki**

#### Literal Definitions

\*See Papakā for Literal Definition, Nomenclature Concept and Potential Definition.

### **Hono - Wa‘aiki**

#### Literal Definitions

\*See Wa‘aiki for Literal Definition, Nomenclature Concept and Potential Definition.

## **Suggested Activities for Each ‘Ili for the Present and the Future**

The following will be suggested activities for each ‘ili. The use of the whole island and the functionality of each ‘ili is the most efficient method of familiarity for practitioners and users of the island to exist on island with a saturated sense of purpose.

### **Haki‘oawa**



Haki‘oawa supports many spiritual sites such as a Hale Mua, Hale o Papa, Ahu o Kanaloa, a major Kū‘ula and a Mua Ha‘i Kūpuna. Haki‘oawa is the center of elucidation for new visitors’ introduction to the island’s spiritual awareness, cultural immersion, community spirit and philosophical discussions. Discussion, learning, practices and interchange of culture for the edification of the island among leading Hawaiian cultural practitioners at present takes place at Haki‘oawa. Therefore Haki‘oawa will continue to be the place of verbal intercourse of cultural practices concerning the island among practitioners, up and coming practitioners and visitors.

The cultural uses of the Haki‘oawa ‘ili involve all of the branches of indigenous Hawaiian spirituality, specifically:

1. The Hale Mua supports Lono practices.
2. The Ahu o Kanaloa supports Kanaloa practices.
3. The Hale o Papa supports the practices of Mo‘o Papa.
4. The Kū‘ula of ‘Ai‘ai supports the practices of fishing.
5. The Mua Ha‘i Kūpuna of Kahualele supports the recognition of Kāne, ‘aumakua and kupuna discussion on intellectual property.
6. Ka‘ie‘ie Pā Hula supports celebrations in hula, oli and ceremonial access

Armed with these present-day uses at Haki‘oawa it is merely sequential that an evolution to advance levels of understanding Hawaiian spirituality takes place at Haki‘oawa.

The result of the high intellectual exchange and understanding of the cultural practices shall lead to increasing greater use and deeper respect of the Hawaiian and the greater community. Coordination of this effort shall be done between the Haku 'Ili of Haki'oawa, Mo'o Lono, PKO and other concerned practitioners.

The opening and closing Makahiki ceremony has been the continuous purpose for PKO from onset of Hawaiian cultural revival on Kanaloa Kaho'olawe. Ka'ie'ie Pā Hula celebration and ceremonial accesses shall remain with Haki'oawa. The ma uka ma kai uses ceremony is the foundation for this island, therefore it will continue to exist in Haki'oawa as the sinew of permanence for future generations.

### **Kanapou**



The intense focus or development of Hawaiian spiritual training or practices for Hawaiian cultural experts is specific for Kanapou.

Hawaiians are calling for renewed spiritual training by indigenous Hawaiian leaders. Groups like Nā Koa at Pu'u Koholā, Hui Mālama I Na Kūpuna o Hawai'i nei, Moko Hāloa of Honolulu-Kahului-Hilo, the Lua groups from Kona, Puna, Hilo, Maui, O'ahu and the Mo'o Lono of Kaho'olawe demand spiritual training for their practitioners. There is a direct demand from Hawaiians that indigenous Hawaiian spiritual training is implemented, especially for Hawaiian men because it is needed today!

Traditional primary training of the Kahuna is held in a district or place that naturally provided an environment of isolation. The remoteness of a training site required the novice to be aware of the elements and the deities associated with these forces. The site normally featured place names or mana connected with significant 'aumakua or akua. The spiritual-ritual trainee is placed in an area that provides isolation.

It is with this raison d'être that we see Kanapou as the cultural use area for indigenous rites of passage introduction and induction into Hawaiian spiritual leadership. Kanapou is rich

with the influence of ‘aumakua and akua. It is connected to the elder brother of Pele through Ka Lua o Kamohoali‘i. It is connected to the elemental deity of the winds or La‘amaomao. It is connected to the eastern gate of the island at Lae o Hālonā. It is connected to the daily cloud columns, representative of Lono’s influence, extending from Haleakalā across ‘Alalākeiki to Kanapou on an almost daily basis. Kanapou has the magnificent Pali o Kalapakea that relates to the powerful symbologies of Kū.

The rites of passage are to be planned by the practitioners of Kanaloa Kaho‘olawe in discussion with other cultural practitioners of Hawai‘i nei.

Kū‘ula shrine at Keoneuli should be restored and used as an educational base tool for teaching about the areas radiating from Keoneuli to Lae o Hālonā, Keoneuli ma uka, Nā Pali o Kalapakea, Ka Lua o Kamohoali‘i to Lae o Ka‘ule.

Another cultural use of the coastal area would be the expansion of the Makahiki coastline circuit along parts of the south eastern shore. An ahu‘ili along the trail to mark each boundary would connect the dots for island. Lono practices that are part of the Makahiki circuit would include the protocol appropriate to approaching the ahu‘ili. The Mo‘o Lono will continue to officiate the Makahiki protocols.

### **Kūnaka lāua ‘o Nā‘ālapa**



Lae o Hālonā, the easternmost point, is the first part of Kanaloa Kaho‘olawe to receive the natural elements such as the winds, sun and clouds. This is an important factor in continuing Hawaiian knowledge. Lae o Hālonā is an excellent point to observe the wind directions, sun rise and cloud movements. The suggestion is for a La‘amaomao ahu in the direction of Lae o Hālonā. The La‘amaomao ahu, the Kū‘ula ahu and the Makahiki ahu(s) will be built and used by practitioners and their students. These cultural uses begin at the ‘ili boundary with the ahu‘ili and continue with the Makahiki circuit to Lae o Hālonā and its patron deity La‘amaomao. The shrine at this point recognizes the importance of the winds and its effect upon all cultural practices.

Pōkāneloa or Pōhaku Kāneloa at the Kāneloa gulch is found in this ‘ili. Lae o Hālonā lays directly east of Pōhaku Kāneloa and Pu‘u Mōiwi is in alignment with the east west corridor

of the island. A circle of small ahu around Pōkāneloa to call attention to its position and its importance in the cycle of the sun should be constructed.

Another stop on the Makahiki shoreline circuit is the Kamōhio Fishing Shrine with a short ceremony to honor the shrine.

Consideration of a bird sanctuary in this area has to be in the planning for this coastline.

Pu‘u Kanaloa is found in ma uka Kūnaka area. Special attention should be paid to that cultural area in the future to be planned by the Mo‘o Kanaloa.

More plans for this area will be considered in the future.

### **Kealaikahiki**



It is fitting that the ma kai area of Kealaikahiki serves two purpose, the traditional occupations for fishing and voyaging practitioners. These occupations used fishing gear, ocean craft, fishing lore, navigational lore, weather lore and the concomitant of maintaining and developing the physical and mental tools of this lifestyle.

The other purpose for Ka Lae o Kealaikahiki will be developed into a major ceremonial area of Kanaloa and voyaging. This is another honorific wahi pana for Kanaloa. Kanaloa practitioners, voyagers and their students will use the area. Navigational learning shall be a feature of Ka Lae o Kealaikahiki that shall blend with the activities at Pu‘u Mōiwi and Moa‘ulaiki. The Mo‘o Kanaloa shall regulate its use.

The area of Keanakeiki is another Makahiki and Lono practice stop for ceremony. The ahu‘ili should be constructed at the boundaries of Kealaikahiki. Keanakeiki is used now during the Makahiki in the closing Lono ceremony. The construction and use of a Hale O Lono Heiau by practitioners at Keanakeiki as part of the expanded Lono-Makahiki culture brings closure to the circuit. The Mo‘o Lono shall regulate its use.

Practitioners will welcome visiting Hawai‘i and Polynesian voyagers using the Kanaloa Kealaikahiki, Keanakeiki and Kūnihi Center coastline as the primary reception location. The voyaging reception protocol would then move to Pu‘u Mōiwi shrine area and lastly to the

Moa'ulaiki navigational Kanaloa shrine. Island practitioners would welcome the voyagers. The practitioners would receive the protocol response from the visiting voyagers.

As a matter of respect non-Kaho'olawe practitioners, such as the Polynesian voyagers or others, shall not utilize their protocols on Kaho'olawe unless the Kaho'olawe Haku 'ili Council grants specific permission and coordination

The Mo'o Lono shall officiate in the Makahiki, at the Hale o Lono shrines, at the ahu'ili and related areas of cultural use. The Mo'o Kanaloa practitioners will lead in the expanded Kanaloa practices, protocol, rituals and ceremonies. Mo'o Kanaloa practitioners are the Kahu of the Kanaloa Heiau and its navigational learning environment.

The final authority and arbitrator on island, and with many practices of this 'ili including any interface among the different Mo'o, shall be the Haku 'ili Council.

### **Honoko'a**



The ma kai areas traditional occupational use of fishing and farming can be established in Honoko'a as soon as it is feasible. The expanded Makahiki circuit would be implemented as well as the construction of the ahu'ili and the practice of its protocols.

Plans for this area is left for future consideration.

### **Ahupū**

Ahupū should maintain the same cultural use of the makai areas as the 'ili of Honoko'a. The uses of fishing and complementary farming shall be established at Ahupū ma kai area. The expanded Makahiki circuit shall be implemented and its protocols practiced as led by the Mo'o Lono. The Ahu'ili milieu is a companion feature to the Makahiki. The shrine of Ahupū with its ceremonial recognition, its maintenance and ritual feeding is the



responsibility of the Haku 'Ili.

A major farming area of 'uala, kō or similar farming crop is being considered for Ahupū ma uka. Irrigation and water development for the farming is needed. Cultivation of the māla 'uala requires stonework as a necessary part of its initial development. The Haku 'Ili shall direct the Ahupū development of the Kula farming endeavor and the development of the stonework center.

The rain ko'a of Moa'ula will be utilized with protocol, ritual or ceremony officiated by the Haku 'Ili and members of the Mo'o Lono. A trail system that enhances this use development shall be constructed along with an ahu'ili.

A concomitant activity is being considered for development for stonework with the building of ahu and trail. The extension of this cultural occupations involves kahu ho'oniho, kahu kā ko'i and kālai pōhaku. A dry stack stone construction, stone carving, stone layouts for irrigation and road or trail work as well as other ancillary activities will continue to be taught and learned. A stone work educational and training center at Ahupū ma uka, Kūnaka Nā'ālapa ma uka must be considered as a future method to utilize the stone resources of these areas.

### **Kūhe'ia**



Kūhe‘ia will revive its connection with Lā‘au Lapa‘au practices. This is for future development. The story of Kaulana illustrates the importance of Kūhe‘ia as an area that practiced kahuna Lā‘au Lapa‘au higher levels of healing such as the specialty of lā‘au kāhea healing. Kūhe‘ia should combine its history of healing with the modern Hawaiian cultural interest of the Lā‘au Lapa‘au healing practices. These practices rely upon naturally gathered seaweed and herbal medicines, as well as upon spiritual wellness and the connection with deities such as Kamapua‘a, Kū and Hina, Lono, Kanaloa and others.

It is appropriate that higher forms of healing and medical milieu be developed at Kūhe‘ia. Arranged birthing is not appropriate on Kanaloa Kaho‘olawe since birthing and the cultural value of "one hānau" and sense of place are integral to the ‘ili or ahupua‘a that one’s family has traditionally occupied on the another island. A birth on Kaho‘olawe bestows upon an indigenous Hawaiian the cultural, spiritual and righteous duty in the value of "one hānau".

Kūhe‘ia shall complement the Kūnihi fishing center by its focus upon the inshore and offshore fishing culture of the northwestern shores of Kanaloa Kaho‘olawe. The Kealaikahiki, ‘Au‘au and ‘Alalākeiki channels offer areas for intensive learning and development. The coastal areas can be developed to compliment farming mala, implement making, ocean craft repair and reconstruction. The weather lore, ocean environment lore and protocols will be part of the learning at Kūhe‘ia.

The Mo‘o Lono will lead the Makahiki expanded use with the construction of new ahu‘ili. The Haku ‘Ili should preside over the activities in Kūhe‘ia.

### **Papakā**



The expanded Makahiki practice with the new construction of ahu‘ili is another future development to be led by the Mo‘o Lono. The cultural use of fishing and coastline environment will be part of the learning center at Kūhe‘ia. The Haku ‘ili is responsible not only for Papakāiki but for the ceremonial recognition of Papakā, the maintenance and ritual feeding of the shrines of Papakā.

The Haku ‘Ili will use Papakā in the development of traditional observations and recordation needed to enhance Hawaiian weather lore, ocean environment lore, fishing lore;

ceremonial signs and the Haku ‘Ili will incorporate this knowledge in indigenous Hawaiian lifeways for the island.

### **New Names Selection**

In keeping with above section of name giving, the following areas on island were endowed with military terminology for place names pertinent for the military. It is essential that these names are terminated and Hawaiian taxonomy be used to replace the military lingo.

Since most of these are helicopter landing pads, some of these names perhaps do not need replacement since they will not be used at all or as often. There needs to be a committee to make this decision on the names below:

1. LZ Lee – Honokanai‘a
2. LZ Buzzard – Keāliialalo
3. LZ 1 – Lua Makika, Wiliwili Tree
4. LZ 4 – Keāliialuna
5. LZ ‘Opihi – between Waikahalulu and Kamōhio
6. LZ blow 1 & 2 – rim of Lua Makika
7. LZ glow – Plane crash site
8. LZ TPU – for burning
9. LZ cistern – ranch cistern at Waikahalulu
10. LZ ranch – Kūhe‘ia
11. Base camp – Rename this site
12. Picnic Bench – Kūnihi Beach (suggested name for Harry Mitchell)
13. Road to Picnic Bench – Ka‘alakea Road (suggested name for Davida Ka‘alakea)
14. Sailors Cap – Rename this site
15. LZ Turkey – Keāliialalo
16. LZ Sea Gull – Keāliialalo
17. LZ 2 – below Moa‘ulaiki

18. LZ 3 – Kāneloa Gulch
19. LZ Kanapou – Po‘owai Gulch
20. LZ Hak 1 & 2 – Haki‘oawa
21. LZ Klein, Klein Gluch – Head of Waikahalulu
22. LZ MMS – for sorting
23. Seed shed – house for seeder
24. Uprange-downrange – ma uka-ma kai

## **‘AHA FOR PAPA HULIHONUA**

### **‘Aha Kanaloa**

There are three locations for Kanaloa ceremonies. They are at:

1. Haki‘oawa where the first ahu for Kanaloa was made
2. On top of Pu‘u Mōiwi
3. Kealaikahiki Point.

The ceremonies are to the god Kanaloa for the physical and spiritual well-being and stability of the island and the ocean around the island.

The Kanaloa ceremony was simple but more restrictive to the number of participants. Four or eight people may do this ceremony. There should be an equal amount of male and female participants. If there are only two people then they say the chant twice covering the four main compass points. The numbers four or eight are used for all aspects of the ceremony. The kuahu measures four feet wide by four feet high with four corners. The offerings would be awa fish, ‘awa root or ‘awa drink. The first chant is traditional and will be done once by everyone. The second chant will be done by each person once facing towards his or her direction. If four people are involved with this ceremony then the chants begin in the south, then the west, the north and lastly the east. When doing the ceremony with eight people begin with the south direction followed by the southwest, then the west, the northwest, north, north east, east and south east.

This ceremony is to be once a year on the winter solstice, December 21 at noon. The chant can be done anywhere on island at any time without offering

### **Kanaloanuiākea**

(Everyone will do this chant together)

E Kanaloanuiākea

Kanaloa of the vast expanse

E Kanaloa Haunawela	Kanaloa of the depths of intensity
Kanaloa ke ala ma‘awe ‘ula a ka lā	Kanaloa of the west sky, the setting sun
Kāne ke ala ‘ula a ka lā	Kāne of the east sky, the rising sun
Kanaloa noho i ka moana nui	Kanaloa residing in the great sea
Moana iki	Small sea
Moana o‘o	Mottled sea
I ka i‘a nui	In the big fish
I ka i‘a iki	In the small fish
I ka manō	In the shark
I ka niuhi	In the tiger shark
I ke koholā	In the whale
A hohonu	Of the depths
‘O ke kai hohonu a he‘e	The depths and transcending
‘O ke kai uli a palaoa	The dark depths of the sperm whale
‘O ke kai kea a honu	White sea of turtles
‘O ka hou ka‘i loloa	The wrasse parade in a long line
Ola ke kino walewale o Haunawela	The spawning cycle of the ocean is prolific
‘O nā au walu a Kanaloa	The eight currents of Kanaloa
I pa‘a ka maka	The source is stable
I ka maka walu a Kanaloa,	The numerous consciousness of Kanaloa,
Ola!	It lives!
Lana i ke kai	It floats in the sea
Lana i ka honua	It drifts upon the land
Lana i ka houpo a Kanaloa	It intermingles in the energy of Kanaloa
I ka Mokupāpapa	Out to the low laying islands
Ka papa kaha kua kea o Lono	The low laying corals islands of Lono
‘O Lono-ka-pao	Lono is the bridge
Ola i ke au a Kanaloa	Life to the realm of Kanaloa

Then the offering will be given and left on the ahu individually before you do your chant to your direction.

Eia ka ‘awa e Kanaloa

Here is the ‘awa, Kanaloa

Then turn to your direction and do your chant

‘O Kāne, Kanaloa, Kū, Lono	Say Kāne, Kanaloa, Ku and Lono
‘O nā akua mai ka lā hiki a ka lā kau	The arena of gods from the rising to setting sun
‘O nā kini akua	The many god forms
Mai ke ao a Kāne a ke ao a Kanaloa	From the realm of Kāne and the realm of Kanaloa
‘O Kanaloanuiākea	Oh great Kanaloa
‘O Kanaloa ke akua mana loa	The everlasting god Kanaloa
Hō mai i ka ‘ike no ia ‘āina	Grant us knowledge for this island
Hō mai i ka akamai no ia ‘āina	Grant us intelligence for this island
Hō mai i ka no‘eau no ia ‘āina	Grant us skills for this island
Hō mai i ka ‘āina lupalupa	Grant us a flourishing land

Ka 'āina nai'a nou e	Your porpoise land
E ho'olohe mai i kāu pulapula	Listen to your descendants
E kanu nō i ka mana'o pono o ia 'āina	Plant within the true nature of this land
Pili i ka hā 'o ia ka mea pono	Sealed with your breath is the true intention
No ka ho'āla hou i kou kinolau	For the resurrection of your body forms
'O ke kumu hohonu i ka 'āina	The source in the depths of the land
'O ke kumu hohonu i ke kai	The source in the depths of the ocean
'O ke kumu hohonu i ka na'au	The source in the depths of the na'au
No ke ola o ka 'āina	For the life of the land
No ke ola o Kanaloa	For the life of Kanaloa
E ho'omau nō i ke ola!	It will survive!
'Āmama, ua noa, lele wale aku!	It is done; you are free, free to fly!

(Everyone will do this for the pani or close)

I pa'a ka maka	The source is stable
I ka maka walu a Kanaloa, ola!	The numerous consciousness of Kanaloa, it lives!
Lana i ke kai	It floats in the sea
Lana i ka honua	It drifts upon the land
Lana i ka houpo a Kanaloa, ola!	It intermingles in the energy of Kanaloa, it lives!
I ka Mukupāpapa	Out to the low laying islands
Ka papa kaha kua kea o Lono	The low laying coral islands of Lono
'O Lono-ka-pao	Lono is the bridge
Ola i ke au a Kanaloa	Life to the realm of Kanaloa
'Āmama, ua noa, lele wale aku!	It is done, you are free, free to fly!

### **'Aha Lonoikamakahiki**

The Lono season began after the autumnal equinox, September 21. The sun now falls under the domain of Kanaloa from this autumnal equinox until the vernal equinox. Lonoikamakahiki begins at the sight of Nāhuihuimakali'i or the Pleiades, the seven sisters in the eastern horizon when the sun sets. Lono heralds the local rains that saturates the islands.

The call for Lono at this time is to ask for the Kūlanihako'i, the great pond in the upper realm of Lono to fill the pahu wai or water sources of the land. The initial declaration for Lono's presence on Kanaloa Kaho'olawe was for this exact reason. It wasn't to stop the bombing or abuse of the land but to allow it to heal and bloom again and the healing element is wai a ola or water of life. The pule to Lono is that each drop of water found on leaves, flowers or on the ground finds its way to the pahu wai or subterranean waters of Kanaloa island.

### **Participants and Kuleana**

1. Ali'i, the ali'i is the human embodiment of the god, the direct descendent of the god, presides over all ceremonies and makes the actual offering on the heiau.

2. Mo‘o Lono, priests of Lono are responsible for the god, the heiau, the imu to cook the god’s food. They will assist the ali‘i in making the offering, and will do the chant with him.
3. Hāpai Ki‘i, a Mo‘o Lono chosen to mālama, carry and set up the akua loa.
4. Mea Hā‘awi Alana, mohai or ho‘okupu, participants and island representatives who gather, prepare and present the ho‘okupu to the Mo‘o Lono. They also create and carry island banners. There are 1 kāne and 1 wahine for each ho‘okupu, therefore a total of 20. They will also know, do and concentrate on Kīhāpai o Lono chant.
5. Mea Kia‘i, spearsmen and guardians of the procession will maintain the sanctity and kapu of the event during the procession, ceremonies and the heiau.
6. Mea Ho‘okani pahu, beats the pahu during the kapu period

### **Participants:**

1. Participate in hi‘uwai ceremony.
2. Men will wear white malo and women white kīkepa.
3. Memorize Kīhāpai o Lono and focus on the words of the chant asking for breath of new life, new vegetation, dark clouds, rain, water, abundance of ocean life, and birth of kanaka.
4. Women with ma‘i will not participate.
5. Understand symbolism of the ceremonies, the heiau, wa‘ahau, akua loa, ho‘okupu.
6. Wear traditional clothes at all time during kapu period.
7. No talking or picture taking during kapu period.
8. Watch for hō‘ailona and acknowledge them.
9. Grow and harvest own ho‘okupu.

### **Prescribed Ho‘okupu or Mōhai**

1. Niu hiwa, (black coconut) cracking of niu signified opening of ceremonies.
2. Lama, (lama log) for enlightenment also is the presence of Laka.
3. ‘Awa, favored drink of the akua.
4. Pua‘a, ceremonial food

5. Kalo, staple food
6. I'a 'ula'ula, 'āweoweo or kūmu favored fish for ceremony.
7. 'Ulu, symbolize the presence of Haumea and abundance of life.
8. 'Uala, signifies man's relationship to akua.
9. Mai'a, the variety sacred to Lono.
10. Ipu o Lono, gourd with fresh water.

**Kāhea iā Lono, Kapu**

**This is the formal or official beginning of Lonoikamakahiki on island.**

1. Three pū blowers:
  - 1 pū stands where the sun is seen going into the ocean, blows his pū.
  - 1 pū stands where Nāhuihuia makali'i is seen above the horizon, blows pū.
  - 1 pū stands at Haki'oawa and blows when he hears the 2<sup>nd</sup> pū.
2. Hi'uwai is any time after this formal beginning and before the imu is closed
3. Light the imu (kapu).
4. Procession to close the imu (kapu).
5. Open imu (kapu).
6. Preparations / Pā'ani / 'Awa.
7. Haki'oawa ceremonies: procession to Hale o Papa for consecration and deposit of ho'okupu (kapu)
  - procession to Hale Mua to deposit ho'okupu (kapu)
  - procession to Moa'ulanui and deposit ho'okupu (kapu)
  - procession to Moa'ulaiki and ceremony at Moa'ulaiki (kapu)
  - procession to Kealaikahiki
  - Offerings to Wa'a Auhau (kapu)
  - Launch Wa'a Auhau (kapu).
8. Spend night at Keanakeiki.
9. Return to Haki'oawa.

The chants used for the ceremony begins with:

### E Hō Mai Ka 'Ike

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

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

### Kīhāpai o 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  
Ia hiki mai ka ua o Lono  
Ho'oulu ke ea - ho'oulu ke kupu  
Ho'oulu ka wai nape i ke kama o Ho'ohōkūkalanani  
Ia hiki mai ke ala a Makali'i i ka hikina  
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 kinolau  
Ko hānai 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.

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‘ohōkūkalanani  
 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 Wākea 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.

This Lono chant concentrates on the kinolau or bodyforms of Lono that 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 prayer, than ‘amama. 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 body forms and the fruits from life’s source. The theme of rain is the focus for this prayer chant.

Pule Ho‘ouluulu ‘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 ē, 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, Kihe‘ahe‘apala‘ā e Lono!  
 ‘Āmama. Ua Noa!

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 that makes the crops flourishes  
 The rain that makes the tapa plant flourishes  
 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  
 ‘Āmama. It is free!

In 1989 another chant was incorporated as an extension to the Makahiki ceremony. The chant is traditional and is found in David Malo’s Hawaiian antiquities. Ka Pule Kōkō is the chant that complements 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

One:	E uliuli kai, E Uli ke akua ē! E uli kai hākōkō Kōkō lani e uli Uli lau ka ‘ai a ke akua Piha lani kōkō; e lū!	To the deep blue sea, Say god Uli The ocean net is abundant Atmospheric net of Uli The food of the god are abundant The heavenly net is full, scatter it!
All:	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 kupu‘eu Ola nā kānaka Kāne-i-ka-wai-ola, e ola! Ola ke ali‘i Makahiki! ‘Āmama, ua noa!	Scatter the food of the god The sky shakes This is a season of plenty The earth scatters its yield This is the season of plenty The land lives Life to Kāne Kāne is the god of life Life to Kanaloa The god of energy Man lives Kāne of the living waters, life! The chief of Makahiki lives It is done, it is free!
One:	Noa iā wai?	Freedom to whom?
All:	Noa iā Kāne Ua noa, ua noa, ua noa!	Freedom to Kāne It is free, it is free, it is free!

The Mo‘o Lono gathered on December 1992 to learn an ‘awa ceremony to be 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  
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  
‘Āmama, Ua noa.

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 done! It is free!

### Mo‘o Lono, Mea Hou

The Mo‘o Lono have been steadfast in their duties and responsibilities during the Makahiki but have shown their commitment to the island itself by being very sensitive and acting upon the improvement of the physical and spiritual needs of the island continuously. The senior Mo‘o Lono will move into and begin to perform at the Hulihonua level. This is inclusive of decision to rebuild or build new ceremonial structures. Their duty will be to decide on location, type of structure, type of material to be used and perform a “Kala” or cleansing ceremony for the land and a dedication ceremony when it is done. They will decide on whom to invoke and release and discuss why the decision is sound. They will be specific about steps of the ceremony and discuss

why these steps are necessary. They will be specific about the prayers used and discuss why these prayers are necessary.

### **HANA KAULIKE FOR PAPAHLIHONUA**

The ahu at Pu‘u Mōiwi and Kealaikahiki are needed for Mo‘o Kanaloa. The dimensions are four x four x four.

The building and situating the Pōhaku Center for the ‘ili(s) of Ahupū, Kūnaka Nā‘ālapa at Keāliālalo to establish ‘oihana pōhaku because of all the future rockwork to be done on island must be planned and executed. The many ahu‘ili on the border of each ‘ili needs to be built. Building of ahu circumference for Pōkāneloa is being suggested for the immediate recognition of the instrument. Beside the ahu(s) and rock wall an annual kālai pōhaku gathering is encouraged.

The building and situating the Kūnihi Center for the study of fishing and aggregation of fish around Kanaloa Kaho‘olawe must be planned and executed. A hale ho‘omoana large enough to have meetings for discussions on how to execute plan to keep an active account of ocean creatures is necessary for control on island resources.

The building of a Hale o Lono at Keanakeiki must be planned and executed. Clearing and securing all the sites for Lonoikamakahiki is necessary to maintain a high level of propriety to the sites and their significance. These sites are: Hale o Papa, Hale Mua, Moa‘ula, Kealaikahiki and Keanakeiki.

### **Images of the Lono Season during the Kanaloa Period**



Ka Ipu a Kāne at Moa‘ulanui



Mist at Kāneloa



Rain Clouds Moa'ula



Prognosticating Cloud for Rain





Winter Solstice '07 at Keāliāloa

# PAPAHĀNAUMOKU



The third house of knowledge is Papanuihānaumoku. Papanuihānaumoku, commonly known as Papahānaumoku, is the cycle of birth, reproduction, regeneration and procreation. When considering that Papahānaumoku is the source for all living forms endemic and indigenous, then these living forms are all components of Papahānaumoku and therefore are Hawaiian intellectual property. Likewise with Papahulilani and Papahulihonua, all things talked about in these sections are Hawaiian intellectual property.

The resource for Kanaloa Kaho‘olawe is the ocean. Kumulipo is the best example of Papahānaumoku, which begins with the coral. Aligning one’s self to the genealogical chant of the Kumulipo and using it as a course of study allow a step into the world Papahānaumoku.

We know Papahānaumoku as a mythical character that gave birth to our islands. Her fame is coupled with Wākea as sky father and herself as earth mother. Papahānaumoku however, extends beyond the myth. It has to do with all regenerative things that we encounter in our Hawaiian universe. This genealogical chant, Kumulipo, is the product of the Papahānaumoku experts. There were careful oral recordation of conceptions, conditions of births, births and pairings.

Papahānaumoku is the embryonic state of all living forms. It is the birthing cycles of all flora and fauna inclusive of man. It is the process of investigating, questioning, analyzing and reflecting upon all things that are born, regenerate and procreates. If an entity goes through a birthing cycle and has offspring then it therefore has genealogy. This was the attitude of the Papahānaumoku scholars and practitioners.

Papahānaumoku is also a class of experts who were spiritually, physically and intellectually involved with all things born and the environment that provides their nourishment and habitat.

The following subtopics are for the improvement, instruction and enlightenment regarding the components of Papahānaumoku. The following cultural information is for the practitioners and those who are passionate about the house of knowledge belonging to Papahānaumoku. The following intellectual section belongs to the category of Lololo for Papahānaumoku on Kanaloa Kaho‘olawe.

Some of the components of Papahānaumoku are:

1. Man
2. Fish
3. Shell fish
4. Coral
5. Vegetation
6. Feathered creatures
7. Bugs
8. Snails of the ocean, shore and upland
9. Animals
10. Creatures that transform such as butterfly, moth, dragonfly
11. Mammals

## 12. Birds

### **He Ko'ihonua no Kanaloa Kaho'olawe, He Moku**

'O Wākeakahikoluamea 'O Papahānaumoku ka wahine Hānau kapu ke kua koko Ka'āhea Papa iā Kanaloa, he moku I hānau'ia he pūnua 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	It was Wākeakahikoluamea The wife was Papahānaumoku 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
Ho'ono'ono'o kona 'ano wahine Kapa 'ia 'o Kohemālamalama o Kanaloa.	Reflecting her femaleness It was known as Kohemālamalama of Kanaloa.
E ulu i ka lani a Kāne E ulu i ke kai a Kanaloa.	To increase in the sphere of Kāne To increase in the sea of Kanaloa.
Holo mai Pele i ka huaka'i Ka huaka'i 'imi noho no ka 'ohana	Pele travels abroad An exploration in search of a family residence
'Ako 'ia ka 'iewe, '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 Kanaloa.	The placenta of Pu'uinaina was plucked Pele took the child It was taken to the sea of 'Alalākeiki A sacred place for Kamohoali'i Known as Kanaloa.
E lana i ka lani a Kāne E lana i ke kai a Kanaloa.	To float in the upper realm of Kāne To float in the sea of 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 A laila nō, koho 'o 'Ai'ai iā Haki'oawa Ho'omaopopo iā Kū'ulakai, he makua.	Kanaloa is famous for fishing techniques A flow net for fishing Kū'ula attracts fish for this archipelago The child of Kū'ula reflects his father Building fishing shrines throughout 'Ai'ai chooses Haki'oawa for this shrine It is in remembrance of the parent, Kū'ula of the sea.
He mau maka i ka lani a Kāne He mau maka i ke kai a Kanaloa.	Eyes in the sky of Kāne Eyes in the sea of 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	The time of loneliness for Kaho'olawe It is the time of the offsprings of Kamehameha Stangers arrived upon this land

A laila, ua lele nā kapu akua  
‘O kēia ke au ‘ai noa, ‘ai hele

Hō‘ea mai i Kaho‘olawe 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 ‘ailana  
Mālama i nā po‘e kao, pipi, lio, hipa.  
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 kī hā  
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 ho‘ōla hou 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 kāhea ‘ia ai  
Ua kanaloa ‘o Kanaloa i Kohemālamalama

Puka hou a‘e ka mana o Kanaloa  
Ua kani ka leo pahu i ka malama ‘o Hōkū  
Kūpu‘eu i ka ao o Lono  
Kūwāwā i ka houpa 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 mana kupuna  
Ala ka Mua Ha‘i Kūpuna e hānau nei  
E kanaloa ‘ia ana i ka piko o ka pae ‘āina

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 area of Kāne  
Kept permanently in the sea of Kanaloa.

A land cared for by Makee ‘ailana  
Caring for goats, cattle, horses, sheep  
Old chiefs lost their status, new chiefs ruled  
The war ships were brought  
The carriers, boats that brought soldiers  
Gunboats were brought  
The island eroded, washing out to sea.

Abused in the domain of Kāne,  
Abused in the sea of Kanaloa.

The Hawaiian woke from the nightmare  
Remembered was the fish child of Papa,  
Kanaloa  
The sacred land of Haumea  
Kohemālamalama  
The body form of Kamohoali‘i  
Give life again to Kaho‘olawe

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

Lono was summoned for the new year  
At Hale Mua of Lono, he was called  
Kanaloa was reconfirmed to  
Kohemālamalama  
The energy of Kanaloa was revitalized  
The drum sounded at the attention of Hōkū  
The realm of Lono was activated  
Laka reverberated on Ka‘ie‘ie at Kanaloa.

Awaken in the ambiance 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 Kūpuna where it is born  
To be established in the navel of the islands

He 'āina kūpa'a no nā Hawai'i  
E ola i ka Mua Ha'i Kūpuna.

A steadfast land for the Hawaiian  
Give life to the Mua Ha'i Kūupuna.

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

Forever in the ether of Kāne  
Forever in the sea of Kanaloa.

## **LOLOLO FOR PAPAĀNAUMOKU**

### **The History of Man on Kanaloa Kaho'olawe**

This abbreviated history of Kanaloa Kaho'olawe found below was abstracted from the information presented by the Kaho'olawe Island Conveyance Commission in its final report in 1993.

The battle of Kalani'ōpu'u with Kahekili for control of Lāna'i and Maui is one of the problems during the 18<sup>th</sup> century, which greatly affected the population of Kanaloa Kaho'olawe. In the late 18<sup>th</sup> century Ke'eumoku fled to Kanaloa Kaho'olawe from Maui to escape the conquering armies of Kahekili, another deterioration on the population.

The war that ensued a few years later in Kamehameha Pai'ea's effort to unify all the islands could have been the deciding factor in the elimination of the Kanaloa Kaho'olawe's residents. However, the ali'i still saw Kanaloa Kaho'olawe as a valuable resource, despite the drastic drop in population.

In 1793 Captain Vancouver gave Kahekili goats to be left on Kanaloa Kaho'olawe to grow and flourish. These are the ancestors of goats that wreaked havoc on the island's vegetation for more than 150 years. Eventually when the Europeans and Americans took interest in the islands, Kanaloa Kaho'olawe had little to no human population.

During the missionary period in 1825 Reverend William Richards established a school on the island. This was one of the first missionary influences on Kanaloa Kaho'olawe. Residents of the islands who were perceived as a threat to missionaries that ranged from intolerant Protestants to stubborn Catholics, were sent to Kanaloa Kaho'olawe. In 1840, Kanaloa Kaho'olawe became a penal colony with its headquarters at Kaulana Bay. This provisional penal location ended in 1853.

Although the island seemed isolated, foreign influence continued to increase, the ali'i knew that Kanaloa Kaho'olawe possessed a pu'uhonua like character, and the island was needed for that purpose. In 1875 Kalākaua was advised by his kahuna to visit Kanaloa Kaho'olawe to cleanse himself. He left Lāhaina and landed at Honoko'a.

### **Shipwreck**

The first military sign on Kanaloa Kaho'olawe became evident in 1841 when two small vessels were marooned off of the west coast of the island. The officers met with the chief

of that island at the time and gathered provisions and a canoe. The military men eventually rejoined their expedition at Lahaina.

### **Ranch Period**

Since 1858 Kanaloa Kaho‘olawe became a ward of the state due to the influence of the Great Mahele. In the same year, the island was leased to Robert Wyllie for the purpose of sheep ranching. The lease changed hands and was sold and bought between ranchers until 1884 when 20,000 grazing goats and sheep were found on the island. As one could imagine, overgrazing caused soil erosion that became a significant problem.

By the early 1900s there was an extreme erosion problem on the island. The local government at the time attempted to establish a forest reserve on the island. In chants, the Nāulu rains gathered at the highest point on the island and then provided rain to Kihei on Maui. This relationship between the island flora and the rainfall justified forest reserve funds. However, funds never materialized and the goats roamed the island unchecked. The forest reserve idea soon dissipated.

The end of the ranching period began at the commencement of World War II. At that time Harry Baldwin, an influential businessman on Maui, formed the Kaho‘olawe Ranch Company and hired the Pedro family to manage this ranch. Pedro family member remembers that Mr. Baldwin allowed the U.S. military to practice target drops on the island, an initial indication of the military wave that was forthcoming.

### **Military Period**

Although Baldwin and MacPhee made an agreement with the military to lease a portion of the island for target practice, the bombing of Pearl Harbor overrode the lease. The U.S. military declared martial law and Kanaloa Kaho‘olawe was under the control of the military for the next 60 years. Kaho‘olawe played a major role as a training site for military convoys. At times as much as 800 ships participated in firing rehearsals. It was said that these rehearsals prepared the Marines for the landing at Iwo Jima and other Pacific conflicts. At the end of WWII the military’s concerns of their continued use of Kanaloa Kaho‘olawe was squelched at the signing of Executive Order No. 10436. The order reserved Kanaloa Kaho‘olawe for the use of the United States for naval purposes, placing the island under the Secretary of the Navy. When Statehood came in 1959 the provisional government thought it best to leave the Executive Order 10436 in place through the Vietnam and Korean War.

According to the final report of the Kaho‘olawe Island Conveyance Commission to the Congress of the United States, the following is a sequence of efforts made on behalf of Kaho‘olawe’s return to state control:

- In 1970 Senator Fong requested that the U.S. Navy halt bombing on Kaho‘olawe.
- In 1971, Maui Mayor Carvalho and Life of the Land, a local environmental organization, filed suit to stop the bombing of Kaho‘olawe and required

compliance with environmental law to conduct an Environmental Impact Statement. Although the suit was dismissed the judge ordered the Military to complete an EIS.

- In February 1973, Charles Maxwell, then of Aloha Association, newly formed Hawaiian organization, proposed the return of Kaho‘olawe to Native Hawaiians.
- In January 1976, a group of nine Native Hawaiians and sympathizers ventured across the ‘Alalākeiki Channel to Kaho‘olawe to show their commitment to halt federal control and naval bombing of the island. This is a new era of organized landings on Kaho‘olawe between 1976 and 1977.
- In 1977 two young Native Hawaiian leaders George Helm and James Kimo Mitchell, lost their lives during an effort to protest the military’s continued bombing of the island.
- In 1976 the Protect Kaho‘olawe ‘Ohana and Noa Emmett Aluli M.D. formed an organization to call attention to issues related to Kaho‘olawe filed a civil suit. The suit sought compliance of the US Navy with environmental, historic preservation and religious freedom laws. The suit found partial agreement in favor of Dr. Aluli and the Protect Kaho‘olawe ‘Ohana and forced the Navy to complete a historic survey and conduct an EIS.
- In 1977 members of the Protect Kaho‘olawe ‘Ohana continued to press for Kaho‘olawe’s return.
- Since 1980, more than 4,000 people have visited Kaho‘olawe with the Protect Kaho‘olawe ‘Ohana. The military cleared 14,000 acres, and eradicated the goats. The ‘Ohana initiated, with cooperation from the state, soil conservation and revegetation programs.
- In October of 1990 President George Bush issued a memorandum to temporarily halt all bombing and munitions training on the island. The Kaho‘olawe Island Conveyance Commission was formed to establish the groundwork for the island’s return to the State of Hawai‘i. Public Law 101-511 established this commission.
- In 1993 the commission completed their recommendations of terms and conditions for the transfer of Kaho‘olawe from federal to state jurisdiction.
- In 1996 the Navy awarded the contract for UXB removal to the Parsons Joint Venture.
- On November 11 2003, the access control was transferred from the US Navy to the State of Hawai‘i

## **Protect Kaho‘olawe ‘Ohana**

Since 1976 members of the Protect Kaho‘olawe ‘Ohana have continued to maintain the practices and relationships of their kūpuna with Kanaloa Kaho‘olawe. Many kūpuna shared this knowledge with the stewards of the island. Beloved, notable kūpuna such as Uncle Harry Mitchell, Aunty Emma DeFries, Aunty Mary Lee, and Aunty Edith Kanaka‘ole gave of their time, expertise and experience to the group of young folks dedicated to the protection of Kaho‘olawe.

As the island was abused, so too did the Hawaiian people hurt and a group of them brought much needed public attention to this issue. A smaller number of individuals from this group made a number of unauthorized landings on Kaho‘olawe between 1976 and 1977. In March of 1977, two from these small groups left Maui to look for their Kaho‘olawe ‘Ohana brothers that were still on Kaho‘olawe. They were last seen in the waters off Kaho‘olawe, never to be seen again.

This is the history that people involved with the island are most familiar with. To date there have been thousands of local people intimately committed to the island at many levels. The Protect Kaho‘olawe ‘Ohana (PKO) has always been here for the island and has oriented thousands of people.

In their favor, the public commends PKO. Because of their passion for the island PKO infused many people with this passion and continues to add friends, allies, and sympathizers as supporters for Kanaloa Kaho‘olawe.

## **‘Ano o ka Nohona, Living Environment**

This culture plan reviewed the whole island’s needs and possibilities to produce an effective working and living environment for all concerned with the island’s efficiency and eventual success. The ahupua‘a system is the Hawaiian’s look at the value of lives and living in relationship to land. In the case of Kanaloa Kaho‘olawe we have the ‘ili that replaces the ahupua‘a system but nevertheless it is relative.

The ahupua‘a most vital element was the fresh water source. Ahupua‘a boundaries were determined by its relationship to a fresh water source. Fresh water was the equation to life and living. Hawaiians did not take water for granted and permitted easy acquisition of water sources. The ahupua‘a system was not only concerned with the welfare of kanaka or people but all other living species. Each had its own space and habitat to exist. The thought was that all these life forms shared a common vital element and that they needed each other to survive. The genius of the ahupua‘a system is that, ideally, living could all be done in a small, well-designed space of running water, land, with the sky above and the ocean in front.

These elements of land, ocean, sky and water source constitute the basic needs for life; this is the idea of a living environment. This culture plan will rely initially on these basic elements.

## **Nā Kauhale, Habitats**

Nā Kūlanakauhale within the ahupua‘a was man’s habitat; it was a place where people could assemble. They built shelters to house themselves from the elements, some were meant for permanence and others were temporary. All other creatures of birth had habitat and shelters to protect them and also a place of assemblage. Whether this is a well thought out plan or circumstantially acquired because of immobility or mobility, all life forms have one thing in common, an innate mechanism for the survival of the species.

## **Kanaka, the Man**

The circumstance of Kanaloa Kaho‘olawe does not allow for permanent human population on the island. The island is to be retained as a reserve for Hawaiian life ways and cultural practices. All of the required elements for life as related to the ahupua‘a concept are present for survival of life on the island except fresh water; there is almost no fresh water. Wai or fresh water is problematic for this island therefore permanent habitation for man is not planned for this island.

However, for Hawaiians, the island represents a survival of the life style and the freedom to live a particular life style. The fact that modern Hawaiians have homes and live their lives on other islands, the life style they live is introduced. The concept of reciprocity is innately imbedded within; therefore, interacting with the natural environment, inclusive of the land, the space above and the creatures are part of that innate mechanism that is alive within the native Hawaiian. The association with Kanaloa Kaho‘olawe is the desire to maintain that instinctive drive within and to be part of natural environment.

A proposal for two permanent Kūlanakauhale on this island and three permanent occupational kauhale and several temporary kahua ho‘omoana for possible overnight stays around the island is the immediate suggestion by this Cultural Plan . The two permanent Kūlanakauhale already exist on the north side of the island in Haki‘oawa and in the south at Hanakanai‘a.

Haki‘oawa is a planned neighborhood by and for PKO because of their initial purpose of providing exposure to the island, the cultural features of the island and the cultural practices. Haki‘oawa’s neighborhood was also planned hundreds of years prior to the contemporary history of the island with the cultural features already in use.

The plan for the southern Kūlanakauhale at Hanakanai‘a is to demolish the existing buildings to diminishing military presence. A village conducive to the environment utilizing natural light, energy and air currents is the ideal plan for Hanakanai‘a. Architects experienced with structures of dry arid areas should be utilized to plan for this village. One of the cultural inputs to the village is that all the wastewater be used for a pu‘e ‘uala. The other structure for cultural input is the combination library, office, research building; it is imperative that this structure is equipped with energy for computers and technological milieu.

## Occupation Kauhale

A minimum of three occupational kauhale are needed for the island. The location, occupation and raison d'être are listed below:

1. A formal Fishing Center for the southern coast inclusive of the whole 'ili of Kealaikahiki from Kūnihi Beach (Picnic Bench) to the border of Honoko'a. Such a center is needed to track fish and other sea creatures, their seasons, their count and ocean traffic off shore. The fish center is a place for gathering and dispensing information to those who will come here to learn lawai'a methods, seasons and making of fishing supplies specific to the island. There is a suggestion that this center be named Kūnihi Fishing Center as a memorial for Harry Mitchell.

Hanakanai'a has beaches and the Kaho'olawe boats are able to anchor here, therefore other like sea craft will also be able to anchor. Canoes can be brought to shore or anchor offshore on good days and it is an assumption that most of the days are good. This side of the island has easier access than the north side of the island. This center will be basically for the practitioners of Papahānaumoku's life forms. These are po'e lawai'a and Mo'o Papa.

Several kahua ho'omoana should be erected along Honokanai'a to accommodate continued use of the whole island.

2. Keāliālalo is the location for another house of occupation. Hale Pōhaku will be the center to study pōhaku and their uses. Ahu, stonewalls and ki'i are needed for Hana Kaulike which the culture plan includes. Ki'i are needed for sacred sites and boundary markers. As learned from unoccupied islands such as Mokumanamana and Nihoa, not all pōhaku ki'i needs to be carved into human images, some ki'i were used naturally and other pōhaku just barely shaped. As learned also from those unoccupied islands material used for sacred sites were acquired from that island. Since wood is not available on Kanaloa Kaho'olawe pōhaku should be used in place. A once-a-year gathering of po'e kālai pōhaku is recommended. Hale Pōhaku will be basically to enlighten and elevate the practice and practitioners of Papahulihonua. These are po'e kālai pōhaku, po'e ahi, po'e ho'okele wa'a, Mo'o Lono, and Mo'o Kanaloa.

3. The third occupational hale is suggested at or close to the area of the wiliwili tree. The suggested name is Kuamo'o a Kanaloa as it should be an education center for celestial study for the practice and practitioners of Papahulilani. This will be used to set calendars, to observe clouds, stars, rain, winds, moon and sun. This will also be perfect for navigational purposes. These are po'e kilo Hōkū or Ho'okele Wa'a or Kilo 'Ōuli and Papahulilani.

All the occupational houses can be used for multiple purposes. It is important that they are used and the land occupied. Some of these houses will be occupied for several days depending on the ceremony, occupational activities and the practitioners.

Kahua ho‘omoana should be constructed as advised by practitioners and Haku ‘Ili .

### **Kauhale I‘a, Fish Habitat – Coral Heads**

‘O Hikawainui, ‘o Hikawaina,	The long spreading waters, the staggering waters
‘O pūlehulehu hāko‘ako‘a, Ka mene ‘a‘ahu wa‘awa‘a,	Numerous coral beds, Smooth ones, heaped-up, hallowed out ones
O holi ka pōki‘i ke au iā uliuli,	The little ones sprouting in dark spaces
Pō‘ele wale ka moana pōwehiwehi, He kai ko‘ako‘a no ka uli o Paliuli,	Very dark is the murky ocean, A sea of coral like the green of Paliuli,
O he‘e wale ka ‘āina iā lākou, O kaha uliuli wale ka pō.	The land dissolves into them, Covered by the darkness, the dark.

Unlike kanaka, kauhale i‘a are pūko‘a, lua, hālelo, ana and the open ocean; the active ocean is the architect for this planning. Because these established residences exist around the island, fish life is abundant. Most of the ocean is healthy and the coral heads are struggling for space. What seems to be a healthy ocean is an interesting phenomenon of revival; hopefully the land also regains its stimuli for growth with the same kind of vigor as the ocean around Kanaloa Kaho‘olawe.

Mark Manuel and Nakoa Goo took these underwater pictures. Both Hawaiians are in the marine program at University of Hawai‘i at Hilo and did their studies off the North West side of Kanaloa Kaho‘olawe from the Hākilo. These are fish and coral found from Haki‘oawa to Hanakanai‘a. Some of these photos identify their location which provides a view of the ocean scape of the island for those of who are not underwater divers and do not have the privilege of this scenic point of view.

Mark and Nakoa identified the coral types, locations and ocean creatures.



A Coral Valley



Coral Head with diverse forms of coral.



Lobata Coral at Haki'oawa



Coral - Porites Ewaensis



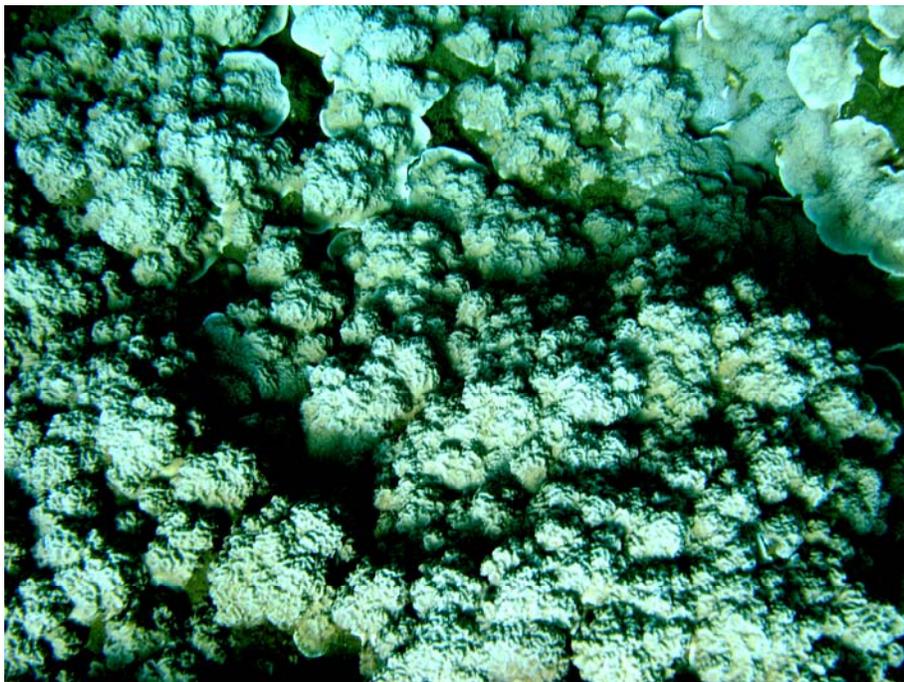
Kohe 'Āko'ako'a at 'Oawapālua



Pocillopora Eyedouxii



Coral Head zone with fish



Rice Coral at Kūhe'ia



*Pavona Maldivesensis* at Papakā iki

Porites Rus or Plate coral at Papakā iki

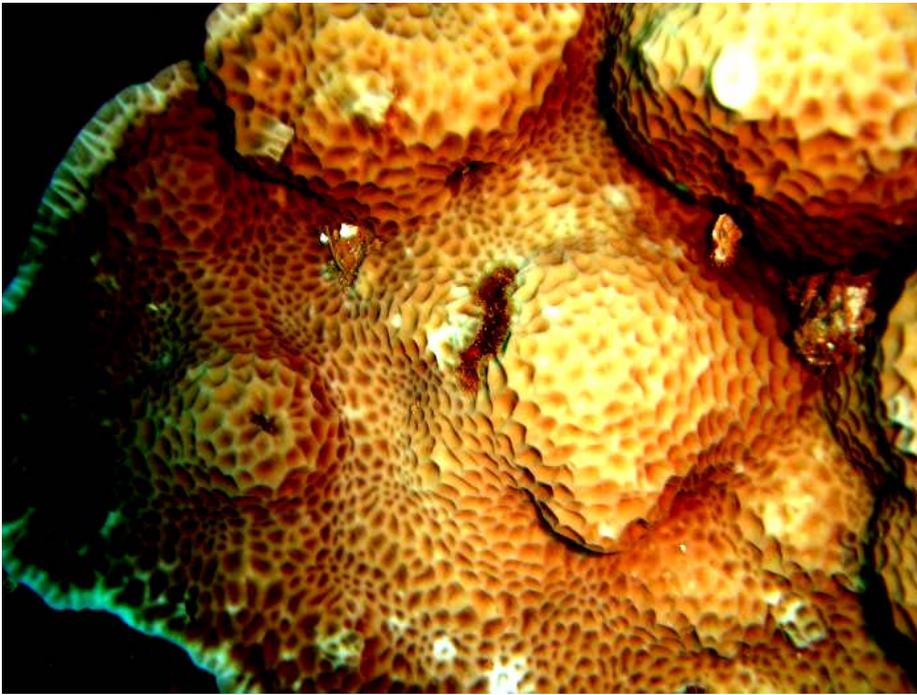




A Mū in its coral cave at Honoko'a, the cave is possibly a hālelo.



To'au and  
Manpachi in  
their coral cave  
or hālelo at  
Kūhe'ia



*Gardineroseris Planulata Hawaiiensis*



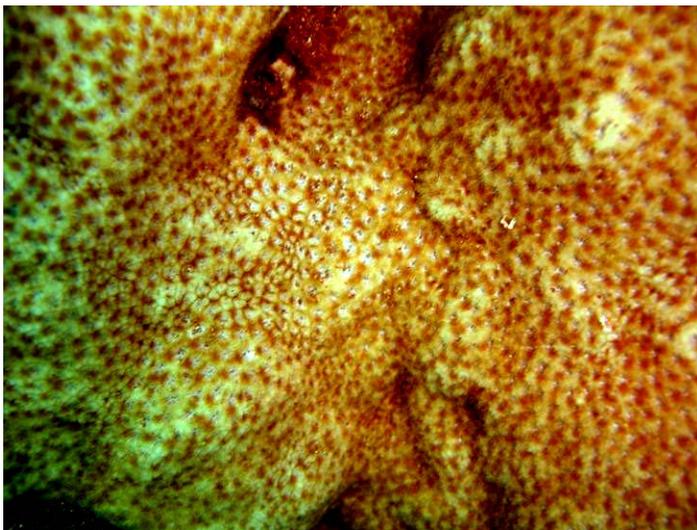
Cauliflower Coral growing on boulders at Haki'oawa



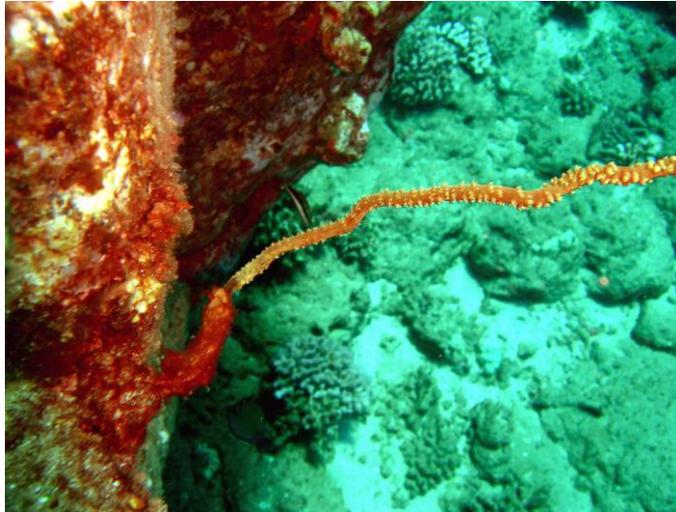
*Pavona Duerdeni*



*Leptastrea Purpurea*



*Leptastrea Bewickensis*



Wire Coral attached to the rock at Honokanai 'a.



Wire Coral up close at Honokanai 'a. It grows 4 to 5 feet long.



Pūko 'a or Coral Head at Laepaki.

Hānau Kumulipo i ka pō he kāne  
Hānau Pō‘ele i ka pō he wahine  
Hānau ka ukuko‘ako‘a  
Hānau kāna he ‘āko‘ako‘a puka

Kumulipo was born in the dark a male  
Pō‘ele was born in the dark a female  
Born was the coral polyp  
Born was its offspring a coral head emerged

Coral beds at Kanaloa Kaho‘olawe are the natural cycle of the ocean as noted in the first verse of the Kumulipo. The birth of the coral polyp is the first tangible birth noted in this genealogical chant, like the kalo, the coral is an elder child. The pictures above show a very healthy shoreline and coral are competing for space. This is a positive outlook at the many possibilities of the shoreline and the idea of kauhale for ocean life. This study of the shoreline and pictures were done in 2007 and 2008. The coral and boulder beds studied were only on one half of the island extending from Haki‘oawa along the North West to Hanakanai‘a. The southeast side of the island has a deeper ocean however; a study still needs to be done for the southeast half of the island.

The following are samples of some of the sea life around the island; there are extensive amounts of sea life that will be unaccounted for in this report. It is impossible at this time with this culture plan to give a comprehensive account of all possible fish life on island. This is not, by all means, an over sight of ignorance of the many possibilities of sea life that exist around the island. It is a recommendation for Haku ‘Ili and other experts on island to be given the task of conducting a comprehensive annual fish report.

Kole and Hīnālea at Honokanai‘a





‘Ina

Linckia Multiflora – ‘Ōpe‘ape‘a and



Moana Kali, Moano, ‘Ōmilu



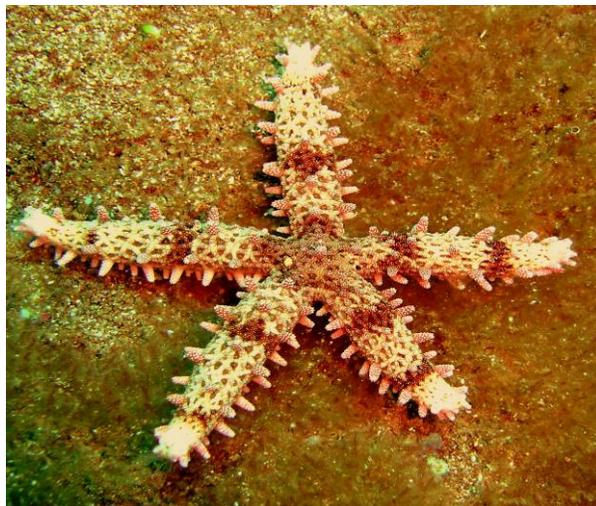
Pennant Butterfly, Kikākapu

He kākau kī‘oki ‘ōni‘o i ka lae, he kī‘oki ‘o ke kikākapu, ‘o ka i‘a kapu. (a chant)  
Marked with bars and streaks on the forehead, the kikākapu is a fish with bars of colors, a sacred fish. Photo is at Honokanaena.

Nudibranch, shell-less mollusk, gastropod, Purse shell flatworm or Flat worm tiger



Puhi Paka, one of many eels.



Fisherstar, endemic to Hawai'i, Mithrodia Fisheri



Cauliflower coral shrimp



Striped pāpio or Ulua Pa'opa'o



Ulua aukea



'Ala'ihī Mama, Holocentrus, Squirrelfish



Wahanui



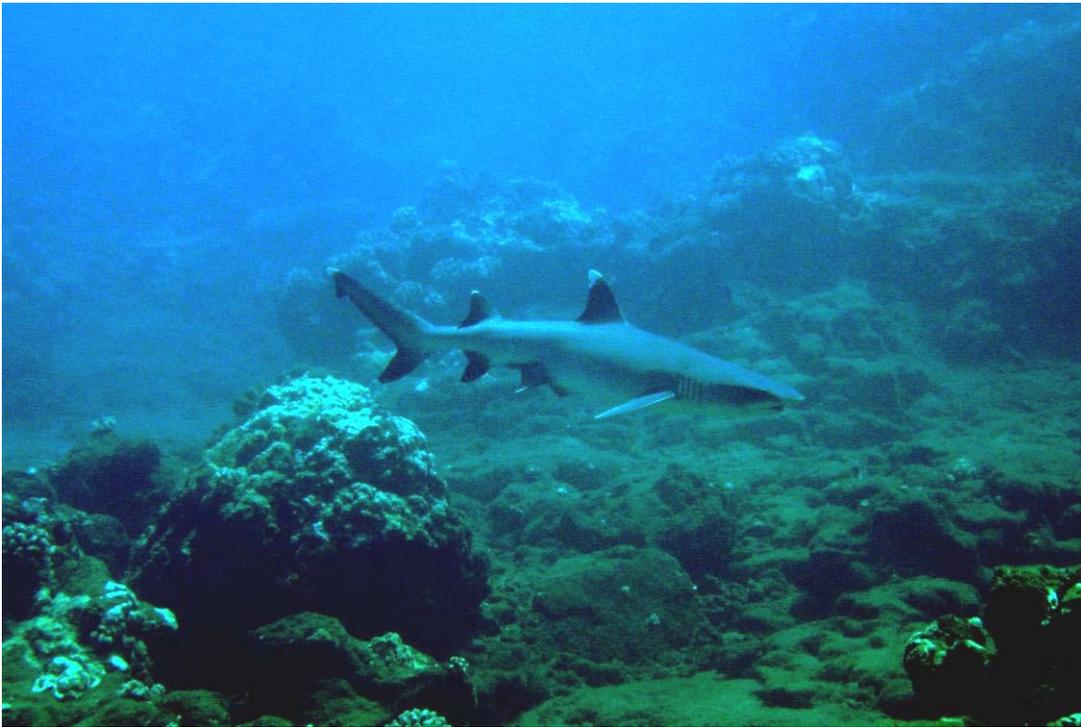
Mū at Honoko‘a, Emperor Fish, difficult to spear.



Three ‘ōmilu and humuhumu or hages at Honoko‘a



Maiko, Pualu, Kole, Mamo at Honoko‘a



Lālākea at Honoko‘a, White Tip



A plethora of native fish at Haki‘oawa.



Koholā at 'Alalākeiki



Honu



‘Īlioholoikauaau at Kūnihi Beach (Picnic Bench)



Nai‘a at Honokanai‘a



Pūpū

Pūpū are the last of the pictures for sea creatures, however the shells of this island deserves recognition because of the over population of people, recreation use of the shore line and over fishing of reef throughout the populated islands of this archipelago. There are perhaps very rare specimens and sizes found on this island. Shells are one of the items natural to this environment.

A system to account for the kinds of shells this island possesses is yet another responsibility for Haku 'Ili practitioners.

Other fish found during these dives were: menpachi, 'u'u, maomao, pāku'iku'i, mane'one'o, weke, nenuē, weke'ula, roi, 'ula, taape, palani, uhu, lauwiwili, oama, lā'īpala, uku, umaumalei, kala, yellow tang, po'opa'a, 'a'awa, manini, kala, munu, kūmū, a long list of crabs, shell fish, limu and sponges. The list is long and impressive.

There is a lot of work in this area of ocean and establishing a working knowledge of the ocean creature that live around the island. These are the purposes for the Haku 'Ili and other experts being developed for the island so that a system by which accountability for Kanaloa Kaho'olawe can be achieved.

### **Kauhale Manu, Bird Habitat**

The birds of the island do not receive as much attention as the cats, mice, plants and bombs. The isolated situation of the island must have drawn all possible seabirds to the island at one time; this was before the cattle and bombing. It will be right for Kanaloa to be able to attract birds to the island again. Most of the sea birds are Kanaloa kinolau therefore should be made comfortable to the part of the island that they can inhabit comfortably, much like Kīlauea on the island of Kaua'i or Manana Island off Makapu'u, O'ahu. There should be a lot of sea birds on the islets outside of Kamōhio and on the southern cliffs of Kanaloa Kaho'olawe.

The third section of the Kumulipo focuses on creatures that initially are worm like and metamorphosize then take flight. This section also begins to describe the egg layers who eventually fly. The genealogy of birds found on Kanaloa Kaho'olawe will be the point of interest for this section using the description from the Kumulipo along with the images of these birds. Except for the owl at Kealaikahiki all of the pictures of birds are from other islands but nevertheless, these are birds that would survive here.

'O ka leina kēia a ka manu o Halulu	This is the genealogy of the birds of Halulu
'O Kīwa'a, 'o ka manu kani hālau	Kīwa'a, the bird whose sounds reverberates throughout the forest
'O ka manu lele 'āuna a pa'a ka lā	Birds flying in flocks obstruct the sun
Pa'a ka honua i nā keiki manu	The earth is filled with fledgings
A ka pohāhā.	Those are just born.
Pa'a ka 'āina 'o Kānehūnāmoku	Kānehūnāmoku is full
Hānau manu ka 'āina	The land gives birth to birds
Hānau manu ke kai.	The sea gives birth to birds.



Hānau manu ka 'āina                      The land gives birth to birds  
'O ka manu lele 'āuna a pa'a ka lā              Birds flying in flocks obstruct the sun.



Hānau manu ke kai                      The sea gives birth to birds.



Hānau ka 'Iwa, he makua                      Frigates are born, the parent



Puka kāna keiki, he Koa'e, lele. His offspring the Tropicbird emerges, it soars.



Hānau ka Noio noho i kai  
Born is the noddy tern, dwells at sea



Kia'i 'ia e ka Pueo noho i uka.

Guarded by the Pueo, which dwells on land.



Hānau ka 'Auku'u noho i kai

The 'Auku'u is born and dwells in the sea



Kia'i 'ia e ke Kōlealele noho i uka.  
Guarded by the golden plover that dwells on land.



Hānau ka 'Ulili ka makua  
Tattlers are born, the parent



Puka kāna keiki, he Kōlea, lele.

Emerged was its child the Plover, it flew.

According to the Kumulipo, “‘o ka ‘i‘o ka ‘ai a ka manu” or flesh is the food of birds and for sea birds this is not a problem. Water, insects and fish are enough nutritional substance for birds. The only thing they lack is habitat because of the wild, initially because of the cattle and bombing. I suspect that the Hawaiians ate some of the sea birds however the situation for the island is to account for the indigenous and endemic life and protect them and the birds that we speak of are part of the native taxonomy for this archipelago.

### **Kauhale Lā‘au, Vegetative Habitat**

Luxuriant growth of indigenous and endemic vegetation for Kanaloa Kaho‘olawe is the ultimate objective for the island of Kanaloa. Vegetation has always been the primary attention in healing the island. The return of ground water is the parallel equation for healing the island, the ceremonies and psyche correspondence with the prevailing ether of Kanaloa, Lono and Kāne satisfies the helplessness of human frailties to create the nourishing elements.

The reports of planting strategies are efficiently managed and controlled. This culture plan only has a few suggestions for this area of Papahānaumoku.



Winter Solstice 2007, Ma'o at Kealaikahiki, healthy and green



Summer Solstice 2008, Ma'o at Kealaikahiki, healthy and blooming

The suggestion for this native Ma'o patch is that weeds are cleared away from the area thereby providing more room for this plant that seem to be thriving in its limited space.



Summer Solstice 2008, Wiliwili, dried up with greenery eaten.



Winter Solstice 2007, Wiliwili healthy and green



'A'ali'i on the slopes of Pu'u Mōiwi, planted



Summer Solstice, 'A'ali'i on the slopes of Mōa'ulanui, planted



Summer Solstice 2008, 'Ilima kolo near the top of Moa'ulaiki



Milo at Kāneloa



Summer Solstice, Hinahina in bloom at Kāneloa, planted



Summer Solstice, Hinahina budding at Kāneloa, planted



Pili, planted



Pā'ūohi'iaka, planted



Lichen, Haea, sign of water



Moss, Mākōpi'i, sign of water

### Kauhale Mū, Insect Habitat

The insect world on this island does not have a lot of data; attention to this part of Papahānaumoku is not recorded. There is little information on a blue moth, a companion of the ‘āweoweo and a yellow face native bee. Search for insects is a whole separate focus and should be done in the future because they have a purpose. ‘Enuhe and ladybugs are the only insects in this pictorial data bank.



Pe'elua or Enuhe



Lady bug

## ‘AHA FOR PAPAĀNAUMOKU

### Introduction

Papahānaumoku should be under the auspicious care of Hale o Papa. Hale o Papa was formalized with the women of PKO who are taking their responsibility as Mo‘o Papa. The formal transformation offers a revitalization of female accountability for Kanaloa Kaho‘olawe. The women are Haumea, Papahānaumoku, Pelehonuamea, Hinaikamalama, Hinaa‘e, Hi‘iakaikapoliopole and Laka. This chant below provides activity of female dynamics, energy and vitality for growth. Both personal and environmental growth is involved spiritually and physically. Haumea Ka Lani invites this productive influence.

### Haumea Ka Lani

Kupu‘eu hou nā moku, ‘eu Haumea  
Nu‘u ‘akahi lawe pololei i nā moku a pau  
Kupu‘eu honouli ka lani  
Pahakea honua i lau poni nā moku  
Hawai‘i Kuauli ola ka ‘āina  
Ho‘omaha ka leo o ka wahine  
Ki‘eki‘e ka mauna ha‘aha‘a ka honua  
E Haumea pa‘i kā i ka lani  
‘Ōpiopio ka honua  
Ke kupu‘eu o nā moku ‘ehiku  
Kahiki Kū ia o Hawai‘i  
Hō‘ike mai i ke aloha nui puni ka ‘āina  
‘O Hawai‘i o Keawe,  
Maui a Kama,  
Moloka‘i nui a Hina  
O‘ahu o Kakuhihewa,  
Kaua‘i Manokalanipō  
Ni‘ihau ka palena o nā moku  
Ka‘ula Kūhaimoana  
Hō‘ike i ka nani o ka ‘āina  
He palena o Ka‘ula no Hawai‘i  
Nihoa kuhikuhi pu‘uone  
Mokumanamana ka palena o ka lā  
A la‘a, a noho, a pa‘a,  
A mau loa Hawai‘i. ‘Āmama, ua noa a lele wale.

### He Pule no Haumea

Haumea ka wahine nona ka inoa	This is a name chant for Haumea
Wela ka lani ‘owē ‘ōnehenehe	The heavens are heated, rustling,
Lele Kūkauakahi	Murmuring, Kūkauakahi leaps forth
‘O kama ho‘i a Haumea	A child also of Haumea
I ‘ō‘ili puka ma ka lolo	Who appeared, an issue from the brain
Puka kū lele ma ke po‘o i ka lani	Emerging forth from the sacred divine head

Kau nāli'i, kau ka 'ōmea lani, Ke aka 'ula 'O ia kēnā no ka lewa E ho'ohaulani ana 'o Haumea Wahine o Nu'umealani I Pāha'oha' o iā ia iho I kapa e Kauahulihonua Hānau 'o Hāloa ke keiki 'O Haumea 'o ka wahine lani A e ō mai.	The signs were forth coming, suspended in red combine of heavenly auras Entities of the atmosphere Haumea is evolving Woman of Nu'umealani Elevation of one's self To Kauahulihonua Hāloa the child was born Haumea, the sacred woman Perpetuating your name.
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### **Hale o Papa, Mo'o Papa**

Kānāwai Mua - Empty Vessel

1. First Existence, symbolism – Lohelohe  
Reiterate the metamorphosis and the transitions

Kānāwai 'Elua – Mū ka Waha, Holo i ka lima

2. Hi'uwai, pīkai – physical, mental and spiritual purification  
Search the Intellect,  
Search the right to ancestral knowledge  
Elevate spiritual intellect  
Conscientious of surroundings, big and small  
Project positive energy  
Acknowledge the spirit in you, in your neighbor, in your earth  
Listen to your na'au  
Create a Mo'o Papa environment for discussions
3. Purge the urge to gossip, this will erode your foundation  
Don't hinder or restrict your na'au, intellectual pursuits and intuition  
Don't stray, there is strength together

Kānāwai 'Eko – Hale o Papa, Kūkulu i ka hale

4. Ka Hale – the portal  
Recognize the portals  
Portal to the na'au  
Portal to the world  
Portal to the gods  
Know protocol and symbolisms

Kānāwai 'Ehā – Waiakua

5. Fluidity of wisdom and mana  
Know the ceremonies, rituals  
Expansion of knowledge base continues  
Create ceremonies for Kanaloa Kaho'olawe

Kānāwai 'Elima – Nu'umealani

6. Hānau ma ka lolo – extol your spiritual intellectualism  
‘O Haumea au, I am Haumea

Pule Hō‘ola

E ke akua, e aloha mai ‘oe i ka mea i ma‘i ‘ia.  
E kala wale mai ‘oe i kona hewa ‘ana  
A me kona haumia, a me kona ‘ai kū,  
A me kona ‘ai ā, a me kona waha hewa,  
A me kona ho‘ohiki ‘ino ‘ana iā ‘oe.  
E māliu mai ‘oe e hō‘ola mai ia‘u  
Ma ke kino, a hele kū, a hele kolo  
A hele ne‘e, a kolo pūpū, a haumaka‘iole  
A pala lau hala, a ola loa, a ka puaaneane  
Kau ola ia, e ke akua,  
Pēlā ka‘u waiha aku  
A me ka‘u waipa aku iā‘oe, e ke akua.  
Pēlā ka‘u ho‘omana iā ‘oe.  
‘Āmama, ua noa!

Pule Huikala

Kāhea: He mū ‘o ia, [clap, clap]  
Pane: He mū  
Kāhea: He mū nā moe ‘ino‘ino, nā moemoeā  
Nā pūnohunohu, nā haumia  
He mū ‘o ia. [clap, clap]  
Pane: He mū  
Kāhea: ‘Eli‘eli, [clap, clap]  
Pane: Noa  
Kāhea: Iā ē, [clap, clap]  
Pane: Noa hōnua.  
5X

Pule ‘Āina

He pule ia o hōloi ana i ka pō‘ino o ka ‘āina  
A me ka pale a‘e i pau ko ka ‘āina haumia  
He pule ia e ho‘opau ana i nā hewa o ka ‘āina a pau  
I pau ke a‘e, me ke kawa‘ū; i pau ke kolopia,  
Me ka peluluka; i pau ka huliālana,  
A laila nihopeku, hoemū, huikala,  
Malapakai, ka mauili hou i ke akua  
‘Āmama, ua noa, lele.

## Pule Pīkai

Ua noa ke kino  
Kapu ia kou heiau, e ke akua  
Hū a noa  
Noa, noa, ua lele  
A lele iā Lono, ke akua mana.  
‘Āmama, ua noa, lele.

## ‘Aha Ke Ua Mai Nei Ka Ua

### Rain Ceremony

The kuahu for this rain ceremony is Ipu a Kāne. The kuahu will be pī kai with wai and it will be fed: an ‘apu ‘awa, an ‘apu wai and an ‘ohe wai. The ceremony precedes the planting ceremony by one or two days. The rain ceremony will begin with “kani ka pū” in four directions followed by the pī kai done with Pule Kau Ho‘okupu by the kahu. Everyone will do E Hō Mai ka ‘Ike. The Mo‘o Lono will do Ka Pule a Kāne. The Mo‘o Papa will do ‘O Lono ‘oe and everyone will do Pule Ho‘ouluulu ‘Ai.

The rain ceremony belongs in Papahulilani however because it precedes the planting ceremony it is listed in Papahānaumoku. The rain ceremony can be done by itself without the planting ritual but the plant ritual will always be done with the rain ceremony.

### Pule Kau Ho‘okupu

Kūkulu ha‘aheo ka ua i kai ka‘i māhie a‘e nei  
Ua hohola ihola nei moena me he ‘umeke hopu ua lā  
Ke hū a‘ela, hānini i ke one  
Ke kupukupu wehi a‘e nei ku‘u ‘āina,  
‘O ‘oukou kai hiki mai.

The chants for Ka Ipu a Kāne will follow:

### E Hō Mai ka ‘Ike

E hō mai ka ‘ike  
Mai luna mai ē  
‘O nā mea huna no‘eau  
O nā mele ē  
E hō mai, e hō mai, e hō mai ē.  
3 X

### Ka Pule a Kāne

E Kāne Kanaloa!  
E Kāne Kauilanuimākēhāikalani  
E Kāne i ka wāwahilani,

E Kāne i ka pohāka‘a,  
E Kāne i ka puahiohio,  
E Kāne i ka ānuenuenu,  
E Kāne i ka pili,  
E Kāne i ka ua,  
E Kāne i ke ao lani,  
E Kāne i ka maka o ka ‘ōpua,  
E Kāne i ka maka o ke ao lani,  
E Kāne i ke ao luna,  
E Kāne i ke ao lewa lalo,  
E Kāne i ke ao pali luna,  
E Kāne i ke ao pali lalo,  
E Kāne i ka hōkū lani,  
E Kāne i ke ao,  
E Kāne i ka ‘ōpua,  
E Kāne i ka pūnohu ‘ula,  
E Kāne i ka makani nui,  
E Kāne i ka makani iki,  
E Kāne i ke aheahe mālie  
E Kāne i ka pā kolonahe,  
E Kāne i ka pahua nui,  
E Kāne i ka pahu wai nui,  
E Kāne i ka pahu wai iki,  
E Kāne i ka holoholo uka,  
E Kāne i ka holoholo kai,  
E Kāne i ka noho uka,  
E Kāne i ka noho kai,  
E Kāne i ka noho pali luna,  
E Kāne i ka noho pali lalo,  
E Kāne i ka hālō luna,  
E Kāne i ka hālō lalo,  
E Kāne i ka hālō lewa luna,  
E Kāne i ka hālō lawe lalo,  
Kāne moe,  
Kāne moe awakea,  
Kāne kōkala,  
Kāne kōkala loa,  
Kāne kōkala lū honua,  
Kāne kōkala kū honua,  
Kāne kōkala i ke kiu,  
Kāne kōkala i ke ahe,  
Kāne i ka holo nui,  
Kāne i ka holo iki,  
‘O Kāne!  
‘O Kāne, ‘O Lono,  
E ola nō au iā ‘oukou e o‘u mau Akua.  
‘Āmama, ua noa!

## E Lono 'Oe

He ua lā he ua,  
He ua pi'i mai,  
Noenoe hālau,  
Hālauloa 'o Lono,  
'O lono 'oe,

Pa'a'a ka pali,  
I ka hana a 'Ikuā,  
Pōhā ko'ele'ele,  
A Welehu ka malama,  
Noho i Makali'i,

Li'ili'i ka hana,  
Aia a e'eu,  
He 'eu ia ka lā hiki,  
Hiki mai ka lani,  
Nāueue ka honua,

Ka hana a ke ola'i,  
Moe pono 'ole ko'u pō,  
Nā niho 'ai kalakala,  
Ka hana a ka niuhi,  
A mau i ke kai loa,  
He loa a ka hikina,

Ua noa, ua noa ē!

## Pule Ho'ouluulu 'Ai

E Lono 'ālana mai kahiki  
He pule kū kēia iā 'oe e Lono  
'O Lono lau 'ai nui  
E Ua mai ka lani pili  
Ka ua e ho'oulu lā'au palupalu  
E ua mai ka lani pili  
Ka ua e ho'oulu ka i'a  
Ulu mai ka 'ai e Lono  
Ulu mai ka lā'au palupalu e Lono  
Ulu mai ka i'a e Lono  
'Āmama, ua noa.

## **'Aha Ho'oulu 'Āina**

### Planting Ceremony

Ceremonial planting is coordinated by Haku 'ili, Mo'o Lono, Mo'o Papa and plant coordinator for the island. Plant ceremony is done at the beginning of the rain season and

when a special planting occasion is planned. The ceremony has been utilized on island before and will continue to be used for the reasons stated. Planning for the ceremony incorporates the following: the reason for the planting, what will be planted, where the planting will take place and who participates in the ceremonial planting. All participants are trained for the planting. Training includes knowing the chants, preparing the area for planting, knowing why planting is necessary and wearing proper attire.

Align the participants with the mea kanu (plants) that are in close proximity to holes for planting. The ceremony will begin with the pī kai of the ground and the performance of this chant:

#### Pule Kau Ho'okupu

Kūkulu ha'aheo ka ua i kai ka'i māhie a'e nei  
Ua hohola ihola nei moena me he 'umeke hopu ua lā  
Ke hū a'ela, hanini i ke one  
Ke kupukupu wehi a'e nei ku'u 'āina  
'O 'oukou kai hiki mai.

#### Pule Ho'oulu

Kahu: E ke akua nui, akua iki, akua loa, akua poko,  
E wehe ka lani,  
All: Wehea,  
Kahu: Kauhola ka lani,  
All: Kauhola 'ia,  
Kahu: Wāwahi ka lani,  
All: Wāwahia,  
Kahu: E Kūlanihāko'i kau maila i luna e hū,  
All with pa'i lima:  
A ua maila ua,  
A kupu maila kupu,  
A mu'o maila mu'o,  
A liko maila liko,  
A lau maila lau,  
A lālā maila lālā,  
A kumu maila kumu,  
A kumu pa'a hina 'ole,  
E ho'oulu mai, e ho'oulu mai, a ulu maila ē,  
A he leo wale nō ē!

At the closing: 'Āmama, ua noa, lele wale ka pule!

The planting will begin at the end, the chanting will continue with the planting from the line, "A ua maila ua," to "A he leo wale nō, ē!". The repetition continues until the planting ends then the line "'Āmama, ua noa, lele wale ka pule" will be done by everyone. At this point the pū will again sound in the four directions and that is the pani for both the rain and planting ceremonies.

## CONCLUSION



Kumulipo Wā thirteen provided the foundation, the insight, intelligence and the aptitude on which this cultural plan developed. The use of archaic wisdom in bolstering contemporary cosmogonic feats of spiritual aggregation is the onus of this cultural plan. The erudite ancestors of the Haumean period systemized their universe into three divisions. These are Papahulilani, Papahulihonua and Papahānaumoku that are not ideology of belief but a practical holistic perspective of their environment which are the foundations of the Native Hawaiian existence.

The foundation is Papakū Makawalu, it is inclusive of the houses of knowledge Papahulilani, Papahulihonua and Papahānaumoku. Each house of knowledge is a foundation and each foundation contains multiple components that will emerge and become foundations of their own from which multiple foundations will emerge and the possibility of its growth is infinite.

Papahulilani is the space from above the head to where the stars exist. It is inclusive of the sun, moon, stars, wind, clouds, rain and the measurement of the vertical and horizontal spaces. Papahulilani is a class of experts who spiritually, physically and intellectually encompass all possible interaction of the Papahulilani space inclusive of the earth.

Papahulihonua is the earth and ocean and its development, transformation and evolution by natural causes. Papahulihonua is a class of experts who were spiritually, physically and intellectually attuned to the liquids, movements, sounds, cycles, erosional process, developmental process and their interaction within this earth space.

Papahānaumoku is the embryonic state of all living forms. It is the birthing cycle of all flora and fauna inclusive of man. It is the process of investigating, questioning, analyzing and reflecting upon all things born, regenerate and procreates. Papahānaumoku is a class of experts who were spiritually, physically and intellectually involved with all things born and the environment that provides their nourishment and habitat.

Kanaloa Kaho‘olawe is the platform on which these three houses of knowledge will manifest itself. Practitioner building on this island will follow the steps as suggested in the Cultural Plan. The most important initial ingredient for the practitioner is passion. After passion the energy is focused into three areas to develop the practitioner and they are ‘Aha Ho‘ohanohano, Lololo and Hana Kaulike.

‘Aha Ho‘ohanohano is ceremony and protocol; it is a process of separating the sacred from the mundane. This concept of separating the sacred from the mundane should be inducted into the consciousness of the practitioner. It is a reminder of hierarchy and relationships with land, ocean, gods and people. The distinction of hierarchy is already determined by prior generations and the follow through of protocol reiterates the continuum of the thought process of the sacred.

Ceremony re-establishes an awareness of relationship between people and place and is a conduit for intergenerational thought continuum. It provides a pervading attitude toward

ecological sensitivity tantamount to “mālama ‘āina” and “aloha ‘āina”. Ceremony teaches codes of behavioral attitude and respect for places, people, and things. It is a safety device that reaches into the realm of the unseen. It is a unifying mechanism giving strength to purpose. Ceremony is a way of reaching out to them and what is most important is that ceremony allows them to reach you.

Lololo is the second category for practitioners’ development. Lololo is intelligent, brilliant and deep thinking; it is the stabilizing edification of the intellect. Intelligence was admired and encouraged by kūpuna. Our advantage of the intellect possibility today is that we have all the tools at our fingertips; however, we need to look inward and develop a passion and kuleana for a practice, keeping in mind that in this case the passion and kuleana is to reinstate cultural reform and transformation for the island of Kanaloa Kaho‘olawe.

There are six basic steps toward developing lololo or the intellect:

1. Develop passion for a cultural object.
2. Consider the language depth of a cultural object.
3. Realize and familiarize one’s self with the holistic possibilities of the cultural object.
4. Acknowledge Hawaiian thought of parallel forms and growth processes of cultural objects.
5. Study by observation and literature the relationship of the elemental forms on the island and their impact on this island.
6. Assure and maintain intergenerational continuum of this collected knowledge.

Hana Kaulike is justified physical labor. Physical labor is a necessary part of giving yourself to the whole experience of the three houses of knowledge. To be able to work at something in completing the task is in itself a ritual of allowing your body the experience of touching, tasting, feeling, smelling and sweating. To build an ahu to put offerings onto or to plant a garden of kinolau, which produce will be consumed in some way, is justified labor. Inclusively it is a form of reproducing, propagating, and procreating from the human point of view.

Hana Kaulike is the Hawaiian’s obligation to the environment, the family and the gods. Justified labor is saying to one’s self, “I do this because of that”, this statement necessitates the human action. It is humanity’s responsibility to have sensitivity to the laws of the universe, to be able to balance his universe, to know the perimeters of life while internally and outwardly functioning as a human.

Justified labor for a fishpond, for example, provides balance for the ocean, balance for humanity in its need to feed the populace, continued growth for fishlife and it upholds the laws of balance in the universe. When realizing the plane on which labor on a fish pond

has maintained balance, the best of the best fish is secured from the fishpond and the spirits, the unseen, the gods that provided the instinct and promptings in your life, are fed.

Hard labor is the physical practicum of the practitioner, being able to set everything in order physically, visually and in alignment with the island, with the unseen and with one's self, is food for the soul. It is fulfilling, satisfying and rewarding moreover, the work accomplished will be left as a legacy of passion for generations to come.

The conclusion of the Cultural Plan for Kanaloa Kaho'olawe utilizes the entire Hawaiian universe and is inclusive of the innate qualities of the intellectual, physical and spiritual traits that survive within every Hawaiian.

'Āmama, Ua Noa, Lele Wale Aku! Mahalo nui, me ka ha'aha'a, ka pulapula, 'o ia nei  
'O Pualani Kanaka'ole Kanahēle.

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