

Nā'au Poi

Spiritual Food for Cultural Enlightenment

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Dedication

*This manuscript is dedicated to the memory of my aunt
Amy Charlotte Kaelehiwa Kekoolani Akao (1929-2003),
composer, teacher and historian,*

and

*to my great great grandfather, the High Chief,
Solomon Lehuanui Kalanimaioheula Peleioholani (1843-1916),
historian, genealogist, antiquarian, poet, philosopher and ali`i.*

I thank them both for paving the way.

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Prologue

He mo'olelo (a story) from an experience in 1993 illustrates the belief among Hawaiians in a unique way of "Hawaiian thinking", of perceiving, contemplating and talking about "things Hawaiian" or *nā mea Hawai'i*.

A *kūpuna* and *kumu* (elder and teacher) named Edith McKenzie, was teaching 'Ōlelo Hawai'i (Hawaiian Language) at the Honolulu Community College. *Kumu* Edith (also called "Aunty Edith" by her students) is a Hawaiian scholar, well known for her compilations and commentary on *mo'o kū'auhau* (genealogies of Hawaii), as well as her many works involving Hawaiian culture, Polynesian cultural systems and studies of life in the district of Ka'ū.

While I was her *haumana* (student), I served occasionally as her teaching assistant. I was privileged to answer her phone calls, sit at her desk during the class period, and help her correct the 'Ōlelo Hawai'i papers. By doing this, I learned many valuable personal Hawaiian lessons, including many about "Mana'o Hawai'i." (Hawaiian Thinking).

One quiet afternoon, during the class period, I was working with her at her desk, sitting on the opposite side of the desk facing *Kumu*. A student from the Science Department abruptly rushed in and began to demand responses to a series of requests for *Kumu* Edith. He flopped his papers on top of her desk saying, "Eh *Kumu*, I am making a poster for the Science Department, I need you to tell me how to write some words for the caption. I need it by 4 p.m. And they said we need this... we need that... so I need it now!"

Kumu quietly ignored his request. Instead, she looked at me and continued to softly speak to me regarding the papers I was grading for her. The eager student continued, "Kumu! I am in a rush! The Science department really wants to know how to say this phrase... 'The World Rotates on its' Axis, Spinning Around in the Universe.'" There was complete silence. An air of discomfort began to fill the room. Only seconds passed, which seemed like hours.

Kumu Edith began to get very irritated. She refused to look at the student, instead, she looked at me and continued to explain the sentence structures in front of me, while marking with a red pen upon the paper. By now, I was getting nervous and very uncomfortable, because I could tell that *Kumu* Edith was upset with this Science student. But I dared not interfere or "put my two cents in the mix."

Again the student demanded (in a louder voice), "Kumu, I am in a hurry! I need to get this translated for our department. I was excused from class to do this!" Before he finished his last word, *Kumu* Edith pointed her finger at him and snapped, "What are you doing here? Can't you see I am busy with my student? What did they teach you? Go back to where you belong! Leave here! That is not a Hawaiian thought! (pointing at his poster) That is not Hawaiian thinking!"

Kumu's body language; the glare in her eyes and her stern pointing finger, was telling of the feeling in her nā'au mind and heart. It startled me, I had never seen her so upset. The student became very embarrassed and walked out quietly.

Vividly recalling the perturbed look on Kumu's face, I will never forget all the many "Hawaiian thinking" principles which were revealed in that short exchange.

First of all, the male student did not approach Kumu with respect. He did not excuse himself for an interruption, speak in a quiet tone of voice, or adjust his behavior to fit the quiet working atmosphere of the classroom. His voice was loud, demanding and bossy towards an elder.

Next, he did not pay attention to Kumu's unspoken message that his timing was bad. *Kāpuna* tend to ignore you if you have caught them during an inappropriate moment. In most cases, *kāpuna* will consider it common sense that you should wait until they are ready, until you are acknowledged and greeted.

Finally, the words that the student wanted translated, "The World Rotates on its' Axis, Spinning Around in the Universe" was not a "Hawaiian thought" to Kumu. I whole heartedly believe that Kumu would have helped the Science student, perhaps offering a different thought that would have served the poster's ultimate purpose, had he only approached her in the correct manner,

What is the correct manner? There is a prescribed Hawaiian way of interacting with *kāpuna*. It issues forth from the Hawaiian value of respect for elders. They are treated as one's superior. *kāpuna* will usually accept you however you are, but this leniency should never be taken for granted. *E mālama i nā kāpuna* means "Care for and respect our elders". Aunty Edith lovingly helped countless students and teachers at the college. She was considered to be a *olu olu Kumu* (kind and generous teacher) even though she could be occasionally very strict on the semantic structures in Hawaiian Language. She was acknowledged by all for her *aloha*.

How should one approach such a *kāpuna*? Quietly approach, and wait until she had finished speaking and turned to you. Excuse yourself for the interruption, saying "*E kala mai ia'ū*", or "Please excuse me." Offer your *aloha*, and simply ask, "do you have a moment?" Get to the point, without being rude, and offer to come back at a later time if she is busy. Say *mahalo* before you leave, offer your *aloha* again, and leave quietly.

If the male student had not insulted her by saying, "Eh Kumu" (with the tone of voice like "whuts up bradah?") and disrupted the peaceful classroom with his loud demands, then, Kumu Edith would have probably offered him alternative suggestions for the slogan of his poster. *nā'au pono* is the way we should treat our elders; to be upright, just, right minded; to have an upright heart.

Auwe no ho'i e! Instead, the student had forgotten our Hawaiian values and broken the unwritten rules of respect. So, Aunty Edith dismissed him without a second thought. Did she eventually help him? I don't know, but that is not the point.

There are things Hawaiians are meant to understand instinctively. These are passed down to us from our *kāpuna*. Their hard earned wisdom were once prized as a valuable resource, and as a light brightening the path to the future. Clearly, these traditional Hawaiian values have definite purposes, deep sociological purposes, which remain relevant today even if they are not fully appreciated. As this story shows, there is a particular way of thinking that accompanies these values and keeps them in the forefront. Further, certain concepts are simply unintelligible or confusing if discussed in un-Hawaiian ways.

Having introduced the potential complication but necessary premise of Hawaiian Thinking (*Mana'o Hawai'i*), let us precede to that most Hawaiian and Polynesian of ideas, *nā'au*.

Part 1

The Nā'au Unity of Mind, Body and Spirit

When a Hawaiian person wishes to describe an urge, an intuition, or inspiration, you'll hear him talk about his *nā'au*, meaning his "gut". The Revised Hawaiian Dictionary by Mary Kawena Pukui and Samuel Elbert gives the literal definition of *nā'au* as "Intestines, bowels, guts; mind, heart, affections; of the heart or mind; mood, temper, feelings". Like Hebrews, Hawaiians located emotions in the bowels. This is "gut instinct".

In her annotated translation of *He mo'olelo ka'ao 'o Kamapua'a*¹, native writer Lilikala Kame'eleihiwa says, "The term used *nā'au* actually means 'intestines, bowels,' but Hawaiians believe that all emotions of thought are centered in the intestines. Hence, *nā'au* correctly responds more accurately with 'mind' in English."²

The term *nā'au*, used alone or in compound phrases, was used to convey ideas related to intelligence, character, or emotional states. The association of emotions with the viscera was a pre-missionary concept; yet, the similarity with non-Hawaiian ideas like Biblical phrases such as "bowels of compassion" is striking. The contemporary slang term "gut emotions" is also very close to the Hawaiian concept of *nā'au*.³

No idea embodies Edith McKenzie's Hawaiian Thinking (*Mana'o Hawai'i*), with its idiosyncratic view of reality and broad definition of mind, quite like *nā'au*. The Hawaiian idea of the body's relation to mind and spirit, in particular, differs radically from the Western model, where the brain is the seat of Mind and rational thought and the "heart" is the center for emotions. This view reflects a cultural bias in the West which organizes reality around irresolvable polar opposites and the dynamic tension they create: Mind versus Heart, Rational versus Irrational, Form versus Function, Positive versus Negative, Secular versus Religious, Sacred versus Profane.

The Polynesian model of reality, too, embraces the concept of existential opposites, but departs radically from the West in its treatment of their polarity, which is seen as complimentary rather than adversarial. The Hawaiian principles of *palua* (duality of complimentary opposites) and *lokahi* (balance, harmony, co-existence of opposites) seek stability through unification and synthesis (*ho'oponopono*) rather than formal resolution. Neither "peace" nor "victory" *per se* is essential for a stable Universe, but without Harmony and Balance nothing can exist. As we will discuss later when we address in detail the spirituality of *nā'au*, these opposites exist in the

1 A Hawaiian epic poem from Ka Leo O Ka Lāhui, 1891

2 Kame'eleihiwa, *He mo'olelo ka'ao 'o Kamapua'a* p. 52

3 Pukui, Haertig, and Lee, *Nānā i Ke Kumu* Volume I, p. 155

Polynesian reality without the familiar psychic and moral "tension" associated with symbolic opposites in the West. Instead they co-exist and flow into one another with surprising fluidity.

This sensibility is reflected in the Hawaiian concepts of Mind, Body and Spirit. Information and Knowledge are not processed by the mind alone. Instead, these are believed to be "felt" at all levels simultaneously: intellectual, emotional, spiritual. Compartmentalization and isolation is minimal. Ideas and words become rich complex things, with emotional and spiritual dimensions in addition to their pure formal definition. This is "Hawaiian Thinking". It is broad, contextual, oblique, filled with secondary meanings and significance. The poetic device called "kaona" was developed by Hawaiians to express parallel meanings into a single idea or word and infuse ideas with *mana* (spiritual energy).

Ancient Hawaiians believed in the literal power of words: language as a kind of energy. The term 'Ōlelo, or 'word' or 'speech', was far more than just a means of communicating. To the Hawaiian, the spoken word did more than summon forces of destruction and death, forgiveness and healing. The word itself was a force. In prayers not merely the words and the inner meanings of words and phrases (kaona), but also the total rendition of the prayer was a psychic instrument. The ritual ending of a prayer, 'Amama ua noa', 'Now the prayer is free, now the prayer has flown', carried a sense of an actual power traveling from petitioner to diety. Therefore, the entire performance must be flawless so the gods would be pleased. In a traditional, memorized prayer not a word could be changed. ⁴

NĀNĀ I KE KUMU II

The Human Body

The Polynesian interpretation of the human body reflects this unity of spiritual, intellectual and the physical in the world of ideas. Rather than emphasizing on the functional differences in body, spirit, and mind, this map of the body is based on the far more important function of Time (Past, Present, Future).

*Human anatomy...reflected spiritual relationships, such as in the concept of **na piko 'ekolu** (three body points):*

*(1) **Piko po'o** or **manawa** at the top of the person's head, also evident as the open fontanel in the infant's skull, was the opening that*

4 Pukui, Haertig, Lee, McDermott, Nānā I ke Kumu II, p. 124

connected the individual's 'uhane (spirit) with the spiritual realm beyond, including one's 'aumakua, departed but ever-present deified ancestors, since the beginning of time.

(2) Piko waena, or the navel, represented the remnant of the person's intrauterine umbilical connection to his parents in the contemporary world. This piko covered the nā'au (gut) which was the seat of knowledge, wisdom and emotions.

(3) Piko ma'i was the genitalia, which linked the person to his descendants forever into the future.

In spite of this prevalent spirituality, all was natural. There was nothing supernatural in the Western sense. Events could, and were, influenced by all of the numerous forces in the material and spiritual realms, favorable and adverse, and from the past as well as the present and into the future. These forces included each kanaka's thoughts and attitudes, as well as his actions. ⁵

KEKUNI BLAISDELL, M.D.

One cultural practice nicely portrays the Hawaiian sense of *nā'au* or "guts" and how it related to the complete person. In traditional Hawaiian society, parents sometimes gave their own child to another couple as a gift and as a bond between families. This is the practice of *hanai*. When they presented the child to the new parents they said, "*Nāu ke keiki, kukae ka nā'au.*" The literal translation meant, "I give you this child, guts and all." To give the guts, or *nā'au*, was to give the unified wholeness of the child. It was to transfer the spirituality, physicality and intellect of the child to the care of the new family. It said, "I give you this child with all its present and potential qualities of intelligence and character, and all its capabilities for love, hate, fear, courage, grief and happiness." This phrase, spoken out loud for all to hear, made the agreement a permanent and binding one. The child was then given outright, with no attachments to the birth parents. ⁶

Truthful Guts

Linguistically, *nā'au* served as an all-purpose root word for things which were related to development of human character. The wide range of Hawaiian phrases built on this concept include such varied terms as *nā'au ali'i* ("benevolence"), *nā'auao* ("enlightenment"), *nā'au 'ino* ("evil"), *nā'aupō* ("ignorance"), *helu nā'au* ("arithmetic book"), *Pōkole ka nā'au* ("short tempered"), *Ho'opa'anā'au* ("to memorize"), *nā'auao ike mua* ("foresight"), *Ka nā'auao loa 'ana* ("the

⁵ Kekuni Blaisdell, M.D., *Historical and Philosophical Aspects of Lapa'au Traditional Kanaka Maoli Healing Practices*, Honolulu, Hawai'i

⁶ *Nānā I ke Kumu I*, p. 156

instruction, education"), *ho'onā'auao* ("To educate, instruct; educational, instructive, civilized"), *Ua ho'onā'auao 'ia 'oia* ("he was educated"), and *Ku'u home ho'onā'auao* ("my home of learning"). The actual list of *nā'au* based terms includes many more listings in the Hawaiian Dictionary, all related to fundamental qualities of human development and conduct.

"Truth telling" was an important idea in old Hawaii. The idea of truth is central to understanding *nā'au*. The Hawaiian term *'oia'i'o* may be defined as the absolute truth; sincere, sincerity; or the spirit of truth. Statements given honestly and with every effort towards accuracy are considered *'oia*. Plain or unvarnished truths are the facts or conclusions told without embellishment. There is no innuendo, or emotional involvement in the telling; "My canoes are sturdy; perhaps others made faster ones," said the builder of old. "I have studied the clouds carefully. They show this is not a good day for fishing" said the *kahuna kilo*.⁷

Hawaiians believed that truth emanated from *nā'au*. "'Oia'i'o" says Mary Kawena Pukui, "is truth in the feeling sense. You feel whether or not what you are saying is *'oia'i'o* or not. Real truth—real sincerity—comes from *nā'au 'oia'i'o*, from 'truthful guts'."

There are many Hawaiian concepts that have crossed over into common usage. The English-speaking public is now comfortable with talking about the *Āina* ("land"), *Pono* ("justice") and *Ohana* ("family"). However, *nā'au*, especially in its sense of "truthful guts" remains an essentially Native Hawaiian phrase and concept, rarely used outside the community.

Unfortunately, there is actually very little in the existing academic literature that refers directly to the history of spiritual ideas, like *nā'au*. Much must be derived from studying related areas of Hawaiian and Polynesian culture, such as ethics, values and religion, and comparing these to rare historic fragments which do make direct mention of *nā'au*.

The Contemporary Voice of Nā'au

But one rich source of information on *nā'au* is today's Hawaiian population. Studying contemporary belief in *nā'au* provides valuable information that helps make up for the missing historic record. A variety of interview subjects were questioned about *nā'au* and although the sample size of this group was small, they do reflect a reasonable cross section of modern Native Hawaiian life.⁸ Interviewees who talked about *nā'au* usually had very strong feeling about what it was and how it affected their lives.

My nā'au is my spirit that, the sense, the intuition, the feeling of knowing what is right and what is not right, and you can feel it, right in

7 Nānā I ke Kumu I, p. 73

8 Please see Appendix A for a description of interview subjects.

the pit of your stomach, right behind your belly button. My nā'au I use everyday in every decision that I try to make, I check with it constantly, to see how I feel towards certain choices and decisions. I have used it all through out my life.

KEALAKAI PUMEHANA LINDSEY MEYER
Interview Subject

Nā'au is something deep inside of me that... it's like a gut feeling to me... like the inner most part of me. I use it when I feel things like emotion or my music... and my extension... say aloha, comes from inside, and it's brought out frequently, every day... I like to think so.

RYAN TANG
Interview Subject

The nā'au is the most intimate of deep feelings... deep meaning... Something literal would be the intestine. The nā'au is the deep meaning, the guts of what you want to talk about. It's not something you would express extrovertly... you wouldn't go ahead and talk about something that refers to nā'au outside.

MARK YIM
Interview Subject

Nā'au has a lot of meanings for different people...is what you feel inside and what you need to give, to perfect that music...or what you are giving.

HAROLD KAEOKALANI HAKUOLE (MUSICIAN)
Interview Subject

It [Nā'au] is part of you, I don't think you can really choose not to use it... because its part of you, it comes natural. nā'au is different for every person... oko'a kekahi kekahi no leila... I don't think anyone teaches you about it. I think you learn it with yourself.

ĀMAULOA JENNIFER SAN MEE PERKINS
Interview Subject

I don't think it (Nā'au) is learned. I think everyone has it within, it is tapping in to it, and becoming aware, of this inner- higher self of wisdom and guidance.

BRIDGETTE LOKELANI TULLY
Interview Subject

The association of the "gut" with *nā'au* also draws on ideas of food and nourishment which are spiritual symbols of *nā'au* and important cultural themes in Hawaii. The idea of caring, nurturing and well-being are enfolded into the subtle associations of food, spiritual well-being and the goodness of life.

Nā'au to me is pua'a's (pig's) intestines, good eating... tripe stew thing... delicious, ono. The first time I had that I was five or six years old at a lu'au and I liked it ever since.

EDWARD K. PALAMA SR.
Interview Subject

I always thought nā'au was the inside of the stomach... if they say "eat the nā'au" it means to eat the inside of a pig. It is supposed to represent a strength... it was very delicious... the Hawaiians made it, we used to eat that. I believe in the gut feeling ...I call it the spirit, the spirit of God tells me what to do and I go by the spirit. If that's the nā'au, the same 'gut' spirit ... then we believe in the same thing. If you believe in the Hawaiian interpretation of spiritual guidance, I believe in directly from Akua - God of course.

CHARLES PELEIOHOLANI KEKO'OLANI
Interview Subject

In my version, the nā'au is something that I would gather or put together, and make a lot of things from my own feelings, comes from my heart, my stomach, my brain. And that is one part of myself saying, that is nā'au. Or, the food that I eat, for instance, aku, all the belly in that, that is nā'au, and also the pig gut. For feelings that comes from me, and also, for cooking purposes. For instance, when I get the guts of the fish, I would make preparation, and then I make it into food consumption, the food that I love to eat, the parts of the aku fish especially. From my crafts, all the things that I gather from the earth; you know, leaves, flowers, everything that I can gather to make something, that is nā'au for me too.

HELELANI ROBAGO
Interview Subject

What is the meaning of nā'au? Just trying to live the good life... and reflect on deep things within... and like I said... live the good life. I love nā'au to eat.

TAU GREIG
Interview Subject

Describing *nā'au* (*ka nā'au*), people will often say, "I listen to the small voice within" or "something told me...". *nā'au* is believed to manifest as a quite whisper from deep within, or be seen in signs and omens such the image of a cloud depicting a particular figure. *Nā'au* seems to be a force that comes to bear frequently on the decision making process. It appears when change is about to take place, and influences an inescapable choice which must be made. *Ho'ololi mai ka nā'au mai*, responding to "the inner call", is the Hawaiian idea which describes this decision making process, inspired by *nā'au*.

E ku'u mana'o i pili ana i ka nā'au...for me is a gut feeling. A heartfelt feeling. Anytime it tells me to do something...or not to do something, I should listen...because if not...there are always consequences.

NOLAN OKALANI TALOT
Interview Subject

When I was offered to stay in Japan for another year, or an option to come home (to Hawaii)...and it was a struggle, I was open for signs, prayed a lot about it, I felt the calling within me to go back home. One would question this, being that, the money offered to stay in Japan for another year was very lucrative, and so, it was a hard decision...money versus what the "inner calling" was saying I should do. So, I listened (to the nā'au), and since then, I have married and have a beautiful daughter, I could not imagine life without her in my life, and so, it is confirmed. Things flow when you follow your spirit.

BRIDGETTE LOKELANI TULLY
Interview Subject

I had met this man who was very wealthy. He came from California, and he showered me with every thing that a woman could ask for, and promised to take care of me, and give me everything that I wanted. He sent me 25 dozen roses for Valentine's Day, and gave me an engagement ring, and had all these promises. But inside my nā'au - my gut, inside my spirit, the bottom of my stomach, something just did not feel right, I felt that I needed to, not compromise, for the sake of money. So, ..so I sent back his ring, thinking in my stomach and my nā'au, that was the right thing to do, was send him back the things he had given me, and because of that, he called me back, and now we are friends...My spirit (as always) was right, if you do the right things, with the right intentions, the it always will be good... pono.

KEALAKAI PUMEHANA LINDSEY MEYER
Interview Subject

Stories relate that listening to sudden promptings of *nā'au* may enable a mother to catch a falling baby (before he falls) from a high chair, or to help someone switch lanes immediately on the freeway in order to protect the car from an unseen traffic hazard. *Nā'au* speaks to those who will listen through many channels: nature, children, elders, the media, or certain individuals who have a message for us. *Nā'au* often communicates through perfect strangers who unknowingly bring us vital information. *Nā'au* may mysteriously guide and direct a lost canoe at sea, or even reveal hidden medicine to a young man in shallow ocean waters.

A family member of mine was very sick and she needed to get a hold of me, but she got a hold of me traditionally, by allowing her spirit to come to me. My feelings to get a hold of her... I was able to see her and feel her... and my feelings understanding this, not my mental feelings or my physical feelings, but my nā'au made me get on the phone and call her home. She was not there, her family told me she was in the hospital. I was glad I went because she was asking me to come because she was very sick.

DOUG "PO'OLOA" TOLENTINO
Interview Subject

One time I was at the beach with my family in Lelewi on the Big Island and my nephew had gone swimming...and he came out. For some reason the water was dirty and he broke out in hives...without even thinking, or without even learning this... I just grabbed his hand and took him to the naupakapaka tree...picked all the white berries, took him to the water, dipped the berries in the water, smashed the berries into my hand, then rubbed it on him...in less than two minutes the hives was gone.

NOLAN OKALANI TALOT
Interview Subject

Many believe that through *nā'au*, one is able to access deeper spiritual dimensions of Hawaiian culture, including *pule* (chants or prayer), *'Ōlelo Hawai'i* (the power of Hawaiian words and language), *ho'onani* (personal religious practice), *hula* (dancing), *mele* (singing and musical instruments), *mana'o* (solitary deep thinking), *kama'ilio'ana* (conversations and interaction), *pī kai* (ritual), *wai* (life power of water), *hana ka lima* (use of hands in a spiritual manner), *hana no'eau* (native arts and crafts), *Ōlelo No'eau* (spiritual poetic sayings and proverbs), *ahi* (power of fire) and *'uhane* (power of spirit).

Nā'au is believed to be the ultimate source of understanding and creativity. Artists and cultural practitioners are among those most adept in the cultivation of nā'au.

I use the nā'au for my music and art because my nā'au is a part of myself...a lot of my ideas and my feelings that are very deep are derived from area of me, which is the nā'au. Because the nā'au exists there I'm able to use it...I'm able to connect to it obviously and then I'm able to bring forth feelings that are very, to say the least, real...to be very deep and very connective, it's always that connective thing...always connecting that spiritual side of the performance...a very deep part of sharing that depth of performance, more ideas which come into the art. It could be anything like colors or shapes or feeling on shapes and design...judgments that are created not just from the visual existence of what isn't being seen physically.

DOUG "PO'OLOA" TOLENTINO
Interview Subject

There are many ways, one in which, I am a performer, an artist, dancer, by nature, that is something which is my form of expression, that I do, that is my career, it is my life right now, I believe that the spirit nā'au has a lot to do with it: in using your gifts, and in expressing art, to help heal others.

BRIDGETTE LOKELANI TULLY
Interview Subject

With close and/or intimate friends we talk about the nā'au, a very deep meaning of something, or something that's very close to you. To say that this is the very nā'au of what you want to say... your insides... almost exposing your insides to others of certain songs, especially love songs.

MARK YIM
Interview Subject

I learned it, about nā'au, from my music playing, because if you don't have the feeling within you, it will show to the people that's (that are) listening.

HAROLD KAEOKALANI HAKUOLE
Interview Subject

[Artistic skills are] just natural, I was born with it, no schooling, no experience. I have done it from when I was little, until now. That's it.

We are born with talents our parents inherited in their bloodlines, we all are individualists, but each family has their talents, if they were fishermen, they were fishermen family, if they were musicians, they were born to be musicians, and that is the way that I feel as an artist. We are all individualists, but each family has their own talents, it comes just natural to any new born child, in their life as they grow up, they find themselves doing things, that they never expected in their life, and that is what I experienced in my life too. It is inside of my own self, my own blood.

HAROLD KAEOKALANI HAKUOLE
Interview Subject

As a Hawaiian, I am the product of our culture and 'ohana living. For many of us, this meant being raised with Hawaiian music: this meant we were eating, talking story and singing at the beach (for my family, the favorite gathering place was Coconut Island in Hilo) with cousins and friends. We were dancing hula as 'ohana at very young ages (3 or 4), and singing in hula classes (with or without ukulele and guitar). We would sing in the *hale pule* (church at Keaukaha) for our 'Ōhana weekend. Singing songs in the car on a long journey to the other side of the island (visits to Kawaihae from Hilo) was also a common affair. Listening to music, playing music, singing songs, chanting, and dancing have been practices in Hawai'i since our early beginnings. Expression through music, art and performance art forms, reflect the deepest part of our being; our *nā'au 'oia 'o* - our truthful Hawaiian existence.

For many, *nā'au* is inextricably tied to being and feeling Hawaiian, in a deep cultural sense. This sense of *nā'au* probably draws on the ancient connection of *nā'au* to genealogy and the religion of Old Hawaii.

*I guess it would just basically be...family...especially your genealogy and where you come from...how you can identify yourself...and being indigenous of the 'āina. To actually say that you belong to this land...I think that's belonging, knowing your identity. Now -days I think the young kids have lost that identity. But it's like getting back that 'knowing ' that this is yours...your family was here thousands of years ago...you belong here. Not many people can say that, especially Americans, they can't say that. If you think about it they took over the land that their occupying mostly so you really can't say that...but to be able to say with certainty and confidence that I belong on this land. That's coming from your *nā'au*.*

ALEXIS KAIKILANIWAHINEALI'IOPUNA MEYER
Interview Subject

It's really hard to explain...I guess it would be mostly...family...and being Hawaiian. The pride of being Hawaiian...to actually experience it again. When I was going to school in the 70's...there wasn't very much pride in being Hawaiian.

ARNETTE "KAWEHIOKALANI" BRYTE YIM
Interview Subject

Up until the day I decided to major in Hawaiian Studies...it wasn't really...I think there are things around me...I guess hula influenced my nā'au... my tutu...just little things that when you grow up... that you take for granted...cultural aspects and values that you take for granted...but if you really look at it...I guess it would be my 'ohana and my tutu...and hula...and at the Center for Hawaiian Studies.

KALEALANI SILVA
Interview Subject

The Hawaiian mana'o (thoughts), the Hawaiian ways, the Hawaiian culture that defines nā'au. You can't just say... go to another country and say... this is what nā'au means... do you think you can relate to that? I don't think people can unless they understand. Because nā'au is a Hawaiian word... you can translate it and you can explain it in a different language but I would think that you would really have to be surrounded with those things to fully understand it.

AMAULOA JENNIFER SAN MEE PERKINS
Interview Subject

I am a weaver, I also teach weaving and haku making. Our Hawaiian way wasn't taught, it was picked up, as we grew. In our lives, whatever we see, we just memorize what we see, but never taught in the family, actually, what to do. It is something that you see around you, and we just picked it up, what ever we wanted to do, that's about it. I did not go school, just came natural, that's the truth. You can be knowledgeable in learning from just the surroundings, or your environment. But, there are people that goes to college to learn it. In us Hawaiian people, we never had money, so we had to just find it ourselves, where ever we are at, that's about it, that's all I can say, this is the way I feel, and this is how I had learned, my own self, just pick up what we see.

HELELANI ROBAGO
Interview Subject

What separates use of from singing like other people in the world is our source from where we get it. We get it from the way we chant, we live, and how we say what we live in our language you can hear our certain way of saying things and reacting a certain way 'locally', phrasing is very important, how we phrase in music whether singing in jazz or country, it's still recognizable as being Hawaiian. I was being interviewed one time by a newscaster while playing at Hawai'i theater and he told me 'This is quite a big thing, your in Hawai'i theater playing this kind of music.' I told him that 'Eh...this is quite a big thing from the backyard, whether were in the backyard or in the showers or in Hawai'i theaters you still are getting the way we sing and that's Hawaiian. It's always a big thing.

DOUG "PO'OLOA" TOLENTINO
Interview Subject

The Nā'au of Polynesian Voyaging

Charles Nainoa Thompson, the famous Polynesian voyager, tells the following story of *nā'au*:

My most powerful experiences that drew from my nā'au instincts would be in navigation. I was preparing for my first voyage to Tahiti as student navigator. I went to Micronesia, and I asked Mau Pialug [The Micronesian navigator] to teach me...came back to Hawai'i and we trained for two years. To make a long story short, that education with Mau, was very special. We sailed 2000 miles just here in the Hawaiian Islands, we were on the ocean every single day, and there is a place right around the corner from here called Lana'i lookout, where I learned about nā'au.

When we were getting close to the departure in November of 1979 - three months from when we were going to leave on the voyage, I was going to be the student navigator to try and guide Hokulea to our homeland so far away. The closer we got to the voyage, the more afraid I got...that I was not prepared for the task...and I started to question my knowledge, my skill, and my experience...and started to question, was I truly prepared? The more I started to question myself...the more I depended on my teachers...

There is a place at Lana'i lookout right around the corner, that we would go, every sunrise and every sunset...to study the colors of the

sky as it turns from night to day...or day to night. There is a lot of clues in those colors which help you to predict the weather. In November, Mau had no syllabus... he did not say "okay you stop the course... you end it there... okay your a navigator, no problem...or guarantee your gonna make it"... there were no guarantees... and I wanted a guarantee. I was so young and immature, and felt so unready... so we went to Lana'i lookout...and...Mau...we got out of the car and leaned against the stone wall.

Mau started to ask me a series of questions... his questions are always simple and they always had a simple answer. His first question... as it was sunset time, as the sun went down, and the sky started to get a bit darker... the first stars came out. And they were these stars here...the one's I am showing you now...Mau said "okay, on the star compass point to the direction of Tahiti.." That was easy to do...I was well trained for that. I could see the stars and I knew the where the direction was...so I pointed in that direction. He said "okay, good."

Then he asked a very unusual kind of question... he didn't ask these kinds of questions... he said, "can you see the island?"... and uh... of course physically you can't...see the island? Its 2200 miles away. But the seriousness of the question required me to be very thoughtful about my answer, because he really wanted to know what I would say... and I thought about it... and then I said, "Mau, I can see the image of the island in my mind (my nā'au)." And then he said, "Good. You keep that image of the island in your mind... because if you lose it... you will be lost."

Part 2

Polynesian Spirituality and Nā'au

The aspect of modern life that connects *nā'au* to its origins in the past is the idea of faith. Hawaiians are a society of believers. In light of Hawaii's religious history, the massive and relatively sudden conversion to Christianity in the early 1800's is not surprising. Hawaiians would have recognized in the Christian concept of a Trinity many of their own ideas like the unity of mind, body and spirit (associated with *nā'au*).

Hawaiians were a people who believed deeply in gods and spirits and prayed many times throughout the day. All indications are that they prayed with great sincerity, believing their prayers were heard. A tree is to be felled for canoe making, the body of a beloved relative is being consigned to the ancestor gods, a high chief takes his medicine, a woman plants potatoes by moonlight: for the Hawaiian of the past, all times were occasions for prayer. "Long before the missionaries came, Hawaiians were *haipule* or religious (spiritual)", says Mary Kawena Pukui. "Everything they did, they did with prayer."⁹

Ceremonies, offerings, protocols and oracles punctuated daily life. The humblest homes contained small shrines. There was a cultural predisposition to believing in divine favor, ancestral spirit guardians, destiny and good fortune. They called their faith *mana'o'i'o*, *pau lele* or *kalele*. It is vestiges of this faith which makes belief in *nā'au* possible today.

The hallmark of *nā'au* is its service in personal guidance. This varies in intensity and from the subtle to the uncanny. But always the experience seems to bypass "normal" sensory perception and rational thought. Those who describe *nā'au*, call it extrasensory perception and unexplainable knowledge which feels highly spiritual, even religious. In fact, words like "belief", "spirit" and "prayer" are frequent in interviews about *nā'au*.

Another characteristic of *nā'au* is the feeling of immersion: the experience is felt instantly by a person at many levels: viscerally, intellectually, and emotionally. In this way, it seems very much like descriptions of religious revelation.

HAWAIIAN

I ko'u mana'o, o ka *nā'au* he mea o
loko..a'ole ia he mea...ko'u mana'o
ano pa'akiki he wehewehe ia mea he
nā'au, no ka mea, a'ole ia he mahele
o ke kino wale no...he 'ano mana oia,

ENGLISH

*I think its something that you can't
really explain.....to some one who
doesn't know what *nā'au* is...it's just a
feeling that is inside of you...it's a*

⁹ Pukui, Mary (Wiggin) Nana I ke Kumu Volume II. Page 121. Published by The Queen's Liliu'okalani Childrens Center. Lili'uokalani Trust. March 1979.

oia ke ki'e ki'e o ke kulana ka nā'au
mamua o ka no'ono'o hauole o ka
pu'uwai...ko'u nā'au he mea
Hawai'i...ka nā'au... I ka no'o no'o
hauole no'o no'o kakou me ka lolo
wale no....ekahi mana'o
Hawai'i...no'ono'o kakou mai ka
nā'au...me keia 'ano mea no'ono'o
ana...oko'a. Oko'a..ko'u wau
koho...ko'u no'o no'o ana
ina...yeah...no'o no'o 'oe mai ka
pu'uwai...mai ka lolo ai ole no'ono'o
'oe mai ka nā'au.... he wahine oko'a
loa...u'i.

*definite mana...it's a force....and it's a
guiding force. In the Western way of
thinking...we think with our brains and
our minds and our hearts...but..... i ka
no'o no'o Hawai'i...everything is from
inside of you...from your nā'au...it's a
different kind of way of guiding
you.....and it's stronger than, "oh...I
love him with all my heart...or...my
heart tells me to do something..."
because I think if it is nā'au...it's
inside of you....oia wale no."*

KALEALANI SILVA
Interview Subject

*Nā'au is spiritual... it is something that is not a physical thing... it is
more spiritual, feelings and emotions that come right from your piko
[navel]... it can come up and explode. Whenever I have to make a
decision, I don't just go with my po'o or my brain, I go with how I
feel...and sometimes you just can't make decisions because its good or
its right, you've just got to go with your gut feeling, and that is
sometimes nā'au, your gut feeling.*

ĀMAULOJA JENNIFER SAN MEE PERKINS
Interview Subject

In Part 2, we will explore the spiritual component of *nā'au*. It can be explained as the natural consequence of the centrality of religion in the culture of Polynesia and Hawaii. Three particular religious ideas are of importance in understanding *nā'au*: **(1)** the interconnectedness of the spirit and material worlds **(2)** the harmonious relationship of Man and Nature and **(3)** the importance of order, precision and control.

The Interconnectedness of the Spirit and Material Worlds

The Hawaiians believed there were two worlds: the material world (*'Ao*, the world of man, or world of Light) and the spirit world (*Po*, realm of the gods, or world of Darkness). The epic chant called *Kumulipo* is a cosmic odyssey across the space-time continuum. It begins with *Po*.

The Kumulipo as we have it today is popularly known as the Hawaiian "Song of Creation," from its name Kumu(u)li-po, "Beginning-(in)-deep-darkness." It consists in sixteen Sections called Wa, a word used for an interval in time or space. The first seven sections fall within a period called the Po, the next nine belong to the Ao, words generally explained as referring to the world of "Night" before the advent of "Day"; to "Darkness" before "Light"; or, as some say, to the "Spirit world" in contrast to the "World of living men," with whom the "World of reason" began.

MARTHA WARREN BECKWITH¹⁰

Po has multiple meanings. It is not only the spirit world, it is also a point in time. This is the epoch, early in the age of the universe, before humans in which the gods themselves begin to appear. They are generated through an ambiguous form of mystical sexual reproduction.

[Joseph] Kukahi¹¹ goes on to explain the Po as a time of nonhumans when there were no "souls" (‘uhane) of men living in the flesh but only strange fairy-like beings called ‘e`epa and many-bodied beings called laumanamana...He writes:

‘...Night followed night and there lived gods alone...night reproduced night by living as man and wife and producing many gods often spoken of by the people of Hawaii as "the forty thousand gods, four thousand gods, four hundred thousand gods," and..[later]..changed to that of human beings; that is, to La`ila`i¹² and all those born with her.’

MARTHA WARREN BECKWITH¹³

With the birth of La`ila`i, a female Adam, the period of Po ends and that of Ao (time of man) begins. In the *kaona* (hidden esoteric meaning) of this creation chant, Po and Ao represent the principle of corresponding opposites: Light and Dark, Spirit and Material, Chaos and Order. Hawaiians call this dualistic conception of nature *palua*. It is the concept which

...separated the things which were believed to be inferior (the common and unsacred, the physical, passive, female, darkness, destruction, and death, ignorance, westerly direction, left side) from the things

10 Beckwith, 1951

11 Joseph Kukahi was a native scholar of Kona district on the island of Hawaii, who in 1902, printed in Hawaiian, together with other traditional lore, a text with commentary of the Kumulipo through the eighth section.

12 La`ila`i, a female, is the first human being to appear in the Kumulipo.

13 Beckwith, 1951

which were believed to have a superior nature (the sacred, the psychic, mana, male, light, life, occult knowledge, easterly direction, right side).

AMANDA KAUTZ
"Hawaii: Tradition and change" ¹⁴

Palua (dualism) of complementary opposites was recognized, such as sky and earth, sun and moon, day and night, male and female, right and left, hot and cold, fire and water, spiritual and material, good and evil, health and illness, and life and death.

KEKUNI BLAISDELL, M.D. ¹⁵

The story of Hawaiian religious development is to some degree the story of how the two opposite worlds, *Po* and *Ao*, eventually achieve synthesis. Over time, the boundary between the spiritual world (*Po*) and the material world (*Ao*) became increasing fuzzy, and then finally practically non-existent.

There is a spiritual world coexisting with the material world. Thus, there are two worlds not, however, operating apart or separate from each other, but both in a state of permanent complementarity. They flow into each other constantly, interacting and intervening, but always with the spiritual realm exercising ultimate dominion. In short ...Hawaiians viewed the Universe as an open "two-in-one" system, not the closed single system of the Newtonian mechanical model.

GEORGE HU'EU SANFORD KANAHELE ¹⁶

Moral guidance, esoteric knowledge, and religious instructions flowed freely into the world of man from the gods through an astounding array of spiritual phenomena, including *nā'au*. The Hawaiian view of reality was based on deep and profound **ontologism** in which the spirit world (*Po*) was believed to be near enough to the material world for man to access immediate and certain knowledge of God, through sensations (*nā'au*). Such revealed knowledge was considered the foundation and guaranty of all other knowledge.

This is in stark contrast to the idealistic **psychologism** of the secular West, with its preference for controlled observation, formal reason (logic), and scientific investigation.

¹⁴ Amanda Kautz, "Hawaii: Tradition and change," *Impulse* 7 (Winter 1980): 53

¹⁵ Kekuni Blaisdell, M.D., "Historical and Philosophical Aspects of Lapa'au, Traditional Kanaka Maoli Healing Practices", Honolulu, Hawai'i

¹⁶ George Hu'eu Sanford Kanahele, 1986, *Ku Kanaka—Stand Tall*, University of Hawaii Press, Honolulu, pp 42:43

The Importance of Order, Precision and Control

There is a second ontological idea in Hawaiian culture that helps us understand *nā'au*. This is the belief in a deep and profound urge, generated by the Universe itself, to seek balance (*lokaʻhi*) and order (*pono*). This principle continues to be the basis of important values today, surviving in the practice of referring to any state of correctness, fairness, or justice as "pono".

In contrast, the standard Western model of the reality assumes no such inherent fairness or order. Instead, the Universe becomes increasingly erratic and unreliable over time. Life is ultimately defeated by the Second Law of Thermodynamics¹⁷ with its grim prediction of increasing entropy and death of the Universe. This cosmic ending is cold, silent and uneventful. Energy and matter become absolutely scattered and disorganized, and the last light of the Universe simply flickers out.

By the beginning of the 20th century, the specter of material and spiritual disorder was a popular theme of American and European industrial society.

*Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the center cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.*

WILLIAM BUTLER YEATS, 1902¹⁸
"The Second Coming"

*That man is the product of causes that had no prevision of the end they
were achieving; that his origin, his growth, his hopes and fears, his
loves and his beliefs, are but the outcome of accidental collocations of
atoms; that no fire, no heroism, no intensity of thought and feeling, can
preserve individual life beyond the grave; that all the labors of the ages,
all the devotion, all the inspiration, all the noonday brightness of human
genius, are destined to extinction in the vast death of the solar system,
and that the whole temple of Man's achievement must inevitably be
buried beneath the debris of a universe in ruins- all these things, if not*

¹⁷ Entropy—that is, the disorder—of an enclosed system can never decrease. Therefore, when a system achieves maximum entropy, it can no longer undergo change (it has reached "equilibrium"). Additionally, it is not enough to conserve energy and thus obey the First Law of Thermodynamics. A machine that would deliver work while violating the second law is called a "perpetual-motion machine of the second kind." In such a system, energy could then be continually drawn from a cold environment to do work in a hot environment at no cost, which is impossible. The Universe can be thought of as a constantly expanding machine, when it reaches infinite expansion in the infinite future, the energy of the Universe will be stretched so thin that it will be infinitely close to zero at any given point, there will be no heat at all.

¹⁸ "The Second Coming" by William Butler Yeats, 1902

quite beyond dispute, are yet so nearly certain that no philosophy which rejects them can hope to stand... only on the firm foundation of unyielding despair, can the soul's habitation henceforth be safely built.

BERTRAND RUSSELL, 1902¹⁹

More than any other time in history, mankind faces a crossroads. One path leads to despair and utter hopelessness. The other, to total extinction. Let us pray we have the wisdom to choose correctly.

WOODY ALLEN

The ancient Hawaiian would likely have enjoyed Woody Allen's glib humor with its artful play on language, but would have had difficulty understanding Bertrand Russell's dark existential "unyielding despair". His own Polynesian view of the Universe was based on the optimistic belief that things gravitate toward order, rather than chaos. And when it became necessary for chaos to be contemplated by the Hawaiian mind, the concept of *Palua* (dualism) helped defuse its threat by explaining it in terms of complementary opposites. Disorder could be understood as a necessary evil, an "ingredient" in the cosmic recipe for order.

[The] pre-earth period is generally referred to as Po, which has been variously translated as night, darkness, chaos or the realm of the gods. In a material sense, chaos is probably comes closest to the primal meaning of Po.

...The key to understanding chaos is that it invariably gives way to order. "In the beginning...the earth was without form and void". In the beginning, that is, there was only chaos, Then "the spirit of God moved" and out of the chaos came order. This is a biblical notion, but it illustrates the the paradox of order being the product of chaos. This is probably the sense of the Maori notion of Te Kore, The Void or The Nothingness.

GEORGE HU'EU SANFORD KANAHELE²⁰

Rubellite Kawena Johnson, Professor Emeritus of Hawaiian Language at the University of Hawai'i, referring to the balance of chaos and order in the early existence, stated:

Taken as a whole the prologue to time honors the stability of the universe. The suggestion in previous studies..[of] unsettling change, a

¹⁹ Bertrand Russell "A Free Man's Worship" [in *Mysticism and Logic*, Allen & Unwin, London, 1917, pp. 47-48]

²⁰ George Hu'eu Sanford Kanahele, *Ku Kanaka—Stand Tall* (1986, University of Hawaii Press, pp 143)

disturbance or cataclysmic 'Chaos' when the universe began is improbable when weighed against the orderly comprehension of the dynamics of space and time.²¹

In her study of the *Kumulipo*, Dr. Johnson noticed signs of increasing order within *Po* itself as it approached the time *Ao*. The pre-human period was divided into seven time periods (ages) or *wa*. In addition to being the time of the creation of the gods, this is also when all non-human life come into being. Dr. Johnson noted an orderly development of this life during *Po*.^{22, 23} She articulated the Hawaiian theory of the rise of Life in a biological taxonomy. It reveals clearly the imprint of an organizing principle pushing chaos toward order. The similarity to Darwinian and Lamarckian²⁴ models is striking.

In the Wa Akahi (The First Age) many Marine Invertebrates first appear:

Corals (Phylum Coelenterata)

Worms (Phylum Annelida)

Starfish, Sea Cucumbers, Sea Urchins (Phylum Echinodermata)

Barnacles (Phylum Arthropoda)

Oysters, Mussels, Clams, Limpets, Cowries, Conches, Snails (Phylum Mollusca)

In Ka Wa Elua (The Second Age) come Marine Vertebrates (Phylum Chordata):

Rays and Sharks (Class Chondrichthyes)

Bony Fishes (Class Osteichthyes)

Porpoise (Class Mammalia)

In Ka Wa Ekolu The "Winged Creatures" appear:

Birds (Phylum Chordata, Class Aves)

In Ka Wa Eha come "The Crawlers":

Turtles (Phylum Chordata, Class Reptilia)

Geckos (Phylum Chordata, Class Reptilia)

Lobsters (Phylum Crustacea, Class Malacostraca)

21 Rubellite Kawena Johnson quoted in George Hu'e'u Sanford Kanahelo, *Ku Kanaka—Stand Tall* (1986, University of Hawaii Press, pp 143)

22 Johnson, Rubellite Kawena, 1981 *Kumulipo: The Hawaiian Hymn of Creation*, Topgallant, Honolulu.

23 Johnson, Rubellite Kawena Kinney, 2000, *The Kumulipo Mind: A Global Heritage In the Polynesian Creation Myth*, Published on-line by Fatbrain.

24 Jean-Baptiste Lamarck (1744-1829) was the first scientist to formulate ideas about the relationships between animals, and then about the transmutation of species into new ones. Many people think that Charles Darwin proposed the theory of evolution. He didn't. What Darwin proposed was the theory of natural selection, the method by which evolution occurs. In fact, evolution was widely discussed in scientific circles long before Darwin published his *Origin of the Species* in 1859. Lamarck first expounded his own theory of evolution in 1800.

In Ka Wa Elima "The Night Diggers" come forth:

Pigs (Phylum Chordata, Class Mammalia, Order Artiodactyla)

Certain classes of people (Phylum Chordata, Class Mammalia, Order Primates)

In Ka Wa Eono "The Nibblers" appear:

Rats (Phylum Chordata, Class Mammalia, Order Rodentia)

In Ka Wa Ehiku comes "The Dog Child"

Dog (Phylum Chordata, Class Mammalia, Order Carnivora)

In Ka Wa Ewalu "The Dawn of the Day"

In this Wa large numbers of people (Phylum Chordata, Class Mammalia, Order Primates)

The final lines of this Wa state:

O kanaka lele wale, o kanaka nei la

Ua a--o--

"Adults, human beings, people, here now, it was Day"²⁵

The cosmic direction of the universe, from chaos to order, reflected here in the orderly evolution of life on Earth, was a principle that influenced many aspects of Hawaiian thinking. It encouraged a pervasive appreciation for organization, precision and expertise. In moral values, the desire for order (*pono*) generated, among many things, the idea of seeking perfection of the Self.

The original concept of self cultivation is historically ancient; its roots can be found in almost every culture, including that of ancient Hawaiians. Self cultivation is a life long learning method of behavioral change based on the metaphor of the seed in the soil. While agricultural cultivation is about earthly gardening and deals with real seed and soil, self cultivation is about mental gardening and deals with new seed thoughts. Ultimately, the farmer will enjoy the harvest of his cultivation effort. Like agricultural cultivation, self cultivation is an artful technology that greatly assists in achieving performance potential.

TRINIDAD HUNT ²⁶

²⁵ Kumulipo Taxonomy Chart from Exploring the Technology of the Traditional Hawaiian Landscape: What Are Things Made Of and How Do They Work? A NASA and Bishop Museum Partnership, 2004

²⁶ Hunt, Trinidad 1991, Learning to Learn, Maximizing your Performance Potential, Elan Enterprises

Traditional Hawaiian proverbs explain the importance of individual choice in the development of character and instruct the disciplined student in the various aspects of perfecting of the self.

Lele no ka 'ohe i kona lua.

*"The 'ohe taro leaps into its own hole."
Each person defines his own place (and purpose).²⁷*

Aia no i ka mea e mele ana

*"Let the singer select the song."
Let him think for himself.²⁸*

Lawe i ka ma'alea a kū'ono'ono.

"Take wisdom and make it deep."²⁹

Ka lama ku o ka no'eau.

*"The standing torch of wisdom"
This was said in admiration of a wise person.³⁰*

'Ike 'ia no ka loea i ke kuahu.

*"The expert was recognized by the altar he built."
It is what one does, and how well he does it, that shows
whether he is an expert.³¹*

He lohe ke ola, he kuli ka make.

*"To hear is life, to turn a deaf ear, is death."
It pays to heed sound advice.³²*

Nānā ka maka; ho'olohe ka pepeiao;
pa'a ka waha.

*"Observe with the eyes; listen with the ears; shut
the mouth. Thus one learns."³³*

E ke'eke'ehi kūlana i pa'a. 'O 'oe
ho'okahi, o wau ho'okahi, ku mai i
mua.

*"Take a firm stand. You by yourself, and I by
myself, let us step forth."
This was a challenge to step out of a crowd and fight man
to man, [an admonition to be independent and self-
reliant].³⁴*

Na ke kanaka mahi'ai ka imu ō nui.

*"The well-filled imu belongs to the man who tills
the soil."³⁵*

27 'Ōlelo No'eau 1987, p. 214.

28 'Ōlelo No'eau 67, p. 10)

29 'Ōlelo No'eau, 1957, p. 211

30 'Ōlelo No'eau 1430 p. 155

31 'Ōlelo No'eau 1208, p. 131

32 'Ōlelo No'eau 766, p. 84

33 'Ōlelo No'eau 2268, p. 248

34 'Ōlelo No'eau 320, p. 39

35 'Ōlelo No'eau 2239, p. 245

The Harmonious Relationship of Man and Nature

One of the main occupations of pre-modern Hawaiians was farming. In addition to producing food, this vocation had the happy effect of encouraging healthy spiritual, moral and physical development of the individual. Farm culture is based on "delayed gratification". The *mahi'ai* was a successful farmer who planted *kalo*. If the *mahi'ai* diligently works with others in the *lo'i* (the taro patch of irrigated terraces), from season to season, then he will eventually reap an abundant harvest. Working the *lo'i kalo* is not an easy task: the land must be cleared, *kalo* must be planted, watered, weeded, and tended often. Even after the *kalo* is harvested, it must be washed, cleaned, and pounded into poi for food. This ancient lifestyle was built on the idea that hard work eventually produces desired results.

Working amidst the abundance of his *lo'i* patches and other crop gardens, there must have seemed to be no boundary between the Hawaiian planter and the natural world. Religious doctrine and spiritual beliefs would have been able to convince him that he "belonged" in nature, based on the sophisticated idea that he was ultimately genealogically related to it. But this was unnecessary, for his actual experiences working on the land informed him that the natural world was hospitable, reliable and even benevolent.

His was a temperament which by reason of comfort and the beauty and bountifulness of nature, luxuriated in a sense of well-being and expressed itself in exuberant cheerfulness; in a word, he enjoyed life wholly, and in consequence felt and spontaneously expressed aloha.

The Hawaiian's aloha is a geniality, a mode of consciousness toward nature and man welling up from a highly sensitive, emotionally rich, labile and expressive organism that is normally relaxed in all relationships. This stems from the fact that in his genial climate and isolated island community there were variations, but no extremes, of temperature, barometer, or weather; hence, the extreme rigors of living were little known.

HANDY, HANDY AND PUKUI³⁶

36 Handy, Handy, and Pukui, 1972, *Native Planters in Old Hawai'i, Their Life, Love and Environment*, Bishop Museum Press.

This is radically different than the traditional Western view of Nature, in which the biological dynamics of the natural world are portrayed in religion, art and myth as hostile Dionysian forces.^{37, 38} Nature becomes a confusing tempest of animal and vegetable energies and natural disasters. It lays in wait, ready to spill over, contaminate and destroy the world of man. Western man seems locked in a never-ending psychological struggle to hold back Nature and consequently, his own sensuous organic urges.^{39 40}

Without pressure from such a psychological threat, Polynesians never developed the Western urge to create the ultimate physical defense against Nature—the *temenos* (artificial space) or *polis* (city) of the Greeks. Nor were many boundaries placed on natural human instincts. Instead, the Tahitians, Samoans, Tongans, Maori and Hawaiians and other islanders lived with ease in the midst of nature, practicing a casual and spontaneous sexuality, considered both wholesome and the socially acceptable.

In the old days, (and what seems to continue as a trend today), the cultural norm was "moe aku, moe mai" [sleeping here and there]. Multiple sexual relationships (punalua) were affectionately regarded, and the children from such liaisons claimed higher rank as a result of having two or more fathers. Children referred to all adults of their parents' generation as Father or Mother, and gave heed to any adult who gave them instruction on their behavior.

LILIKALA KAME'ELEIHIWA, PH.D.⁴¹

Rather than pushing back the natural world and its sensuous influences, Polynesians embraced it and relied optimistically upon its generosity. This shaped the Hawaiian personality, which seems to have been remarkably free of the neurosis and paranoia. The cheerful and hearty disposition of the *Kanaka Maoli*, left a strong overall impression on many visitors in the 1800's:

37 Bruno Borchert encapsulates the Apollonian-Dionysian dichotomy described by Friedrich Nietzsche in *The Birth of Tragedy* (1872) and later by Carl Jung in the 1950's: "As a reactionary stance toward Dionysian ecstasies, who drank animal blood, danced madly and generally revelled in the chthonic oneness of instinctive life, the Apollonian shamans stressed detachment from the earthy, essentially feminine vales of sacred seasonality, questing instead after a 'high and heavenly holiness' that was not contaminated with the fertile flesh and its relish for the exuberance of the sensual realm. Rather than seek unity with Nature, they removed themselves from it, and travelled in spirit to Apollo's upper realm".

38 Borchert, Bruno, *Mysticism: Its History and Challenge*, Samuel Weiser, Yorke Beach ME, 1994, 120-121.

39 This struggle was first articulated scientifically by Sigmund Freud in his theory of the 'structure' of the mind. The id is detached from the external world and exists in the unconscious. The id consists purely of primal forces such as drives and instincts. It is concerned only with satisfying its urges, and it is said to obey the "pleasure principle." The ego develops from the id. The ego deals with the external world, but it is a part of the internal mechanism. It must determine the consequences of acting on the urges of the id and decide if the urges should be acted upon or if the urges should be repressed. In the ego's attempt to either suppress the drives of the id or reject a portion of the external world there is always a "splitting of the ego" which hinders the ego's success in either situation: "The outcome always lies in two contrary attitudes, of which the defeated, weaker one, no less than the other, leads to psychical complications"

40 Freud, Sigmund. (1936). *Inhibitions, Symptoms and Anxiety*, London: Hogarth Press.

41 Lilikala Kame'elehiwa, PH.D., Director, Center for Hawaiian Studies, University of Hawai'i at Manoa, History of Hawaiian Culture and Society Prior to Western Contact, Online at <http://www.pbs.org/holomaipela/culture.html>

These natives are the simplest, the kindest-hearted, the most unselfish creatures that bear the image of the Maker. Where white influence has not changed them, they will make any chance stranger welcome, and divide their all with him -- a trait which has never existed among any other people, perhaps. They live only for today; tomorrow is a thing which does not enter into their calculations.

MARK TWAIN ⁴²

This optimistic approach to life originates not only in the Hawaiian's natural surroundings, but also in his relationship to God, which was also characterized by an absence of boundaries. While God is sometimes sacred and even remote, he was not foreign or alien.

⁴² Mark Twain, "The Sandwich Islands" New York Tribune, January 6, 1873

Part 3

The Palua of Polynesian Religion

Like their shared linguistic pedigree, Polynesians also have in common a history of spirituality. One unusual feature of this pan-Pacific belief system was its simultaneous embrace monotheistic (belief in a single Supreme Deity, as in the Jewish "Yahweh"), and polytheistic practices. As we will see, these existed side by side, making for a vibrant religious culture built on the stability of monotheistic origins, but reinvigorated by an open-ended evolving polytheism.

This is another example of *palua*, the principle of harmony and balance in complimentary opposites, in this case, "One" versus "Many". It was polytheistic religion that eventually came to dominate society, but the monotheistic tradition persisted into the period of Christianity. At the time of Cook's arrival, polytheism had spread to the worship of actual living persons: these were hereditary sacred chiefs who became the *raison d'etre* and focus of the *kapu*, sacred rules which controlled religious and civil life.

The historian David Malo, pondered this polytheistic culture from a Christian point of view, and complained that the proliferation of gods and *kapus* (tabus) caused more harm than good.

In regard to the worship of gods, different people had different gods, and both the worship and articles tabued differed the one from the other. Each man did what seemed to him right, causing disagreement and confusion.

...Faults of memory in part explain the contradictions which appear in the ancient traditions, for we all that "the heart is the most deceitful of all things".

...Nā'au, literally bowels, is the word used for heart or moral nature. To commit to memory is hoopaa nā'au.

DAVID MALO⁴³

From Malo's perspective, the religion of the ancient Hawaiian seemed as far from the gospel of the Protestant missionaries as one could imagine. But the many differences which lay at the surface of these theologies may have been misleading. For at the deepest level of both religious systems, in their ancient origins, lay one profound similarity.

43 David Malo, *Mooolelo, Hawaii, Hawaiian Antiquities*, Chapter 1, Pages 1-3

'Io, Supreme God and First Cause

For many today, the belief in *nā'au* is in and of itself a corollary of a belief in God. *Nā'au* is felt to issue from within, but is understood to ultimately originate from outside the Self, in a Higher Power of some sort. *Nā'au* seems reliant on this exterior source to serve as a psychologically satisfying explanation for the experience ("It was the Lord guiding me"). While various agents—angels, the Holy Spirit, the Universe—are often credited for the *nā'au* experience, it is usually God himself that is acknowledged. And in contemporary Hawaii, this is often God in a single, omnipresent, omniscient form. Because this appears at first to be an outright adaptation of Judeo-Christian traditions, it threatens to undermine the proposition that *nā'au*, as it is understood today, represents authentic Hawaiian culture. But a review of Polynesian and Hawaiian spirituality and theology shows that such a concern is unfounded.

The Hawaiian pantheon of gods, god-like manifestations and other deities numbers in the thousands. These include one's own dead ancestors (*'aumakua*), who may linger here on our earthly plane, in spirit form, influencing events in mortal life. But in traditional Polynesian religion, all things in the Universe are believed to emanate from a single omnipotent God, who was called *'Io*. It is *'Io* who created the foundational gods of Oceania known as *Kane* and *Kanaloa*, *Lono*, *Ku*.

The ancient worship of *'Io* survived along side these four gods throughout Polynesia. The story of how *'Io* created Earth was well known in Polynesia. The Maori tradition begins in the time of *Po* (Darkness, Chaos).

'Io dwell within the breathing space of immensity. The universe was in darkness, with water everywhere. There was no glimmer of dawn, no cleanness, no light. And began by saying these words, that He might cease being inactive, 'Darkness become light possessing darkness.' And at once light appeared.

'Io then looked to the waters which compassed Him about and spake a fourth time saying 'ye waters of Taikama, be ye separate. Heaven be formed.' Then the sky became suspended. 'Bring forth thou Tupuhoronuku.' and at once the moving earth lay stretched abroad."

ANCIENT CHANT OF THE NGATI KAHUNGUNU MAORI ⁴⁴

Because much of what was written about *'Io* story dates from the early 1900's, it was greeted with mixed reactions by later researchers. Many wondered if the belief in *'Io*, as a supreme creator of all things, was not a foreign idea, derived from Christianity.

Studying the traditions, S. Percy Smith, President of the Polynesian Society, became a believer in the existence of an ancient *'Io* tradition. In 1913, he published the findings from the interviews

⁴⁴ Ancient chant of the Ngati Kahungunu Maori, from *Perpetuated in Righteousness*, Kikawa, p. 39

with *Te Matorohanga* and *Nepia Pohuhu*, priests from the *Whare-wānanga* (Religious College) of New Zealand. In his commentary, Smith discussed the question of whether or not 'Io was a late invention. He had become convinced that the notion was unfounded,

More particularly perhaps by the prayers to 'Io, which contain so many obsolete words, and differ a good deal in form of composition from ordinary karakias (chants) —that there is no foundation for such an idea. The doctrine of 'Io is evidently a bona-fide relic of very ancient times, handed down with scrupulous care generation after generation, as the centre and core of the esoteric teaching of the Whare-wānanga.

THE LORE OF THE WHARE-WĀNANGA

Some historians still maintain today that 'Io (Supreme Being) was a late introduction, a reaction to Christian monotheism introduced by the nineteenth-century missionaries, or an adjustment cult⁴⁵ which attempted to accommodate Maori and European ideas together in a single unified structure of belief. But further evidence for a genuine 'Io tradition, one that pre-dates the arrival of the missionaries, was found in widely-scattered tribal areas of New Zealand, principally *Ngaapuhi*, *Waikato*, *Ngaati Kahungunu* and *Kai Tahu*.⁴⁶

In the biography of King *Potatau Te Wherowhero*⁴⁷, author Pei Te Hurinui Jones, PhD.⁴⁸ described the coronation ceremony for the first Maori king in 1859 and he noted that the ceremony included an 'Io ritual conducted by the officiating clergy *Te Tapihana* whom he describes as 'a High Priest of the ancient Io (Supreme Being)'. The ceremony's climax was a name chant appealing to 'Io.

E Io! e Rangi!	<i>O Io! Thou Heavenly One!</i>
Tapa mai ra ia	<i>Name him,</i>
Ta taua tama	<i>This son of ours,</i>
I whaka-tama ai taua	<i>A son, indeed, he was to us;</i>
I o taua nonoketanga	<i>When You and I strove manfully</i>
I nonoke ai taua;	<i>In our striving.</i>
I o taua momoetanga	<i>He guarded our peaceful slumbers,</i>
I momoe ai taua i te po:	<i>And we slept soundly</i>
E Io! e Rangi!	<i>through the night</i>

45 Such cults included the prophetic Maori movements of Papahurhia, Pai Marire, Ringatu, Parihaka, Rua Kenana and Ratana.

46 Michael Shirres, PhD thesis on Maori ritual chants (1986), based on an analysis of material from the Maori Manuscript Collections of Grey, White, Shortland and Taylor

47 Te Hurinui Jones, Pei, "King Potatau: an account of the life of Potatau Te Wherowhero, the first Maori King" Polynesian Society, Carterton.

48 Dr Pei Te Hurinui Jones JP, D.Hon, OB., is of Ngati Maniapoto – Tainui descent on his mother's side. Born 1898 – Died 1976. Dr Jones received his honorary doctorate from the Waikato University in 1968, the first Maori to be so honoured from Waikato University for literature.

Tapa mai ra ia,

O Io! Thou Heavenly One!

Ko wai?

Name him,

Hei Kingi!

Name him what?

Name him King!

In speaking of the 'Io religion and its priesthood in the *Potatau Te Wherowhero* biography, Dr. Jones elaborates on the nature of 'Io:

At the outset the declaration is made in the 'Io religion that the world evolved from Io, the Being; and his dwelling place is at the apex and centre of Creation. And that 'Io himself evolved through eight stages from Te Kore or the Formless Void. In this deistic conception two elements were introduced and merged in 'Io, namely: - Te Ira Tane... Te Ira Wahine.

The Creation of the Universe

In the Maori tradition, 'Io is envisioned as completely self-contained and uncreated, having evolved from nothingness without assistance. Further, 'Io creates within Himself both the male and female aspects of existence. 'Io is therefore poised for spontaneous unisexual reproduction of the Universe.

One version of such a spontaneous cosmogony is described in the ancient Hawaiian creation and genealogy chant called *Hookumu-ka-Lani Hookumu-ka-Honua*, a work which the antiquarian and genealogist Solomon L.K. Peleioholani⁴⁹ declared was as broad and important as the *Kumulipo*. In comparing all the major genealogical traditions and cosmogonies, he went so far as to call the *Hookumu-ka-Lani Hookumu-ka-Honua* superior:

There are many genealogies and traditions relating to the creation of the heavens and earth, and the most important ones are: Kumulipo, Paliku, Lolo or Ololo, Puanua, and Kapohihi. But all these traditions are more or less contained in the Hookumu-ka-Lani Hookumu-ka-Honua or Kumuhonua⁵⁰ Genealogy and Tradition.

SOLOMON LEHUANUI KALANIMAIOHEUILA PELEIOHOLANI⁵¹

49 Solomon Lehuanui Kalanimaioheuil Peleioholani, 1843-1916, was born to the high chief Noah Peleioholani and the high chiefess Piikeakaluaiānaho, who were both members of the Maui, Oahu, Hawaii and Kauai royal families. Raised as a companion to Prince Albert, the son of Kamehameha IV, Solomon was privy to the esoteric knowledge accessible only to high chiefs, which he received from his grandmother Kahahana. It is she who sat in attendance at Kamehameha's deathbed provided on of the few eyewitness accounts of the king's death. Kahahana was the daughter of Keeaumoku III (Governor George Cox), granddaughter of Keeaumoku II (who killed Kiwaloa for Kamehameha), and niece of Queen Kaahumanu.

50 "Kumuhonua": It is important not to confuse this contraction of Hookumu-ka-Lani Hookumu-ka-Honua with the genealogical tradition from Kauai of the same, which is based on a person whose actual name is Kumuhonua.

51 Solomon Lehuanui Kalanimaioheuil Peleioholani, *The ancient history of Hookumu-ka-Lani Hookumu-ka-Honua (The Creation)*, c.1903, Translated by J.M. Poepoe, Bishop Museum Manuscript Collection H.L.1.3

The complete *Hookumu-ka-Lani Hookumu-ka-Honua* chant has been lost⁵², but fragments have recently been discovered. The dramatic moment when the Universe (the Heavens and Earth) is created was captured in one of these chant fragments containing the chant's first thirteen lines. These were originally set to paper by Solomon L.K. Peleioholani in his 1903 commentary on the chant. The commentary and chant fragment were translated from Hawaiian into English by his friend, J.M. Poepoe, editor of the newspaper *Ka Nupepa Kuokoa*.

1. The creation of Heaven, the creation of Earth

Hookumu ka lani, Hookumu ka Honua.

2. It is solid, firm and eternal

Ka paa, ka paa, ka naki, ka mau.

3. It is thick set, its molecules are compressed together, every particle firmly adheres with one another and then it bursts and shoots in the air.

Ka hihi, ka pipili, ka aaki, pipili, kani a hoaka lele

4. The crust of the earth flies into space

Lele hoaka ka paku, lele hoaka i ka lani.

5. The sky is lighted up, is illuminated

Hoaka ka lani, hoanakaka.

6. The thunder roared in the heavens, electrified and shaken.

Kuku'i ka lani, hoanaka, neua ka lani.

7. Lightening flashed; the heavens trembled and thunder rumbled.

Hoanakaka nei ka lani, hoene.

8. The thunder rolled, the lightening flashed, and behold the domes of heaven trembling arose out of the chaos.

Hoana i hoaka, i nakakaka, i kukuku-ku-aku.

9. The heavens have risen upward; the heavens are formed.

E ku ka lani iluna nei ea ka lani.

⁵² Dorothy B. Barrere makes mention of the lost *Hookumu-ka-Lani Hookumu-ka-Honua* chant in her Endnotes to Part One of Samuel Kamakau's *Tales and Traditions of the People of Old* (Bishop Museum Press, Honolulu, 1991)

10. *The thunder clapped twice; its repeated claps shook the heavens.*

Ke ku`i kapalua, ka kui kapa-kuke I naue.

11. *There! Listen! The thunder clapping again and again; Hear! How it clapped briskly!*

Ke ku`i kapalua, ke kui kuke ana.

12. *The voice of thunder trembles; it rumbles and cracks.*

O ke kukekuke ana I naueue, i nakekeke.

13. *The heavens are in a tumult, the vibrating echoes murmured like the running waters.*

O ka iani, o ke nakeke lua, I nehe oeo.

HOOKUMU-KA-LANI HOOKUMU-KA-HONU (THE CREATION)⁵³

In this chant, existence begins as a single point that contains everything there is. This notion of an infinitely dense point exists in modern cosmology. It is called a “singularity”. Physicists theorize that at one time all matter in the known Universe was compressed such a singularity, smaller than a grain of sand. For some unknown reason, it suddenly exploded and expanded rapidly, creating the Universe. This inflationary scenario is called the Big Bang.⁵⁴ The similarity of this theory to the *Hookumu-ka-Lani Hookumu-ka-Honua* is startling, showing that the West’s 20th century model of the Universe had already been intuited by ancient Hawaiians.

This version of Creation, with its operatic *sturm und drung*, differs greatly from the stately version of Creation found in the Maori *Ngati Kahungunu* cited earlier, in which a living but mild ‘Io serenely ends his own dark silence and boredom by almost nonchalantly creating Light. And one of the problems with the *Hookumu-ka-Lani Hookumu-ka-Honua* is its explosive scenario, which violates the maxim of Rubellite Kawena Johnson, discussed earlier, that there was never an “unsettling change, or disturbance, or cataclysmic chaos.”

But the *Hookumu-ka-Lani Hookumu-ka-Honua* may not have been considered because most researchers believed it no longer existed. The surviving fragment we have analyzed was only recently discovered in the Bishop Museum archives in 2003 by a member of my family, Terri Kekoolani, and its discovery is still not well known among historians.

53 Solomon Lehuani Kalanimaioheula Peleioholani, *The ancient history of Hookumu-ka-Lani Hookumu-ka-Honua (The Creation)*, c.1903, Translated from Hawaiian by J.M. Poepoe, Bishop Museum Manuscript Collection H.I.L.1.3

54 Trinh, Xuan Thuan. *The Birth of the Universe: The Big Bang and After*. New York: Harry N. Abrams, Inc., 1993.

Further, origins in violent chaos do exist in other Polynesia traditions. One such chant, cited by Martha Beckwith in her study of the *Kumulipo*, was found in both Borabora and Tahiti in 1822. It describes a "chaotic period" which occurs after a period of Nothingness in which all of reality was confined to a state of balance between opposites such as darkness (*po*) and light (*ao*), rapid and slow movement (*huru mau-mau, huru mahaha*), thinness (*tahi rairai*) and thickness (*tahi a`ana*).⁵⁵

It is also possible that since the presence of a creator or other agent is never actually mentioned in the *Hookumu-ka-Lani Hookumu-ka-Honua*, it may not be the story of the creation of the Universe, but rather the story 'Io's own strange self-birth in the midst of Formless Void (*Te Kore*). These are the types of profound and difficult ideas that swirled around the personality of 'Io, creating a sense of mystery, cosmic awe and even dread unequalled by any other god to rise up after Him in Polynesia.

In the teachings of the Tainui House of Sacred Learning it is given that: "Kahukura Uenuku" was set up as a symbol to (mortal) man of the godhood of 'Io. 'Io was so intensely sacred in himself that even the utterance of his name was avoided on all ordinary occasions. This is the reason why it was laid down that only to his symbol, Uenuku (the rainbow) were the common people to sing their sacred chants. It was the prerogative of the altar priests to recite the sacred chants to 'Io.

PEI TE HURINUI JONES, PhD⁵⁶

The hereditary ruling chiefs of Hawaii consecrated important occasions with sacred 'Io rituals. One such event was described by Hawaiian writer Samuel Amalu, whose public antics and con-games during the 1950's overshadowed his impressive *ali'i* credentials and cultural expertise. He tells the story of how in the mid 1700's there occurred an important dynastic marriage between the prince and future king of Hawaii, *Keawe (Keawe-i-kekahialii-a-kamoku)* to the sacred tabu chiefess *Lono-maa-i-kamaka (Lono)*, a scion of the politically powerful 'I family of Hilo and a high chiefess of Oahu and Maui in her own right.⁵⁷ In his account, published in the Honolulu Advertiser in 1955, Amalu describes how the marriage ceremony took place at the *Pakaalana Heiau* at Waipio Valley,

...before the great steps which led up to the sacred alter of Kane and the forbidden table of 'Io, the supreme being. This was the most holy portion of the nuptial rite of Ho-ao. It was forbidden for a woman to step on the sanctity of the Temple of Kane so the Princess Lono remained

⁵⁵ The *Kumulipo*, A Hawaiian Creation Chant translated and edited with commentary by MARTHA WARREN BECKWITH (University of Chicago Press, Published 1951), pp. 161.

⁵⁶ Te Hurinui Jones, Pei, "King Potatau: an account of the life of Potatau Te Wherowhero, the first Maori King", Polynesian Society, Wellington, 1959

⁵⁷ Cordy, Ross, *Exalted Sits the Chief: The Ancient History of Hawai'i Island* (Mutual Publishing, Honolulu, 2001), pp 260-266.

on the ground below the temple while her betrothed slowly and with great dignity mounted the stairs.

On the temple heights, before the alter of Kane, he was met by his own relative, the aged Priest of 'Io. Both were unrobed except long strands of fragrant maile leaves. The two embraced and the prince was led into the sanctum-sanctorium which housed the immaculate alter of 'Io.

There in the darkness which surrounded the alter, the priest anointed the prince with holy oil and then offered a solemn prayer to the supreme being.

Following the prayer, Prince Keawe slowly chanted the genealogy of his affiance...and at the end of his chant...told his god and his ancestors the name of his bride.

KAPIIKAUINAMOKU (SAMMY AMALU)⁵⁸

A Hierarchy of Polynesian Gods

In the Hawaiian Islands, the direct worship of 'Io was eventually restricted to the royal families of Hawaii and Kauai.⁵⁹ But by the time 'Io had ascended to this lofty royal station, he was no longer alone. All over the Pacific, there were gods. Some of these junior gods would one day mature and attain greater fame and power than even Supreme Being himself. These various and sundry gods of early Polynesia were arranged in an hierarchal order by S. Percy Smith, President of the Polynesian Society, based on the teachings of the *Whare-wananga*. The careful arrangement of the gods reflects the natural Polynesian preoccupation with order, organization and precision.

1. **Io**—the supreme god, creator of all things, dwelling in the twelfth, or uppermost Heaven, where no man or god might enter except by command.
2. **The Whatu-kura**, the male gods, or spirits, dwelling in the eleven Heavens, beneath the uppermost, who frequently acted as the means of communication between Io and the gods in the sixth class.
3. **The Mareikura**, the female gods of the eleven Heavens; they were the wives of the *Whatu-kura*. Both these gods and goddesses are sometimes called *Apa-Whatu-kura* and *Apa-Mareikura*.

58 Amalu, Sammy (Kapiikauinamoku) "The Story of Hawaiian Royalty: Solemn, Sacred Nuptial Rites for Keawe, Lono" Honolulu Advertiser (September 11, 1955)

59 Amalu, Sammy (Kapiikauinamoku), "The Story of Hawaiian Royalty: New Priest Must Select Priest of Exalted Rank" Honolulu Advertiser (October 3, 1955)

4. **The Apa**, or messengers, and servitors of the *Whatu-kura*; these were both male and female; they are sometimes symbolically represented by whirlwinds.
5. **The Pou-tiri-ao**, the guardian spirits; all things in Heaven and Earth had their guardian spirits. They were appointed to their duties by Io through Tāne, the most famous of the sixth class and one of the offspring of Heaven and Earth.
6. **The Whanau-a-Rangi**. The seventy gods (or *atua*) offspring of the Sky-father (*Rangi-nui*) and Earth-mother (*Papa-tua-nuku*) who after coming forth from within the embrace of their parents, dwelt on earth and the space between Earth and Heaven, making occasional visits to the other Heavens on command of Io, the Supreme God.

THE LORE OF THE WHARE-WĀNANGA ⁶⁰

Of the seventy gods in the *Whanau-a-Rangi*, the sixth class of the *Whare-wananga*, there were four who eventually rose to great prominence in Hawaii. These deities served as focal points for Hawaiian religion until its official abolition in 1819. These four all-powerful cosmic deities were **Kane**, associated with creation; **Kanaloa**, associated with the sea; **Ku**, who assisted in strenuous activities and war; and **Lono**, god of rain, agriculture and fertility, the most benevolent and beloved of the four.⁶¹

Of these Polynesian gods, it is **Kane** (*Tāne*), also known as *Kane-nui-a-Iani* (*Tāne-nui-a-rangi*, Great-Tāne-of-Heaven) who occupied the highest place of honor in Hawaii, even though he was one of the last of the seventy gods to be born. It is said that this *Kane* (which means 'male of mankind,' not of animals) made the first human woman, which is why he is also called *Kane-makua* (*Tāne -matua*, Tāne-the-parent). In the Cook and Society Islands and in Hawai'i, **Kane** (*Tāne*), is identified with the adz, carving, and carpentry, and in New Zealand he is the lord of the forests and he is the god of light, as he is likewise in Hawai'i. In western Polynesian Samoa the guild of carpenters regarded *Malama* as their patron ancestor.⁶² The word *mālamalama* means "light," and hence may be a pseudonym for *Kane* (*Tāne*).⁶³ In *Native Planters in Old Hawaii*, Handy and Handy speculate that *Kane* was the probably the first to arrive in Hawaii, having been

60 The Lore of the Whare-wānanga; or Teachings of the Maori College On Religion, Cosmogony, and History. Written down by H. T. Whatahoro from the teachings of Te Matirohanga and Nepia Pohuhu, priests of the Whare-wānanga of the East Coast, New Zealand. Translated by S. PERCY SMITH, F.R.G.S. President of the Polynesian Society. Part I.—Te Kauwae-runga, Or 'Things Celestial.' New Plymouth, N.Z. Printed for the Society by Thomas Avery, 1913.

61 Starzecka, *Hawaii: People and Culture*, p. 16; John F. Mulholland, *Hawaii's Religions* (Rutland, Vt.: Charles E. Tuttle Co., 1970), pp. 11-12, 14-15; Cox and Davenport, *Hawaiian Sculpture*, pp. 16, 19; State of Hawaii, *Historic Preservation in Hawaii*, Vol. I, p. 12; Kenneth P. Emory, "Religion in Ancient Hawaii," in *Aspects of Hawaiian Life and Environment* (Honolulu: The Kamehameha Schools Press, 1965), p. 86; Davenport, "Hawaiian Feudalism," p. 19; Kuykendall, *Hawaiian Kingdom. 1778-1854*, p. 7.

62 Native Planters, Handy Handy and Pukui, from Bishop Museum Bulletin 233, p. 79.

63 Handy and Handy, 1924, p.15.

brought by the original human settlers from Polynesia and that this is the source of his seniority among the four Polynesian gods in Hawaii.

Kanaloa (*Tangaroa-a-mua*) or **Kanaloa-a-kai** (*Tangaroa-a-tai*, Tangaroa-of-the-sea) was appointed by his parents Sky-father and Earth-mother to be god of the ocean, although another god, **Ku**, was the patron god of fishing. In Tahiti, Samoa and Tonga, it was **Kanaloa**, not **Kane**, who was the supreme god.⁶⁴

The energetic **Ku** (*Tu-mata-uenga*, Tu-of-the-angry-face) was a favorite of chiefs and was most widely celebrated as a powerful and dreaded god of war. It was the ferocious **Ku-kaili-moku** (Ku-the-land-snatcher), war god of Umi that is credited with bringing Kamehameha to power. **Ku** as **Kukailimoku** is said to have originated from a Tahitian war deity from great antiquity called **Kaili**⁶⁵. But **Ku** was not only associated with war, but with any strenuous activity and he evolved many other names, functions and manifestations not associated with military activity.

The last of the four major gods was **Lono** (*Rongo-marae-roa*), fourteenth of the seventy gods in the sixth class of the Whare-wananga, who was the god of peace and all agricultural pursuits. Handy & Handy propose that **Lono** was the last of the four major Polynesian gods to arrive in Hawaii:

The only one of the four traditional deities of Hawaii who was traditionally a human being was Lono. His apparent historical existence lends credence to the idea that he was the last of the four to come to Hawaii.

HANDY, HANDY AND PUKUI⁶⁶

Some Hawaiians believe the first gods were Kāne, and his less significant and friend and companion Kanaloa. Others hold that Kū and his female counterpart, Hina, arrived first. There is general agreement that Lono was the last to arrive."

MARY KAWENA PUKUI⁶⁷

Kane, **Kanaloa**, **Ku** and **Lono** were the principal gods of the 'Ao or "The World of Light". But from the same sixth class of seventy gods also came the darker, sinister deities of **Po** ("The World of Darkness and Chaos"), including **Whiro-te-tipua**, sixth of the seventy, who was a god of the Pō, of darkness, and representative of all evil in this world, the under-world and the heavens above. The

64 E.S. Craghill Handy, Elizabeth Handy, Mary Pukui, *Native Planters in Old Hawaii: Their Life Lore and Environment*, Bishop Museum, Honolulu, 1972. Pages 14:15.

65 Forander, Abraham. *Ancient History of the Hawaiian People*. Page 60.

66 Handy, Handy and Pukui, *Native Planters in Old Hawaii*, pp 16

67 Nānā I ke Kumu II, pp. 210, 211

goddess of those regions was *Hine-nui-te-Pō*—Great-lady-of-night—(the daughter of the god *Kane*), who 'drags men down to death.'⁶⁸

The World of the Sacred

In addition to *'Io* and the major cosmic deities in their various manifestations, Hawaiians worshipped a vast number of minor gods, patron gods, and local deities, said to number in the tens of thousands. Known collectively as *Akua*, the pantheon of gods represented the universe and nature's elements—personifications of great natural forces. All parts of nature, including man himself, were thought to be manifestations or functions of one of these gods.

Like Plato's world of ideal forms, the physical world of the Hawaiian was a mere reflection of a more "true" spiritual world which existed in a parallel reality.

According to the theory underlying Hawaiian natural philosophy, all natural phenomena, objects and creatures, were bodily forms assumed by nature gods or nature spirits. Thus rain clouds, hogs, gourds, and sweet potatoes were the bodies of Lono. Taros, sugar cane, and bamboo were the bodies of the god Kane. Bananas, squid and other forms of marine life were bodies of Kanaloa. The coconut, breadfruit and various forest trees were the body of Ku.

The Hawaiian term which we here translate as "bodies" was kino lau, literally "myriad bodies." ... In the Marquesas each natural form was the child of a mother in nature who was impregnated by Atea [Wakea] the Sky-Father. It is probable that the old Hawaiian concept of was the same, except there were many fathers in nature. Certain it is that the production or creation of natural forms was regarded as procreative.

HANDY, HANDY & PUKUI⁶⁹

Every cloud, rainstorm, lightning flash, ti plant, and maile vine was a body form of Kane. Rainclouds, rain, lush ferns, aholehole fish and certain types of seaweed revealed the god Lono. The god Kanaloa was represented by the deep ocean depths by squid, octopus and certain kinds of seashells

WILLIAM PILA KIKUCHI⁷⁰

68 The Lore of the Whare-wānanga; Part I.—Te Kauwae-runga, Or 'Things Celestial.'

69 E.S. Craighill Hand, Elizabeth Hand & Mary Kawena Pukui, *Native Planters of Old Hawaii*, pp23 (Bishop Museum Press, Honolulu, Revised Edition 1991)

70 William Pila Kikuchi, "Heritage of Kaua'i," *The Native Hawaiian*, February 1979, Vol. 111, No. 4, page 4.

All aspects of the world became one of the 40,000 Hawaiian Akua (gods), and from these Akua were born the Hawaiian people. Hawaiian identity is, in fact, derived from the Kumulipo, the great cosmogonic genealogy. Its essential lesson is that every aspect of the Hawaiian conception of the world is related by birth, and as such, all parts of the Hawaiian world are of one indivisible lineage.

LILIKALA KAME'ELEIHIWA, Ph.D ⁷¹

[They had] ideas of the descent of natural phenomena and objects from the gods in genealogical sequence; in other words the many gods—offsprings of Heaven and Earth—were the creators of and ruled over many natural objects—the waters, rocks, different species of animals, the elements, etc.—but all acting as agents of the supreme god 'Io, who dwelt in the twelfth Heaven, the final abode of those human spirits whose belief in and love towards 'Io, entitled them to the entry into that heaven of everlasting rest.

THE LORE OF THE WHARE-WĀNANGA ⁷²

The practice of deification of dead ancestors (similar to the Chinese belief) squeezed even more spiritual entities into whatever space may have remained in the world. Imagined as a minor gods that behaved like guardian angels, the 'aumakua were familiar ancestral protective gods who were worshipped at small family shrines.⁷³ They often appeared in animal form to protect, warn or guide. The shark (*mano*), the owl (*pueo*), and the lizard (*mo'o*) are examples of common familiars for 'aumakua.

As gods and relatives in one, they give us strength when we are weak, warning when danger threatens, guidance in our bewilderment, inspiration in our arts. They are equally our judges, hearing our words and watching our actions, reprimanding us for error and punishing us for blatant offense.

MARY KAWENA PUKUI ⁷⁴

The early Hawaiians relationship with his 'aumakua was good healthy psychology, for through the 'aumakua, one obtained security.

⁷¹ Liliikala Kame'eiehiwa, Ph.D, Director, Center for Hawaiian Studies, University of Hawai'i at Manoa, History of Hawaiian Culture and Society Prior to Western Contact, Online at <http://www.pbs.org/holomaipete/culture.html>

⁷² The Lore of the Whare-wānanga or Teachings of the Maori College On Religion, Cosmogony, and History. Written down by H. T. Whatahoro from the teachings of Te Matorohanga and Nepia Pohuhu, priests of the Whare-wānanga of the East Coast, New Zealand. Translated by S. PERCY SMITH, F.R.G.S. President of the Polynesian Society. Part I.—Te Kauwae-runga, Or 'Things Celestial.' New Plymouth, N.Z. Printed for the Society by Thomas Avery, 1913.

⁷³ Cox and Davenport, *Hawaiian Sculpture*, pp. 14

⁷⁴ Mary Kawena Pukui, *Nana I Ke Kumu*

However, although one could talk or converse with his 'aumakua, he did not ask for anything. The 'aumakua already knows what you want. That is the difference between the Hawaiian way and prayer of a Christian. The Hawaiians never say, I want this, never petition the 'aumakua.

CHARLES KENN⁷⁵

As the influence of these gods and spirits coalesced into a religious culture, the world of *Po* (spirit) and *'Ao* (man) became increasingly interconnected. This union transformed the everyday world of man into a grand spiritual arena, with life became ever more ritualized and ceremonial. Such an elaborate system could have easily collapsed under its own weight, were it not for the nimbleness of the Hawaiian mind, which seemed perfectly at ease with complexity.

The universe of the native Hawaiian can be viewed as having been a delicately balanced, tri-state system composed of the supernatural, the natural, and the cultural. . . . Hawaiian culture demanded that the balance be maintained in order for the universe to function smoothly, efficiently, and abundantly.

RUSSELL A. APPLE⁷⁶

...An unmistakable and ruthless efficiency entered into the way Hawaiians of old dealt with the world of the sacred....

Ancient Hawaiians constructed their sacred world in such a manner that they were not overwhelmed and rendered numb and ineffective by their own creation. On the contrary, it was by and large a very well-ordered, practical, and efficient world...

...The respectful mind, perforce a religious mind, developed important attitudes regarding orderliness, neatness, preciseness, and even perfection. In contrast to the westernized Hawaiian mind such values are more likely to be associated with the secular world of industry, government, business, science, and the military. We think of these for example when balancing budgets, achieving organizational objectives, getting optimal performances from men, women and machines, keeping the staff productive, and so forth, but not when involved in religious pursuits, whether it is private prayer or a baptism. Religion

75 Charles Kenn , Honolulu Star Bulletin, October 4, 1975

76 Apple, Russell A. Hawaiian Thatched House: Use-Construction-Adaptation. San Francisco: National Park Service, Western Service Center, Office of History and Historic Architecture, 1971.

was certainly not the only source of these values for Hawaiians of old, but it was an important source.

GEORGE HU'EU SANFORD KANAHELE ⁷⁷

Kapu, Mana and the Living Gods

Control and organization were critical in the grand achievement of the Hawaiian religious thought, the monolithic *kapu* system, the notorious body of canon law which directed all aspects of life. It functioned as a design for social organization by describing its highly rigid and ranked classes and dictating each individual's appropriate behavior within his or her class. It also described the acceptable type of daily interactions among and between the social classes, between the people and their gods, and between the people and nature.

The *kapu* system preserved the Hawaiian culture by maintaining social control through the prevention of chaos caused by the confusion of societal roles and by reinforcing political power. But since *kapu* were also used to restrict access to natural resources, it also provided an instrument for central environmental control and the management of natural resources, which Hawaiians used effectively to maintain a balance in nature and to preserve the delicate ecosystem upon which all of society depended.⁷⁸

Beneath the Byzantine body of rules and regulations, use of the *kapu* seems to have been a pragmatic, though sometimes severe, approach to dealing with the realities of civil and economic life. But the *kapu* had another dimension, a truly *esoteric* purpose, one that was perhaps more important to the Hawaiian than secular concerns: the preservation and regulation of the spiritual energy known as *mana*.

Mana was the energy of the Universe itself⁷⁹, which in the Polynesian model of the cosmos could be understood to emanate ultimately from 'Io, the Supreme Being. *Mana* was everywhere, but tended to be concentrated in certain important people, places and things. *Mana*, according to John Dominis Holt in The Art of Featherwork in Old Hawai'i⁸⁰, was:

... the source of spiritual power, the source of intelligence and excellence. Mana was hidden in the divine ancestry of a person. Mana was hidden in the kaona (the metaphor) of chants. Mana - elusive and subtle, much sought after but not easily attained.

Kapu compelled avoidance between persons of extreme class difference in order to protect *mana* from contamination (from persons of lesser rank) while at the same time preventing the *mana*

⁷⁷ George Hu'eu Sanford Kanahele, *Ku Kanaka—Stand Tall* (1986, University of Hawaii Press, pp 42:43)

⁷⁸ Cox and Davenport, *Hawaiian Sculpture*, pp. 9,12

⁷⁹ Johnson, Rubellite Kawena, 1983, "Native Hawaiian Religion." In *Native Hawaiian Study Commission Volume 1*. Washington D.C.

⁸⁰ Holt, John Dominis, *The Art of Featherwork in Old Hawai'i* (Honolulu: Topgallant, 1985).

from harming others. Persons of very high rank possessed *mana* that could be so strong it was harmful, like radiation, to ordinary persons. *Kapu* not only separated the nobility from the lower classes, but also protected persons with great *mana* from contact with such debasing or defiling things as corpses and evil spirits.

The ideas of *kapu* and *mana* are Polynesia's main intellectual export to the West. The word taboo (*tabu, kapu*) is now the universal term for that which is strictly forbidden. In 1909, the English anthropologist Robert R. Marett chose the Polynesian idea of *mana* to describe the sacred or holy⁸¹. It is now an important term in the technical vocabulary of anthropology and psychology.

All, or at least most, early cultures [had a dependence] on a mysterious impersonal force, a "mana" that permeated all of nature but was concentrated in certain sacred persons, animals, places, and was essential for wellness, fertility, and the success of any human endeavor...Perhaps universally, this force was contrasted with a "miasmatic," destructive, force that caused sickness, famine, death. Societies created taboos against the impurity of objects associated with miasma, often blood and strangers, because the "stain" of such contact brought its curse into the group and exposed it to disease, famine, defeat in battle...In different cultures, kings or priesthoods developed who specialized in remaining pure so that the source of Goodness, which often became personalized as a god, could be approached.

JOSEPH DE RIVERA ⁸²
The Role of Suffering in Theories of Emotion

One cannot overstate the reverence and respect that the ancient Hawaiians accorded to *mana*. This is reflected in the Hawaiian term for religion, *ho'o mana* ("to worship"). It was a preoccupation with *mana* that served as a catalyst for Hawaiian religion's boldest idea. It was the notion that extremely high amounts of *mana* could be found in certain living persons. So potent were these particular concentrations of *mana*, that people possessing them, could properly be considered super-human, more than merely mortal. Such a person was usually a chief—a "sacred" chief—who was literally a descendant of the gods, able to prove his divine lineal ancestry. His genealogy was known by priests (*kahuna*) through the hundreds of generations which lead back to the original foundational deities of Polynesia: *Kane, Ku, Lono, Kanaloa, Wakea*, and *Papahānaumoku (Papa, also known as Haumea)*.

He was held to be a god among men...entitled to the strictest of taboo rights, the kapu moe or prostrating taboo, the kapu wela or burning

⁸¹ R. R. Marett: *The Threshold of Religion*, Methuen, 1914.

⁸² Joseph de Rivera, "The Role of Suffering in Theories of Emotion", Frances L. Hiatt School of Psychology, Clark University

*taboo. Commoners must fall on their faces before him, chiefs of low rank must crouch in approaching him. If he went abroad by day he was preceded by the cry **Tapul moel***

*If an object connected with his person such as clothing or bath water was being carried by, the officer who bore it, a close relative with the title of **wohi**, warned with the cry **Tapul a nohol** and all must drop to a squatting posture. To remain standing in either case was punishable by death. Even chiefs, if of lower rank, must uncover the upper part of the body in coming into his presence, as a token of reverence*

*The length to which taboo was carried in Hawaii must have developed locally under the stress of competition among ruling houses. It was also a means of power to the priesthood. The prostration taboo with the penalty for its infraction of death by burning, the terrible **Kapu wela o na Wi**, tradition says was brought from the island of Kauai to Oahu whence it was introduced into Maui*

MARTHA WARREN BECKWITH ⁸³

*Everything that related to the gods and the spirit world or the hereafter was kapu. For example, the great chiefs with the purest bloodlines, who could trace their lineage back to Wakea and Papa, the Father God and Mother God, "with no small names" among more recent ancestors, were regarded as living **akua**, deities invested with the greatest amount of **mana**. So kapu were they that any lesser person whose shadow fell upon them or upon anything that belonged to them—a house, a piece of clothing, or even a spittoon—was put to death, no questions asked.*

GEORGE HU'EU SANFORD KANAHELE ⁸⁴

*There were two ways **mana** could be obtained: through sexual means and violence. To mate with a **Ali'i Nui wahine**, or woman of high rank, was to capture the fertility of the **Akua**. Of course to **Malama 'Āina** was also to secure the fertility of the **Akua**. The alternative road to **mana** was violence, in the form of warfare, which was the path of **Kū**. According to **Kamakau**, the main occupation of **Ali'i Nui** (highest ranking chiefs) and **kaukau ali'i** (lesser chiefs) was war and the conquest of other **Ali'i Nui** and their territory. Hawaiian **Ali'i Nui** had a great passion*

⁸³ The Kumulipo, A Hawaiian Creation Chant translated and edited with commentary by MARTHA WARREN BECKWITH

⁸⁴ George Hu'eu Sanford Kanahele Ku Kanaka (1986, University of Hawaii Press, pp38:39)

for war because it was a major avenue to mana. Those victorious in war sacrificed the defeated upon the alter of Kū, thereby collecting his mana. The defeated were eventually forgotten, while the victors were made famous in song and legend. To be terrifying and ruthless ensured success and a prominent place in traditional Hawaiian history

LILIKALA KAME'ELEIHIWA, PH.D. ⁸⁵

Although *mana* could be seized from a chief by violence, the very highest concentrations of *mana*, sufficient to elevate an ordinary human to godhood, were cultivated and developed through the rigid protocols of selective sexual breeding. It was believed that *mana* was additive, concentrated by the union of a man and woman: it could be combined, amplified and “focused” in offspring. If the father and mother were related to one another by blood, the mating had the effect of greatly increasing the *mana* of the child far beyond the ordinary blending of parental *mana*. Such offspring were usually higher ranking than either of its parents. In the case of a brother and sister, the resulting exponential *mana* was such that the child was born a god.

Consequently, the marriage of closely related family members became common practice among the royal dynastic families. The chiefs who achieved their status through aristocratic breeding were the *Ali'i Kapu* (Sanctified Chiefs), a superior hereditary elite within the ruling class of chiefs. They constituted the “royalty” of society, who often did not possess actual temporal political power, but were always the source of legitimate nobility and the *blood royal*. There were 4 degrees of religious exaltation and royal honor in the *Ali'i Kapu*. Although there are today several opinions regarding the exact titles and definitions, the chiefs of Hawaii are generally agreed to have been ranked by birth, from lowest to highest, as follows⁸⁶:

CHIEFLY RANK	PARENTS	COMMENT
Papa Ali'i	(not Ali'i Kapu)	The Estate of the Chiefs. Not members of the Ali'i Kapu, nor of royal rank.
Lo-Ali'i	(not Ali'i Kapu)	These were chiefs whose family genealogy was exalted and noble, but whose personal birth rank (parentage) was not sufficient to permit entry into the Ali'i Kapu.
Ali'i-Wohi	Cousins (Alii-Hoahanau) of royal rank.	The fourth degree of Ali'i Kapu. A royal rank. The last five monarchs of Hawaii were Ali'i Wohi, so was the first modern monarch, the great Kamehameha I.
Ali'i-Pio	Uncle or Aunt with niece or nephew of royal degree joined under the ritual of Ho-ao-Ho'i	The third degree of Ali'i Kapu.

⁸⁵ Lilikala Kame'eiehiwa, Ph.D., Director, Center for Hawaiian Studies, University of Hawai'i at Manoa, Pehea Lā e Pono Ai, pp. 46, 47

⁸⁶ Amalu, Sammy (Kapiikauinamoku), "The Story of Hawaiian Royalty: Parentage Established Degrees Among Alii-Kapu" Honolulu Advertiser (November 21, 1955)

	(Ho'i)	
Niau-Pio	Brother and sister of half-blood of royal degree joined by the nuptial ritual called Naha.	They were regarded as actual Gods, and worshipped as Gods.
Ninau-Pio	Full blooded brother and sister of royal degree joined by the nuptial rite of Ho-ao-Pio.	Extremely rare persons. They were regarded as actual Gods. Never addressed by their own name, but by divine epithets such as Divine-Child-of-Sun or Son-of-God. Their mana could kill ordinary people. They also possessed their own rare hereditary kapus.

Most people are familiar with the *Niau-Pio* rank, but the unusual *Ninau-Pio* is less well known. This is because the *Ninau-Pio* were extremely rare persons. The last living *Ninau-Pio* was the sacred Princess of Maui, *Kalanikauikikilo Kalaniwaikua Kekumanomanookekapu*. She was the grandmother of Abner, the High Chief *Paki* and the great-grandmother of the Honorable Bernice Pauahi Bishop and the *ali'i* Solomon L.K. Peleioholani. Her family genealogy⁸⁷ shows an extreme accumulation of *mana* with each passing generation.

	Father	Mother	Children
1	HALF BROTHER Kekaulike, King of Maui	HALF SISTER Kekuipoivanui	NIAU-PIO 1. Kamehamehanui, King of Maui (k) 2. Kalolapupukaohonokawailani "Kalola" (w) 3. Kuhoohaiheipahu (w) 4. Kahakili, King of Maui (k)
2	FULL BROTHER Kamehamehanui, King of Maui	FULL SISTER Kalolapupukaohonokawailani "Kalola"	NINAU-PIO Kalanikauikikilo Kalaniwaikua Kekumanomanookekapu
3	FATHER Kamehamehanui, King of Maui	DAUGHTER Kalanikauikikilo Kalaniwaikua Kekumanomanookekapu	ALI'I-PIO ⁸⁸ Kalani-ulumoku-moe-aku-nei-la (AKA Kalaniulumoku I, or Ulumoku I)
4	SON Kalaniulumoku I (Ulumoku I)	MOTHER Kalanikauikikilo Kalaniwaikua Kekumanomanookekapu	ALI'I-PIO 1. Kalaniulumoku II (Ulumoku II) (Grandfather of Solomon L.K. Peleioholani) 2. Pea'pea Makawalu II (k.) 3. Kalanihelemailuna (Grandfather of Bernice Pauahi Bishop)

87 Peleioholani, Solomon L.K., *The Story of Kamehameha*, unpublished handwritten manuscript, Ms HI L9.4, Bishop Museum Archives, Honolulu. Page 48.

88 Until further research produces a separate category name, it is assumed that the children of the Father-daughter and Mother-son unions in Kalanikauikikilo's family should be classified as Ali'i-Pio since the protocol of Ho'i (or "return") of one generation to the previous generation that is applied to Uncles and Aunts with nieces and nephews, would also correctly describe the unusual parent-child marriages of the Maui royal family.

Children who were destined to be mated to their own parents in the future, as above, were immediately removed at birth and raised separately. So, for instance, when the young woman *Kalaniauikikilo* was introduced and affianced to her father the king as a new bride, she was a complete stranger to him and there were no disturbing psychological ties between them.

It was customary for *ali'i* to have many names, each of which were used for specific occasions. Clarice B. Taylor tells of how *Kalanikauikikilo*, who like many he calls *Kikilo* or *Kekilo*, accumulated the elements of her name. It is important to remember that she would have also had still more names which were used in religious ceremonies and affairs of state:

When she became the wife of her father, Kekilo's name became Keпоoholewaikala. As the wife of her son, she became Kalaniwaiakuakamakaoale and Kekumanomanookekapu which means "too much kapu".⁸⁹

Indeed, the *kapus* which surrounded Kalankauikikilo during her lifetime were famous. Her personal *kapu* was among those that were named as belonging to a class of conquered *kapu* of the unified kingdom of Hawaii:

HAWAIIAN	ENGLISH
<p>Aia ka makou ia, ku i ke awakea ia o oukou hoi e waha-a nei i na mamo a Kaikilaniaiiwahineopuna a Kaukalihoano ka lepa ekolu o Kahoalii, nolaila ua lepa makou ia puloulou makou ia, ua puni na moku ia makou, Hawaii, Maui, Molokai, Oahu, Kauai, Hui na moku ia makou, aohe moku i koe pau pu me na kapu, eia na kapu</p> <p>1. He-iki-holu no Pakaalana</p> <p>2. He-iki-alealea no Haleakeawe</p> <p>3. He-iki-pua aholehole no Hikiau</p> <p>4. He-opeople kau i kahi e</p> <p>5. He kukuia i ke awakea</p> <p>6. He pooholewaikala oia o Kalanikauikikilo Kalaniwaiakua Kekumanomanookekapu (w)</p> <p>7. He-ahi-ka mea e manalo ai</p>	<p><i>That is for us to stand in the midday sun when you can speak with a sharp tongue about the descendants of Kaikilaniaiiwahineopuna and Kaukalihoano the third standard bearer of Kahoalii, and therefore, we have taken up our banner and kapu stick The islands have been won by us—Hawaii, Maui, Molokai, Oahu, Kauai, and the islands have been united for us; no island remains, not even the kapus. Here are the kapus:</i></p> <p>1. He-iki-holu no Pakaalana</p> <p>2. He-iki-alealea no Haleakeawe</p> <p>3. He-iki-pua aholehole no Hikiau</p> <p>4. He-opeople kau i kahi e</p>

⁸⁹ Clarice B. Taylor, "Little Tales All About Hawaii, No. 14: The Maui Royal Family Intensifies the Pio", Honolulu Advertiser, January 10, 1951.

	<p>5. <i>He kukuia i ke awakea</i></p> <p>6. <i>He pooholewaikala oia o Kalanikauikikilo Kalaniwaiakua Kekumanomanookekapu (w)</i></p> <p>7. <i>He-ahi-ka mea e manalo ai</i></p>
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SOLOMON LEHUANUI KALANIOMAIHEUIA PELEIOHOLANI
 From "The Complete Ancestry of John Liwai Kalaniopuukapali-o-Moilele-ma-wai-o-Ahukini-Kau-Hawaii Ena"
 Aloha Aina, March 2 & 9, 1907
 In Hawaiian Genealogies, VOLUME II, McKenzie, ed.

Although the knowledge of these conquered *kapu* is sketchy, the first *kapu* (*He-iki-holu no Pakaalana*) most likely belonged to the great heiau *Paakalana* at Waipio Valley, and the second *kapu* (*He-iki-alealea no Haleakeawe*) to the royal mausoleum of the Keawe chiefs (*Hale a Keawe*) at Kona. The sixth *kapu* (*He pooholewaikala oia o Kalanikauikikilo Kalaniwaiakua Kekumanomanookekapu*) most definitely refers to the *Ninau-Pio* chiefess *Kalanikauikikilo*, who in her own living person represented a "place" as well religious institution, being equivalent to a living heiau.

Kalanikauikikilo was a contemporary of King Kamehameha the Great, himself an *Ali'i-Wohi*. He sentenced her to death when she intentionally insulted him by refusing to receive him when he came to pay his respects as a visitor to her estate in Maui, after his conquest of that island.⁹⁰ Underlying and exacerbating the snub was the *Kalanikauikikilo's* barely hidden personal disdain of the upstart Big Island chief Kamehameha and the cold hard fact of her own vastly superior *ali'i* rank.

Kalanikauikikilo's life was hedged and glorified by many kapus. She was an akua (god), a symbol of the fertility. By the touch of her hand, fertility and mana (spiritual power) flowed to another. By her prayers, she could intervene with the highest gods for the food of the people. Her own mana and fertility was maintained by a kapu designed to continually feed the life-giving force of the God Kane into her system.

She was never out doors in the direct rays of the sun during her whole life. Her feet never touched the common ground. Early in the morning or late in the afternoon, her attendants carried her to the seashore where, she could swim or surf. All those below her rank, prostrated themselves in her presence. She was never alone for one second. Her

⁹⁰ Clarice B. Taylor, "Little Tales All About Hawaii, No. 4: Kamehameha Seeks Vengeance for Insult", Honolulu Advertiser, April 13, 1951.

establishment required from 100 to 200 attendants called kahus (guardians).

CLARICE B. TAYLOR⁹¹

After the *Ninau-Pio Kalanikauikikilo's*, the next highest ranking chiefess in the Hawaiian Kingdom was her niece, the Hawai'i and Maui Princess *Keopuolani*, a *Niau-Pio* who became the sacred principal wife of Kamehameha and the Royal Mother of his heirs. She was chosen by the new king in hopes of securing the kingdom and elevating the rank of his children through her exalted divine sanctity.

The continuance and perseverance of the Hawaiian race was thought to depend upon the maintenance of the *mana* of these sacred *Ali'i Kapu*, like *Kalanikauikikilo* and her chiefly descendants, who were from *He ipu ho'olina mai nā kūpuna mai*,⁹² the "inherited container from the remotest ancestress". This was said of the womb, the container by which the family line continues.

As we have just seen, among the *Ali'i Kapu* there were varying grades of rank. One particular kind of chief was the one who possessed royal rank and could also show direct lineal descent from the god and Sky Father, *Wakea*. This chief was believed to possess a special prerogative. This was the divine right to be king (*mo'i*) over an island. Conquest was not a necessity for this rare sacred chief, since vassal chiefs usually felt compelled by religious protocol to obey him. By the early 1600's, such a descendant of *Wakea*, possibly the first, had risen to kingship on Hawai'i Island in the person of *Liloa*,⁹³ "a tabu chief...noted for his good deeds"⁹⁴ who ruled over the whole island of Hawai'i.

The historic and great Liloa inherited his authority to rule by virtue of his direct descent from the senior male line from the divine Wakea, God of Light, in whom was invested the sacred attributes of Hawaiian sanctity.

These were "Laa", the life giving power of 'lo and "Haku", the phallic manifestation of that power. When the divine Wakea left the land of the living and departed for the ancient home of the gods, Kapapa-Hanau-Moku, he invested his son Haloa-I-Kaiwiakamoku (surnamed Huli-Honua) with the authority of sovereignty over the people.

Wakea declared that this authority should follow successive generations forever through the eldest son born under the mystic rites

91 Clarice B. Taylor, "Little Tales All About Hawaii, No. 15: Kapus Bound The Life of Kalanikauikekilo", Honolulu Advertiser, January 11, 1951.

92 'Ōlelo No'eau 64, p. 73)

93 Cordy, Ross, *Exalted Sits the Chief: The Ancient History of Hawai'i Island* (Mutual Publishing, Honolulu, 2001), pp. 191-192.

94 Kamakau, Samuel Manaiakalani, 1961. *Ruling Chiefs of Hawaii*, Kamehameha Schools Press. Honolulu.

of sanctification. He further declared that this authority to rule should pass to the female only when a legitimate and sanctified monarch was without sons to succeed him.

KAPIIKAUINAMOKU (SAMMY AMALU)⁹⁵

Wakea was likely a real chief who lived in ancient times. He appears in all the chiefly genealogies in the same place, about 70 generations before the generation alive at the time of Contact, or about 80 generations from Hawaiians living today.⁹⁶ Calculating years from these generations, it's possible to say that Wakea lived between 100 B.C. and 100 A.D., relatively recently on the Polynesian genealogy timescale, which genealogy stretches back 16,000 years.⁹⁷

Hawaiians believe they descended directly from the mating of the earth mother, Papahānaumoku, with her brother Wakea, the sky father, from whom were born the islands of Hawai'i, the first Taro plant, and Haloa, the first divine Chief and first of the Ali'i Nui (gods that walked upon the earth). All native Hawaiians descend from the Ali'i Nui, with commoners being the descendants of the junior lineages.

LILIKALA KAME'ELEIHIWA, Ph.D.⁹⁸

Light, fire, heat and solar energy are associated with 'Ao (the world of man) and with the supreme spiritual energy (*mana*) of the sacred chiefs or *Ali'i Kapu*. Genealogy chants like the *Kumulipo* were designed to protect this divine light of Wakea (Sky Father, God of Light) from being extinguished in his descendants from ignorance, called *nā'aupo* (Darkened Mind) in Hawaiian:

The sun was like "a vital fluid of generation that produced life."⁹⁹ As the line of Wakea's descendants increased in number, its beginnings stretched far back into the past and this past grew more and more dim in memory. The poet therefore proceeds to explore back into the profound depth of the past for the beginning of the royal ancestral line.

...Life on earth is engendered by the heat of the sun. As the sun symbolizes the procreative power whence life proceeds, whose source is the god of generation in the spirit world, so a chief descended from

95 (Sammy Amalu) Kapiikauinamoku, "The Story of Hawaiian Royalty: Liloa's Ruling Authority Came from God of Light" Honolulu Advertiser (November 15, 1955)

96 Peleioholani, Solomon, L.K., Genealogy of the Robinson family and ancient legends and chants of Hawaii, Honolulu Bulletin Publishing Company, 1908. Hawaii State Archives CS 2209.RS2 P45 1908

97 Computed easily by allocating 25 years per generation as the 700+ generations appear in the genealogical sequences in chants of the Kumulipo..

98 Lilikala Kame'eleihiwa, Ph.D., Director, Center for Hawaiian Studies, University of Hawai'i at Manoa, History of Hawaiian Culture and Society Prior to Western Contact, Online at <http://www.pbs.org/holomaipele/culture.html>

99 Beckwith is quoting Theodore Kelsey from an interview in the Honolulu Advertiser, November 12, 1936.

the god and "hot with fiercest taboo" carries on through procreation the continuity of the family line.

MARTHA WARREN BECKWITH¹⁰⁰

For the Royal House of *Keawe*, from which the Kamehameha Dynasty descends, fire was central to the recognition ceremony of a princely *Ali'i Kapu* (heir to the throne). The observance began with a ritual bath in the sacred ocean waters of *Kanaloa*, Sustainer of Life. The young man was then carried by eight young chiefs to the Temple of *Kane* and the High Priest of *'Io*. The symbol of the royal House of *Keawe*, the sacred flame of the noon-day torch named "*Ahilapalapa*"¹⁰¹, was then lit. As the sun reached the zenith of heaven and the flames of the great sacred fire of *Keawe* burned brightly in the sun, the priest lead the initiate into the enclosure housing the sacred altar of *'Io*, where the future king was initiated and recognized by the Supreme Being.¹⁰²

The Keepers of the Sacred Fire

In 1902, the *ali'i* Solomon Peleioholani¹⁰³ wrote a poem¹⁰⁴ celebrating the sanctity of the high chiefs, especially the House of *Keawe*. The name of his poem, "The Keepers of the Sacred Fire" refers to the *mana* of the sacred chiefs, as symbolized in the great torch of *Keawe*.

"The Keepers of the Sacred Fire" was originally written in Hawaiian. My English translation attempts to capture the sense of awe and reverence associated with the institution of chieftainship. In it the author names and pays homage to, among others, the highly kapu chiefess *Kalanikauikikilo* and her mother *Kalola*, who were discussed earlier. During his own lifetime Solomon Peleioholani (1843-1916), witnessed the institution of the hereditary *Ali'i Kapu* fade into irrelevance. Consequently this homage to the chiefs is based primarily on nostalgia, for the Hawaii to which it referred, had already begun to disappear by 1902. It begins in Hawaiian, "*No laila e ike ia i na Alii a me na Hawaii. Lahui oiai'o a pau i keia lalani. Alii kiekie loa i waena o ka lahui Kanaka Hawaii...*"

Therefore, it is known within the High Chiefs

100 MARTHA WARREN BECKWITH, *The Kumulipo*, A Hawaiian Creation Chant

101 Amalu, Sammy (Kapikauinamoku), "The Story of Hawaiian Royalty: Rejoicing Marks the Birth Of Son to Royal Couple" Honolulu Advertiser (September 22, 1955)

102 Amalu, Sammy (Kapikauinamoku), "The Story of Hawaiian Royalty: Keawe is Initiated in Sacred Ceremonies" Honolulu Advertiser (September 14, 1955)

103 An antiquarian and genealogist, Solomon L.K. Peleioholani descended from the Keawe senior line through high chief Kalaninuiimamao, whose birth the Kumulipo commemorates. He was born at a time when genealogical credentials were still important, and his were impeccable, the convergence of undiluted lineages from the ancient royal families Hawai'i, Maui, Kauai and O'ahu. As a young boy, he was the only High Chief in the kingdom of high enough rank to be a playmate and companion to the Haku-o-Hawaii Prince Albert, son of Kamehameha IV. Later, he would be called upon to present the Sword of State to King Lunalilo, the last Kamehameha monarch, during his coronation. He was inducted into the esoteric mysteries of Hawaii by his grandmother the *alii wahine* Kahahana, who was the granddaughter of Keeaumoku Papaiahiahi, one of the last High Priests of *'Io* and the main supporter of Kamehameha's cause.

104 Peleioholani, Solomon L.K., untitled genealogy manuscript (c. 1902), Bishop Museum Archives (Microfilm 232.6 G1.10), Kekoolani family translation from the original Hawaiian by Dawn Aloha Kekoolani.

*And together with the entire Kingdom of Hawaii,
And in fact, authentically to all people.
This high ranking genealogical verse of poetry, Of the Chieftly Order
Amongst and between the common people, And land of Hawai'i.*

*Engraved in stone,
Yet flowing like the serene waters of unity.
From the fire, This sacredness will remain,
This is to affirm, certainly...That a sacred fire burns
A sacred fire has burned from this foundation.
In the sacred fire,
Lies the chiefly body of the people.*

*In the season of protection
Herein lies the sacred dignity and noble bearing of these elder chiefs,
Likened to sweetened unbittered waters,
Entitled to Respect and Reverence, Difficult to access, of High Rank,
From these appeased sacred Chiefs, Peace and Strength
The season emerges
And when held upright, Is the reflection of these things.*

*Arisen, The entire spiritual body, Above the earthly body
And with a spiritual house, amongst all these things
Clinging together, Is the body of the High Chiefs
To verify this truth, the chiefess Kalolapupukaohonokawailani¹⁰⁵
With her daughter Kalanikauikikilo,¹⁰⁶
Certainly this name was previously known*

*In the genealogical chant; Ko'ihonua of the High Chiefs from Kekumanomanokekapu
These names are known throughout time
In the correct succession of Chiefs
The name of the Highest Chiefs were burned in the sacred fire
Above the platform and the alter of Puowaina¹⁰⁷
These Chiefs, their names, were burned in the fire*

*There was a Niau Pio high chief,
Namely Haakaailani, younger generational sibling of Kaka'e
The offspring of the marriage of a high ranking brother and sister*

105 Known also as Kalola, she was the Niau Pio daughter of King Kekaulike of Maui and the full blooded sister of King Kamehamehanui of Maui and King Kahekili of Maui. She was the wife of her brother King Kamehamehanui and also the wife of King Kalaniopuu of Hawaii.

106 Also known as Kalanikauikikilo Kalaniwaiakua Waikanakaole Kekumanomanookekapu, she was the highly sacred Ninau Pio daughter of Kalola and her full blooded brother, King Kamehamehanui. In some genealogies she is called Kekumano, Kalaniakua, Kikilo, or Kekilo.

107 Puowaina, the hill of placing human sacrifices.

*His father's own marriage ranked Ho'i, the Chief Kahekili of Maui
Two of the most prominent chiefs
The Ali'i Saraiwikahi of Waipi'o Hawai'i,*

*For within the bosom of Paka'alana¹⁰⁸
A royal birth, A royal offspring was born
The Niau Pio child of the marriage, between High ranking brother and sister
The three of these, exalted Chiefs, were burned in the sacred fire
For the foundation of Molokai*

*Thus, this was the beginning of the child
Kamaka 'o Haloa - keiki
A royal Ali'i offspring, this Naha child born
Between the union of a Chief, And his half sister, entitled Kapu Noho
Increasing in rank, From the descendant of a Chief
Kanipahu together with chiefess Ali'i Kanakoko¹⁰⁹
A royal Chiefess from Hilo
A royal union (he pi'o), A marriage of full brother and sister of niaupi'o rank
The Highest possible rank*

*And it is from this heated foundation of Fire
These High Ranking Chiefs and Chiefesses arose in the past
During this period of time,
These High Chiefs were greeted and feared, they were together with the people
And controlled the entire archipelago of the Hawaiian Islands
For there was great strength in the Sacred Kapu of these Native Born, Foundational, High Chiefs*

*Therefore, it was known and understood
The great importance of the royal blood of the Chiefs, And their Rank,
Positions, Titles, Places, Reputations and Prominence
These Supremely High Chiefs and Chiefesses
The Succession of Genealogical Chiefs,
Were built with the Sacred Kapu, this Dignity
It was known as a Generation of Firmly Planted Genuine Chiefs.*

*Their Spirits have Spoken, their offspring have Arisen
They have branched out, these numerous Chiefs
Let this knowledge be known, broadcast, circulated, and extended*

108 Pakaalan Heiau in Waipio Valley, Hamakua, Hawai'i, location of the Temple of Kane and the Altar of 'Io, destroyed by Maui forces as they sacked Waipio Valley during Kamehameha's wars of conquest.

109 Also called Kanakoko by Peleioholani in his Genealogy of the Robinson family, and ancient legends and chants of Hawaii, Honolulu Bulletin Publishing Company, Ltd., 1908, Hawaii State Archives (Photocopy), CS 2209. R62 P45 1908. Translated into English by J.M. Poepoe, Attorney A Law, Editor of the Kuokoa Home Rula. Original is a small booklet, softcover. It is one of the few extant genealogies that gives details on the descendants of the royal Oahu dynasty of Kualii and Peleioholani (his son), mentioning several individuals who are now difficult to trace in any other sources.

*To the numerous common people
This is the Hawaii Lineage of Keawe
This is the Hawaii Lineage of Keawe
His Highness – S. L. Peleioholani ¹¹⁰
His Highness – I. K. Peleioholani ¹¹¹
Her Highness- Governess S. L. Ululani Baker ¹¹²*

The Spiritual Odyssey

Concepts like *mana* (spiritual energy), *palua* (dualism), and *kino lau* (physical manifestation of gods in nature), *lokahi* (balance) and *pono* (order) can all be traced back to the basic Polynesian principle that everything in Life, all things in the Universe, spiritual and material, are interconnected and belong to an orderly cosmic wholeness.

In pre-haole (pre-Western) Hawai'i before Cook's arrival in 1778...each kanaka maoli (indigenous Hawaiian) as a child learned to be self-sufficient living off of the land and the sea...The essence of wellness was lokahi (oneness) and pono (harmony) with self, others and all in the cosmos. Lokahi was inherent, having resulted from the mating of sky father Wakea with earth mother Papa. Since all things had this common parentage, all things were also living, conscious and communicating siblings. ¹¹³

KEKUNI BLAISDELL, M.D.

Differences between the spiritual and material things are superficial, because at the most fundamental level they co-exist harmoniously as components of a single unified experience. This

110 The Keawe lineage of to which refers is as follows: Keawe / Kalaninuimamao / Keawemauhili / Keawekahikona / Ali'i wahine, I-kanaka (w.), Alii-o-Hilo / Alii wahine, Kahahana (Kapalikaukini) (w.), daughter of Keeaumoku III Gov. George Cox, and neice of Queen Kaahamanu / Noah Peleioholani (the High Chief Peleioholani III) / Solomon Lehuaniui Kalanimaioheula Peleioholani (the High Chief Peleioholani IV). Solomon had several wives and children by them. His official Christian wife was the prominent ali'i wahine Elizabeth Kekumano, the great granddaughter of King Alapai. Their daughter, who was the heir to Solomon's chieftanship, was the Honolulu socialite Annie Peleioholani (the High Chiefess Kahalelehua) also known as Annia Notley (widowed) and later as Annie Notley Hall (of Hilo), wife of Richard Hall of Hilo. Another child was a son by another unofficial wife Aina of Haumakua, Charles Peleioholani (Mary Kawena Pukui calls him by his Hawaiian name Kekoolani in her Fragments of Genealogy). Charles was his only son. Mormon church records indicate his oldest child was a daughter Hattie Kahahana Peleioholani by Maie Kalauao Honuakaha. The previous Peleioholani chiefs were: the legendary Peleioholani (King (Paramount Chief) of O'ahu, son of Kualii, ruler of O'ahu. Kamakau records in Ruling Chiefs that the son of King Kamehamehanui of Maui by his tabu wife Namahana was named after the great O'ahu chief and became Peleioholani II. Solomon's father was the nephew of this chief and named after him.

111 Named I-kanaka after his grandmother, and many other illustrious ancestors of Hawai'i Island, this is a full blooded brother of Solomon, for whom records are scant. The 1910 census indicates he may have never been in public life but passed his life quietly farming in the Koolau region of Oahu.

112 Solomon's half-sister Ululani Liwai Peleioholani, the High Chiefess Ululani II, married Timothy Baker. Both she and her husband were close advisors of King Kalaukaua and were founding members of the king's Hale Naua, a private Native Hawaiian society devoted to revival of Hawaiian culture. She was Governess of Hawai'i Island during Kalaukaua's reign. She is the matriarch of one branch of the well known Baker family.

113 Historical and Philosophical Aspects of Lapa'au Traditional Kanaka Maoli Healing Practices, Kekuni Blaisdell, M.D., Honolulu, Hawai'i

wholeness goes back to the ancient genealogies which connect the chiefs, the ordinary man, the gods and the natural world.

The Hawaiian Kumulipo is a genealogical prayer chant linking the royal family to which it belonged not only to primary gods belonging to the whole people and worshiped in common with allied Polynesian groups, not only to deified chiefs born into the living world, the 'Ao, within the family line, but to the stars in the heavens and the plants and animals useful to life on earth, who must also be named within the chain of birth and their representatives in the spirit world thus be brought into the service of their children who live to carry on the line in the world of mankind.

MARTHA WARREN BECKWITH¹¹⁴

From this genealogical wholeness comes the idea of "spiritual direction". The symbolism of the genealogical prayer chant is understood through the *kaona* of the term *ku`auhau*, derived from two words: *Ku(amo`o)* meaning a "path way" and *`auhau* meaning "lineage." This reflects the fact that in Polynesia the metaphor of genealogy was that of a journey on a roadway rather than the more familiar analogy of a tree.¹¹⁵ Genealogy is conceptualized as a kind of cosmic map, charting the path back to God through the sacred bloodlines (*koko*) of the sacred chiefs. This is an idea similar to that in other cultures, often referred to as the "eternal return"¹¹⁶, which was incorporated into Joseph Campbell's cross-cultural study of life as a spiritual odyssey.¹¹⁷

In the Polynesian version of this spiritual journey, the destination is "the final abode of those human spirits whose belief in and love towards 'Io, entitled them to the entry into that heaven of everlasting rest."¹¹⁸ In the Hawaiian tradition, one of the place names for this land was *Kapapa-Hanau-Moku*. This is the name used to describe where *Wakea* traveled to after he left the world of the living.¹¹⁹

Belief in *nā'au*, which serves as an internal moral compass, is likely associated with this cosmic voyage of the soul, provided by God (the gods) to assist it on the spiritual path by providing sign

114 Martha Warren Beckwith, *The Kumulipo, A Hawaiian Creation Chant translated and edited with commentary by* (University of Chicago Press, Published 1951, copyright not renewed)

115 *The Kumulipo, A Hawaiian Creation Chant translated and edited with commentary by* MARTHA WARREN BECKWITH (University of Chicago Press, Published 1951)

116 Mircea Eliade, Willard R. Trask (Translator), *Myth of the Eternal Return : Or, Cosmos and History*, (Bollingen Series, Xlvi), Paperback Edition, 1991

117 Joseph Campbell, *The Hero with the Thousand Faces* (1949)

118 *The Lore of the Whare-wānanga; or Teachings, Part I.—Te Kauwae-runga, Or 'Things Celestial.*

119 Sammy Amalu (Kapiikaunamoku), "The Story of Hawaiian Royalty: Liloa's Ruling Authority Came from God of Light" Honolulu Advertiser (November 15, 1955)

posts along the way, in keeping with the faith of the people. The Hawaiian ancestors not only believed in God, they looked for Him. His presence was eagerly anticipated by with sayings like,

Ka ua 'ō'ili'ili maka akua

"The rain that appears here and there indicates the presence of a god."

*This was said of the rain that falls with a drop here and there instead of falling in a shower.*¹²⁰

Ola no ka mea akua, make no ka
mea akua 'ole

"He who has god lives, he who has none dies."

*A god was regarded as a helper and protector of his devotee.*¹²¹

This faith in the guiding presence of God (or the gods) was probably present early in Hawaiian culture, with the ocean going ancestors who first ventured across the uncharted expanse of the Pacific during early human settlement. Here, the metaphoric voyage was acted out on the expansive stage of the Pacific Ocean. We can never know how many unsuccessful attempts were made to reach each successive island destination. It is likely, however, that all of the family groups which undertook an ocean-going canoe voyage started off absolutely confident they would reach landfall. In The Spirit of 'Ohana and the Polynesian Voyagers, Cecilia Kapua Lindo writes,

The 'ohana (family) of old made it possible for the Polynesian voyagers to venture forth to unknown lands. This seafaring 'ohana was able to travel thousands of miles on double-hulled canoes because it was in touch with nature and the gods. The 'ohana felt safe because there were no barriers between the spiritual and cultural world. The Hawaiian was never separated from his makers and ancestors because the gods and demi-gods showed themselves everywhere; in the sky, in the earth, and in the sea. They could move from one realm to another.

CECILIA KAPUA LINDO¹²²

Nā'au demonstrates the faith Hawaiians had in the capacity of the ordinary man to form a relationship with the gods and receive many kinds of messages from them. Belief in *nā'au* also reveals the expectation that there will be such communication. The messages themselves may take many forms but they always seem to share a similar purpose: to assist man by giving guidance. Much of this is in the form of special knowledge. Indeed, among the many "*Nā'au*" –

120 'Ōlelo No'eau 1592, p. 172

121 'Ōlelo No'eau 2492, p. 272

122 Cecilia Kapua Lindo, The Polynesian Voyaging Society, Online at <http://leahi.kcc.hawaii.edu/org/pvs/aboutpvs.html>

based compound terms found in the Hawaiian language is the word for "knowledge", *nā'auao*. The seeker of knowledge was called *'imi naauao*.¹²³

Messages from the Spirit World

Synthesis of the spiritual and the secular, a cultural reflection of cosmic wholeness and *lokahi* (harmony), reached its culmination with the idea of *aka*, a word of unknown origin that has at least four meanings. *Aka* is primarily the essence of anything, in the spiritual sense. All things, sacred and profane, have two forms, the material form and the *aka* or spiritual form. When food was offered to a god, it was understood that the god would be nourished by the *aka*, and a mortal can later eat the food. This was captured in the ritual phrase "O ke *aka ka 'oukou e ke akua, 'o ka 'i'o ka mākou.*", or "Yours is the essence, O god, ours the material part."

The *aka* could also be a shadow, a reflection glimpsed in the water, or a ghostly image seen in the moonlight. A man's *aka*, his shadow for instance, is not precisely the same as his soul, but does contain some of his *mana* (spiritual power), as well as some of his mystic essence and personality. For this reason, no one, commoner or lesser *ali'i*, dared to let his shadow fall on the highest ranking *kapu* (sacred) chief, possessor of greatest *mana*. While one's *aka* are not contemplated or discussed often, it is believed to hold an important place in the unconsciousness. The *aka* is most often referred to in discussions about dreams and *noho* (possession.)¹²⁴

With the development of ideas like *mana* and *aka*, the highly religious and mystical aspect of Hawaiian culture, evolving over the centuries of increasing spiritualization, had finally absorbed all aspects of reality, including the concept of Self (*aka*). Everything under the sun now existed simultaneously in both a spiritual and material reality. This produced many kinds of spiritual phenomena, through which the world of man (*'Ao*) and the realm of the gods (*Po*) were constantly connected and communicating. These are named in the oral traditions of Polynesia:

hō'aiona (signs and omens)

'uhane (spirit, soul or ghost)

'ike pāpā lua (to possess the gift of "second sight", "double sight")

nā wānana (prophecy and prediction)

hākilo pono (ability to recognize truth)

aka, akakū (visions when fully awake)

hihi'o (visions before falling asleep)

'ūlaleo (to hear supernatural sounds or voices)

123 Mary Pukui and Samuel Elbert, *Hawaiian Dictionary*

124 *Nānā I ke Kumu I*, p. 10

While we have seen that the concept of the *nā'au* comes from a culture of religious faith, it's clear it is also from this other side of Hawaiian life: primitive, mystical, with an easy acceptance of paranormal and supernatural phenomena. *nā'au*, which encompasses the entire range of inspiration from intuition to revelation, includes all these things: a combination of faith and mystery. The many mysterious phenomena described in Hawaiian traditions represent divine communication which Hawaiians believed occurred regularly between the spirit realm and man.

Nā'au could be considered Inspiration or Intuition...it could be considered 'ike pāpā lua...its all intertwined...its not really a thought... but it can manifest into a thought from your gut feeling... making you think "Okay, should I do this? Should I not do this? Should I go here? Should I not go here?" Just stuff like that. 'Ike pāpā lua is...what is known today as ESP or a gift talent that a person may have. It can vary from maybe having the double sight, being able to heal people with just a touch...or with...just a thought. It can be from ola kino or la'au lapa'au...knowing the knowledge of the earth.. or of Lua. Lua is also a different type of 'ike pāpā lua...the things you learn in lua and hula...any thing that would help a person to gain knowledge...or to know without even learning...or without even being taught...or just having the knowledge of how to do things: what your doing, to do it, and the right time.

NOLAN OKALANI TALOT
Interview Subject

I learned about the nā'au from my father's family and later more deeply from my wife's family. They taught me that there is a part of you that's centered in your soul that's spiritual... it gives you answers that are very true and natural to what is conducive with your spiritual side.

DOUG "PO'OLOA" TOLENTINO
Interview Subject

Among the various spiritual phenomena, the easiest for most people to understand and identify with is probably *'uhane*.¹²⁵ The term *'uhane* is derived from the word *hane* which means "disembodied person" in Hawaiian. After the introduction of Christianity in the early 1820's, the word *'uhane* was used to describe the soul. Today, *'uhane* might occasionally be used to refer to a ghost. The Hawaiian term can also describe any spiritual presence or encounter experience. In the interviews I conducted, the *'uhane* seems to refer to the soul, which in turn appears to be directly related to the *nā'au*.

125 Annie Kanahale, p. 22

Mary Kawena Pukui, who documented Hawaiian ancestral beliefs, once said, "Some things are e'ēpa. Unexplainable."¹²⁶ Her understanding of the '*uhane* had a strong mystic or religious sense, being a spirit which operated as an animating force present in the body that distinguished the quick from the dead. This immortal spirit or soul was able to visit the living after it had left its body, and so it was in some ways like a ghost. The '*aumakua* (god-spirit of a long dead ancestor) was this kind of '*uhane* or immortal spirit.

Any time we take part in protocol or anything dealing with our kūpuna (ancestors)...its a different kind of feeling than...its like a presence that you feel...with your kūpuna...its through the nā'au: I know they are here...like when we went to Rapanui...it was that kind of nā'au feeling. We did our protocol at the ahu, we talked to different maohia....and we could feel this nā'au connection with the people there...and with their ancestors. It wasn't just a physical experience...it was something in the nā'au...that you could feel the connection.

KALEALANI SILVA
Interview Subject

Messages of *nā'au* may be experienced as *ho'ailona* (signs and omens); frequently dispensing guidance, cautions, and significant messages which lead to revelation-like understanding. There are many Hawaiian proverbs regarding *ho'ailona*.

Pōhai ka manu maluna, he i'a ko lalo.

When the birds circle above, there are fish below. Strong words are a sign of wrath.

*Fishermen at sea watch where the noio birds gather, for that is a sign that the aku fish are near.*¹²⁷

He'ehu wāwae no kalani.

*A trace of the heavenly one's footsteps. The rain, the rainbow, and other signs seen when a chief is abroad are tokens of his recognition by the gods.*¹²⁸

126 Nānā I ke Kumu VOL. 1 p. 193 Pukui Haertig Lee

127 Ōlelo No'eau 2667, p. 292

128 Ōlelo No'eau 557, p. 65

Kūkulu ka 'ike i ka 'ōpua.

Knowledge is set up in the clouds.

Clouds are observed for signs and omens.¹²⁹

*Noho no ke kanaka a ka lā mālie, kau ka
ipu hōkeo a ka lawai'a, nānā ana i ka 'ōpua.*

*A person waits for a clear day, sets up
the gourd that holds the fisherman's
paraphernalia, and observes the
clouds.¹³⁰*

*Aia i ka 'ōpua ke ola; he ola nui, he ola
laulā, he ola hohonu, he ola ki'eli'e.*

*Life is in the clouds; great life, broad
life, deep life, elevated life.*

*The reader of omens knows by their shape and
color whether clouds promise rain and
prosperity, or warn of disaster.¹³¹*

Annie Kanahele recalls talk of *hō'ailona* during her early childhood in 19th century Hawai'i.

Unusual phenomena in nature was referred to as hoailona. These instances were sometimes considered to be a good or bad omen. What they could not explain, they would describe from their imagination. They ho'omanamana-'ed, deified, these unexplained things. Even after the overthrow of the tabu system, and the adoption of Christianity, it was too much to expect an entire race that had long practiced paganism to make a complete change to the concept of a universal God. One thing that was impressed upon us was the influence of the kahuna or priests. We lived in fear of them.¹³²

'Ike pāpālua is a combination of two words, and is commonly linked to other universal "spiritual powers" referred to as the third eye, foresight, divine eye, or sixth sense. 'Ike means to see, know, understand; to have understanding or knowledge. *Pāpālua* means twice, double, thus "Twice seeing," or "second sight." In Hawai'i, *He 'ike pāpālua* is Dual knowledge, this is said of one who is gifted with extra sensory perception.¹³³

Nā wānana means many predictions and is derived from two words, *nā* means plural; *wānana* is prophecy, prediction, or to predict. *Hākilo pono* means close, true, or correct observation.

129 Ōlelo No'eau, 1907, p. 205

130 Ōlelo No'eau, 2328, p. 253

131 Ōlelo No'eau 42, p. 7

132 Annie Kanahele, p. 21

133 Ōlelo No'eau 622, p. 71

There are numerous accounts of ancient Hawaiians who were gifted with these skills.¹³⁴ During the last years of Kamehameha's reign, the priest Ka-pihe made his celebrated prophecy,

*E nui ana na moku, e hiolo ana nā
kapu akua, e iho mai ana ko ka lanī,
a e pi'i aku ana ko ka honua,*

The Islands will be united, the kapu of these Gods overthrown, those of the heavens [the chiefs] will be brought low, and those of the earth [the common people] will be raised up.

The prophecy, we are told, was spoken about three years before the coming of the first missionaries in 1817. Kapihe was deemed a true prophet.¹³⁵ Today, his prophecy has continued to be recited and chanted at numerous Hawaiian gatherings.

Hawaiians believe also in seeing visions. Reports of visual-aura experiences among all ages and both sexes have been documented. A Hawaiian minister explained to parents in one case, "Little children are especially susceptible to seeing things." Dogs may also see visions, according to Hawaiian tradition.¹³⁶ Derived from the term *aka*, we find the word *akakū* which means vision, or to see a vision; also trance or reflection, as in pool or mirror. The *akakū* type of vision is often experienced during the state of consciousness, and can be seen in daylight or when one is completely awake.

In between the conscious and unconscious states, the *hihi'o* is experienced as a fleeting vision seen in just going to sleep or awakening, the hypnagogic and hypnapompic states. Because the *hihi'o* is seen in the half awake, half asleep state, the term is also defined as a dream. This differs from the sound asleep dreaming which is called *moe 'uhane*.

Reports are filled with accounts that include *akakū*, *hihi'o*, and *'ūlaleo* (hearing a supernatural voice or sound). Examples of these include statements such as, "I had this vision of my grandmother... I knew she was telling me to change my ways." and "I heard a voice and it told me my grandson should be named _____." The visions and voices are still, according to many Hawaiians, as lively, existent, and eloquent as ever.¹³⁷ Dreams, in particular, remain a powerful channel for *nā'au*. Dreams and their interpretation are an important part of Hawaiian spirituality, dating to very early times.

134 Nānā I ke Kumu II, p. 267

135 Nānā I ke Kumu II, p. 273

136 Nānā I ke Kumu, pp. 11,12

137 Nānā I ke Kumu I, p. 11

He'elele ka moe na ke kanaka.

*A dream is a bearer of messages to
man*¹³⁸

He hō'ike na ka pō.

A revelation of the night.

*A revelation from the gods in dreams, visions, and
omens.*¹³⁹

Pua a'e la ka uwahi o ka moe.

*The smoke seen in the dream now
rises.*

*The trouble of which we were forewarned is
here.*¹⁴⁰

He manu hānai ke kanaka na ka moe.

*Man is like a pet bird belonging to the
realm of sleep.*

*Dreams are very important. By them, one is
guided to good fortune and warned of misfortune.
Like a pet bird man is taken care of.*¹⁴¹

Ka pō nui ho'olokolako, ke ao nui
ho'ohemahema.

*The great night that provides, the great
day that neglects.*

*The gods supply, but man does not always accept
with appreciation. Guidance is given in dreams
that man often misunderstands and neglects*¹⁴²

*Dreams ...and prophecy through dreams...are very important to me, I
pay attention to this, quite a bit. I do dream research, and journal a lot.
This is a powerful way of communicating with your higher self and
tapping in to your inner self, and becoming clear, so you can see the
signs clearly. So, pay attention to your dreams.*

"Do you believe this (dreams) is connected to your nā'au?"

*Absolutely. Yes. Yeah... a branch stemming from it, an avenue, a
form of expression, showing you, just another sign for you to see, if you
want to tap into it or not.*

BRIDGETTE LOKELANI TULLY
Interview Subject

138 Ōlelo No'eau, 558, p. 65

139 Ōlelo No'eau 587, p. 68

140 Ōlelo No'eau 2693 p. 294

141 Ōlelo No'eau 802, p. 88

142 Ōlelo No'eau 1543, p. 166

The *nā'au* we hear about today from contemporary native Hawaiians originates in the complex history of religion and spirituality in Hawaii. It is based in very ancient ideas about man, God and the Universe. And although it is sometimes associated with mystical and paranormal phenomena, *nā'au* is fundamentally, a religious idea--and a serious one at that. Because it is difficult, if not impossible, to put an upbeat pop spin on *nā'au* it may never be attractive to the general public, and may therefore escape the commercialization which mangles much of Hawaiian culture.

*Many non-Hawaiian, New Age practitioners are interested in traditional native Hawaiian views. But the appropriation of rhetoric by non-Hawaiians often seems more to reaffirm a continuing Euroamerican hegemony than to support autonomous, alternative, Native views.*¹⁴³

For those who understand Hawaii's rich spiritual and religious history, *nā'au's* inherent sacredness presents no obstacle. Even though they may be influenced by Christianity, it is easy to see that Hawaiians today are capable of practicing something that must be very close to the original phenomena of *nā'au*. They feel with their *nā'au* and continue to open themselves up to reliance on the spiritual realm. In doing so they are recreating the world of the sacred, which was the ancestral home to which the Hawaiian people may always return.

Nā'au to me would be your guts within the universe or God actually speaking to you, the essence of your spirit or higher self. This could come in all forms it could come within, in a voice, or it could come through music or songs, or nature, or the world around you, it could also come through friends, and different signs around us. I think its just a part of me, I try and pay attention to it, as much as I can, and, open up to God's message and signs, and everyday try and follow that path, if you are open, and you ask for it, you will receive it. I believe this.

BRIDGETTE LOKELANI TULLY

*I call it the spirit, the spirit of God tells me what to do and I go by the spirit. If that's the *nā'au*, the same 'gut' spirit you believe in, then we believe in the same thing. If you believe in the Hawaiian interpretation of spiritual guidance, I believe in directly from Akua - God of course.*

CHARLES PELEIOHOLANI KEKO'OLANI

There's always, in my understanding of myself and my environment and the people with me...I always use it in the connective way going to it, from it, different

¹⁴³ Wood, Houston, *Displacing Natives. The rhetorical production of Hawai'i*. Rowman & Littlefield Publishers, Lanham, 1999. In *Groping about for indigenous knowledge. A fumbling effort*. By Dr. Tina Hamrin, Department of Comparative Religion, Stockholm University.

parts of it, what it is connected to. I am connected to it as well which is the spiritual soul. When making judgments that are not necessarily made by the mental aspect or the physical surroundings...influences. There's a part of myself that I use that side of myself, I go to that part of myself to understand things. I try to find answers that could be conveyed in that area, which is a spiritual area, and that nā'au part of me is part of that.

DOUG "PO'OLOA" TOLENTINO

The nā'au, for me, is the one gut feeling... the one all feeling thing that brings you back to 'pono' [harmony, balance, justice]. Pono is everything, your base, your central. Someone once told me that pono is like a dear friend... like an angel who helps you to fly when your wings forget how to fly.

ARNETTE "KAWEHIOKALANI" BRYTE YIM

Part 4

Nā'au Poi: Spiritual Food for Cultural Enlightenment

In ancient Hawaii, *nā'au* was actually a complete system of ideas. I call this the "Nā'au tradition". I describe it as a "recovered tradition", because we have lost it in its original form, but understand parts of it through reconstruction. We have no direct descriptions of it. But we know it existed, because of the imprint it left on language.

In Hawaiian, we find many compound words based on the "Nā'au". We find words like:

Nā'au ke'e moa

Nā'au palu palu

Nā'au hoo kiekie

Nā'au pepe

Nā'au po

Nā'au ao

What these particular "NĀ'AU words", and all others like them, have in common is that they all describe human conduct or human nature. For instance,

Nā'au ke'e moa "Evil-hearted"

Nā'au palu palu "Soft-hearted or Tender-hearted"

Nā'au hoo kiekie "Conceited, proud"

Nā'au pepe "Modest, unpretentious"

Nā'au po "Ignorant, uncivilized"

Nā'au ao "Enlightened, wise"

There are a total of 20 standard *nā'au* terms, many are pairs of complimentary opposites. What unfolds is a compact self-contained system of ideas. Most of these individual ideas are, in and of themselves, deep concepts. They are created by affixing to "Nā'au" a suffix concept, one that is often filled with its own profound symbolism:

Po means "darkness or chaos". *nā'au po*, "to feel the darkness or chaos", was used to describe ignorance. **Ao** means "light". *nā'au ao*, "to feel the light", was used to describe intelligence and wisdom. **Aloha** means "breath of life" or "love, kindness, and grace"; *nā'au aloha*, "to feel the breath of life", described benevolence and charity. **Ali'i** means "king, chief, aristocrat, royalty".

nā'au ali'i, "to be like the king or chief", was used to describe someone who was kind, thoughtful, forgiving, loving and benevolent.

When the standard *nā'au* terms, the secondary suffix concepts, phrases and other implied concepts are studied together, three things become apparent:

- (1) The *nā'au* ideas form a systematic pattern
- (2) This is a system of belief containing concepts, principles and values
- (3) They outline a philosophy of human conduct or "ethics", addressing and organizing a system of good and evil, vice and virtue

Twenty *nā'au* words cannot possibly describe the complete ethical philosophy of the Hawaiian people. But the *nā'au* tradition seems to impressively encapsulate the basics of a Hawaiian moral sensibility. From other traditions, we know that morality and ethics played an important role in shaping the Hawaiian character.

David Malo confirmed the ancients had a strong sense of morality, of wrong conduct and right conduct (*na hewa me na pono*), and describes many of these vices and virtues in great detail in his Hawaiian Antiquities. The Hawaiian view of the human condition which he describes is like the same dual nature of man (*palua*) portrayed in the *nā'au* system of ideas:

*When the heart proposes to do wrong, then doubtless it will commit a sin; and when it proposes to do right, no doubt it will do right; because from the heart (Nā'au, bowels) comes good and from the heart also comes evil. But some evils light down of themselves (lele wale mai) and so do some good things.*¹⁴⁴

DAVID MALO

That Hawaiians had developed a strong appreciation for the complexity of the human nature, including its dark side, is reflected in the proverb, *He ana ka mana'o o ke kanaka, 'a'ole 'oe e 'ike ia loko*. ("The thoughts of man are like caves whose interiors one cannot see.")¹⁴⁵

Nā'au Values

The *nā'au* belief system catalogs the main forms of virtue of vice man is free to choose from. It also gives a description of "good" and "evil" as independent forces, distinct from man himself but influencing his behavior. In this respect, *nā'au* is "discernment", roughly equivalent to Western culture's Christian notion of the Holy Ghost or Holy Spirit or the Eastern idea of Divine 3rd Eye. The Maori of Aoteroa also recognize this 3rd eye, calling it "Whatumanawa". It is carved into the

144 Malo, David, Mo'olelo Hawaii (Hawaiian Antiquities), Bishop Museum, 1951, pp 72

145 Ōlelo No'ēau 543, p. 64

foreheads of woodwork ancestors (or "tipuna") on the "marae" or sacred houses. In Tonga, the idea most related to *nā'au* is "ngakau", which like *nā'au* means "intestines or guts"...

A man's choice to knowingly ignore one's *nā'au*, or guidance from the Higher Power of the universe, is considered in and of itself to be a kind of vice, and a serious one at that. It is given a specific name by Hawaiians, *nā'au po* (which means "causing or promoting ignorance").

In contrast to ignorance, we find enlightenment, the highest possible moral achievement. This is reached when one is seen to be in compliance with the needs of the universe and of society. One has fulfilled his or her spiritual and ethical duties. He is pono.

As in the days of the Hawaiian planter of old, the enlightened man is rewarded with a spontaneous and often unexplainable understanding and enjoyment of life. He appreciates life on its own terms, not someone else's life, but his own. He recognizes its subtle pleasures, relishes its ups and downs and feels personally fulfilled. Where others are dissatisfied, he is grateful. Where others feel oppressed and threatened, he feels challenged and optimistic. Where others seek opulence and luxury, he seeks to see the beauty and elegance in ordinary things. Where others feel life has no purpose, he grateful to be alive.

This is the true embodiment of the Hawaiian character, as described in traditions, in *mo'olelo*, and as recalled through my own family history. More than blood quantum levels, or even ancestry, it is "knowing how to live", *nā'au ao* or personal enlightenment that makes one Hawaiian. It is *nā'au ao* that produces the state of mind that my kumu, Professor Edith McKinzie, called "Hawaiian Thinking". All Hawaiian cultural practices, from hula to canoe making, receive their authenticity, vitality and grace through *nā'au ao*.

But *nā'au* is not only a guide to conduct. it is also explains the nature of man's existence as a struggle between good and evil. It goes beyond a philosophy of human conduct (ethics) and serves as a general philosophy, by providing a value base. Creating an indigenous philosophy based on traditional values for contemporary native Hawaiian society is a critical issue, as described by George Kanaha in his book, Ku Kanaka: Stand Tall:

[Rubellite Kawena Johnson] emphasized that humanities scholars, particularly philosophers, have a responsibility to do so. Though we know much of our cultural heritage through the work of archeologists, historians, anthropologists and ethnologists, she stated that "the question of values, however, has not been addressed....except in a peripheral sense". She attributed this partly to lack of interest by professional philosophers who have been "more oriented toward societies with a highly developed literature of critical examination of belief and value". And she concluded that because now enough

*material about Hawaii's old culture is available, the time for humanities scholars to get involved "has arrived".*¹⁴⁶

But with the exception of a few key phrases, such as *nā`au pono*, most of the secondary *nā`au* words and ideas are complete unknown. What we find is that people are familiar with what we have identified as the "core concept" of *nā`au*. They understand that it is "intuition" or "inspiration". As we have seen, those involved in the Hawaiian arts, particularly dance and music, speak often of how *nā`au* guides their creativity and performance. Among the general Hawaiian community, we have seen also that people still talk about listening to their *nā`au* ("gut") when they must make important or difficult decisions. However, the interpretation of this "inspiration" as direct spiritual guidance from God or the Universe is becoming less common. And the idea of *nā`au* as a small, but complete system of moral ideas is completely unknown.

Cultural Recovery

The "*Nā`au* tradition" belongs to a class of Hawaiian ideas which I call "invisible culture". These are the ideas, customs and practices for which we have little or no direct description. These are the parts of Hawaiian culture which have suffered most from the passing of time and the absence of a written record.

To bring them out of obscurity is an act of cultural recovery. As in other Polynesian cultures, lost Hawaiian traditions like the philosophy of *nā`au* must be go through three recovery phases. They are first reconstructed, then restored. Then finally they are reintroduced to the indigenous people and society in general.

During this process, one may realize that the recovered tradition resonates with other parts of the culture which were not lost and had continued to develop. A natural affinity between the recovered old tradition and some existing custom cannot be ignored. The ethnographer, anthropologist and museum curator may have an opinion. But in the end it is the cultural practitioner, and the indigenous people themselves, who must decide how these traditions will affect each other. In the best of all possible worlds, we are able to keep the individual customs distinct and also create new customs through synthesis. The benefit for the recovered tradition can be that it is more easily reintroduced to the indigenous population. Established language, imagery, and practice drawn from the existing custom, provide a vehicle for reintroducing a recovered tradition.

¹⁴⁶ Kanahele, George, *Ku Kanaka: Stand Tall*, pp 9

Outline for a theory of Kalo Culture and philosophy of Nā'au Poi

In the case of *nā'au*, such a synthesis suggested itself quickly. The existing custom which seemed to resonate with *nā'au* was the idea of the taro patch. Taro or *kalo* is a powerful symbol in many Polynesian cultures, but in Hawaii it is the symbol par excellence. From the imagery of the kalo plant, the lo'i, and poi come some of the most powerful influences in Hawaiian life.

Kalo is said to be the first child of *Wakea* (the Sky Father) and *Papa* (the Earth Mother), who were the godly parents of Mankind. But this first child, named *Haloanakalaukapalili*, was still-born. From its buried body sprang the kalo plant which fed man, and became known as man's "older brother".

Ever since, *kalo* has been a symbol of the goodness of nature. From the *kalo* plant's root system comes the Hawaiian word for family, "ohana". From the life giving waters (or "*wai*") which irrigate the taro patch (or "*lo'i*") comes the Hawaiian word for wealth ("*waiwai*" or "much water") and for law ("*kanawai*" or "pertaining to water"). From *kalo* comes poi, the most important staple food in the Hawaii. The poi is traditionally eaten from a communal bowl and this social custom is approached with reverence. Once the poi bowl is placed on the table and the lid removed, no harsh words can be spoken in front of the exposed poi. In olden days, fights could be ended by lifting lid off a poi bowl.

The taro patch is a sacred place to gather for many Hawaiians. Today many Native Hawaiians are "taroists", they grow taro for philosophical and spiritual reasons. Here, in the water, the soil, among the kalo plants, the Hawaiian person is able to quietly rediscover himself through the humble act of pulling weeds.

Finally, there are the traditional values and qualities of the Hawaiian planter himself which include, among many other things, humility, patience, diligence, cheerfulness, generosity, a love of work, affection for living things, and a psychological connection to the aina or land.

I call all these kalo symbols and traditions, "Kalo Culture". The synthesis of this Kalo Culture (which are customs and values) with the recovered *nā'au* tradition (which are ethics and spirituality) produces a new philosophy of Hawaiian ethics and values that I have begun to call "Nā'au Poi".

Nā'au Poi draws on the taro patch tradition for the creation of new *mo'olelo*, new *kaona*, and new metaphors, such as:

nā'au kalo roots (traditional Hawaiian values learned from one's ohana)

nā'au kalo (values purposefully cared for and cultivated in oneself)

nā'au poi (values one teaches to others, spiritually feeding them, society)

These are three levels of identity for transferring values: "the family", "the self", and "society" (to whom one renders service). But when completed, the *Nā'au Poi* philosophy will address seven

progressively wider levels of identity and corresponding values, making it at its most accessible level, a Hawaiian idea for world culture:

- | | |
|--|--------------------------------------|
| 1. Personal Identity | 6. Physical Identity |
| 2. Familial Identity | 7. Hawaiian Cultural Identity |
| 3. Cultural and Social Identity | 8. Pacific Islands Identity |
| 4. Spiritual Identity | 9. Global Identity |
| 5. Mental Identity | |

Nā'au Poi teaches:

- Traditional values embodied in Kalo Culture
- Traditional Hawaiian values drawn from other existing customs
- Ethics derived from analysis of the *nā'au* tradition
- Values derived from the ethical requirement of the Universe for *pono* and *lokahi*
- Cultivating and using *nā'au* itself
- Practical problem solving techniques based on interpreting life as moral challenge to values

Closing

I wish to leave you with an apologetic reminder that the historical analysis of Polynesian spirituality and *nā'au*, the recovery of the *nā'au* ethics tradition, the description of *Kalo Culture*, and the synthesis called *Nā'au Poi* remain "works in progress", presented here in broad strokes. In fact, *Nā'au Poi* is truly in flux. Is it a teaching technique? Does it really meet the criteria of a philosophy? Is it even cultural enlightenment? Only the future will tell. This is, in fact, the first public presentation of these ideas, and I thank you the reader for your interest in the history and future of *nā'au* and allowing me to share my *mana'o* with you.

In the meantime, I wish to leave you with this thought, one of the first I developed and shared with my family derived from the concept of *Nā'au Poi*:

I know that inside each one of us is a poi bowl. When we seek to improve ourselves and our world, and when we seek enlightenment, we stir that poi bowl. When we lift our fingers and taste the spiritual food, it is always good and it will make us want to stir the bowl again. And so we do. This is our spiritual food.

It is my sincere hope that you find the poi bowl inside yourself and that you never eat poi alone.

Dawn Aloha Kekoolani
August, 1, 2004, Honolulu, Hawaii

Epilogue

Nā'au Kalo Roots: Making Poi with Auntie

He mo'olelo mai Hawai'i mai me Auntie Amy

I remember my Auntie Amy (Amy Kekoolani Akao) showing me how to mix poi one night in Hilo, when I was 10 years old. The smell of sulfur was in the air, and a dense yellow fog was on the sunset horizon as I glanced out the window. It began to sprinkle outside, and Auntie Amy was telling me the fog was from Kilauea volcano eruptions. Auntie Amy used our precious moments alone to teach me things and show me her love.

The poi was simply packaged in a plastic bag sitting on the kitchen table, so my Auntie Amy gently carried the bag and placed it on the counter next to the sink. I wondered how the poi got in the bag. So I asked her. She began to tell her *mo'olelo* (another good story). It became another 'ohana discussion on her "*na kamali'i* childhood days." Perhaps this was my first official lesson on making "Nā'au Poi".

Auntie Amy was always telling me many important life things; like the way they (my father, herself, her brothers and sisters- they were 10 siblings in all, but some died) used to grow poi in Waipi'o Valley (Hamakua District, Hawaii) with my *tutu kāne*. It was their life. They had fun together with the beauty of the land, Na'alapa Falls, Hi'ilawe Falls, and my *tutu wahine* who washed clothes in the stream.

She described the fun times, the hard times, and prayer times they had. They did not have that much, but they had each other. She told me about my "strict" *tutu* teaching hula, and making fine feather leis. She laughed and told me how my father (nicknamed "Boy Handsome" by my grandfather) would ride on his bicycle newspaper route to make money to help the 'ohana. He would pick guava and find fruit trees along the paths. These were the snacks for children in Kalopā, near Waipi'o Valley. They like to go crabbing on the Hamakua coast. Auntie Amy always has a unique way of building pictures and memories in her storytelling.

She took the tie off the poi bag, and moved the bag a few inches from the faucet. Next, she turned on the water, and I watched as the water filled up slowly into the bag. It looks a little bit like a Science experiment. I can't see the water she measures, so she tells me "she is going by feel." She twists the top closed, and gently begins to squish the bag. "Can I do it? It looks fun!" I ask her. She lifts her eye brow, hands me the bag, and gives a warning, "careful, don't spill or puka the bag." I squish the bag carefully in my hands while she is telling me stories. We are laughing at her funny jokes. Aunty multi -tasks: busy washing dishes, cleaning things, while preparing to make the canned corn beef and onions.

"Am I finished mooshing the bag Auntie?" I ask. She feels the bag and says, "No, you are not pau yet, keep going." I ask again, "How come? The thing looks ready." She says, "First of all, you are not pau, cause I said so... secondly, the lumps in side the poi bag have to be all gone before you clean out the bag. We used to pound our own poi before, with the wood board and lava poi pounder... it was very hard to do, but now we get poi in the bag, they have a machine to do that for us, and still yet, you have to mix the poi and take out the lumps... don't let it come out the top of the bag." This was when I knew, poi was a serious thing... my dad had just bought me some "lava poi pounder earrings"...and now, my Aunty was even teaching me about it.

I mooshed the poi a while longer while I watch her cut the onions. And then she says, "Okay, let me check it... hmmm (checking for lumps in the bag)... pretty good... go get the bowl over there." I bring her the yellowish green glass bowl and put it down next to her. But she keeps on "mooshing the bag." I ask, "Isn't it pau yet?" She softly responds, "yes, almost... but it is good to lomilomi the bag until the poi is so soft and smooth, so when you put it in the bowl, there's no need to keep mixing."

"Ah... I get it!" This was the great "aha moment" for me.

By now, 30 or 40 minutes must have passed... maybe longer. When I reconsider that day, I wonder if Aunty was stretching out our time, to teach me *nā mea Hawai'i* (Things Hawaiian). Or maybe she wasn't... she was just being her normal self; she was always fun and patient like this.

Auntie Amy finally moved the freshly washed bowl from the sink to the kitchen table. She said, "Come and watch." She took the bag, turned it upside down and began to gently and slowly compress the poi out of the bag. She wrapped her fingers tightly around the bottom of the bag,

and squeezed every drop of poi into the bowl. The poi oozed out slowly. And then, she did something interesting. She turned the bag, inside out and began to scrape the sides of the bag from bottom to the top.

She said, "this is poi, we cannot waste any of it." After the last drop was off the bag...she licked her fingers. She went to wash her hands, and I thought, "Okay! It's pau now!" But I was wrong. She detected a lump in the poi bowl, so she stuck her hand in the bowl and started squishing it around. "That looks good... can I try Auntie?" She smiled and slowly said, "Okay, but go wash your hands first."

I was excited by now! Making poi was fun! After washing my hands real fast, and barely drying them...I stuck my hands in the cool poi and began to squish it between my fingers just like Auntie Amy. The mooshy sensation felt like a chocolate jello pudding party to me. I felt like I was doing my good job... and I felt very important (like a big girl). I was making our poi for dinner, by myself, with my Auntie Amy. A few minutes passed and Auntie said "nuff (enough)." So I stopped playing in the poi (I mean mixing). I scraped the poi off my hands, and down to my finger tips, just like Auntie did. And then I licked my fingers...yummeeeeeee. The cooking food smelled good, and I was very hungry by now. "Are we ready to eat?" I said. "Oh no...we have not cleaned the poi bowl yet," she replied.

"Huh?... NOT PAU YET?" I impatiently squirmed, but I dared not "answer back." She took her two front fingers and swiped them along the side of the bowl. "What are you doing now Auntie?" I quietly asked. She patiently told me, "I am cleaning the bowl. It is very important that your poi bowl is always cleaned, especially before you serve the poi. Especially if you have guests. We stick our finger in together and eat the poi, so your gramma and granpa said, the poi bowl must always be clean. There should not be any kine stuff stuck on the sides of the bowl, and it should not look ugly."

I remember Auntie Amy clearly telling me these things, and how the yellowish green bowl looked clean and shiny, with 'ono poi inside. I have also remembered many Hawaiian values which were instilled within me.

Nā'au Poi Lessons with Hawaiian Values

(from my 'Ohana, Nā'au Kalo Roots)

From this 'ohana experience with Auntie Amy, as she was making nā'au poi, many lessons were taught and things shared. From her, I learned about these Hawaiian values:

1) **"It takes time to mix the poi, so you might as well "talk story."**

- *ho'omanawanui* - the value of patience.
- *'ohana* - familial relationships and connecting with others.
- *e ho'olohe pono* - listen carefully
- *pa'a hana* - the value of hard work
- *aloha* - love, affection, compassion, sympathy, respect for the land our foundation, and our natural world

2) **"Come and watch."**

- *e ho'opili mai ia'u* - imitate and learn
- *nānā mai ia'u* - watch carefully
- *'imi nā'auau* - to seek enlightenment, wisdom and education this quest for knowledge and enlightenment is essential

3) **"First of all, you are not pau, cause I said so."**

- *e mālama i nā kūpuna a me nā mākua* - respect your elders
- *pa'a kou waha* - close your mouth and don't "talk back"

4) **"Mix the poi carefully."**

- *o ka mea nui, e hana maika'i* - it is a important thing...to do a good job.
- *nānā aku nānā mai* - examine your poi and roots, look at self and others
- *'ike pono* - 'ike : to know, feel, understand, recognize, comprehend; *pono*: to be proper, rightness, appropriate, moral, goodness, fair, balanced, righteous.

5) **"No lumps please."**

- *'opala* - get the lumps (troubles) out, and take out the garbage.
- *kuleana* - responsibility, area of responsibility, privilege

6) **"You need smooth ono poi."**

- *'ono* - represents the quality of life or good food

7) **"This is poi, we cannot waste any of it."**

- *ha'aha'a* - humility, humbleness, modesty, humility in all our actions
- *nā'au pono* - to possess a deep sense of justice

- *aloha `āina* - cherish the land's provisions, manage properly, don't waste what you have and think wisely
- *malama* - to care for each other, protect, to maintain, to attend to
- *ho`omau* - to preserve, perpetuate, continue

8) **"Especially if you have guests."**

- *aloha kekahi i kekahi* - don't be selfish, be a giver, care for and consider others, you need to share the poi
- *laulima* - many hands working together for a cause, work cooperatively
- *kokua* - to help or assist

9) **"Gramma and granpa said, the poi bowl always gotta be clean. There should not be any kine stuff stuck on the sides of the bowl, and it should not look ugly."**

- *e ho'oponopono* - self respect, good manners, keep yourself clean, it matters what it looks like, don't be dirty inside or outside, general housekeeping

Having a clean poi bowl without lumps is so important. It becomes obvious why our *kūpuna* have continually attempted to practice *ho'oponopono* (a peaceful-spiritual resolution method). *Kūpuna* deal with many problematic issues via *kama'ilio'ana* (open discussions). They practice *ho'oponopono* which is a mental cleansing, a resourceful remedy, and a prevention method. Family conferences are held in order to correct misunderstandings.

Relationships are set right through prayer, discussion, confession, repentance, mutual understanding, and forgiveness. ¹⁴⁷ This is the Hawaiian way.

Postscript: Aunty Amy's Last Wish

Give These Stories to Your Grandchildren

In 2003, Aunty Amy was diagnosed with terminal cancer. Until then, I had not shared with her how I had written a story of making poi with her. But now there was a urgency in my gut... it was as if my *nā'au* was saying, "Tell her how you wrote the story now! Don't wait. Give her some hope and reassurance." It was clear that I needed to remind her, of how important she was to me, and to our whole ohana.

¹⁴⁷ Pukui, Hawaiian Dictionary, p. 341

I read her the story from my heart of that day long ago making poi together with her and the lessons I learned from her... like it was happening just yesterday. With the phone on my ear, and my laptop in front of me- I knew I must record her exact words again. When I finished speaking, I said "Hello? Auntie, are you there?" There was silence. Her words were deliberate and thoughtful, "You make my heart large... it is a beautiful memory... I love you... I thank you so much." Her voice was cracking...she said was very proud of me.

She reminded me that I must continue to write these precious moments, that I must continue to write, and be a historian in our family. She said, "Other people write, and we learn Hawaiian things from them, but this comes from our own 'ohana experience... it is important. You must give these stories to your daughter, and grandchildren, and grand nieces and nephews."

I told Auntie Amy that I love her very much, hung up the phone, and called my father after that. My worries subsided, a deep sense of peace came over me and I knew it was pono.

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Appendix A

Interview Subjects

Haku'ole, Harold Kaeokalani. Born August 18, 1930 in Honolulu, Hawai'i. Father: Issac from O'ahu, Mother: Florence from Hilo, Hawai'i. Uncle Harold is currently working at Kamehameha Schools as a teacher and kupuna for the pre-school program. He is one of the finest steel guitar players and musicians in Hawai'i. He also has a terrific sense of humor! He has played Hawaiian music with many famous groups in the Islands. At the time of this interview, he was 70 years old and the Lead Steel Guitar player for The Hoku Award Winning group called 'Elua Kāne. Interview date: May 30, 1999, Moana Hotel, Waikiki Beach, O'ahu, Hawai'i.

Lindsey, Kealakai Pumehana Robinson. Born July 5, 1968. Honolulu, Hawai'i. Age: 30 years old. Raised on the big island of Hawai'i in Kamuela, Waimea, Hawai'i. Mother: Stephanie Lindsey, born and raised in Honolulu, Hawai'i. Father: William Robinson, he was born and raised in Minneapolis, Minnesota. Interview date: May 21, 1999 Kaimana Beach at Waikiki 2:30 p.m.

Kaopu'iki, Trini Ann Leilani. Age: 26 years old. From the island of Maui, she was born and raised in Maui, but has been living on the island of O'ahu for the last seven years. Mother: Anita Cohelo, born on O'ahu, but was raised on Maui for most of her life. Father: James Kaopu'iki, from O'ahu, but has lived on Maui for most of his life. He currently resides in Washington State. Interview date: May 21, 1999 Kaimana Beach at Waikiki 3:30 p.m.

Keko'olani, Charles Peleioholani. Age 70 years old. Born May 4, 1933 in Kalopa, Hawai'i. The son of Nawai Keko'olani and Emily Hussey, grandson of Charles Keko'olani and Lilian Kaeo from Waipio Valley and the Hamakua coast of Hawai'i. Charles Keko'olani was raised fishing and farming on the big island of Hawai'i. He has received awards as an accomplished Author Murray

instructor in Hawai'i and Los Angeles. Charles is now a retired F.A.A. (Federal Aviation Agency) Air Traffic Controller. He is also the full time care giver, kupuna kāne, grandparent to his five grandchildren who reside in Mililani, O'ahu.

Meyer, Keikilaniwahineali'ioyuna Alexis. During the time of this interview she was a candidate for the Vice-President position within the ASUH student organization. Interview during the summer session at University of Hawaii Campus at Manoa, May 1998.

Palama Sr., Edward K. Born on August 5, 1946. Raised in Honolulu, Hawaii. Son of Elizabeth and William Palama from Kihei, Maui. Uncle Eddie Palama is a "Master" of the Hawaiian steel guitar. He currently shares his music at the Moana Hotel and Hilton Hawaiian Village Hotel in Honolulu, Hawai'i. Interview January 29, 1999 at Waikiki Beach, O'ahu.

Perkins, Jennifer San Mee. Excerpt from interview Jennifer with whose Hawaiian name is Āmauloa This name Āmauloa means "forever lasting fire." According to what she has been through in life... she feels as though she is a forever lasting fire. The name was given to her in accordance with Hawaiian customs by her Kumu 'Ōlelo Hawai'i (Hawaiian Language Teacher named Kaha'i). She currently lives on O'ahu. She is of pure Korean ancestry, was born in Korea, and raised on Maui. She has been a hula dancer on O'ahu for four years. She actively participates in Hawaiian cultural events, and supports various organizations which address native issues and rights. Current University of Hawai'i Major : Hawaiian language (B.A.) Her greatest influence: Hula. Her greatest teacher: Victoria Takamine Holt aka Aunty Vicky, Kumu Hula, A Master Teacher of Hula, University of Hawai'i at Mānoa. Interview date: January 21, 1999 1:30 p.m. Music Building, University of Hawai'i at Mānoa

Robago, Helelani. 57 years old. Born on April 14, 1942 in Punene, Maui, and raised in Honolulu, Hawai'i. April 14, 1942. Mother: Annie Malia Pauahi born on O'ahu at Moanalua, Father: Matias Benzon from the Philippines. She has been in Hawai'i for 57 years. Interview date: May 22, 1999, 2 P.M. Princess Kaiulani Hotel

Silva, Kalealani. Born and raised in Pu'uloa (Ewa) on the island of O'ahu, Hawai'i. She is 24 years old. Kalealani is the daughter of Gwen and Gene Silva. Interview date January 21, 1999, University of Hawai'i at Mānoa Campus.

Tang, Ryan. Born on August 5, 1959 in Honolulu, Hawai'i. He is the son of Reverend "Kahu" Charles Tang Sr" and Amy Tang also from Honolulu. Ryan Tang is Hawaiian. He is a talented vocalist and musician who plays music with several famous groups including the group called Olomana. Ryan plays ukulele, guitar, and the bass guitar. Interview date: January 29, 1999 on Kālia Road, O'ahu.

Thompson, Charles Nainoalanainoa. Master Navigator of Hokule'a Canoe - Polynesian Voyaging Society. Born in Honolulu, O'ahu, on March 11, 1953. Father: Myron Bennet Thompson was born in Honolulu. Mother: Laura Lucas Thompson was born in Honolulu. Interview date Feb 25, 1999 7P.M. at Kawaihoa, O'ahu.

Talot. Okalani. "I was born in Hilo, Hawai'i. The ahupua'a of Pi'ihona. I was raised there until the summer of 1993, when I graduated and I moved here to O'ahu. I was born June 22, 1975. My mom is Ellen N. Curry and my father is Paul N. Talot. My full name is Nolan Okalani Talot." Interview date: January 21, 1999. 2:00 P.M. at Okalani's house in Kaimuki, O'ahu.

Tolentino, Doug "Po'oloo" Born in Subic Bay, Philippines on September 6, 1960. 36 years old. Raised in Philippines, Japan, Hawai'i and California. Son of Clarence Tolentino of Kalawao (Ewa), Hawai'i and Angelina Brown of Mindanao, Philippines. Po'oloo is an accomplished musician who plays music with Aunty Irmgard Aluli and Puamana, as well as several other groups including Malanai. He is an award winning Hawaiian Artist who has been featured in Hawai'i magazines. His Hawaiian paintings were published as the "Merrie Monarch Poster of the Year" for five years in a row. Interview date: February 6, 1999 at the Royal Hawaiian Hotel.

Tully, Bridgette Lokelani. 30 years old. Born and raised on O'ahu. Mother: Bobby Goo, born in Wisconsin, moved to Hawai'i when she was 18. Father: Leroy Goo, born and raised on the island of O'ahu. Lokelani currently works as a full time dancer and the line captain for the Yes International Revue at the Polynesian Palace in Waikiki. She also produces Polynesian Shows

and designs costumes. Lokelani received the title of 1st Runner up for the Mrs. Hawai'i pageant in 1998. Interview date: May 21, 1999 Kaimana Beach at Waikīkī 1:30 p.m.

Yim, Arnette "Kawehiokalani" Bryte. Born in Honolulu, Hawaii on March 6, 1961. 37 years old. Raised in Keawekapu, Maui. Daughter of Simeon K. Bryte Jr. Kawehi is an accomplished Hula dancer, working towards her Master's degree in Business, and a full-time worker at Kamehameha Schools. She is also the mother of one lovely daughter named Makaloa. Interview February 6, 1999 at Waikīkī, O'ahu.

Yim, Mark. Born April 24, 1960 and raised in Washington, Texas, Japan, and Hawai'i. Both of his parents were born and raised in Honolulu, Hawai'i. He is a writer, arranger and composer of Hawaiian music. Mark Yim plays several musical instruments, supports many cultural events in Hawai'i and entertains on the International musical circuit.

Interview February 6, 1999 Waikīkī, O'ahu