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## **Kīho‘iho‘i Kānāwai** **Restoring Kānāwai for Island Stewardship**

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***Ho‘okikī Kānāwai***  
***Here is the edict of continuum***

*Forces of nature in cooperation for continuity & flow so that magma moves, water runs, rains fall, air & ocean currents unobstructed & ferns kupu~It is the law of continuum*

***He kua‘ā Kānāwai***  
***Here is the edict of the gestating landscapes***

*Signs in the landscape where creation is occurring like hot spots, marshes, steaming areas, wisdom sharers, coral heads, ma‘ukele~It is the law of the burning back*

***He kai‘okia Kānāwai***  
***Here is the edict of natural boundaries***

*Natural boundaries and pathways are delineated by lava flow & rivers, rivers & valleys, ocean & land, kū & hina, height & depth~It is the law of natural boundaries*

***He kīho‘iho‘i Kānāwai***  
***Here is the edict of regeneration***

*Greening of a new flow by Hi‘iaka, restoration of landscapes, when allowed the opportunity-land, ocean & kanaka return to health~It is the law of regeneration*

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## Orientation

This report called, *Kīho‘iho‘i Kānāwai - Restoring Kānāwai*, is nearing its completion and emergence in the timeframe of two very important events. The analogy of these events is so potent that we cannot deny the relevance of them to the timeliness of the emergence of this document, *Kīho‘iho‘i Kānāwai*. The first event. We are, this day, the 21st of September 2016, in mid-autumnal equinox or what continues to be referred to and celebrated as “Kāneloa or Ka Piko O Wākea”. This is the transitional time of ultimate balance between the kau and ho‘oilo seasons, between the retiring of kū elements and the awakening of the lono elements. The second event. This document *Kīho‘iho‘i Kānāwai* emerges just 11 days after the most powerful social gathering on the wellbeing of nature I N - T H E - W O R L D! Hawai‘i, the most remote island community in the world, won the bid for the privilege of hosting the International Union for the Conservation of Nature, 2016 World Conservation Congress where several landmark resolutions were passed by IUCN membership.

These landmark resolutions make a difference because the whole purpose of this document is to bring Hawai‘i ecology, practice, wisdom forward to underpin steps towards the restoration of our landscape, and therefore our people. It so happens that the approved resolutions highlight the inalienable relationship between the health of Hawai‘i indigenous communities and the wellbeing of landscapes (resolutions 26, 60, 71, 83, 97). And so, it would seem that *Kīho‘iho‘i Kānāwai-Restoring Kānāwai* comes at a very auspicious time, indeed.

From *Kīho‘iho‘i Kānāwai* emerges a foundational set of guidelines and a framework for fundamentally shifting from continental modeled behaviors and value systems towards Island Consciousness to think and live like an island. This document will demonstrate how and why to do that at a very primary level. This document is a living resource formulated and designed to: 1) to provide information & education to understand the **kapu** and **kānāwai** of our islands in a universal Hawai‘i context; 2) provide the methods and how to do the methods by which that information was extracted, analyzed and interpreted through Hawai‘i sacred texts, namely, the **Kūlia**, the **Hulihia**, and the **Ko‘ihonua**; and, 3) assist the people and leadership of the State of Hawai‘i in learning and understanding, in contemporary terms, the layers of information provided in chant text for purpose of decision making based on the well being of our islands.

## Caveat

Given the limited time frame of this delivery, for reasons well understood, we have chosen the mele texts that help us get to the core of island processes in the most efficient way possible, and that way is through the Pele liturgy. We will also explore Ko‘ihonua, a selection of texts that come from Hawai‘i’s collective literary treasury.

EKF writers, researchers, and contributors would like to acknowledge that without the caring and enthusiastic participation from Honuiaiākea Summit experts. kōkua, and interviewees, this document would not be as rich as it is.

We would like to acknowledge, that this document is the beginning. There are many more processes to know and much more information on the land, in the ocean, through other exemplary organizations and in mele to explore. We recommend a multi-year community project that expands on *Kīho‘iho‘i Kānāwai* that looks to inspire our po‘e and heighten the wellbeing of our islands.

## An Overview of Island Kinship

*“A Hawaiian’s oneness with the living aspect of native phenomena, that is, with spirits and gods and other persons as souls, is not correctly described by the word rapport, and certainly not by such words as sympathy, empathy, abnormal, supernormal or neurotic; mystical or magical. It is not ‘extra-sensory,’ for it is partly of-the-senses and not-of-the-senses. It is just a part of natural consciousness for the normal Hawaiian—a ‘second sense,’ if you will...but it is not ‘sight’ only, or particularly, but covers every phase of sensory and mental consciousness....To comprehend the psyche of our old Hawaiians it is necessary to enlarge the implications of the word ‘relationship’ beyond the limitations of the ‘interpersonal’ or social. The subjective relationships that dominate the Polynesian psyche are with all nature, in its totality, and all its parts...” (Puku’i and Handy 1998, pp. 117-118)*

### Island & Environmental Kinship

Native Hawai‘i kosmovision, corpus of knowledge, and praxis emerges from a worldview that includes natural phenomenon as a part of the socio-ecological world of relations in which all natural phenomenon (including kanaka) are intimately connected. From an island point of view this is an everyday reality. Our idea of life cycle is not based in the linearity of living, but a literal “cycle” of living, and reproduction, and dying. Even in death we are contributors to life. Our physical bones or ash return to Papa to feed the earth and the mana of our wailua or spirit is recycled into the memory of the island. For some of us, our spirit will transfigure into one of many ancestral guardians or ‘aumākua. In this way, there is no absolute beginning or finality of ending; there is only the beginning and ending of cycles. In relationship to the greater natural-environmental cycles, we are bound to our kanaka contribution, that is to maintain the continuation of those cycles. There is no forgetting exactly who we are biologically, physically, psychologically, and genealogically because we are alertly aware of the dynamic continuity of our relationships. And therefore, recognize that relationships between the animate and inanimate, visible and invisible, human and nature, and between the conscious and sub (un) conscious are inherently indivisible. The term ‘ohana applies to this relationship. This, above all, is **the single most important element relating to the native Hawai‘i concept of environmental kinship**. The lack of a word that means environment, nature or natural in the Hawai‘i language is a testament to this because we are not separate from our environmental relatives. However, environmental kinship is the element of Hawai‘i culture that is least understood by those who function outside of this reality.

Does this idea of environmental kinship belong only to the Hawai‘i native? No. Indeed. In fact, many a Hawai‘i native may not even recognize themselves in this way. As a matter of fact, many kama‘āina or multiple generations who are not koko Hawai‘i or blooded Hawai‘i people have been here for so long, have buried their kupuna here, have given birth to their children here, that they have acclimated and oriented their life ways towards Thinking and Living like an island. Others come from island Thinking and Living. It is part of them, a part of you.

The Hawai‘i worldview includes natural phenomenon as part of the organic lived world in which the landscape or ‘āina is an essential part of the totality of Island Consciousness. That

the term, landscape, is restricted to the physical “**land**” sscape is not a Hawai‘i perspective. Landscape is not only that which is under one’s foot. Landscape in the way that it is used throughout this document explains the Hawai‘i natives’ social-ecological relations and refers to all objects and attitudes including: the physical geography of the island, the surrounding ocean, the different levels in the firmament of the heavens and all bodies of the heavens, layers of earth, all creatures, vegetation, mineral, elemental phenomenon, and the metaphysical world. Additionally, the landscape also implies non-material elements such as the dreamscape, ancestral memory and ancestral prompting or what is commonly known as na‘au or gut feeling. The later type of landscape is what, inevitably, maintains the connection of the individual to her familial relations in nature. That all of the above features are included in the notion of landscape is a very peculiar understanding for most. However, without the non-material landscape, the primary connection with the island body is severed and vice versa.

The social-ecological reality of belonging to and not separate from the surrounding environment is simply depicted in the familial terms such as ‘ohana, meaning taro stalk; kua‘āina, meaning back bone of the land; and, kama‘āina, child of the land, in other words, one who is physically, psychologically, biologically, and genealogically inseparable from this island environment. Here’s what Puku‘i and Handy say about “the old Hawaiian theory of Natural History” (p. 122), and kinship, based on the “systematic theory” of kinolau.

*“The comprehension of the relationship of persons and families in these islands to natural phenomena and the various genera of plants and animals, requires an understanding of the old Hawaiian theory of Natural History. This theory was based upon the observation of the resemblances, in form, in colour, in some notable detail of marking, or of habit, between natural phenomena, plant and animal forms. On the basis of these observed resemblances, the old Hawaiians developed a systematic theory which considered forms (kino, body) having notable resemblances of particular sorts to be multiple forms (kino-lau) of one or another of the ancestral nature gods which mythology and tradition purported to be either (a) primordial, i.e., born of the union of Sky with Mother Earth, in these islands; or (b) proto-historic or historic migrants from abroad, or (c) native Hawaiians who, long ago became elevated to the rank of gods of high rank and power. For example, the edible tree-ferns which cover the uplands are “bodies” of Haumea, who is Papa, Mother Earth herself. The sharks, on the other hand, are “bodies” of one of the brothers of Pele, goddess of vulcanism, who was an immigrant from abroad. Lizards seen to-day are related to a deified chiefess of the island of Maui who was a worshipper of the ancient goddess who was ancestress of all lizards, whose kino-lau all lizards are. Caterpillars are cousins of sea-cucumbers and baby eels, all descended, as his “multiple-forms,” from a nature god who rose from the bottom of the sea in an age long past.*

*The rationale of these old Hawaiian theories of nature will be plain, in the notes that follow, for anyone who can understand the logic-by-analogy of old Polynesian thinking. The significance of the theory of kino-lau in relation to the ‘ohana, as family and community, lies in the fact that theses concepts form the basis of kapu affecting individuals and groups; while equally they serve psychologically as common denominators of descent, relationship, status and duty for the kindred affected.”*

(Puku‘i and Handy, pp. 122-6)

Consequently, in the native Hawai‘i psyche and life ways, his/her own position of younger sibling to the landscape and the surrounding environment requires acts of constant filial piety via ritual and reciprocal exchanges. Of any kind of familial relationship, the basic rules of respect and aloha applies. It is not beyond, but a part of the native Hawai‘i person to respect all his/her relations.

### **Alo-Hā – Reciprocity**

By default of living life in Hawai‘i, we are engaging daily in the “kapu aloha”—that is the sacredness of reciprocity. The hospitality industry has sold this very well, and so, to some degree our greater population is familiar with and participating in this simple island behavior. In most cases, however, the engagement is limited, superficial and does not extend to the island itself and/or the unique and beautiful (kanaka & natural) communities that brings the visitor here in the first place. Alo-hā cannot stop at one industry. Alo-hā must extend to all communities to maintain the wellness of those communities. This includes Hawai‘i’s land base and all of the natural resources we depend on. This is the **Kapu Aloha** and it is the overriding mindset and behavior for island living.

This section will be fairly engaged and detailed. Since our document is about creating a stewardship framework that works for the kanaka and the island, we need to begin thinking and living like and island. The information below will begin to help us consider the things that most of us do not think about daily.

The goal for consciously engaging in the act or mindset of Alo-hā or reciprocity is for the sole purpose of maintaining balance for ensuring continuum, balance between kanaka or people and the honua or natural environment. This is the most important conscious contribution that we can make to ensure continuum and wellbeing. Aloha is a basic behavior of reciprocity and means, simply, to exchange the breath. Know that alo-hā is meant to initiate and grow a deep sense of exchange.

### **Attunement, Assessability, and Exchange**

Now if aloha-reciprocity is an over arching requirement for Living and Thinking like an Island, then how do we think through the complex exchanges we have with one another and with the island environment? The discussion of attunement, assessability and exchange will help us to articulate this process.

Reciprocal exchange is proportionate and dependant on the level of attunement there is between two entities. Attunement or pilina is the degree of relational exchange one entity has with another. In other words, if the entity and I are attuned, accessibility is higher and the exchange is lighter. When my attunement with an entity lessens, accessibility is lower and the exchange is heavier. In Hawai‘i ritual we call this the “kaumaha o ke kapu” or the burden of sacredness. Attunement or our pilina helps us monitor our exchanges. Attunement between entities dictates the nature of daily reciprocal exchanges of elements one to another. Your level of attunement is reciprocally related to the prescribed exchange. The closer your relationship to an element either by familial, communal, occupational, the more intimate the pilina.

## Attunement

Kanaka are most attuned to kanaka, therefore, we tend to create our exchanges with one another based on social-economic-emotional expectations of that relationship. In our relationships in the social and business worlds, we perceive that we have greater access to some individuals and not others. You are familiar with the term “it’s who you know”.

Attunement and exchange is the same in the context of the kanaka’s environmental kinship to the rest of his/her world. In our current continental value and behavior system, we have replaced the island ethic of aloha, attunement and exchange with institutional ethics through documents called Environmental Impact Assessments or Cultural Impact Assessments and through occupations like natural resource managers. We have reduced our personal and communal relationship with our island to the level of recreation. Start asking these questions.

*If I build a 500 home division in this forest, what is MY exchange?*  
*If I displace an ‘ōpe‘ape‘a because of the light my development will cause,*  
*what is MY exchange?*  
*When I fly a plane, what is MY exchange?*  
*WHAT IS MY exchange? at a personal level?*  
*at the family level?*  
*at the community level?*  
*at the island level?*

I am belaboring the point because this is the most important piece of Thinking and Living like an island that we have either forgotten or that we have not been taught. We have unintentionally divorced ourselves from the island concept of aloha and exchange. Let’s begin to shift from the current mentality to a mentality of alo-ha and ownership of our relationships to this place.

How do I determine my exchange for each interaction I have with my Hawai‘i universe? Well, that’s where level of attunement comes in. If I am a fisherman of many years at a certain spot, and I know the best areas, I am also attuned to when the fish are spawning, when they are fat, when they are most available. I also know that the fish are attuned to me. This is NOT just a one way process. My exchange here may be relatively small. I leave an offering or give a prayer of thanks to the fish for being there to feed my family. I treat the fish with a certain respect after I make the catch, I am neat in the way I clean it, I eat everything from head to hui (tail-fin) and I discard of the bones properly. All this protocol or ritual in eating a fish goes back to my attunement with it because for me its kapu is as important as my own. This is a simple everyday example of what we’re talking about. We know how to reciprocate in relation to our pilina with another element.

How do I know if I am attuned to particular elements? Level of attunement can be assessed two ways:

1) in general terms by our relationship through Papa Hānumoku, Papa Hulilani, and Papa Hulihonua,

2) and, in more specific terms by knowing your inherited or acquired genealogy in which are embedded names or kuleana that give us hints to our level of attunement. Inherited is from your parents. Acquired could be from your relationship to your occupation or practice.

Try not to confuse the continental idea of “rights” with attunement. On a remote island landscape, the only “right” we have is to live in aloha with our landscape and one another.

### ***Attunement through Papa Hānaumoku, Papa Hulihonua, and Papa Hulilani***

Kānaka, humanity, are most attuned to Papa Hānaumoku elements, to biological forms with and without reproductive intelligence. These energies are most accessible to kanaka through simple acts of aloha and exchange. Although there are degrees of kapu for some of these elements, exchange is still possible within the context of our personal, familial, or occupational connection to these entities of Papa Hānaumoku.

Next, because we are honua bound creatures, we are attuned to elements of Papa Hulihonua, but less so than our attunement with Papa Hānaumoku. Our attunement with Papa Hulihonua elements has to do with our dependance on these elements to provide the basics of life. Therefore, our level of exchange and reciprocity comes with more rigor in ritual and sacrifice. For some of us attunement with Papa Hulihonua is through names and practice. Still, there is always responsibility and exchange. Although we are akin to the elements in Papa Hulihonua, our physiological make up is less like Papa Hulihonua elements and therefore, our natural attunement, by default is lessened. Diminished but not devoid.

As for Papa Hulilani, although our bodies contain cosmic dust and subatomic particles of the Papa Hulilani community, we are least attuned to the elements of the atmosphere and the heavens for the same reasons we are less attuned to elements in Papa Hulihonua. In this case, distance and basic physiology is a factor.

Attunement through inheritance can be assessed by one's inherited or acquired genealogy. In the example of our family's dance school, Hālau O Kekuhi, by practicing in the Hālau, initiates acquire our family's genealogy through the practice. Dancers can no more behave out of sync with the beliefs of Hālau O Kekuhi than family members. This example can be applied to almost any kind of profession. This level of attunement must be generated and grown.

Genealogically, my personal attunement to cloud cover comes through my ancestral name ohaililani. Your personal attunement to, let's say, voyaging may come through to you because there is a name in your family associated with the ocean or because you have inherited and learned behaviors skills attached to the practice while in training for holo wa'a or sailing.

Know that, whether our attunement to particular elements is acquired and nurtured or biologically inherited, we have an innate ability and psychic tie through which we are able to attune to all of our relatives in nature. ALL OF THEM! When you pule and a slight breeze blows, or a drizzle comes out of nowhere, or a rainbow appears, that means that you've generated the correct frequency to communicate to a space. You and that space and those elements are attuned!

## Access & Exchange

The nature of an exchange is directly proportionate to the significance and the intention of the exchange. In other words, if I were felling a whole 'ōhi'a tree, whose life many are dependant upon, for a ki'i (carved image), my exchange would require much more effort than if I were to ask for a liko or bud to make a lei from the same tree. In both cases the outcome honors the 'ōhi'a and the mana of the 'ōhi'a is maintained, transported, and broadcast more widely. But the ultimate impact is the sacrifice of the body of the tree for another function. Therefore, one body must replace the one lost through ritual and **direct** physical exchange of equal or greater value. Would it be of value to the forest for the carver to replant 100 trees and then make sure they grow over time--for the one tree he took ritually? Perhaps. This is the sacrifice of the exchange.

In order to access a deity or resource, one may engage in the act of exchange through ritual. This allows relationships between natural phenomena to exist in a fairly consistent balance. Henceforth, each individual entity, be it kanaka, wind, animal or lava, act and react to a constant chaos of exchanges that occur every millisecond in our Hawai'i universe. Reciprocity and exchange through ritual can occur in many forms the very simple to the very complex. Some forms of exchange occur naturally, for instance, a heavy uahi Pele or vog followed by a clarifying rain. Some forms of exchange occur in the appropriation of natural resources and the management of those resources for continual production and reproduction. Other forms of reciprocity occur through the offering of one form of the deity in exchange for another. The most valuable and extreme forms of exchange require a life for a life. We see the negative outcomes of this each time one of our unique bird, ocean, or plant species goes extinct. The point is when we do not engage in exchange and reciprocity and teach our children and grandchildren to do the same, we put stress on the island and rob ourselves and our children of the opportunity to have a relationship with the island!

Some forms of reciprocity require prescribed prayers, offerings, sweat, blood, muscle or years of commitment. Whatever the case may be, the mindset and act of reciprocity, exchange and sacrifice should not be taken lightly. Because we are intimately connected, the physical removal, loss or abuse of any resource not only disturbs the immediate system in which the entity resides, but also causes psychological damage to the surrounding environment including humanity. Lack of this island behavior and value systems leads us to our current state...in ecological and spiritual debt.

## Ritual as Exchange

The 'aha is the image for the ritual. It is the physical and the metaphysical kaula or cord that binds the kanaka to his network of relations. The ritual is a purely kanaka behavior. The grand scope of ritual is for the purpose of continuum and rebirth. Ritual or the 'aha is the vehical for exchange and taps into the ability of the kanaka to attune his/herself with the energy being engaged. The performance of ritual is how the kanaka navigates his/her relationships to objects. Simply put, the severity or simplicity of a ritual depends on the relational hierarchy, hence mana of an object, the kapu/kānāwai of an object, and consequently the level of reciprocity required for coming into attunement with a particular energy. So, the ritual is NOT the exchange or reciprocal gesture. It is the process, the protocol, through which exchange is manifested. The

performance of the ritual is dependant on all the previous discussions above: beginning with kinship or an individual or groups relationship to an entity, the hierarchal positioning of that entity, the kapu and kânāwai related to an entity, the natural attunement to particular elements, and the mind set of alo-hā and exchange. When one has an inkling of these elements, then the ritual and sacrifice is designed and performed to include all of these aspects.

We ought to be aware of the fact that some energies or resources are inaccessible or are very “expensive” in terms of the exchange. In other words, what is the cost for reaching the depths of the Kanaloa. For a koholā, perhaps getting close to the very depths of Kanaloa is expected because they are closely attuned to that natural phenomenon. But it is not so for the kanaka. We cannot access the sun for obvious reasons, but we can access the bi-product of Kānehoalani. To access the sun directly would require ultimate sacrifices. Direct access is limited, however access to a bi-product is a daily reality.

### **Reorienting to Spaces**

Now how do we apply the information of kinship, aloha, attunement, exchange and ritual to spaces?

In this section we will look at places and spaces in terms of their natural and relational hierarchal placement in the scheme of the landscape and their god forms. I use the term relational hierarchy because there is no REAL hierarchy in terms of the interdependence of one natural element upon another. Hierarchy is relational in the context of kapu and kânāwai. Places and spaces refer to the island geographical physicality of a feature/element/place, the atmospheric location of particular features/elements, and the oceanic location of features/elements. Places and spaces also refer to areas of thought, memory and feeling in the past, present and future. However, most places and spaces we will be talking about in this section are contained within the physical landscape. In referring to landscape, we refer to sky, earth and ocean as we cannot disconnect one from the other.

In the Hawai‘i worldview, one place, or space, may be more accessible than another, however all are significant in the order of things. Accessibility is directly related to the degree of kapu or sacredness of the object. More accurately, the less accessible a space or resource is the more important it is. The native Hawai‘i system of determining which spaces are more accessible than others is a matter of relational-hierarchal arrangement, an arrangement we refer to as a papa or layer. The discussion of places and spaces in terms of their relational papa arrangement is defined, most times, by two measures: one is horizontal positioning (as in a wao), and the other is by function as primary resource or element.

Horizontal positioning is an interesting phenomenon in the Hawai‘i perspective because it includes the layers of space from the highest strata of the heavens or lewa lani to the depths of the sea, or kai kanaloa, through the core of the earth, demarcating the space of the Hawai‘i universe. But as you will see, the hierarchal relations do not necessarily occur in a top-down or bottom up order. Relational hierarchy of spaces is seen from the perspective of the island. The mele we are about to makawalu or deconstruct give us clues as to positioning of elements in their hierarchal positioning. This helps us decide the level of accessibility of a place. Along with

kānāwai, we are able to assess whether interactions on the landscape or ocean are appropriate and how much exchange is necessary.

*This is how to imagine Papa relations:*

*top-down— from the heights of space-down towards the island AND  
from the mountain summit-down the contours to the coast, and out  
towards the horizon*  
*middle-out-- from the earth core-out to the surface of the land*  
*bottom-up— from the bottom of the ocean- up to the sea spray*

Papa	Papa Hulilani Lani-Heavens	Honua-Inner Earth	Moku-Island Landscape	Moana-Ocean	Level of accessibility/degree of exchange
Highest level of kapu	path of the sun, stars, limits of horizon	magma chambers	magma chambers	deep ocean, no light penetration, ocean floor	None/ extremely high degree of exchange
2nd highest level of kapu	stratums of clouds & winds above summit	where water & lava travel, water chambers	summit, mountain, crater, puu, faults, valleys	coral heads, coral reef zone	Low-none/ extremely high degree of exchange
3rd highest level kapu	where moisture touches mountain and forest tops	right below the soil layer	ma uka forests	general coral reef zone, tidal pools and papa	Low-medium/high degree of exchange
4th highest level of kapu	Mist drip zone	soil	Cultivated areas	Wave zones	Medium/ Accessible with moderate degree of exchange
5th highest level of kapu	Below mist zone	Leaf litter	Living areas	Sea spray zone	High accessibility with moderate degree of exchange

The other measurement of hierarchal arrangement is function. As an island/earth bound person, our most important resource is the island body. However, in the macrocosm of all natural phenomenon in the Hawai‘i worldview, there are certain entities, without whose influence, life would not be. There are three basic levels of functionality that determines a resources‘ relational hierarchy. They are:

*-At the primary resource level: If the element is required for life, i.e. space, sun, air, water, stars, volcanic landscape, earth core, night, day, ocean, then these primary resources and their body forms are at the top of the hierarchal spectrum.*

*-At the secondary resource level: If the element is a product or outcome of, or is hosted by one of the primary resources, for example, mountains, vegetation, rainfall, coral, rivers, whirlwinds, and dirt, to name just a few, then they are secondary in hierarchal order.*

*-At the tertiary resource level: If the entity is thoroughly dependant on the energies of the resources or deities in the secondary status, like animal, insect, bird, kanaka, then we are at the third layer of the hierarchal spectrum.*

Again, horizontal arrangement and status due to function, intersect at and diverge from a great many spaces and places. Our system of relational hierarchal arrangement is cyclical, and not so linear as to dismiss the intimate interdependency of all objects in the worldview of the native Hawai‘i. For example, clouds would be defined as having more status than trees because they provide moisture in terms of their primary resource function and they obviously occur in a higher horizontal plane. ‘Ōhi‘a forests in Hawaiian traditional knowledge are not only the collectors and finders of water but also those who gather the clouds. Would the clouds still come to a place devoid of ‘Ōhi‘a forest, or would the forest cease to exist if the cloud people did not rest there? Herein lies the difficulty of categorization. In the Hawai‘i worldview, there is no existence without cyclic interdependency. However, knowledge of the basics of relational hierarchy gives us boundaries by which to define our own importance and the importance of the “people” (not just human) around us. These ideas guide our every interaction within our very full Hawai‘i universe.

## **Wao**

Wao are natural horizontal island divisions that are organized around mauna. Each island is essentially the union of mauna. Let’s name the kuahiwi or mountains for Hawai‘i island and the areas of the island that owe their water sources to these mauna. For reference, most of Hamākua and Hilo ‘ākau belongs to and receives water from Mauna Kea. In Hilo proper, we receive water from both Mauna Loa and Mauna Kea. Hilo hema and all of Puna and Ka‘ū belong to Mauna Loa. However, most of lower Puna is claimed by Kīlauea. Kona Hema belongs to Mauna Loa and Kona ‘ākau owes its water to Hualalai, with Mauna Loa claiming parts of Kona ‘ākau. Kona ‘ākau and Kohala hema are claimed by both Kohala mauna and Mauna Kea. And Kohala ‘ākau and Hamākua ‘ākau belongs only to Kohala. Do you know where your water comes from?

Wao, for the most part, can be compared to the continental definitions for elevational divisions. The Hawai‘i wao are a little more detailed, have detailed names and descriptions, which we will enumerate for you below. For the reasons that Kīho‘iho‘i Kānāwai must serve as guiding principles for bio-cultural decisions for mauna and inevitably for the island scale, we chosen to employ the use of wao delineations at this point. This does not mean that Ahupua‘a land divisions are not important. THEY ARE! However, until islands reorient towards kīho‘iho‘i kānāwai values and behaviors, (and with the complexities of property ownership) the kānāwai can help with land stewardship at the more manageable wao level, for now. The next step is ahupua‘a and wao intersections of island wellbeing. Looking forward to that.

Because we are not yet oriented to wao in our every day thinking and living like an island, we have reorganized how we are going to begin to relate to wao as measure of island health. We have created three categories of wao: Wao Honua, the island land base, Wao Kanaloa, the ocean divisions and Wao Lani, the heavenly strata.

We will identify 22-wao in this framework, including: 1) five (5) units of Wao Lani, 2) 10 units of Wao Honua, and 3) Six (6) units of Wao Kanaloa. Each Wao is the home of specific agents belonging to Papa Hānaumoku, Papa Hulihonua, and Papa Hulilani communities. The presence or absence of these agents in each community is a pretty good indicator of the community's health factor or Mauiola. Note, there are different names for each wao, according to the publication you look at. For now, we use a combination of resources of which most agree on names between wao kanaka and kuahiwi and from kahakai to kai kanaloa and heavenly strata. We will use the most common information available until the idea of wao, lani, kanaloa become second nature. **\*\*NOTE:** This report does not include all possibilities with regard to wao and wao inhabitants. A much more detailed community scale assessment is necessary.

### **Recommendation:**

- Stewards need to assess the health of each Wao for each mauna.
- Stewards begin to assess the health of ahupua'a.
- It is recommended that a more in depth description of regional Wao Lani, Wao Kanaloa and Wao Honua be created by community.
- Kahiki zones including Kahiki Kū, Kahikimoe (horizon scale), ought to be included in Wao Lani spatial zones (in the next iteration) for Island consciousness and stewardship.
- Create criteria based on the optimum health or mauiola of the Wao and assign scores to each. Example below. Each interaction must include the Kānāwai associated with the Wao in which the activity occurs.
- Create the corresponding reciprocal exchanges for each interaction of practitioners/stewards/kama'āina and visitor to maintain the ultimate Kapu Aloha.
- Create the protocol, ritual and suggested exchanges for accessibility in each of the wao.

### **Wao**

*WAO LANI- There are (6) six beginning where the manu fly. The blue indicates inaccessible. Kanaka can still impact via pollutants and aircraft.*

*Kalanipa'a – the trail of the sun and the stars; the most remote*

*Kalaniuli – above Keaoulu; above the top of the mountain; maintain nāhele and kua of the mauna so that clouds maintain their course to the mountain*

*Keaoulu – where the clouds are building above Lunakeao; this is around the upper reaches of the mauna around the nāhele to kuahiwi; this is about where the kūkeao cumulus get magnetized towards the mountain*

*Lunaokeao – where the clouds float; in terms of the mauna, this is just about the wao akua height to the nāhele; maintain vegetation to continue to attract clouds*

*Lewa nuu – where the birds fly; keep clean; maintain forests to support birds*

*The WAO HONUA includes several sections between the tip of the kuahiwi to where the ocean touches the sea. The first 4 are the KUA, the next are the WAO.*

Red indicates that these are NO development zones because they are the residence of most of the important elements that are required to recharge our aquifers and because of this simple fact they are kapu. The term KUA indicates their functionality. In relationship to our bodies, the KUA, the back or spine, is pretty important. It is the same for the island body.

Ku1: **Kuahiwi/Mauna-** primary intersection of the lani and the honua, hence most sacred place above ground; union of heaven and earth; the axis and point of origin for all subsequent wao since wao are geographically situated and delineated according to the kuahiwi or the back bone of the island. The wēkiu is the highest tip. If one stands a distance from any kuahiwi, on a clear day, you can clearly see the wao divisions change in coloration and presence of vegetation is obvious. On Mauna Loa, Mauna Kea and Hualalai, the very elevation of the kuahiwi is its own kapu. Our bodies are not built for low oxygen areas 13,000 ft, or ocean dweller. The scant vegetation, the limu on the rocks, the rocks, and spiderwebs are the pulupulu or collectors of mist in these areas. Mist and snow are the main water sources for the “kua” areas.

Ku2: **Kuamauna-** ma kai of the mauna is very scant vegetation, if any at all. The scant vegetation, the limu on the rocks, the rocks, and spiderwebs are the pulupulu or collectors of mist in these areas. Mist and snow are the main water sources for the “kua” areas. This is where the expert mist collectors, the noho anu, silversword, and all their friends grow persist.

Ku3: **Kualono** – dotted between the Kuahiwi and the Kuahea is the Kualono or the many pu‘u that make up the body of the kuahiwi. These kualono are especially important for seeding needy areas because many times they are “kīpuka” or oasis of native & endemic vegetation untouched by people or animals. Other kīpuka may include, gulches, caves, and lua pele. Bushy vegetation, the limu on the rocks, the rocks, detritus, and spiderwebs are the pulupulu or collectors of mist in these areas. Mist and snow are the main water sources for the “kua” areas. Here on Hawai‘i island we have two interesting places where mountain bodies intersect, that is Mauna Loa & Mauna Kea and Mauna Loa & Hualalai. Now this intersecting piece “should” be in the elevation of the Wao Nāhele, however, because of the characteristic of the landscape, these saddles are technically **kualono**. So they have the status of both Kualono & Wao Nāhele. All of where Pōhakuloa is Kualono & Wao Nāhele.

\*Special mention of the Ka‘ohe ahupua‘a which encompasses the whole of Mauna Kea and the crater of Mokuaweoweo. It is THE largest ahupua‘a in all the islands and the only one that saddles two major kuahiwi. It is called Ka‘ohe because this is where Kāne and Kanaloa waters are present. ‘Ohe is a form of these two elements and its nodes hold water. ‘Umi claimed this area in this way both for political reasons and because it is the WELL of the island.

Ku4: **Kua hea-** also called the kua eiwa, where the small bushes, and maybe grasses and small trees.

*The next five units are the Wao.*

W1: **Wao Nāhele** – where the open ‘ōhi‘a canopy and the other trees are bigger, many small bushes about; The character of the forest is there is no apparent canopy. Where the ‘a‘ali‘i, pukiawe and other pubescent and trees with very rough bark hold water. This is approximately ma uka of the 22 mile marker on saddle and extends to where the mamane begins to dwaf around Hale Pōhaku. On the west, this is about where Kamuela town begins to slope upwards.

W2: **Wao ma'ukele**- ma kai of the Wao Nāhele is the wet forest; pulupulu heavy; this is where the monarch trees live, where the ground is ma'ukele or full of water, where the canopy is quite distinguishable; this is where diversity picks up immensely; where the tree ferns grow. This is in and around the 16-21 mile marker on the saddle road on the Hilo side. On the west side, this is about right above Waimā, Waipio and extends into the kua lono areas of Waimea.

W3: **Wao akua**- this is the cloud drip region; trees are still tall but not monarch; ground is still moist, but the canopy opens slightly; the same inhabitants in the ma'ukele are also present in the wao akua. This wao is fairly easy to see because this is where the cloud bank rests consistently. It's called the wao akua because the cloak of the clouds alludes to this being where the gods live. Farming at a sustainable level can be done here given the canopy is not compromised. Kuaheua type farming like in Kahalu'u and Puanui in Kohala is typical. Currently, there are more and more homes in this area. If forest is compromised at this level, then the clouds will have to settle higher and higher, which means less area for water recharge. This is in and around the area of upper Ka'umāna city. There are definitely more and more introduced trees in this area. On the north west, this is where the Kohala mountains saddle with Mauna Kea.

W4: Wao kanaka- is ma kai of the wao akua; called the wao kanaka because this is where the population builds and works; this is also the area that should be used mostly for farming; attention should still be paid to the amount of concrete there is in this area due to the concrete's inability to soak up water and cool down quickly. Trees and bush, especially 'ōhia, pūhala, fruit trees, ulu and such are great to help to break soil for percolation and less run off. Open canopy is also necessary to maintain cooling, food and the laka process. Recharge of water reserves also happen in the wao kanaka. For Hilo the wao kanaka traditionally begins below Haili hill. At Hamākua, this area begins a little ma uka of the highway.

W5: 'Ilima – open areas, some bush; mostly 'ilima and lowlying shrubs; not all areas have this character; on Hawai'i island this character is both at the Wao Nāhele levels and at the Kahakai levels.

W6: Kula-open area; grass; end of tree line. Hilo proper traditionally does not have kula, but the region where Keaukaha Homestead is used to be a kula & 'ilima area; where the primary vegetation was pili grass

*The WAO KANALOA includes the next 4 group of wao from where the ocean touches the land to where the deepest trenches are.*

Ka1: Kumu Pali – where the ocean meets the pali

Ka2: Kahakai- where the ocean leaves its marks extent of high water and potentially sea spray; where the kahakai plants grow; where the springs exit, where the opae lives

Ka3: Kai kaheka (has lots of other names depending on what lives there)- where the flats and many tidal pools are;

Ka 4: Kai po'i nalu- where the surf breaks right where the Kai kaheka drops off Kai koholā- outside of surf break where fishing is done by both birds and kanaka; availability of fish here is necessary for migratory bird people who come to Hawai'i to nest

Ka5: Kai koholā- place where the whales go; where most deep fishing is done by ocean birds and kanaka; availability of fish here is necessary for migratory bird people who come to Hawai'i to nest

Ka5: Kai Kanaloa: darkest sea where the horizon is; color of ocean refers to depths; so deep the sun doesn't shine there

## **Ahupua'a Mā**

For later reference, here are the vertical and island scale divisions. This list is not exhaustive and does not include kahawai, awawa, pali, lae, etc.

Mokupuni – land base surrounded by ocean; resources of one mokupuni should be able to sustain the residents for that mokupuni

Moku O Loko – districts; the term o loko is still used in the south pacific; o loko refers to the notion that districts are divisions within the island not “on” the island; and divisions created from the inner/upper/middle of the island or the kuahiwi/mauna; resources of one moku o loko should be able to sustain the residents for that moku o loko

Okana/Kalana/Poko- smaller division of the districts; contemporary example is Kohala loko & Kohala waho; resources of this area should be able to sustain the residents of that Okana/Kalana/Poko

Ahupua'a-clearly delineated ma uka to ma kai land space included necessary resources; some extend to the kuahiwi/kualono/kuamauna/kuahea and some extend as far up as the wao akua; resources of one ahupua'a should be able to sustain the residents of that ahupua'a

Smaller divisions include areas that belong to or are stewarded by families and small communities. These are 'ili/mo'o'āina, kihapai, koele, hakuone, kuakua and others.

## **Kapu and Kānāwai**

Now how do these kānāwai and kapu play out in terms of the aloha ethic, spaces like mauna/kuahiwi and wao?

What is important here is to know the relationship between a kapu and a kānāwai and how they are applied to a social-ecological ethic. The kapu and the kānāwai indicates the relationship between natural phenomenon and natural phenomenon, kanaka and natural phenomenon, and kanaka to kanaka. We cannot, however, forget the fact that kanaka are “related” to the natural environment by default of generations of existence on this small piece of land in the middle of the Pacific. By default of our location in this geography, our mythology, or understanding of existence, is greatly influenced by the most visual and most dynamic elemental phenomenon. It is from this view of the Hawai'i universe that we maintain particular kapu and

kānāwai to ensure a continuum for living in Hawai‘i. This is what “**Ua Mau Ke ‘Ea O Ka ‘Āina I Ka Pono**,” really means!

We include the Kānāwai that we have extracted from the mele through the processes of Papakūmakawalu, Lololo, and Honuailākea. They are all based on the overall mindset of Kapu Aloha or the sacredness of reciprocity and the kapu or the function of every element in the Hawai‘i universe. The narratives on hierarchal relationships, wao and Island kinship are helpful in understanding this.

*Kapu is the level of a person’s, place’s, or element’s sacredness. Sacredness is equal to one’s (not only kanaka) status and contribution to life and living, at micro and macro levels of the social-ecological schema.*

*Kānāwai dictates accessibility and expected behavior in engaging with the resource in order to preserve its kapu.*

The first four, are the Kumu Kānāwai, the fundamental ecological laws of volcanic islands in order to maintain a state of Uli or perfect balance. These are the kānāwai that are not negotiable or may not be compromised. The other are Māuli Kānāwai or the kānāwai that restore health and wellbeing. At some point the Māuli kānāwai will change as the island consciousness, behaviors and values begin to move, or take root.

### ***Kumu Kānāwai***

**Ho‘okikī Kānāwai**- the edict of continuum. Forces of nature in cooperation for continuity & flow so that magma moves, water runs, rains fall, air & ocean currents unobstructed & ferns kupu, and the island body persists~It is the law of continuum

**He kua‘ā Kānāwai**-the edict of the gestating landscapes. Signs in the landscape where creation is occurring like hot spots, marshes, steaming areas, wisdom sharers, coral heads, ma‘ukele~It is the law of the burning back

**He kai‘okia Kānāwai**-the edict of natural boundaries. Natural boundaries and pathways are delineated by lava flow & rivers, rivers & valleys, ocean & land, kū & hina, height & depth~It is the law of natural boundaries

**He kīho‘iho‘i Kānāwai**-the edict of regeneration. Greening of a new flow by Hi‘iaka, restoration of landscapes, when allowed the opportunity-land, ocean & kanaka return to health~It is the law of regeneration

### ***Māuli Kānāwai***

#### **No ka honua:**

**Kānāwai Kuahiwi**- the edict of the spine; affects all areas or wao that are designated KUA; high mountains attract the big clouds that gestate into rainfall; kua provide the elemental activities that kanaka cannot reduplicate; responsible for attracting all manner of precipitation mist, clouds,

snow, water; indicated by names like Ka‘ohe and others; divides big winds; mokupuni are made up of mauna/kuahiwi; inseparable entities from the ocean floor and one to the other

**Kānāwai Kūikawao**-the edict of atmospheric trees; presence of large canopy trees that touch and attract the clouds in regions from wao akua to wao nāhele is required; this includes the urgent necessity to reforest upper reaches of mountains; corridor planting helps create kīpuka for more rapid reforestation

**Kānāwai Kāko‘i**- the edict of disturbances; the adze of the earth is always prying open; major elemental disturbances are expected on a living island; volcanic eruption, vog, acid rain, hurricanes, high winds, tsunamis, whirlwinds, faults, steam vents, tidal shifts, landslides and a potential of other weather and island events are bound to happen; there is no controlling these events; they must occur and we must be aware of seasonal changes that brings inevitable landscape transformation; know where you live; have an intimate relationship with your ‘āina, kai, and water ways

**Kānāwai Kupukupu**-the edict of little eyes or ‘ōmaka; must allow for regeneration on land and kai; refers to coral & fish spawning seasons; seasons of germination; seasons for fledgings; season for calving as in whales; after heavy rains, harvesting is monitored

**Kānāwai Wao**- the edict of natural land divisions; exchange is necessary; maintenance and aloha for health of each wao is everyone’s kuleana; see Wao

**Kānāwai Kūkeao** – the edict of clouds; be aware of pollution in atmosphere & privatization of water cycle; care must be given to the atmosphere; a process includes transpiration, condensation, sublimation, precipitation; Kahualani or cloud seeding occurs

**Kānāwai Ulu Lā‘au** – the edict of forest; at all wao levels as nurseries for further growth and promise for water recharge

**Kānāwai Pahulau**-the edict of 400 chambers; concerning the care of aquifers and their relationship to ocean health & reef ecosystems

**Kānāwai Pahukini**-the edict of 4,000 chambers; concerning the care of aquifers, water tables, glaciers, snow caps, caves, watersheds; recognition of all manner watersheds in all strata

**Kānāwai Kānemilohae**-the edict of passage; ability for groundwater & underground water to have uninterrupted passage; for the health of ocean creatures in the freshwater areas; for health of island as fresh cool waters deter hurricanes from decimating islands

**No ke kanaka:**

**Kānāwai Kū+Hina**-the edict of right intersection; aloha for life cycle; aloha for symbiosis, parallel growth forms, vertical and horizontal intersections at every scale from atomic, cellular, kanaka’s psyche and physicality, land scale, island scale, human scale, more than human scale; respect for complimentary and dual elemental systems, thought processes, ontology, epistemology, self and community

**Kānāwai Uku ka ‘Ōiwi** – the edict of equivalent exchange; every action on the land or in the ocean requires an exchange; personal and community based exchange; aloha/reciprocity regarding accessibility & access requires sacrifice; blood, sweat, tears; island living and stewardship requires planting and following up with plantings; heritage management and education; takes generational and multi-generational impacts & continuation for the regeneration of forests; forests & people; interdependency to upkeep island-based sustainability

**Kānāwai Manamana**-the edict of connectivity; manamana are fingers of lightening and the reduplication of mana; ascribing elemental forms to your name/occupation/regional or familial kuleana-part of who you are and you build upon the skill till it is a part of yourself; individuals, families and communities responsible for your direct connection to a beneficial service that is directly connected to the Island Consciousness; cannot disregard because it is intimate; applies to all Hawai‘i people with genealogical link or acquired link in relationship to the work you pick to do and your passion

**Kānāwai Ho‘ali Kū** – the edict of filial piety; our relationship with the elements requires us to call upon the elements & to perform ritual of restoration. One can exchange with the landscape if you have an intimate & recognizable relationship with the elemental force. The exchange, sacrifice/mōhai/‘alana must be in proportion to the request or the exchange

**Kānāwai Kama-i-Ali‘i**-the edict of kama‘āina leadership; good leader with kapu and intimacy with elements; to select the kama‘āina who have knowledge and experience of that place; to create and oversee kānāwai for that place; also includes field experts as primary decision makers for that field; addresses authority to adjust the kānāwai according to the natural happenings and the change of the environment; ability to recognize and pay attention to the signs; capacity to generate community well being

**Kānāwai Makawalu**-the edict of eight eyes; education in Papakūmakawalu processes for sustained island living

**Kānāwai Ahikiaola**-the edict of responsiveness; Lono is sound and senses and the use of these abilities to anticipate weather, volcanic, hurricane or deluge; Lono season brings lots of water during makahiki; waters bring nutrients and mixing of nutrients; but also brings death if too much water; don't take fish- allow for elements to rebalance; be alert and responsive awareness of unhealthy conditions on land and ocean; Lono season also fills the land with water, enticing volcanic activity

**Kānāwai Lonopilikahonua**-the edict of interdisciplinarity; engages multidisciplinary community towards Island Consciousness; encourages co-management; encourages communities educating communities; encourages sharing resources and adding to the corpus of knowledge for Hawai‘i

This is probably a good place to insert the idea of mana. Mana is proportionate to the level of kapu and associated kānāwai. If something/someone possesses a great deal of kapu, then it is assumed that the mana of that object is equal to the kapu and vice versa. Consequently, the

kānāwai associated with an object is also proportionate to the mana of the object. These are the general notions of kapu and their associated kānāwai. Some examples of kānāwai akua are: Kahekili's kānāwai is the kānāwai of silence; Kauilanui's kānāwai is to keep a water container covered during a lightening storm; a kānāwai of Kū is not to lean backwards; a kānāwai of approaching ali'i is the kānāwai of prostrating, and so on. Look up kānāwai in Puku'i & Handy Hawaiian Dictionary for more examples. There are also many examples of kapu and kānāwai, especially in name chants of the ali'i, for instance, the kānāwai in Pauahi's chant naming wai and ena or heat as her kapu. Kamakau in Ka Po'e Kahiko also has a really nice piece on Kānāwai.

## **Kapua'i Akua: Methodology**

### **Papakūmakawalu\*LOLOLO\*Honuiaiākea**

This portion is detailed because this is the very method or way that we begin to teach each other about how to Think and Live on islands. It is an accessible way to shift our behaviors and values towards Island Consciousness. This is what I am calling the Kapua'i Akua, the exact foot prints of the kini akua in the landscape. **Here we learn:** Papakūmakawalu, the LOLOLO process, Honuiaiākea and why we study Mele. Then we plunge into the Mele, deconstruct and kūkulu hou, for a 2016 understanding of how to shift our behaviors and values towards Island Consciousness.

This is a dynamic document. Go through the steps.

### **Papakū Makawalu**

Papakū Makawalu is a recently reawakened methodology that observes, studies, and teaches people to engage relationships with natural Hawai'i natural phenomenon. This methodology sees the Hawai'i universe through the lens of three papa, or spheres of knowledge and relationships. These papa are: Papa Hulilani, the sphere of astronomic, atmospheric and heavenly phenomenon

*\*Papa Hulihonua, the sphere of earth bound processes and phenomenon*

*\*Papa Hānaumoku, the sphere of entities that give birth*

*\*Papa Hulilani, the atmosphere and heavens*

Papaku Makawalu is a Hawai'i ontological knowledge system that assigns the Hawaiian universe to three Papa or houses of knowledge. The first of the three is Papa Hulihonua, the earthly elements including ocean, volcanic processes, and the water cycle. The second is Papa Hulilani, which is inclusive of everything in the atmosphere. The third Papa is Papa Hānaumoku. Individually, the living components with the biological intelligence of procreation belong to the house of Papa Hānaumoku and are the direct beneficiaries of Pelehonuamea. These individuals include everything from plants, to birds, to coral, to fish, to mea kolo, and kanaka. The house of Papa Hānaumoku also includes the activities that kanaka engage in, including things like hula, mālama 'aina (steward), lawai'a, mahi'ai. Kanaka functions including consciousness and inner conscious are also in the house of Papa Hānaumoku.

## LOLOLO - Intuition & Intellect

Lololo is intelligent, brilliant and deep thinking. It is a non-linear process. When using lololo the whole potential of your mind, and the prescribed steps for lololo written below, the user will become an expert in stewarding cultural lands at an elevated level for the benefit of land's longevity and health....and will, in the process, come to know his/her own self. That is lololo.

Lololo incurs the use of conscious intellect and your own inner consciousness. The advantages of informational resources readily available at our fingertips such as books, computer, newspaper, schools and of course learned teachers and family members certainly enhance the use of lololo. However, despite these advantages we need to look inward and develop a passion and kuleana for the land of Hawai'i, keeping in mind that in this case the passion and kuleana is to reinstate cultural reform and transformation for the way people use and think of and live on our Island land base. This looking inward is to inquire within, and to depend on the intelligence of ancestral memory and intuition to guide you; and, needless to mention, one must listen to that prompt. By paying attention and nurturing an inward intellect, we are able to observe and process an authentically Hawai'i outward perception.

**START HERE** 

### **Basic Step 1. Develop passion for a cultural object or topic**

In this case, let's pick mauna as our center of attention. Other cultural objects could be wai, or plants, or migration, or Kane elements, or ipu, or carving. In anycase, the point is to choose one, dig, develop, and expand that **ONE cultural object** first. Then, decide which of the three (3) papa below the cultural object/topic belongs to and follow the steps below. Then continue to expand this in step 3. In our analysis of the mele Huluhia, Kūlia, and Ko'ihonua, we will be developing and expanding multiple cultural objects at once.

*\*The cultural objects or elementals in Papa Hulilani are from the island's view of the sun, moon, stars, clouds, wind, rain, and seasonality.*

*\*The cultural objects of Papa Hulihonua are the island's soil, rocks, volcanistic activities, land features, ocean currents, ocean depths and fresh water.*

*\*The cultural objects of Papa Hānaumoku are all the island's natural living life forms such as birds, fish, trees, coral, insects, shells, people and practice.*

OK. We've chosen "mauna". And we are choosing Papa Hānaumoku as the papa that "mauna" belongs to. Next.

### **Basic Step 2. Consider the Hawaiian language depth of the cultural object. Study as many literal and metaphoric meanings of the cultural objects.**

Begin with literal meanings like the examples below. It is important to excavate ALL literal translations! And, it is also important to be able to break-up words down to their root. First stop is Handy and Pukui's Dictionary and Andrews Dictionary. The online dictionary

[www.wehewehe.org](http://www.wehewehe.org) is also an excellent site especially if you need to be mobile. In our analysis and interpretation of the Hulihiā, Kūlia, and Ko‘ihonua, notice the texts or nomenclatures do not have any diacriticals. That is specifically to allow for the expanding of this step.

Language also enables one to read and write narratives and chants of the land’s evolution and procreative cycles that took place in the past and record those cycles as an uninterrupted progression of life and time. The literal Hawaiian language and the imagery and metaphor of Hawaiian language is necessary to understand and create poetry for chants, prayers and to understand the nomenclature of the significant elements. For mauna:

*Mauna: mountain; another word is kuahiwi*

*Ma: Indefinite locative, instrumental, manner; At, in, on, beside, along, through; by means of, because of, in behalf of, according to; mā: Short for maka, eye, as in ho‘omā‘ē, mā‘eo, mākahī, mākole, Short for maka, mesh, as in māhā, mākahī, mālua, etc., Short for make, desire, as in ho‘omā‘aka‘aka, Stative prefixes indicating quality or state: ‘alo, mā‘alo; hai, māhai*

*Una: Shell of turtle or tortoise; fatigued, worried; una honua-plate as in geology; hoa una-To send one, as on business, To send to one with a demand, To exercise authority over one in sending*

*Une: a lever as in prying*

### **Basic Step 3. Realize the holistic possibilities of the cultural object.**

Each practice or cultural object is connected to another and also connected to the three Papa mentioned above; a prime example of this is Hula. If you are an active member of a Hula Halau you will be connected to diverse areas of cultural practices. Although one is able to focus on a single practice or area of expertise, practices do not stand-alone. To understand the practice fully is to have an eye open to the many possible **relationships** to it because of the multiple components that constitute a practice. The independent reality of a practice can only be understood through its many components. The ability to realize all the components of one’s practice is the ability to deconstruct the foundational components and reconstruct it in another form that still remains as part of the whole. This is the makawalu process.

*-Simply create a mind map, positioning the cultural object/topic in a circle at the center. This is the Papakū*

***“mauna/kuahiwi”***

*-Now create a few subtopics by extending a line from the central object/circle to smaller outer circles. These are your first maka. You are now “makawalu-ing”.*

***“mauna/kuahiwi”—expand to one maka that says “pele”, and one maka that says “wākea”***

*-Write the subtopic in the extending circle. After creating 3-5 subtopics, now from the subtopic circle, makawalu further to describe the subtopic in more detail.*

*from pele—extend to” kupulupulu” & “hiiaka”; from wākea extend to “papa” & “lilinoe”*

*-Continue this process until you cannot makawalu anymore.*

*-Do this for all papakū; Papa Hānaumoku, Papa Hulihonua, and Papa Hulilani*

*-Eventually all little outer maka of all three Papa should be cross linking with one another.*

#### **Basic Step 4. Acknowledge and identify Hawaiian parallel forms and growth processes for all related objects.**

Knowing Hawaiian parallel forms and growth processes is a study of relativity of the environment. Parallel processes means that there are processes on land that affect processes in the ocean, that there are processes in the heavens that affect processes on land and vice versa. This is why the mono-disciplinary study in A SINGLE aspect of the environment does not work or make sense, in a Hawai‘i world view or, for studying and knowing the Hawai‘i universe. For the Hawaiian mind, parallel forms and growth process are evident in the three Papa. The recognition of the phenomena is to confirm your acute observation skills. This type of comparative study and island consciousness is a part of how island life is sustainable and must be practiced for the longevity of our island home.

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

The Hawai‘i ancestors made a point of studying and documenting in chant nature and all creatures of Papa Hānaumoku to familiarize themselves with parallel growth and procreative periods of all things they utilized. For the ancestors this was survival information. In stewarding the wao, mauna, moku, and the kanaloa, this study of parallel forms is greatly needed especially to provide useful and valuable information for Island living in the context of contemporary social-ecological-economic relations. Here are some examples of land and ocean relationships:

*Pua ka wiliwili, nanahu ka manō.      the wiliwili flowers the shart bites.*

*Hanau ka ekaha noho i kai              the sea ekaha spawns*

*Kiai ia e ka ekahakaha noho i uka      guarded by the ekahakaha in the uplands*

#### **Basic Step 5. Study the relationship of the elemental forms through Papa Hulilani, Papa Hulihonua, and Papa Hānaumoku and their impact on this island through observation and literary works. We have found that the poetic texts or mele are the most informative literary forms.**

For Papa Hulilani, observation and making notes of components such as the sun, moon, stars, clouds, mist rising or descending, rain and wind will provide effective information. For these

components noting the following will be most helpful. Now the major deconstruction begins. And the more DETAILED you can be, the better!

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

For Papa Hulihonua, observe and record during kau wela (dry season) and hooilo (wet, winter season). Papa Hulihonua's components are mountain or cinder cones, ridge, gulches-valleys, cliffs, bays, beaches, currents, wave types, caves, islets, points, acrid ponds, fresh surface water ways, fishponds, and springs. Note such things as:

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

For Papa Hānaumoku, observe and record during kau wela and ho'oilō. Papa Hānaumoku's components are: coral, star fish, sea urchin, limpets, nerita, bi-valves, conical shells, conch, eels, crab, reef fish, deep water fish, birds, people, bugs, vegetation, and grasses. Note such things as:

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

### **Basic step 6: Adding to the knowledge bank.**

This step breaks new ground for cultural information and the information collected from these observations will be the building blocks for one's own sovereignty. More importantly the individual observations will add to the collective Hawai'i knowledge base of the Island living. Once collected, the information will surpass the cultural information currently available and will, consequently, be unprecedented.

## **Basic Step 7. Assure and maintain intergenerational continuum of this collected knowledge.**

The information collected for all areas of cultural knowledge must be recorded in some way and taught to the next group of interested people whether practitioners or land stewards of important elemental resources such as the Pele, or water, or forests for that matter. It is necessary to own the knowledge and information given. The process of owning knowledge is to consume, digest and experiment with the information, to know what works and what needs adjustment. Documentation can take the form of mele, mo'olelo, ka'ao, journal, wala'au/talk story or teach what you've created.

Evolution has a lot to do with keeping practical cultural information alive and to do this we must continue to add to our corpus of knowledge. Our current perception of time and space says that nothing remains as is; the present always dictates the reality of all practices. The Pele practitioner or stewards of Pele lands has an inherited or instinctual urge to continue the practice as is but must adjust when necessary. The practitioner knows his or her perimeter or boundary from which to maintain the integrity of the practical cultural information. Only from this platform does the evolution occur, only from the conscious acts and inner conscious inspirations of the responsible practitioners, stewards, kanaka, and leadership.

The following information in this document is gathered, sorted, and articulated through the use of these six basic steps for developing lololo, while underpinning the information with the Papakū Makawalu ontology. It is not always evident, but the methodology is present. YES, it is mind boggling! It is work. It is a commitment. But THIS process is authentically attuned to our living in the Hawaii Universe and is a must do to persist in our Hawaii Universe. Welcome to your new reality!

And there we have it...Papakū Makawalu & Lololo. Now on to Honuiaiākea.

## **Honuiaiākea Resesarch Summit: Island Conscious**

By Marina Karides, Ph. D Sociology

To construct a land stewardship policy based in traditional Hawaiian knowledge, EKF leadership, Huihui Kanahale- Mossman and Kekuhi Kealiikanakaoleohaililani, coordinated a method of analysis that bridges Papakū Makawalu with grounded theory analysis. Papakū Makawalu is both an orientation and methodology for understanding, acknowledging, and becoming experts of the systems of the natural world. It is based in the dynamic Hawaiian worldview of the physical, intellectual, and spiritual foundations from which life cycles emerge. Grounded theory is a sociological methodology of textual analysis that supports the systemized gradual development of codes into themes and then concepts that emerge from the data supporting inductive knowledge creation.

Bridging these methodologies EKF leaders organized a series of three, three-day events to which experts and scientists in the natural sciences such as biology, marine science, volcanology, forestry and Hawaiian traditions such as navigation or wayfaring and agriculture were invited along with a cadre of Hawaiian language students to assist with translation. The

gathering and the process referred to as Honua-i-ākea (earth in the expanse), drew collective and individual analyses by these experts of three forms of Hawaiian texts, Huluhia, Kulia, and Koihonua. The goal was to form the grounds for a land use policy guided by Hawaiian text and the insights of experts engaging with them. For Honua-i-ākea we chose exemplary practitioners, experts, and professionals from multiple disciplines to participate in chant text research and interpretation. Experts' fields ranged from geography and cartography, to navigation, to geophysics, marine ecology and so on. These contributors are included as co-authors of *Kīho'īho'ī Kānāwai*.

The following explains how and why Papakū Makawalu and Honuaākea use mele and mele analysis and interpretation to deconstruct traditional epistemologies to reconstruct Island Conscious ways forward in 2016 and 1,000 years into the future.

## **Mele**

Mele is the perfect data well in that it is highly poetic in some cases, and in other cases mele are very straight to the point. There are Hawai'i literary and linguistic devices that help us to construct, deconstruct, and understand mele at different levels. We 'eli'eli or dig through the layers of mele to reveal layers of images, processes, ritual, and information in every possible area. Mele is an informative text that can be embodied through chant, hula, ritual, and/or protocol. Mele tends to lean towards the idea of spatial intelligences than towards time bound intelligences. In mele, the researcher/chanter is not limited to one meaning of a word, phrase, or the text, because mele is poetry, and poetry is timeless and expansive. Mele text is a mobile library, so to say. More important to express, in the context of this work, is that mele—by its own personality is just as dynamic as the island and can speak to many different aspects from the esoteric, the emotional, to the psychic, to the physicality of just about any object in the Hawai'i landscape you can think of. If you go back to the section on Island Kinship, you will see why mele makes absolute sense for this process. One more tidbit about mele. The energetics of a mele is not limited to its physicality on the page. Its images are not bound to the page.

Given the tens of thousands of chants and story texts available in the Hawai'i literary heritage, the timeframe for creating the research community and for writing this document, it is appropriate that we are delimiting this "synopsis" to just a few prime representative examples of the genre of mele presented in this palapala. The writers of this document, researcher teams of EKF, and practitioners of the Halau O Kekuhi have been studying Kūlia, Huluhia, Ko'ihonua and all manner of ritual & environmental information in chants for decades. For these reasons we are confident that the sample size is kūpono, for now.

We recommend that stewards are trained and engage in this practice. The more, the better!!

## **Hulihia, Kūlia, Ko‘ihonua ‘Eli‘eli kau mai!**

### **Kūlia**

The Kūlia E Uli chants are the ultimate recipe for healthy landscapes. Although they are fairly short in comparison to other mele, the processes are detailed and cyclic. What makes the Kūlia attractive for this project, Kānāwai Moku, Kānāwai Mauna is what is NOT present in the chant. That is there is no mention of specific place names for the most part, in the concept of mele creation, Kūlia potentially have a universal-Hawai‘i application.

Mele Kūlia e Uli (the Kūlia) are typically found in the Pele liturgy, however there are instances when Kūlia are also found as recent as the Kamehameha I and Pauahi history. The textual nature is that of a pule or supplication for life and when compared side by side, from author to author, chanter to chanter, writer to writer, the Kūlia imitate one another with little or no changes in format, imagery, elemental & ecological processes, and language. This consistency in the text makes it possible to pull from the Kūlia, specific kapu & kānāwai that speak to the natural restorative & regenerative characteristics of Hawai‘i islands’ landscapes.

### **Hulihia**

Hulihia are records of extreme transformation of the landscape and of society. These are the massive eruptive events that cause major morphology. These extreme events hulihia or overturn current movement and growth of the landscape. Hulihia events are: landslides as in the Kealakekua, made up of the area of the rift zones, creators of craters, and other such events. Hulihia in society is nothing less than the overturn of government. Kuluwaimaka explains that there are 3-5 groups of Hulihia. Hulihia Ka Mauna, speak to a crater or mountain, rift zone eruption. Hulihia Ke Au Ka Papa Honua O Kona Moku, speaks to an eruptive activity deep within. Hulihia Ke Au I Lalo I Akea/ Wakea/ Waiakea speaks to deeper eruptive activity, below the “bottom” of the crater body, is a place where wākea dwells...this is the space of the chant. The last is Kuka‘ilani, these are hulihia activities in the heavens.

### **Ko‘ihonua/Mele Inoa/Mele Mo‘okū‘auhau**

The notion that familial ties to the natural environment may seem strange and outright peculiar to persons outside of the Hawai‘i native reality. On the contrary, in the reality of the native Hawai‘i person, the degree to which one can align one’s genealogy to the foundational natural elements is a significant subject of concern. Every native Hawai‘i person should be able to anchor him/herself to some manner of primordial lineage, proto-historic migration, or lineage tracing them to the original inhabitants of this land, who through certain deeds, are deified as ‘aumakua or akua. The **mele inoa, mele mo‘okū‘auhau or ko‘ihonua** illustrates this relationship the best. In essence, the native Hawai‘i person, could not have come into existence or continue to exist for that matter, without these very antecedents.

This is the ‘i‘o, the meat of the document. It is also the longest and the most intense in terms of time and energy—from:

*the happenings in the Hawai‘i space that inspired these creations,  
to the bodies of those who recorded these observations,  
to the folks who dance and chant these creations,  
to the research community who finds value in the messages of these mele,  
to me,  
to YOU  
and back out to the landscape.*

I find myself being long winded about this because **Mele ARE Kūpuna**—in themselves. So, know that even if you chose NOT to go through them line by line and find you need to get to the outcomes immediately—I beseech you—return to the Mele eventually. AND please take care of them as your own kupuna. Because they have seen a time span of ‘ike that we have yet to experience! ‘Eli‘eli kapu, ‘eli‘eli noa, noa honua!!

Just a little about the format to come. Kūlia analysis juxtaposes all texts next to each other because they are similar enough. The Hulihia and the Ko‘ihonua/Mele Inoa/Mo‘okū‘auhau, however are so diverse in format, that we view them one at a time. No English texts are given, in the spirit of LOLOLO. This provides us with the widest range of images possible (Step 2, Papakūmakawalu-LOLOLO). Then there is a section of nomenclatures followed by a list of observations & emerging themes. This piece does NOT translate the text. Rather, the Analysis & Interpretation sections discuss various layers of understanding that the translation does not say and includes possible uses for the information. ALL texts and resources, are in the Kīho‘iho‘i Kānāwai Google Drive. We have also included more texts for your own exploration.

For now, just dive into the text. Be free of judgement for the time being. And seek to know each and every “po‘e” within these lines as your own kin.

**Hulihia:** The three Hulihia that we are examining are:

- 1) He Mele I Kilauea/Hulihia Ka Mauna Wela I Ke Ahi recovered from Nūhou, 1854, and examined by Pua Kanahale, Jim Kauahikaua, Misaki Takabayashi, Christian Giardina, Pua Lincoln-Namaielua, Marina Karides, Huihui Kanahale-Mossman, and Kekuhi Kealiikanakaole, April 2016;
- 2) Hulihia Ke Au Ka Papa Honua O Ka Moku Poepoe, 1908 and examined by Pua Kanahale, Misaki Takabayshi, Christian Giardina, Jim Kauahikaua, Pua Louis, Marina Karides, Nāmaka Whitehead, Noelani Puniwai, Pōmai Bertleman, Chris Heider, Huihui Kanahale-Mossman, Kekuhi Kealiikanakaole, and Kuha‘o Zane, June 2016;
- 3) Hulihia Kulia Mai Tahiti-ku recovered from Ka Hoku o Hawaii, 1914 and examined by Pua Kanahale, Misaki Takabayshi, Christian Giardina, Jim Kauahikaua, Pua Louis, Marina Karides, Nāmaka Whitehead, Pōmai Bertleman, Huihui Kanahale-Mossman, Kekuhi Kealiikanakaole, Chadd Paison, Kealoha Kinney, Jonathan Ching, Pua Lincoln-Namaielua, Ryan McCormack, Kalā Mossman, No‘eau Peralto, Marianna Takamiya, Kaliko Baker, and Lanakila Mangauil, Aug 2016.

### He Mele I Kilauea/Hulihia Ka Mauna Wela I Ke Ahi

Hulihia 1	1. Hulihia ka mauna wela i ke ahi, 2. Nopu wela ka uka o Kuianalei 3. I ke a pohaku puulele e lele mai i uka
Nomenclature	<i><b>Kuianalei/kuihanalei</b>=kui-pierce, a needle; ana/hana-measure, to make, work, cave; lei-lei, the image of the crater like a lei; possible reference to pohaku hanalei</i>

#### Analysis & Interpretation:

Hulihia ka mauna is an eruptive event being contextualized in terms of the mauna. In this case it maybe Maunaloa because of the mention of Mokuaweoweo or Kīlauea. The Hulihia teaches us that as long as a mauna is dormant, merely sleeping, there is potential of this kind of event. This is a major eruptive event affecting Puna. There is tephra being thrown out of the crater. This is the beginning of the collapse of a crater, then a flow, which eventually went underground and came out a lower elevation.

This is the advantage of Honuāiākea community research method. The benefit of having a geophysicist, or any of the experts for that matter, makes a difference in the interpretation. Another way to see the hulihia is in terms of an initiation of a migration.

Hulihia 1	4. O ke kakoi ka hookele mai ka lua, 5. O ka maiau pololei kani lealea, 6. O ka hinihini kani kuamauna, 7. O ka mapu leo nui kani kohakoha, 8. O Kanakaloa o ka mauna, 9. O Kupulupulu i ka nahele, 10. O na'kua mai ka waokele,
Nomenclature	<i><b>Kakoi</b>=ka-to make, initiate; koi-adze; a crater on the south side of Kilauea <b>Ka maiau</b>=the skillful, ingenious, meticulous; in reference to the adze maker who is Pele <b>Kahinihini</b>=hinihini kua mauna-landshell <b>Mapuleo</b>=loud voice carried in the wind, shrilling, calling; in reference to the land shells</i>

Analysis & Interpretation: The skilled carver of the earth, that is Pele. The image of Kekāko‘i is of the adze opening up the earth. The communities being most affected are those down slope or ma kai of this eruption. The shrilling noises by land shells carried on the wind were perhaps the first alert system, that an eruption is immanent. This is cause to consider deeply, now that land shells are rare, what are the natural alert systems for us? A point of observation for alert systems in Hilo are when the ‘aha/ko‘e ‘ula or the millipedes come out of the ground into site...not just one or two, but bunches of them. I have noticed this prior to the Halema‘uma‘u explosion and then again before the Waikoloa earthquake. Are there any other observations we can make?

Hulihia 1	11. O Kulipeenuiaiahua, o Kikealawaopiikea, 12. O ka uwahi pohina i uka, 13. O ka uwahi mapukea i kai, 14. O ke awa nui i ka maona, 15. O ke pookea i ka nahele, 16. O ka uwahi poe lehua---e,
Nomenclature	<b>Kikealawaopiikea</b> =kikealawa- like the ala stone; o piikea-a gulch in Puna <b>Uwahi pohina</b> =grey smoke, hazy with smoke <b>Uwahi mapukea</b> =white billows of smoke; mapu-to rise up as incense to rise & float off; the name of a wind; kea-white clear <b>Uwahi poe lehua</b> = smoke that resembles the full bloom lehua; possibly red smoke; rounded; to form into a round shape

Analysis & Interpretation: Again the communities most affected by this event are the forest communities. Smoke is everywhere from the uplands to the seashore, creating a channel in the ocean. One of the safest places to be during this eruption is perhaps in your wa‘a. Even ocean entry for this event is acidic. The vog from this event is so thick the vision is impaired. The uwahi or smoke entities here may be alert systems as well.

Hulihia 1	17. O ka aina a Pele ma i uka, 18. Ua ku ke oka, aia i kai---e, 19. Pau ae la ka maha laau, 20. Ka maha ohia loloa o Kaliu, 21. Ka uka i pohaku e kapu, e kapu, 22. Kapu mai la Puna, ua kulepe ke ahi, 23. Ua haiki Puna i Kilauea, 24. Ua ha ka lama i ka luna i Mokuaweoweo, 25. Ua ha uka i Keahialaka,
Nomenclature	<b>Ku ke oka</b> =the remainder <b>Kaliu</b> =Puna’s highest and most forested cinder cone <b>Puna</b> =eastern most moku on Hawai‘i; most active district for eruptive events because of its situation/position on the slopes of both Kilauea and Mauna Loa <b>Kilauea</b> =mountain/crater on the south east flank of mauna loa; current “residence” of Pele <b>Mokuaweoweo</b> =the crater of Mauna Loa; Moku-break, broken, piece of the land; aweoweo-a red fish, glowing red <b>Keahialaka</b> =ahupua‘a of Puna; ke ahi-the fire; a laka-of laka

Analysis & Interpretation: The remainder of Puna’s lands that was once upslope is now in the sea. The ash and smoke is being blown ma kai. A warning sign, time to move. The forested regions of Kaliu are consumed because Kaliu is the site of the most voluminous flow. The rock in the uplands is now kapu because of the continual flames at Kilauea, Mokuaweoweo, Keahialaka, and Kaliu. The broad scope of this eruption is located along the entire east rift zone

of Mauna Loa. There are still weak points along this rift zone. This mele is a sure hazard warning for future events that are still going on in Puna to this day.

Hulihia 1	26. Aina ae la o Moeawakea, 27. Ke a i kai o Kukalaula, 28. A luna au o Pohakuloa, 29. Holo nae ku au nana ilaila, e mahu mai—e, 30. O ku ike wale aku ia Puna, 31. I ka papa lohi o Apua, 32. He la liliu e nupu wela ka wawae, 33. A pau na niu o Kula i Kapoho, 34. Holo ka uwahi maha oo Kuauili, 35. Pau o Maolala i ke ahi, 36. I hia no aa i ka papa, 37. Pulupulu i ka lau laau 38. Punia ka lani, haule ka ua loku, 39. Kaa mai ka pouli, wili ka puahiohio, 40. Ke owe la i ka lani, eia Pele mai ka mauna, 41. Mai ka lua i Kilauea, 42. Mai Papalauahi, mai Ooluea,
Nomenclature	<p><b>Moeawakea</b>=moe-sleep, death, lay down, postrate, routed; awakea=noon day; of wakea; awa-type of; kea-white-ish; a place in Puna mentioned in chant often to refer to the</p> <p><b>Kukalaula</b>=ku-established, affixed; ka la-the sun; ula-reddish; a place on the Mauna loa where the red path of the sun touches upon descent</p> <p><b>Pohakuloa</b>=pohaku-rock; loa-long, tall; the place in Puna where families put their children's piko; also known for it kii pohaku</p> <p><b>Mahu</b>=steam</p> <p><b>Apua</b>=a point in Puna where fishing is said to be good; mentioned in chant as Puna's most beautiful lae/bay; as in Kaneapua, brother of Pele; located near the Ka'ū boundary next to Keauhou lae/bay</p> <p><b>Kapoho</b>= the palm; a cinder cone, lake, crater in Puna</p> <p><b>Kuauili</b>=kua-back, spine; uli-dark colored; verdant back; in reference to Hawai'i island</p> <p><b>Maolala</b>=also known as Omaolala; a place in Puna</p> <p><b>Hia</b>=to rub together to make fire; as in the aunaki and aulima; also has sexual connotation</p> <p><b>Aa</b>=a lit, a flame; a quick moving lava flow</p> <p><b>Ua loku</b>=torrential downpour; not light</p> <p><b>Puahiohio</b>=the wind that causes to lean; as in a whirlwind</p> <p><b>Papalauahi</b>=papa-surface; lau-many; ahi-fires; surface of many fires; referred to as a place in Puna where much of Pele's activity takes place</p> <p><b>Ooluea</b>=</p>

**Analysis & Interpretation:** There is obviously lots of transformation going on. Most of this section details the places being covered by lava and inundated by the accompanied relative phenomenon, smoke, steam, flames from kindling, sounds and smells of trees being burnt. There is some weather going on as an observer looks on from his place Pohakuloa. There is a down pour and then the heat of the flow/fire combine with the and the cooling elements of the rain and cause a whirlwind to activate. This is one of the realities of living on Hawai'i island, not to mention that Puna is one of the most active lava inundation zones in the 20<sup>th</sup> century on Hawai'i Island.

Hulihia 1	43. Hiki malama mahina ka uka o Kaliu, 44. Enaena Puna i ka aina, e ke Akua, 45. Nihoa ka pali ka lua i uka, 46. Koea mania kikaha koae,
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	47. Lele pauma ka hulu maewaewa, 48. Kikaha pouli na akua o ka uka, 49. Lioloiwawau na akua o ka lua 50. Ae ae Pele, noho i ke Ahiku, 51. Kani ke i lalo o ka lua, 52. Kahuli Kilauea me he ama la, 53. Kunia Puna, moa wela ke one, 54. Wela Puna, e wela i ke ahi—e, 55. Kina Puna wela i ke ahi—e
Nomenclature	<b><i>Malama</i></b> =a lua pele in Puna; to take care; also a land area in Puna; light from the moon <b><i>Mahina</i></b> =a land area in Puna specifically where heiau is in Keahialaka; moon, moon lit <b><i>Kaliu</i></b> =tallest and most famed puu pele in Puna; where the epicenter of this eruption maybe taking place <b><i>Nihoa ka pali</i></b> =nihoa-teeth like, steep; ka pali-the cliff; a jagged steep cliff <b><i>Koae</i></b> =bird cousin to the Pele clan; makes nests in cliffs including cliffs in the crater; migratory bird <b><i>Ahiku</i></b> =a hiku-seven; otherwise known as Kaniahiku a place in Puna <b><i>Kahuli</i></b> =to turn over <b><i>Kunia</i></b> =to be scalded, burt, branded <b><i>Moa wela</i></b> =to be cooked

Analysis & Interpretation: Here are the site before you: total transformation of the landscape! The land is branded, scaled. Everything, cooked, burnt. Yet, there is new land and potential for growth on that new land. In the eyes of folks who have grown accustomed to the Pele phenomenon, it's what she does. There is no controlling that part of the landscape, like a tsunami or a hurricane. This is a fundamental concept in land stewardship. That the land and all of her relations is a dynamic entity. This is an indication for our own dynamism. As kanaka, most cannot "prophesize" the coming of a major break out on the rift zone. Even with modern instrumentation, and testing of magma, there is no knowing exactly how profound or how slight an eruption will be. Yet, there is a wave perception instinct in us that perceives major events way below our radar of the usual. We have to learn to connect to that again, trust it. The 'āina becomes the instrument giving way to hazard or warning indicators for on coming events. As the 2<sup>nd</sup> section above states, look for the steaming areas, the fallen areas, the areas where the trees are experiencing die back. Earthquakes in the ocean and subsurface, we cannot feel, but they are occurring in flurries, everyday. This should not alarm us because we know we live on a volcanically active landscape not just here on Hawai'i island.

Changes in season should alert us that the Pele may become more active after a rainy season because the earth is swollen with water. The fact that there are active rift zones for every mountain, on Hawai'i especially, should not catch us unaware that those rift zones may produce a firey display one day. Volcano knowledge as depicted in the Hulihiia should be a part of Island Consciousness education, even for islands who are not volcanic because knowledge of any hulihiia of the landscape is just as, or maybe even more important than reading, writing, and math.

Observations & Stewardship Themes	-chant is very elemental, barely "room" for multiple interpretations -upheaval & change -indicators are all around us, different kinds of uahi, smell, steam, quakes, animals -rift zone activity is constant -know what wao you live in, your proximity and/or direction in relationship to mauna, active
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	or dormant
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### Hulihia Ke Au Ka Papa Honua O Ka Moku Poepoe

Hulihia 2	1. Hulihia ke au, ka papa honua o ka moku 2. Hulihia papio e ia i lalo ke alo 3. E Uli e! Aui ia!! 4. Maliu ia mai ka ulono a ka pokii 5. Ko pokii holo kia, kau kia manu o Laa 6. Ua laa au i ko leo e ke hoa 7. Kuu hoa, kuu poli, kuu poli waiu hoi
Nomenclature	<i><b>Papio</b>=young ulua; possible substitute for sacrifice; another name for the milky way</i>

**Analysis & Interpretation:** This is time for foundational change, both on the heiau and in the landscape. Hulihia papio...e Uli e, aui ia—these are very obscure lines. The image is that the milky way has flipped and the chanter is calling upon Uli to turn the stars/starline over. The chanter identifies as a younger sibling, the manu who is able to traverse the earth and sky with the ability to capture the energy between two worlds.

Hulihia 2	8. E Hulihia i Manuakele 9. Hulihia i ka unukoakoa a Ku 10. Ka maka o Ku, ka Aha o Makiilohelohe 11. Ka Aha nana i hikii paa o Hulahula 12. Ua kalakala ia, ua wekewekea ia 13. Ua hemo akula ka piko o ka aina 14. Ua kala ka alihi pohaku ku 15. Me ka upena aku o Ihuaniani 16. Me ka ulu onini o Laa 17. Laa wale hoi kuu leo ia oe e
Nomenclature	<i><b>Manuakele</b>=piled up; in reference to the coral paving on a heiau</i> <i><b>Aha o Makiilohelohe</b>=service during the luakini ceremony</i> <i><b>Hulahula</b>=preparing the pig for ceremony</i> <i><b>Laa</b>=</i>

**Analysis & Interpretation:** This is an assembly to erect kū to the season. On the heiau scale, the ki'i is moe and it is time for folks to pull it back up. This can be done physically and signifies time that the 'aha should begin. The koakoa or coral is also necessary on the heiau because its presence pulls up the idea of Kanaloa (earths oldest landscapes) onto the heiau.

In the ocean, “erecting” the kū is observed as the time for the coral to spawn. The kala and the weke eggs are released, the transparent maka or eggs of the Manini are also released.

On the landscape scale, “erecting” the kū means to pull up the lava, intentionally, in other words chanting the lava up until the umbilical is served. This mele is not “talking” about the process more than it is talking through the process before it happens.

The pele starts to crack open. Perhaps this is the beginning of the eruption under the ocean. The Pele gets ready to hū or erupt. There is another scale to introduce here and that is the scale of the

wa‘a. There are many wa‘a terms and actions in preparing the wa‘a to sail. The idea and image of erecting all the elements on the heiau, in the ocean, on the land, on the wa‘a—all at the same time and then... LOOSEN or set free the intention that comes with the preparation.

This section introduces the idea of having intended all outcomes at all scales of the ‘aha or ceremony towards ascension, kū, and can be used in restoration in “erecting” kū forest, kū mountain, kū clouds during this season of ascension.

Hulihia 2	18. O ka manu ai aku laahia 19. Keiki ehu, kama ehu a Kanaloa 20. Loa ka imina a ke aloha 21. Ua mokuhia ka makamaka, ka lino 22. Ua kaa ia e ka Ua lena a Lono e 23. Na Lono, na ka Mano Niuhi kiai moku 24. E moku ka po e wehe ka pawa o ke ao 25. E ao hoi
Nomenclature	<b><i>Kama ehu a Kanaloa</i></b> =kama-child; ehu-reddish; a Kanaloa-belonging to Kanaloa; possibly the current Lō‘ihi -see translations

**Analysis & Interpretation:** The cord is severed, and there is a longing for this kama being born. Perhaps the ua lena a Lono is both the vibration of that season awakening Pele to this activity of birthing and the acid rain that attends an eruption. The manō niuhi is alerted to the eruptive activity under the water. It is this sensory intelligence that also alerts the manō to fresh water on land. Both are characteristics of Pele’s shark relatives and their ability to find land amidst the great distances of the ocean. This is also a mark of the most skilled navigator to sense the land before it is seen. It is day.

Hulihia 2	26. E Pele e! Huli ka la 27. E Pele e! Huli ka po 28. E Pele e! Moku ka pawa o ke alaula 29. E Pele e! Hemo ka alihi o ke alaula 30. E Pele e! Hii ke aka i ka malamalama 31. E Pele e! Kaukauli ana oe 32. E Pele e! Uhi, uha mai ana oe 33. E Pele e! E ala mai hoi
Nomenclature	-see translations

**Analysis & Interpretation:** This is where the familial and attunement to the landscape is useful. The sense, the knowing that because the landscape and I are ‘ohana, I can call up the Pele when I need to. We can call down the rain when we need to, we can call the winds when we need to. Of course the activity takes training, foresight, in sight, knowledge of poetry and images, but it is possible. All that is needed is vision, attunement and the identification of the sacrifice. I know that to be so. I have seen it, witnessed it, done it. We have been over conditioned that we are NOT the person doing this chant. It is someone else. When in fact, you are the one reading this chant. Great lessons for stewardship—become the element. E ala mai ho‘i!!

Observations & Stewardship Themes	<ul style="list-style-type: none"> <li>-volcanoes rule, know volcanic processes</li> <li>-political overturn &amp; metamorphosis</li> <li>focus on signals, identify responsibilities and own it</li> <li>-find your tools and crew</li> <li>-dormancy experiences renewal</li> <li>-responsive reciprocity</li> <li>rigorous responsibility</li> <li>-reverenced reflection</li> <li>-respectful re-evolution</li> <li>-transformation</li> <li>-ceremonial protocol</li> <li>-observers identify signals &amp; communicate</li> <li>-animation, reanimation</li> <li>-to loosen, to build up again; a continuous cycle</li> <li>-rise up, ascend for the purpose for collection or release of ‘aha</li> <li>-love intimacy between Hi‘iaka and Pele, relatives, elements</li> <li>-seasonality &amp; ceremonial protocol</li> <li>-engrossed in elemental space</li> <li>-bending time—process-time-locality-engaging in the liminal space-experiencing you +the elemental womb</li> <li>-kū relationships: pele, kanaloa, creatures, heiau, kii, puua, change, lay down—erect; give—take</li> <li>-island consciousness goes beyond the top of mountain and shoreline; it includes the ocean floor</li> </ul>
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### Hulihia Kulia Mai Tahiti-Ku

Hulihia 3	<ol style="list-style-type: none"> <li>1. Hulihia kulia mai Tahiti-ku</li> <li>2. I Tahiti no ka leo o ka hekili</li> <li>3. O Hoali-ku i ke kumu o ke ahi Hulinau</li> <li>4. Lalapa olapa mai ke ahi o ka po</li> <li>5. Keekeehi wale i ka maka o Lanipipili</li> <li>6. Uina poha wawalo paapaaina</li> </ol>
Nomenclatures	<p><b>Tahiti-ku</b>=further from the horizon, east</p> <p><b>Hoali-ku</b>=establishing the source of change</p> <p><b>Lanipipili</b>=low lying cloud; skicky sky associated with plants with sticky seeds; sound of rainless thunder</p>

**Analysis & Interpretation:** We have an interesting intersection here in the first line that uses formatting for hulihia and kūlia. This hulihia outlines, in detail, a ritual for calling on an element, in this case it’s the Pele. The upheaval that is to come is a request by the one offering the prayer. The discussion of the images mentions a possible eruption event on Maunaloa, possibly associated with the Hilo area. This hulihia is asking, especially towards the end of the chant, asking the Pele not just to erupt, but calling for an extreme change in leadership coming from the east.

In elemental terms the storm that is to accompany the eruption is coming from the east, Tahiti-ku. Sounds and weather patterns indicate a Pele & Lono interaction. Weather is happening here on the land, indicators of potential eruption.

Hulihia 3	7. Hina mai kukulu o Tahiti moe 8. Hina mai ka paeopua kikii i ka maka o ke ao 9. Hina mai ka onohi ula i ka maka o ka la 10. Hina ke anuenunue pipio i ka lewa anuu 11. Hina ka ua oninipua ia i ka makani 12. Hooni a naueue a hina ka honua i ke olai
Nomenclatures	<b>Tahitimoe</b> = <i>closer to the horizon, west</i>

Analysis & Interpretation: Here is where the action begins as we jump to the west and witness the heaviness of the storm that is to come. The repetitive use of hina, or lay down or to fall, in the social realm, suggests that the current heads of state lay down, that is the falling of the old order. The images of the ‘ōnohi ‘ula, pae ‘ōpua, ānuenue pi‘o and the ‘ōnini pua all suggest chiefly if not godly characteristics. On a wa‘a scale, these are the atmospheric images one sees as you leave the scene of the horizon behind you. On the island scale, the atmospheric progression is a weather cell, pushing down, which is characteristic of a low preassure system. In this section you get a wonderful view of the progression of the storm. These elements connect the hulihia in the lani or heavens to the hulihia on the earth. And finally the storm meets the land, a hina ka honua i ke ‘ōla‘i. When the atmosphere hulihia like this, the elements are ripe.

I should mention here, that like a few other hulihia, this Hina series is mentioned especially when there is some sort of migration, leaving the homeland to find a new home. This is another transformation happening on the social level.

Hulihia 3	13. I lono mai oe e Pele Honuamea 14. O ke kumu o ka mana i mana ai 15. O ke kumu o ka ike i ike ai 16. O ke kumu o ke ola i ola ai 17. O Hoali ke ahi a Lonomakua 18. O ke ahi wela i ke kumu o ka auneki 19. O ke ahi lalapa i ke kumu o ka aulima
Nomenclatures	<b>Pelehonuamea</b> = <i>volcanic substance that makes/comes from the earth</i> <b>Lonomakua</b> = <i>uncle and teacher of pele; element responsible for keeping the fires lit; the elder fire keeper</i> <b>Auneki</b> = <i>fire stick for heat; bottom; ancient fire brands of Lonomakua</i> <b>Aulima</b> = <i>fire stick for sparks; top</i>

Analysis & Interpretation: So that you might heed me, Pelehonuamea...is a phrase that might only be used by a familiar. In this way the person offering the chant has familial ties to the element. Not only does he make sure she hears him, in lines 17-19, he recounts the process for Pele to begin to stoke the flames.

Herein lies the secret, the magic if you will, of the ritual. This particular person knows his source of power and exactly how to activate it. Again he has a relationship to the element which gives him direct access to it. He entices the fires through Lonomakua and his fire sticks.

Hulihia 3	20. Ua wahina ka lani, kau kahaea 21. Ea mai Pele kauluwela na moku 22. E Hii e, E Hiiaka
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	23. Hiiakaikaalei 24. E Moe a i mua la 25. I ke poo o ka moku o Hawaiiinuiakea la 26. I ka hale o maua nei la o na kama
Nomenclatures	<b><i>Hiiakaikaalei</i></b> = <i>hiiaka of the large swell; ale i-both ocean and lava swell</i> <b><i>Hawaiiinuiakea</i></b> = <i>the entire of Hawaii; meaning the entire of the chief's kingdom</i>

Analysis & Interpretation: The actual request of this huluhia is nothing less than to obliterate the head of state for Hawaiiinuiakea—the one who rules the house of this offspring (the requestor and his companion). This is a call to replicate what happened in the time of Kaikahinaali‘i, or the sea that the ali‘i succumbed to. Hiiakaikaalei will make sure that the flow covers until the Pele reaches down to the ocean.

Do the ritual until you see the image that you are trying to encourage. The ho‘ailona that the request is being granted is the sign of the kaha‘ea, the “regular” cloud of the island, the request will be answered. The most important lesson here is that the orator is not praying through a kahuna of Pele. His request is direct.

Huluhia 3	27. I moku ka piko o ka hale nui aimoku 28. He moku, he kalana, he ahupuaa 29. He kaulana aina, he ulu Kamehaikana 30. He makana na maua ia oe e ke akua 31. E ia ka ai, ka mohai, ka alana e 32. E moku i ka piko o ka hale 33. Okia la--Amama ua noa
Nomenclatures	<b><i>Moku</i></b> = <i>area of land</i> <b><i>Kalana</i></b> = <i>area of land equal to a moku</i> <b><i>Ulu Kamehaikana</i></b> = <i>ulu is the fruit; kamehaikana is another name for Haumea; this is the primordial matron who rejuvenates each time her progeny sires offspring</i>

Analysis & Interpretation: The ask is to sever the umbilical of the chiefly house. Not in a creative way, but in a destructive way. As part of the exchange and sacrifice for the request, the requestor offers all the lands, big and small, he offers the ultimate sacrifice of the life of this chief and his entire chiefdom. He then reiterates his request, and claims, it is done! Now that’s how you do it.

Observations & Stewardship Themes	-you know when you are really involved when you are in the middle of the storm -do the ritual until you see the image -seeing the image you need to see, how that’s the mohair -when something becomes so one sided it takes a large upheaval to bring everything back to Uli state -there are elements out of our control and the cultural way to deal with it is not to control it, but prepare for it, and accept it. Do like the people in Puna. Mow your grass and clean your house because the Pele is going to come and take it. -moe a i mua is recognizing and accepting the natural force of change -where Pele goes, all Hiiaka will follow -our relationship with the elements is the reason why we know things are coming and enable us to call upon the elements to perform the huluhia, then the moku ka piko -sounds and atmospheric phenomenon are indicators that weather & change is coming -ritual for the fire is th call the movement energy of the fire to stir up, that is Lonomakua, the aunaki & the aulima -existing sources of knowledge & power is knowing how to activate them both in nature and
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	<p>in government</p> <ul style="list-style-type: none"> <li>-natural law is unrelenting and continuous, it will always win over government and law of the social order</li> <li>-there are natural laws that Pele must abide by; this is the case with all of our greater relatives in nature</li> <li>-spatial protocol for hulihiā is begin in the east and shift to the west</li> <li>-have the ritual, expectation, and exchange in mind before you ask</li> <li>-be mindful of seasonality</li> <li>-one can change the landscape if you have an intimate relationship with the elemental force; need established and recognizable relationship</li> <li>-the exchange must be in proportion to the request</li> <li>-exchange: 'ai is pele eating the land, the mohai is fleshy/kanaka, the Alana is lighter, the vegetation</li> <li>-ritual for hulihiā: have an established relationship and an expectation; start from east to west, sounds touch the earth, from atmosphere to earth address a deity, know the protocol for calling the energy, physical motion to incite and mimic the energy or element wanted, continue till you see an image, know that ritual is complete offer the serious mohai for the ritual to be successful</li> </ul>
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**Kūlia E Uli:** The Kūlia have stored in its body of multi-generational observations a wealth of water and fire processes that are atmospheric (Papa Hulilani), that have to do with vegetative growth and the kanaka exchange (Papa Hānaumoku), and its effects on volcanic substrates (Papa Hulihonua). Chanting this documented knowledge reminds us that with every utterance we are confirming our knowledge of, vigilance over, and awareness of the Kūlia process. This section is devoted to the Kūlia that were translated and interpreted over by the gathering of experts in the Honuāiākea summits 1, 2, and 3. We will be examining four Kūlia:

- 4) Kūlia E Uli Ka Pule Kalana Ola I Mua I Ke Kahuna recovered from Kapihenui, June 1862, Bush & Paaluhi, 12 June 1893; and examined by Pua Kanahele, Jim Kauahikaua, Misaki Takabayashi, Christian Giardina, Pua Lincoln-Namaielua, Marina Karides, Huihui Kanahele-Mossman, and Kekuhi Kealiikanakaole, April 2016;
- 5) Kūlia E Uli Ka Pule Ia Kanaloa recovered from Poepoe, 28 January 1910 and examined by Pua Kanahele, Misaki Takabayshi, Christian Giardina, Jim Kauahikaua, Pua Louis, Marina Karides, Nāmaka Whitehead, Noelani Puniwai, Pōmai Bertleman, Chris Heider, Huihui Kanahele-Mossman, Kekuhi Kealiikanakaole, and Kuha‘o Zane, June 2016;
- 6) Kūlia E Uli Ka Pule Kanana Ola I Mua O Ke Kahuna recovered from Emerson, 2005; and examined by Pua Kanahele, Misaki Takabayshi, Christian Giardina, Jim Kauahikaua, Pua Louis, Marina Karides, Nāmaka Whitehead, Pōmai Bertleman, Huihui Kanahele-Mossman, Kekuhi Kealiikanakaole, Chadd Paison, Kealoha Kinney, Jonathan Ching, Pua Lincoln-Namaielua, Ryan McCormack, Kalā Mossman, No‘eau Peralto, Marianna Takamiya, Kaliko Baker, and Lanakila Mangauil, Aug 2016.
- 7) Kūlia E Uli Ka Pule Kala Ma Ola recovered from Emerson, 2005; and examined prior by Ku‘ulei Higashi Kanahele and Kekuhi Kealiikanakaole, 2012/2016

Kūlia	Kūlia 1 Kapihenui, Bush, Paaluhi	Kūlia 2 Poepoe	Kūlia 3 Emerson	Kūlia 4 Emerson
Sections	1. Kulia e <b>Uli</b> ka pule kalana ola i mua i ke kahuna 2. Kaulia i <b>Kealohilani</b> 3. Uia aku, <b>kupua</b> o luna nei 4. O wai kupua o luna nei	1. Kulia e <b>Uli</b> ka pule ia <b>Kanaloa</b> 2. Kulia ia <b>Kealohilani</b> 3. Imihia <b>kupua</b> o luna nei 4. O wai kupua o luna nei	1. Kulia e <b>Uli</b> ka pule kanana ola i mua o ke kahuna 2. Kaulia i <b>Kealohilani</b> 3. Kulia i <b>Kupukupu</b> o luna nei 4. O wai kupukupu	1. Kulia e Uli ka pule kala ma ola 2. Kulia i mua, i ke kahuna 3. Kulia i Kealohilani 4. E ui aku ana au 5. I kupua o luna nei e 6. O wai kupua o luna nei e
Nomenclature	<p><b>Uli</b>=dark blues, greens, grey, black, purples in the sky, ocean, land; grandmother of Kana, Maui, Kamapua'a; energetic fabric of the universe; potentiality of balance; deep consciousness; state of wellbeing/health; embryonic state; ouli-omen; goddess of sorcery; goddess of healing</p> <p><b>Kanaloa</b>=god of healing; he'e or squid and most ocean creatures; ocean; secure, immobile, established; food (poetic); element of aquifer water; oldest and most widespread trans-oceanic deity into the Indo-Malay</p> <p><b>Kanana/Kalana Ola</b>=life giving; embryology; forehead part of the skull; first growth is thought</p> <p><b>Kealohilani</b>=transitional season; star rising between April &amp; September; moving to Kū season; state of perfection; revolution; corals spawn on the new moon May-Aug-this coincides with star &amp; season; time</p> <p><b>kupua</b>=possess mana to prolong life; hero; demigod; where Keaomelemele build house of clouds</p> <p><b>kupu</b>=sprout, growth, germinate; spirit; upwards unfurling</p> <p><b>Kupukupu</b>=deity of healing; general name for one stemmed fern; any kind of plant that grows spontaneously after some disturbance; surge forth as lava; as in the reproductive process of ferns wherein water is needed for male &amp; female to meet; wai kupukupu-surging water; spark inquiry</p>			
Observations & Stewardship Themes	<p>-stewardship &amp; reverence &amp; relationship="managing of a resource"</p> <p>-ke'alohilani is time/season of ku/kane (summer); revolutionary cycle going on to ku (march-oct); alignment of 5 planets in the sky</p> <p>-entities that need to be present during this time of year</p> <p>-knowledge of processes</p> <p>-Kanaloa constant energy and foundational to life on the land as the bottom of the ocean</p> <p>-kupua energy coming and going</p> <p>-kūlia lessons are universal at the personal, social and environmental scales; no specific place names mentioned</p> <p>-Uli is giving life to the subconscious coming to awareness</p> <p>-kanana ola, early stages of life or embryology</p>			

	<ul style="list-style-type: none"> <li>-kupukupu is deity of healing; ferns that will take over with enough water; upward movement</li> <li>-ferns have swimming sperm that need water for the male part to reach the female part</li> <li>-spawning and revolution</li> <li>-kupukupu means having a question that sparks inquiry which are tools for understanding and clarity</li> <li>-directions for initiating systemic impact</li> <li>-process of transformation from one state to another</li> <li>- documentation process of water cycles</li> <li>-strive towards a state of being in health, that is Uli; striving for the wisdom of grandmother, Uli</li> <li>-strive towards state of perfection, that is Ke‘alohilani</li> <li>- water cycle beginning with Kanaloa or ocean</li> <li>-a call to bring the land back to health</li> <li>-kupua is physical, present manifestations vs. akua which are potential</li> <li>-birth, growth, regeneration, restoration, healing</li> <li>-demand a perfect state of being, nothing less</li> <li>-constancy of seasonal transitions, Ke‘alohilani</li> <li>-Uli is the sum and substance of what we are, that potentiality that allows the cosmos to do what it does</li> <li>-depth/darkness of color of sea, sky, and forest=healthy honua</li> <li>-Uli is the collective life process, including the collection of organisms biotic and abiotic</li> <li>-kupu/kupua/kupukupu o luna nei is the request to the clouds to build</li> <li>-make the request of the element</li> <li>-kupukupu is life giving or unfurling, prolificness, it is potency, emergence of leadership</li> <li>-awareness of the unconsciousness and growth of consciousness or awareness, both individual and collective community</li> <li>-darkness and dark colors are necessary</li> <li>-cycles and revolution of time &amp; season</li> <li>-state of equilibrium, seeking clarity</li> <li>-addressing the cycle of fertility</li> <li>-interdependence is absolute</li> <li>-wai kupukupu is everyone is a part of the “same” water</li> <li>-feminine energy of revival through kū</li> <li>-Uli in the environment will do what it needs to with/without us</li> <li>-Ke‘alohilani rises in east and sets in the west on dark nights</li> <li>-kupukupu/kupuku is older name for Makali‘i; also the wind that fills the sail</li> <li>-kaulia=southern cross in upright state during time of kū</li> <li>-Uli is darkness necessary for the viewing of stars</li> <li>-Kaulia star indicating months of May, June or Ikiki; southern cross/planet mercury is completely upright or in full suspension in the month of Ka‘aona on June 9, after Ikiiki</li> </ul>
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Analysis & Interpretation: The prayer to Uli is a supplication for health, balance, well being and the emergence of the beginning or embryonic stages (kanana ola) of renewed life. But in what form? That is coming up in the next section. The energy that this text refers to as Uli is no less than what physicists refer to as the universal fabric of consciousness. The outcomes of this energy could be balance and well being, or could very well be chaotic depending on how we decide to participate in the greater natural cycle. The clarifying factor here is in the striving to achieve or kūlia towards the state of Ke‘alohilani or seasonal perfection. Perfection in terms of Uli is reflected in the kupu, the kupukupu, the kupua o luna nei or the entities above, who, as soon as they are activated, will simply bring about Uli’s reflection in the dark colors of the sky, the ocean, and the forest. You noticed that the timing of this chant and the processes to follow are smartly marked by the use of the element Ke‘alohilani, a star that marks the particular seasonal patterns that are to bring change, namely the Kū season. Kūlia 2 diverges slightly from the others by introducing Kanaloa, Kūlia e Uli ka pule iā Kanaloa. Where Uli is timeless and spacelessness, Kanaloa, however ancient, the space of geologic time in which it took the ocean to form or an aquifer to develop is still time bound in the larger context of the Hawai‘i universe. On the psychic level though, Kanaloa is also related to tacit knowledge and therefore is in communication with Uli or deep consciousness as they collaborate their energy to bring about the outcomes of the chant. Kūlia 2 reminds us that elemental phenomenon such as Uli, Ke‘alohilani, and Kanaloa have their distinctive part to play in relationship, and with a sense of interdependence on one another.

Kūlia	Kūlia 1 Kapihenui, Bush, Paaluhi	Kūlia 2 Poepoe	Kūlia 3 Emerson	Kūlia 4 Holo Mai Pele
Sections	5. O Iliouliokalani, o Ilioehu 6. O Iliomea, o Kukeaoiki 7. O Kukeaonui, o Kukeaoloa 8. O Kukeapoko, o Kukeaoawihawihaokalani 9. Kanaka o ka mauna	5. O Iliouliokalani 6. O Ilioehu, o Kukeaoiki 7. O Kukeaoloa, o Kukeapoko 8. O Kukeaoawihawihiula okalani 9. O kanaka o ka mauna	5. O Iliouli, o Iliomea 6. O Kukeaoiki 7. O Kukeaoloa 8. O Kukeapoko 9. O Kukeaoapihapihaokalani 10. O ke kanaka o ka mauna	7. O Iliouliokalani 8. O Ilioehu, o Iliomeaokalani 9. O Kukeaoiki, o Kukeapoko 10. O Kukeaoloaokalani 11. O Kukeaoawihawihiulaokalani
Nomenclature	<p><b><i>‘Īliouliokalani/‘Īliouli</i></b>=Darkish dog clouds; dog; alerts; dog clouds are puffy patches of cloud that “run” or appear in packs; foretells coming of larger cumulus or kū clouds; dark colored; of or belonging to the heavens</p> <p><b><i>‘Īlioehu/‘Īliomea</i></b>=Reddish dog clouds reddish; brownish color ruddy; reddish-brown in complexion or as in polynesian hair; of or belonging to the heavens</p> <p><b><i>Kūkeaoiki</i></b>=building small clouds</p> <p><b><i>Kūkeaoonui</i></b>=ascending big clouds</p> <p><b><i>Kūkeaoaloa/Kūkeaoaloaokalani</i></b>=standing tall/long clouds; of the heavens</p> <p><b><i>Kūkeapoko</i></b>=building short clouds</p> <p><b><i>Kūkeaoawihawihaokalani/Kūkeaoawihawihi‘ulaokalani</i></b>=ascending energetic lacy red clouds; lenticular</p> <p><b><i>Kūkeaoapihapihaokalani</i></b>=ascending clouds completely filling the sky; may have ruffle features</p> <p><b><i>Kū</i></b>= aggressive or ascension; masculine energy; stand upright; vertical; of the season of</p> <p><b><i>ao</i></b>=any kind of cloud including opua; specifically high clouds; opua cumulus, billowing as those formed on the horizon</p> <p><b><i>iki</i></b>=little, small; subset of nui</p> <p><b><i>nui</i></b>=large, big</p> <p><b><i>loa</i></b>=long, distant, tall in height</p> <p><b><i>poko</i></b>=short</p> <p><b><i>‘āwihawiha</i></b>=dim, faint, streaked, faded</p> <p><b><i>‘āwihawihi‘ula</i></b>= ‘āwihawihi-like eyelashes; ula- red; reddish; pink</p> <p><b><i>pihapiha</i></b>=full, complete; ruffles as on a dress; standing gills</p> <p><b><i>kanaka o ka mauna</i></b>=inhabitant/human/people/servant of the mountain</p>			
Stewardship Themes	<p>-replenishment of the aquifers through the water cycle</p> <p>-process of transformation of clouds from one state to another; ku clouds succeed ilio clouds in appearance; color in ilio clouds means ku weather coming; appearance also signal change of season</p> <p>-questions: are the basic atmospheric elements occurring for a healthy landscape; are kanaka having both physical and spiritual relationships with elemental phenomenon</p> <p>-clouds force the kanaka to look upwards towards the mountain; daily observational checks keep us in participation</p>			

	<ul style="list-style-type: none"><li>-building of 'Īliouli and kū clouds in and around upper reaches of the mountain tells us that these areas are kapu to potential new growth</li><li>-clouds need the geography of the mauna to exist</li><li>-cloud names are different stages of development of the egg (ebryology)</li><li>-May-Aug on the new moon phase, corals spawn</li><li>-revolution of time</li><li>-ordering of the clouds is deliberate; scale &amp; duality; how you go into and out of things is think about the end product-small, large, how much; that's the pule</li><li>-prayer for keeping potential; names of clouds are textures for potential</li><li>-water and growth, growth of water=clouds; big clouds, kukeaopihapihaokalani, big potential, big growth</li></ul>
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Analysis & Interpretation: Now we find out in no uncertain terms, by the appearance of the ‘Īlio cloud forms and the Kū cloud forms, that the supplication to Uli is to bring forth rainfall, and thus growth on the land, and the replenishing of aquifers, and therefore health to kanaka or humanity. The scene we see playing out before us is not too different from the weather patterns we have been experiencing for the past few months. As the ‘Īlio clouds form and run in packs across the sky, the ‘Īlio eventually converge and begin to give way to the building of the Kūkeao of all sorts, sizes and energy levels. The more compact the Kūkeao and the taller and broader they grow, they are collecting at the same time, a very kū type or aggressive type of energetics. This translates into storm weather and hurricane weather. So much so that in lines 8 and 9, we begin to see the forming of lenticulars or Kūkeao‘awihwihi‘ulaokalani forming near the upper stratum or sometimes right on top of our tall mountains like Mauna Loa, Mauna Kea, Haleakala. ‘Īlio & Kū cloud formations are being enticed to behave in this manner because of both the seasonal changes indicated in the first section and because of the clouds intimate relationship to the mountain.

Kūlia	Kūlia 1 Kapihenui, Bush, Paluhi	Kūlia 2 Poepoe	Kūlia 3 Emerson	Kūlia 4 Holo Mai Pele
Sections	10. Kanaka o ka mauna 11. Na hoa o ka ululaau 12. Hoa e lolani i kua ia e Laka 13. Ke ka omaka a pule, ua ka ua 14. Kahe ka wai a ke hoalii	10. O kanaka o ka mauna 11. Na hoa o ka ulu laau 12. Na Keolani, e ku ai e Laka 13. O Makaapule 14. Kahe ka wai o Nahoalii	11. O ke kanaka o ka mauna 12. Na hoa o ka ulu laau 13. E ku ai, e hina ka omaka e pule 14. Ua kana, kahe ka wai e Kahoalii 15. Moku i ka piko e	12. Ua ka ua, kahi wai a na hoalii
Nomenclature	<p><b>Kanaka o ka mauna</b>=man/being/inhabitant of the mountain; clouds; monarch trees  <b>ulu laau</b>= growth of the forest; growth of vegetation; multiple forest canopies  <b>lolani/Keolani/olani</b>=to warm as sunlight; goddess of healing; keo-white, clear, bleached; lani-to do with the sky, heavens, atmosphere  <b>Laka</b>=goddess of hula; process/cycle of transpiration; the head or po'o of the mist being produced by vegetation; ho'olaka - to domesticate or calm the wild; attract  <b>omaka/Makaapule</b>=budding; source of a stream; beginning; rising of sun; initiation of communication; asking for help from resources around you-gives birth to ideas; individual relationship with the process; the rattling of a mountain apple seed while still in the fruit; eyes wide open, clarity  <b>ku &amp; hina</b>=ku - the upright, male, ascension, vertical; hina - the falling, horizontal, feminine, postrate; god &amp; goddess of domesticity &amp; medicine; counterparts of the same phenomenon;  <b>hoalii/nahoalii/kahoalii</b>=companions of ali'i; wild relatives of Pele; the relative energies that accompany any major environmental occurrences</p>			
Observations & Stewardship Themes	<p>-this is the beginning of the process of transeaporation (laka)          -collective lessons in Aloha 'Āina          -exchange and relationship through prayer          -prayer begins, rain falls; genral succession; descendent of the element, kanaka activation, setting tone of relations          -reverence          -ascension; atmosphere connecting to mauna; once clouds are activated, the rain can come          -kahoalii description in the sense that connects to restoration; lots of noise          -the ua/cloud forms is mountain friends          -exchange between rain/clouds &amp; organisms</p>			

	<ul style="list-style-type: none"> <li>-biogeochemical cycle, Uli; thru water &amp; rainfall...biotic interacts with Laka an abiotic force</li> <li>-movement of water from: rain—dilege—reverberating the ocean—upwelling—nutrients—life</li> <li>-birthing of life=birthing of knowledge; clouse are source of knowledge</li> <li>-need to be present in this time of year for things to surge and survive</li> <li>-ku energy is determination and drive for cycle; ku energy wants things to grow</li> <li>-omaka is cycle, growth, fertility, ku, uli, hina, instigated, intention, moment of emergence, leadership &amp; self growth</li> <li>-there is interdependence between the kanaka kuleana to omaka or begin the pule and growth cycle</li> <li>-rain fertilizing, primary succession of lava</li> <li>-rise of people in this time of revolution</li> <li>-junction of verticle &amp; horizontal is where the omaka begins</li> <li>-pule is request more than a prayer</li> <li>-hoalii companions of the chief gods; have to be familial or related phenomenon</li> <li>-hoalii creation of the ali‘i or kalai‘āina; to carve from the piko, to omaka; to organize island people to attain growth</li> <li>-stratus, cumulus clouds are organization in sky on land and horizon</li> <li>-we are in the center, omaka, of our universe; see what you need and ask for it</li> <li>-ua kana, transformation</li> <li>-omaka is subincision rites of passage on the kanaka scale for growth; rites of passage ceremony</li> <li>-stratums of organization</li> <li>-these are systems to facilitate kanaka growth as well as ‘āina growth</li> <li>-about abundance in mother’s milk for children in the land; like new growth omaka are children dependent on their mothers</li> <li>-moku ka piko breaking and gushing forth</li> <li>-a love affair between sky and earth elements</li> <li>-from perspective of minerals in the parent material (lava), access to nutrients in minerals in the parent material are limited by the interactions with water and weather.</li> <li>-without weathering, nutrients essential to growth such as phosphorus (P) are locked up in mineral form and unavailable to plants</li> <li>-takes hundreds to thousands of years of weathering to make P in mineral form reach full potential as nutrient available to plants</li> </ul>
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Analysis & Interpretation: It is in the next section that we really get to experience the core of the native Hawaiian's relationship to the island, mountain, forest, YOU and I as relative to one another AND the benefit of documenting this information in mele format and using the methodologies of this document.

Kanaka o ka mauna are the inhabitants or beings of the mountain & nā hoa o ka ulu lā'au are the companions of the forest. Experts interpret or makawalu and discuss these two lines in multiple ways. First way, Kanaka o ka mauna refers to the 'Īlio & Ku clouds, that is the clouds are the beings or kanaka of the mountain; in this case nā hoa o ka ulu lā'au are clouds as the companions of the forest. The mauna, the clouds and the forest are interdependent. The second way sees kanaka o ka mauna as the monarch trees, the big trees that form the primary canopy of the forest. The primary canopy is that which pierces or who has initial interaction with the clouds, and who entices the clouds to the landscape; in this case, nā hoa o ka ulu lā'au are all of the other layers of canopies and ground cover that keep the forest floor moist and penetrable. These are nā hoa o ka ulu lā'au. In terms of the kinds of companions and primary canopy trees, this depends entirely on the wao and the regional/island differences regarding the idea of mauna, kuahiwi or kualono--regional high spots and topography will depend on the age of each island. The care of those communities and their companions are vital for water flow and storage. To add, many of the other kūlia chants use the phrase "kanaka loloa o ka mauna" and go into detail about the assets of monarch trees and their companions. Loloa is either tall or long, in the first case it may refer to trees; in the second case it may refer to the cloud layer. And with or without the term loloa, both translations work.

Any form of ulu lā'au native to specific regions are potential water collectors.

In Papakūmakawalu terms, this relationship involves all of the three papa, rather intimately. What we have here is a wonderful biogeochemical relationship between the geography of the mountain, the biology of the forest and all of its inhabitants, and biochemical interaction of atmosphere and vegetation, soil and so on. Of the bio-chemical interaction, these kanaka o ka mauna the ulu lā'au become hugely important in the quality of interaction and therefore the quality of the precipitation like ua or mist back into the system.

See lines 12 of Kūlia 1 & 2. the main aspect here is the idea of olani/Keolani/ololani or to warm as in sunlight. I ku ai e Laka/i kua ia e Laka in the same lines refers to the phenomenon of transeaporation of the forests who occupy the mauna, from below the forest floor to the tips of the big trees. It is this Laka energy that activates the the pulling of water from the trees.

Now, in lines 13 & 14, we have come to the germ of the Kūlia and the essential relationship one must steward for healthy island living. Here is this mini-process within the larger context of Kūlia: ***omaka e pule or makaapule-----ua ka ua-----kahe ka wai***. Simply: ***initiate the communication---the rain will fall---the waters will flow***. Agreeably, the state of Hawai'i already has all of the ecologically, hydrological, geological, biological, economic reports that say these same things iterated here. However, those reports are contrived from the viewpoint of ecosystem services and the appropriation of resources. It cannot be helped. This is the training/behavior/values of the system that trained professionals. The fundamental difference is in the intellectual, psychological, and emotional approach--AND THIS is where shifting from

continental models & values will be most difficult--The simplicity of the later works, because IT IS the island approach. Island consciousness requires every individual, resident or visitor, to have a basic relationship to the island. Lines 13 & 14 reminds us of that. This is not religious, or spiritual. THIS is fundamental to HOW to think and live on an island wherein relationships between humanity and the grander natural world are in absolute balance thereby perfect health--just as I must maintain my relationship with my husband, my family, and my children. I am no less required to maintain my relationship to the mountains, the clouds, and the greenery, for I am entirely dependent on them.

The Hawai'i worldview extends our family ties to every aspect of living. We are no more or no less kanaka than the mountain or the monarch trees. Our functions may differ, obviously, but there is no difference between the ties of the cloud people to the mountain body and the necessary vegetation that entices and seeds rainfall and my body in relationship to those people or energies that I attract. And so, what other reports/relationships may construe as a very "third party" relationship (for most), healthy stewardship and community responsiveness--to be thus in tune with the island and its phenomenon, literally, physically and sensually--is to be a responsible steward. Let us continue.

The final point of significance for this section lays in the very mention of kū, the upright or vertical, and hina, the prostrate or horizontal, in Kūlia 3, line 13. Although in grammatical language, we would not conceive these two words in the relationship that is inferred, in the deconstruction of the mele or the makawalu process and in poetic context we must evaluate every possibility. Moreover, for all experts whether in the individual interpretation or group interpretation, the kū and hina concept is significantly discussed.

The alchemic properties of Kū and Hina aspects in the context of the Kūlia E Uli or the prayer towards health and balance becomes highlighted because of the number of potential intersections that need to occur in order to bring about balance, a fundamental orientation for island living. For instance the health of the horizontal divisions (hina aspect) of land called wao, cannot function fully if the vertical divisions (kū aspects) of land known as 'ahupua'a, that cut through the wao are disfunctional and vice versa. The kū or masculine aspect, in mythology, has to do with political and social structures or what is referred to as the negative outcomes for the landscape. The hina or feminine aspect, in the study of mythography, has to do with creativity and natural structures which are positive outcomes for the landscape. To access resources with that in mind is also a consideration in balancing kū and hina. For navigation, to be in the hina state is to be in the so called doldrums, where there is no wind or activity. It is a window of opportunity to plan ahead. It is also an indicator that a storm is near. On the contrary, if one is amidst a kū event, you can be sure you are in the storm, or in a multiplicity of storm cells. One image of kū and hina comes from the perspective of embryology especially because the Kūlia takes place during the coral spawning season. Coral eggs beginning looking the same. The first division of the cell is a kū or vertical division. The second division is a hina division creating the cardinal direction for the emergence of 4 cells. Finally, in development of the kū clouds and their ascent towards the mountain the movement is obviously kū. Complimentary to that movement, then, is the dispersal of clouds as mist over the landscape as you would find between the wao akua and the kuamauna at the higher elevations--you are experiencing a sort of laying down of water droplets onto every manner of pulupulu or water storage systems. There are

many other documented intersections, but we leave it to your own imagination and interpretation.

On to the next several lines.

Kūlia	Kūlia 1 Kapihenui, Bush, Paaluhi	Kūlia 2 Poepoe	Kūlia 3 Emerson	Kūlia 4 Holo Mai Pele
Sections	15. Nei wale ka pali mako, wawa 16. O Kupinai, o Kuwawa 17. O Kuhailimoe, o Haihailauahea 18. O na wahine i ka wao maukele 19. O ke kahuna i ka puoko o ke ahi 20. O Imilani, o nalo wale, o loa e, loa hoi 21. Loa kau hala, uku i ka oiwi e	15. Nei wale ka pili mokomoko 16. Wawa o kupinai, o Ku 17. O Kuhailimoe 18. O Haihailauahea 19. O na wahine i kapaku 20. I kapa eleele	16. O imiimi, o nalowale, i loa e 17. Loa kau hala, uku i ka oiwi	13. O nei ka pali ma Kowawa 14. O Kupinae, o Kuwawa 15. O Kuhailimoe 16. O Haihailauahea 17. O Mauakealiihea 18. Kanakaloloa o ka mauna 19. O Kupulupulu i ka nahele 20. O na akua mai ka waokele 21. O Kulipeenuiaiahua 22. O Kikealana 23. O Kauahinoelehua 24. O ke kahuna i ka puoko o ke ahi 25. O Iimi, o Lalama
Nomenclature	<p> <b><i>Kupinai</i></b>=star name; echo; reverberating  <b><i>Kuwawa/wawa</i></b>=star name; tumultuous racket; roar  <b><i>Moku ka piko</i></b>= moku-severed, to cut; ka-the; piko-umbilical; the umbilical is severed; meaning the birth of something; in this case a renewal of the land; emergence of an island; old giving way to the new  <b><i>Kuhailimoe</i></b>=star name; haili moe-a pleasant remembrance; a time in this season where there is silence  <b><i>Haihailauahea</i></b>=star name; ha'iha'i - to break as in lomi or hula, murmur, rise and fall of the voice; lau - leaf, frond, numerous; 'āheahea - chenopodium, young leaves  <b><i>Kanakaloloa o ka mauna</i></b>=kanaka-being; loloa-very tall; o ka mauna-of the mountain; monarch trees, very tall trees the ones that pierce the clouds  <b><i>Kulipeenuiaiahua</i></b>=kulipee-to move like one with bad kneeds; nui-greatly, big; aiahua-same as ala or dense waterworn volcanic stone  <b><i>Kikealana</i></b>=kike-to break open, tap; sound of crashing ala rock made by an aa flow  <b><i>Kauahinoelehua</i></b>=ka uahi-smoke, smokey; noe-mist, cover; lehua-ohia flower; a lehua colored smoke caused by pele activity  <b><i>Wao Maukele</i></b>=wao-horizontal division of land; maukele-saturated, muddy, boggy; kapu to enter because this is where the forest nurseries are; wao right ma uka of the wao akua  <b><i>Kapaku</i></b>=to burst out; break open; shield; defense; curtain; screen; send away; unite kapa by beating  <b><i>Kapa eleele</i></b>=black kapa made in Kipahulu; all manner of food like uala, ko, maia, kalo and awa; paele - to be covered with dirt; to blacken or paint black; solid tatooing of one side of the body; image of the veil of stars lifting as the canoe gets closer to land; the image of water disappearing under the ground or kapa eleele of soil  <b><i>uku ka oiwi</i></b>=uku -pay, price, exchange; ka-the; oiwi-self and offspring; multi-generational responsibility for exchange         </p>			

Observations & Stewardship Themes	<ul style="list-style-type: none"> <li>-related to phosphorus P: the more P there is the bigger and more diverse plants/tree communities are</li> <li>-N is also an essential nutrient for plant growth; mainly comes from the atmosphere or sky source</li> <li>-rainfall's kuleana is making the parent material fertile</li> <li>-amount of time it takes for P to reach full potential &amp; how that long term trajectory and process is tied to the development of plant community structure (big trees) and plant diversity</li> <li>-deluge causing all sorts of chaos in the cliffs with landslides, rivers are swollen; all activities are the cause of sounds of renewal</li> <li>-this is where, how, and when the 'āina reorganizes itself</li> <li>-all this activity, chaos is followed by a dream state, reflective state, hailimoe</li> <li>-ku &amp; hina energy, function is a fundamental orientation, movement up and out; striving for state of being (o iimi o nalowale o loa)</li> <li>-in a foreign/unknown space, we need to orient or establish ku and hina which are fundamental demarcations to space</li> <li>-ku &amp; hina fundamental to embryology</li> <li>-development of an embryo—division of cells is vertical/ku &amp; horizontal/hine</li> <li>-orient head and feet</li> <li>-ku &amp; hina motion: coral unfurls out and closes</li> <li>-all life cells are oriented in ku &amp; hina</li> <li>-ocean currents go vert &amp; horiz—pattern on the ocean is like a net</li> <li>-uku i ka oiwi, rules and regulations, have to give physically</li> <li>-is also self reflection that needs to happen and an inner pulse for guidance</li> <li>-uku, payment of the persona to achieve transition</li> <li>-life is "on its own now" after moku ka piko; necessary passage for kanaka and aina; moku's are formed from this activity</li> <li>-pulse comes with sacrifice, what is the sacrifice? The femininity of the earth is inundated; the other sacrifice is the uku i ka oiwi or to pay with your physique, as should progeny</li> <li>-recovery from disturbance, reproductive female forms, earth's fires are titillated because of the underground water causing more activity in the pele and in the cliffs</li> <li>-process of water percolating (kapa elelee)</li> <li>-lots of water, excessive amounts &amp; replenishing</li> <li>-the water comes from Kanaloa ocean and goes back to Kanaloa aquifer and then underground water runs back out to the ocean</li> <li>-this process helps keep hurricanes away because parts of the island still have profuse underground water running out to the ocean</li> <li>-scales move from cosmos, to island, to forest, tree, kanaka emotion, and consciousness-subconsciousness</li> </ul>
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Analysis & Interpretation: Lines 15 & 16 in Kūlia 1 & 2, indicate that the quantity and quality of rainfall is experienced through the reverberation sound. The ‘āina is now in deluge, rivers are swollen, there is an upwelling of nutrients in the rivers and at the muliwai where the river meets the ocean, the ground is saturated, there is shaking and the unearthing of rocks from the cliffs and landslides. This is the natural geomorphological process in which islands are broken down, in which valleys are created and in which the land is renewed. Line 15 in Kūlia three, moku ka piko, is the same image as the above. That is the land is going through transformation as if to sever the umbilical of whatever life forms were in hibernation or in their fetal stage, and to expose them to their new life. Natural environmental disturbances become necessary for making way for new growth as the geography and topography is being transformed from the rains and water movement.

Lines 17 & 18 in Kūlia 1 & 2, announces Kūhailimoe and Ha‘iha‘ilau‘āhea. These are interesting energies. Kūhailimoe is the establishment of a sort of repose, silence, or fond remembrance or premonition. Ha‘iha‘ilau‘āhea are the muffled sounds of breaking branches in the aftermath in which one hears the forest adjusting to the absence of the weather it has just experienced as if reconciling itself to the process of transformation, and, so here we have the silence after the storm. It is a time for repose.

Here is where the four kūlia break off into their own reflective states. Kūlia 1 acknowledges that all the sound elements as mentioned above, Kūpina‘i, Kūwawā, Kūhailimoe and Ha‘iha‘ilau‘āhea are feminine qualities belonging to the wao ma‘ukele or the rain forest area. Kūlia 2 recognizes two other feminine qualities of Kūhailimoe and Ha‘iha‘ilau‘āhea in the kapa kū and the kapa ‘ele‘ele states. The image here is the feminine birthing process wherein the wet forest, having taken in so much water, is about ready to explode in terms of a dense explosion of new growth. Kapa ‘ele‘ele here is the volcanic soil is a kapa or blanket through which water percolates into the ground.

Kūlia 1 & 4 now mentions the kahuna who gets the underground fires ready. It is characteristic of the season that because of all the newly introduced underground water, there is an increase in underground pele activity. The pele landscape gives way to the restorative processes. This is the kănāwwai kīho‘iho‘i and the ho‘okikī kănāwai.

Kūlia 1 lines 19 & 20 and Kūlia 3, lines 15 & 16 reconverge as we reach the end of the water cycle process. We introduce the idea of ‘imilani/‘imi‘imi, nalowale, and loa‘a, loa‘a kau hala---uku i ka oiwi. The literal translation is seeking, lost, found, the rite of passage---the price for the privilege is yourself. The exchange of the body for having sought, and prayed, and received the object of desire, which was water and regrowth. This exchange is that of filial piety. The uku i ka oiwi is multi-generational. Because we are in familial relationship with the environment, what is there to give back, but our sweat and our bodies in the work that we do to maintain a healthy landscape and therefore a full life.

Kūlia 4 includes elements that the other three kūlia do not. Let’s take a look. Here kanakaloloa o ka mauna and Kūpūlupulu are added as deities of the rain forest or o na akua o ka waokele. Because these are the primary forest elements that essentially maintain the water shed their continued presence promises optimum water storage. Here’s where the super necessary process

of forest canopies and its relationship to cloud seeding nuclei comes in. Briefly, cloud seeding occurs naturally when trees transpire bacteria into the atmosphere. The nuclei of the bacteria attach itself to water particles and begins to build the elements we studied in section two, the ao. Most especially, the 'īliouli, and the darker colored or uli colored kukeao that become hugely important to the cooling systems of the island. The quality of cloud seeding nuclei that is produced by plants/trees creates these dark clouds systems and increases the potential of cooling rainfall, cooling more significantly than cloud seeding from the evaporation of ocean. One observation is that the impacts of rainforests, especially those in tropical areas, like Hawai'i, could very well impact and help reverse effects of climate change.

It is this very relationship between the sky, weathering of the landscape, and forest in which particular nutrients become mature enough to be released. Next, there are three other energies that enter into the image. They are Kulipe'enui'aiāhua, Kīkē'ālana and Kauahinoelehua who precede the kahuna who is stoking the fires. What does it mean? It means, unlike the other Kūlia where there seems to be a focus on the restorative aspects alone, in this Kūlia the restorative waters have caused a renewal in the eruptive forces or occur in relationship with eruptive energy. The last section of Kūlia 4 will make sense of this scene.

Kūlia	Kūlia 1 Kapihenui, Bush, Paaluhi	Kūlia 2 Poepoe	Kūlia 3 Emerson	Kūlia 4 Holo Mai Pele
Sections	21. Na ke aloha i kono, haele maua 22. Haele maua e	20. Na ke aloha i kono e hele 21. Hele maila au o Hiiaka 22. I ke aloha a ka hanau 23 Hanau ke ola 24. E ola hoi 25. A ola a ola e	17. Na ke aloha i kono haele maua 18. I ike aku au i ka ue ana iho e 19. Elieli kapu, elieli noa, ua noa a	26. Ku i ke ahi, ka hekili 27. Nei ke olai 28. Olapa ka uila 29. Lohe o Kanehekili 30. Ikiiki ka malama ia Kaulua 31. Elua wahine i hele i ka hikina a ka La 32. O Kumukahi, laua o Haehae 33. Haehae a ka moe 34. O Kapoulakinau, he alii 35. E hoi, e komo i kou hale o Kealohilani 36. E auau i kou kiowai kapu O Ponahakeone 37. E inu i kou pu'awa hiwa 38. Awa papa a ke Akua 39. I kanaena no Moehaunaiki e 40. Hele ae a komo i ka hale o Pele 41. Ua huahuai Kahiki, lapa uila 42. Pele e, huaina ae ana 43. Huaina ae ana ka mana o kou Akua i waho la, 44. O kukulu ka pahu kapu a ka leo  45. Hookiki kānāwai 46. He kua a kānāwai 47. He kai okia kānāwai 48. He ala muku no Kane me Kanaloa  49. He ki hoihoi kānāwai 50. No Pele, no kou akua la e
Nomenclature	<p><b>aloha</b>=alo-face, front of body, face to face; ha-breath; to share breath; reciprocate; love; aloha aina-love the land through reciprocation  <b>Hiiaka</b>= one of the many younger siblings of Pelehonuamea; Hiiaka without the qualifier refers to Hi'ikaikapoliopole or the youngest of all Pele siblings; is the restorative process after a lava flow  <b>Kanehekili</b>=kane-male; hekili-form of lightening; kane form of; Hiiaka &amp; Pele's male relative</p>			

	<p><b>Kumukahi</b>=kumu-first, source; kahi-first, beginning; point/lae on Hawaii island where the sun rises in Puna; also one of the entry points of Pele and her family to Hawai'i</p> <p><b>Haehae</b>=strong compassion or desire; strong affection for one; gate of the rising sun at Kumukahi; name of two enclosures in front of Lono's temple; cape or promontory in Puna; to rend as the mountains in a hurricane; sympathize</p> <p><b>Kapoulakinau</b>=ka po-the night, darkness, time before existence; ula-red, reddish; kinau-blemish, bruise, red streaked or dotted with dark, said of red feathers of a cloak; name of fish; name of star; lae of Honuaua on Maui off the south west rift of Haleakala, said to be the last volcanic eruption on Maui</p> <p><b>Kealohilani</b>=perfection; home goddesses Uli and Kapo; brightness, brilliance, splendor of the heavens</p> <p><b>Ponahakeone</b>=ponana-to be full in the belly to the point of not being able to breath or move, same as with the eyes; ke one- the sands; round swelling in body; circular as of clouds; bloated as the stomach; onaha/pohaha-deep as a pit; circular as a pit or volcano; to be in circular form; a sacred bathing pool at Pohawai Hilo where ritual baths were taken</p> <p><b>Moehaunaiki</b>=moe-sleep, death; hauna-smelly as in death; iki-a little bit; a state of sleep as if say death has taken over; a deep sleep; dream state; god of dream state</p> <p><b>Hookiki kānāwai</b>=hookiki-to make to sputter, shoot out, to squirt as of water in a stream from a narrow orifice; to flow swiftly; enforce the law; kānāwai-law of social or natural order</p> <p><b>Kuaa kānāwai</b>=kua a-back flaming, burning back, as in hot spots on the land; kānāwai-law of nature or law of society</p> <p><b>Ala muku no Kane me Kanaloa</b>=ala-path; muku-cut off, cut, truncated; no Kane-for or of Kane; me Kanaloa-together with, and Kanaloa; a part of the kai okia kānāwai where ocean water is cut off from the land; also seen as a rainbow where one end cuts off in the ocean</p> <p><b>Ki hoihoi kānāwai</b>=ki-intensifier, also la'i or ti plant; ho 'iho 'i-return, restore, put back; kānāwai-edict or law; the law of restoration; also referred to as the law of the ti leaf plant; a visual of the plant means that the event, the person, the area is to undergo the ki hoihoi kānāwai</p> <p><b>Pele</b>=magma, lava; younger female relative of Kapo &amp; Uli; older female relative of Hi 'iaka; female relative of</p> <p><b>Elieli kapu, elieli noa</b>=dig into the sacred, dig until the sacred is free of prohibition</p>
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Analysis & Interpretation: The 3 Kūlia join in all together in this closing entreaty. Na ke aloha i kono is simply an invitation. Aloha is the feeling and the acknowledgement of our relationship that invites us, you, me, and the elements towards restoration of the landscape. Haele maua, let us go together. What an interesting turn these lines bring about. The main focus of the chant is the natural process of restoration of a landscape that most would consider a typically abiotic process. On the contrary, the process invites one into the biological process of new germination and growth through the exchange of the body and aloha. What is beautiful about this invitation to aloha is to remind us that aloha IS the driving force in knowing what we need to do on the land to maintain an Uli or balanced state for all concerned. If we emphasize aloha in every interaction on the land, in economy, in politics, in education, in business, and so on. Kūlia 2 continues in saying that I, Hiiaka will go where aloha follows birth, where life is given birth to, where there is life. Kūlia 3 takes a slightly different turn by expressing, if I see the tears of aloha, its profundity is sacred, its profundity is free of prohibitions. Aloha ‘āina then is not just the beginning of a renaissance started by Hawaiians in the early 1970’s. Aloha is an invitation as old as the volcanic fires of Kīlauea that invites each and everyone of us to consider the processes that keep the island healthy and to contribute to that. The uku i ka oiwi or the payment of your body could be a positive and shared experience between you and the island body. Or the uku i ka oiwi, the payment of your body and that of your offspring could be a negative experience.

Now, Kūlia 4 takes the process full circle. The format changes a little because this mele is so much longer than the others.

- 26. Ku i ke ahi, ka hekili
- 27. Nei ke olai
- 28. Olapa ka uila
- 29. Lohe o Kanehekili

Immediately there are signs of an expected eruption, thunder clapping, earthquaking, the thunderous roars of Kanehekili, and lightening striking. These elements are either indicative of a Pele weather system wherein the eruption creates its own weather, or is telling of Pele’s relations who are earthquakes, lightening, and thunder, all of whom attend a Pele event.

- 30. Ikiiki ka malama ia Kaulua

Ikiiki and Kaulua are the transitional months into the Lono period or the time of the year when weather cells pick up energy. In fact, that period is around now. The Lono period of the year becomes very intense because we have this relationship between Pele hot spots and Lono weather. This can be seen on satellite images, wherein large cells from the south east are literally magnetized to the hot areas of the island.

- 31. Elua wahine i hele i ka hikina a ka La
- 32. O Kumukahi, laua o Haehae
- 33. Haehae a ka moe

Now, these three lines are really transitional phrases that refer to Kumukahi and Ha‘eha‘e, the area where the sun rises, as the invitation to new beginnings through the portal of the unconscious.

This is also an indication of the time of day and place where the following preparatory ritual, explained below, is to be held.

34. O Kapoulakinau, he alii
35. E hoi, e komo i kou hale o Kealohilani
36. E auau i kou kiowai kapu o Ponahakeone
37. E inu i kou pu'awa hiwa
38. Awa papa a ke Akua
39. I kanaenae no Moechaunaiki e
40. Hele ae a komo i ka hale o Pele

Kapo'ulakīna'u's ritual for entering her sister's house. This could also be a reference for the time of day and the level of awareness one must possess before the creative process, or before one enters into the house of Pele. This thinking process can be applied to the approach of any highly kapu area like mauna. When does one access the area and in what frame of mind is vital to healthy island living.

41. Ua huahuai Kahiki, lapa uila
42. Pele e, huaina ae ana
43. Huaina ae ana ka mana o kou Akua i waho la

Now enter! Kahiki or the arrival is aflame with the sky fires or lightening. This is the time of eruption. In relation to the Kūlia chants, the whole section of Kūlia 4 that diverges from the rest of the Kūlia brings in the complete process, the complete image of the island's restorative and creative process. The other processes, the clouds building, the clouds moving being attracted to the upper reaches of the mountain, the fertilizing and subsequent restoration of the forest, the storage and overflow of runoff and ground water...cannot occur without the island building process. This is the salient point of modifying behaviors around aloha for the island. If we are not taking care of the demonstrated by Kūlia 1, 2, and 3, we are not taking care of the mountains, the volcanic features, all of whom make up the island.

44. O kukulu ka pahu kapu a ka leo
45. Hookiki kāmāwai
46. He kua a kāmāwai
47. He kai okia kāmāwai
48. He ala muku no Kane me Kanaloa
49. He ki hoihoi kāmāwai
50. No Pele, no kou akua la e

Here is the closing iteration of the kāmāwai of the mountain (making up islands) and of the force that creates our mountains. This creative process is foremost for island life, without it, there is no island. Which means, the Pele process, which is as old as the oldest island in the archipelago, must be allowed free flow and continual activity-ho'okikī. At all of the hot spots on the island, there is gestation going on. These places are kapu-kua'ā. There is the edict of natural divisions and boundaries. Each wao, each elevation has its own special contribution to the island health-

kai ‘okia and the ala muku. That is there must be restoration, whether natural or by our hands- kīho‘iho‘i. The last line is self explanatory. Now we transition to the Ko‘ihonua.

**Ko‘ihonua:** The point of the Ko‘ihonua, more linearly expressed as a Mo‘okū‘auhau and potentially expressed as a Mele Inoa is essentially to link a person not just to his/her ancestors but all of the elemental phenomenon connected to his/her name, occupation, character, and kuleana. It is these genres of mele that illustrate best the bond that Hawai‘i people from time immemorial have to the island landscape. For kanaka to demonstrate this connective aspect is neither motive nor “new wave”. To reiterate, how do we include ALL Hawai‘i people to know and feel that they too are a part of this idea of island consciousness? We revisit the section on Aloha-Attunement-Exchange. By default of living on this landscape and eating the food, drinking the water, swimming in the ocean, inhaling the air and the vog, their Ko‘ihonua too, includes all of these elemental phenonmemon. We examine two Ko‘ihonua and then one Mo‘okū‘auhau. They are:

- 1) Na Mele O Kauilanuimakehaikalani Kamaialii recovered from Ka Nupepa Kuoko, 1868 and examined by Pua Kanahele, Misaki Takabayshi, Christian Giardina, Jim Kauahikaua, Pua Louis, Marina Karides, Nāmaka Whitehead, Noelani Puniwai, Pōmai Bertleman, Chris Heider, Huihui Kanahele-Mossman, Kekuhi Kealiikanakaole, and Kuha‘o Zane, June 2016;
- 2) Koihonua no Kanemilohae \_ Lono recovered from Hooulumahiehie, 1906 and examined by Pua Kanahele, Misaki Takabayshi, Christian Giardina, Jim Kauahikaua, Pua Louis, Marina Karides, Nāmaka Whitehead, Pōmai Bertleman, Huihui Kanahele-Mossman, Kekuhi Kealiikanakaole, Chadd Paison, Kealoha Kinney, Jonathan Ching, Pua Lincoln-Namaielua, Ryan McCormack, Kalā Mossman, No‘eau Peralto, Marianna Takamiya, Kaliko Baker, and Lanakila Mangauil, Aug 2016.
- 3) Mo‘okū‘auhau no Kauakikilani recovered from Clinton Kanahele, 1975 and examined by descendant, Kekuhi Kealiikanakaoleohaililani, Sept 2016.

#### **Ko‘ihonua no Kauilanuimakehaikalani Kumaialii**

Ko‘ihonua 2	O Kukalanihehu oe o kanaka o ka pali, No Kupinai no ka pali Hookui a Lono, I wahia mai ai ka pumaleolani, O Kalalaweikaapookalani no Kahikimoe, Eia Kamaialii mailoko mai o Kahikiku. Kahiki ia Kini, o Kini mai ke ao, Ke ao hekili makakaakaa mai ka lani, Ka halolena ula mai ka lani o Kamaialii. Ka omealani kakaiula ka punohu, Ka alewalewa ka aha o Wakea ka piko, O kalele ka hilinea ka paepae o Wakea,
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Nomenclature	<p><b>Kamaialii</b>=kama-child; i-until; alii-chief, leader; a process of intentionally positioning a person into a kuleana; by declaring that from birth, childhood he/she should be prepared for “such &amp; such” a position</p> <p><b>Wakea ka piko</b>=wakea the umbilicus; piko o wakea referred to as the equinox; also known as the horizontal umbilicus of the world, the equator</p>
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Analysis & Interpretation: The birth of Kama-i-ali‘i is the birth of the heavens in which the strata are the ritual ‘aha and the equator of the world becomes the very piko in the birth of this kama. It is obvious that this first paukū sets up the image of the heavens from one horizon to the next and hosts of cloud formations and heavenly elements all of whom are ascribed and connected to this now, kama-i-alii. This kanaka is being primed for leadership and is being granted all necessary heavenly assets to assist him. This is the heavenly kapu.

Ko‘ihonua 2	<p>Pau Kahiki, pau kanaka ku o ka moku,  Puka mai Kamaialii me kona kapu,  O ke kalaihihulihonua kona kapu,  He kapu no Luapuloku, no Niupololoula,  Ka omuku, aa lala mailoko mai o Kupanihi,  Hua mai kanawao i ke'lii nui,  Kupu mai ka oliko ku laau lani nui,  Wili ka okai o ke kapu,  O ke aoa ka laau alii,  Ka laau kapu i ku i kahi anoano,  He anoano he iu o Kamaialii,</p> <p>He alii no uka o Wahiawa.  No Kukaniloko no Luaia,  No ka haiki pilikia o na'lii nui,  Ka pu ahuawa o Manuia ke'lii,  He'lii no uka o Lolokulani,  O Mailikukahi a Kalonaiki,  Nana hoi o Piliwale,  Na'Lii mailoko mai o Lonopilikahonua,  He mau 'lii kupu no ka pali Lihue,  He mau 'lii honihoni palai no Kahui,  He mau kini poouahi lalakoa,</p>
Nomenclature	<p><b>Kalaihihulihonua kona kapu</b>= ka la ihi huli honua; or kalai hi hulihonua; in reference to this chiefs becoming are carver of the land; la-sun; ihi-sacred, holy, to be treated thus; huli-study, turning of; honua-earth, world; this is the sacred kapu of causing the earth to morph; kalai-carve; hulihonua-study of earth systems, to overturn the nature of earth &amp; earth living; lalakona-reference to migration from Marquesas</p> <p><b>Lonopilikahonua</b>=lono-sound, listen, senses; season &amp; climate with that season; pili-close to in proximity or relative; ka honua-in reference to the earth; a family name bound to those characteristics</p> <p><b>Lalakoa</b>=reference to migrations from Marquesas</p>

Analysis & Interpretation: The kapu is that of the carving out of the earth, in other words the reordering of what was. References to Luapuloko & Niupololoula are references to the creation

of the ‘aha and the adze necessary to do this work. Kamaiali‘i is being imprinted with the vegetative productivity. The image of the kupina‘i and the pali are demonstrative of the idea that the pali are inaccessible and for plants to grow here they need to be hardy, diverse, profuse in regeneration. Here is the introducing of the idea of seeding as it has to do with seasonal vegetation cycles which is fed by and feeds the building of the clouds in section 1. And here is the magic of ko‘ihonu/mele inoa—the person for who the mele is composed—is not LIKE these elements—HE IS all of these elements because to BE them, he must aloha them!

Ko‘ihonua 2	<p>He kupa hoololohe wai no kahawai,          No ke kahawai kapu o Kuaikua,          O Kahinanalo i Waialua,          Ke'lii i ke koliko i ka welona a ka la,          He'lii alo uahi kai no Pololea,          No kehu kai hoopalaai o Kamae.          I na pue lu lehua kihi o Kaipukalo,          Amo mai Manokalanipo i kona kapu,          Ino mai Noekapulani mai luna,          Mailoko mai o ka onohi ula mai ka lani,          Ka moopuna kapu a Makalii,          Noho kane ia Manokalanipo,          Hua mai ka laau          Hua lewa mai ka lani,</p>
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Analysis & Interpretation: From the image of the heavenly elements in section 1, to the image of the pali & vegetation in section 2, we move now to the image of the water, in the form of the kahawai moving to the kai. The flow of water is the idea of both morphing the landscape and bringing nutrients to vegetation.

Ko‘ihonua 2	<p>Mai manamana na'Lii,          Manamana makawalu na'lii i ke kapu,          Noho mai Kaumakamano me kona kapu.          He kaaikananuu he puulukaula no Hoku,          He hakualamea no Kuhakumaka,          Na'Lii i hanau i Holoholokumalie,          I ka lua Mokilaula i Wailuaiki,          O Kualupaukumoku Kahakai,          Ke'lii i ke kolele o ka moku,          I ke one kapu a Kahamaluihi,          Lulumi ka pua hau          O kai ka pua kukui,          Newa malie i ke kai o Kalehuawehe,</p>
Nomenclature	<p><b><i>Manamana makawalu na‘lii i ke kapu</i></b>=manamana-fingers of lightening or any branching element  <b><i>makawalu</i></b>=many directions; eight eyes; na‘lii-chiefs; ke kapu-in the sacredness; reference to the multiple branching of the lineage  <b><i>Kaumakamano me kona kapu, he kaaikananuu, he puulukaula no Hoku, he hakualamea</i></b>= kaumakamano-well known ruler; me kona kapu-and the elements sacred to him  <b><i>he kaaikananuu</i></b>=ka ai- a basket; kana-of cord; nuu-piled up  <b><i>he puulukaula no Hoku</i></b>=puulu-a bundle of; kaula-cord; no Hoku-belonging</p>

	<i>to hoku, perhaps in reference to star lines or cosmic “glue”</i> <i>he hakualamea= haku-a piece, woven, boss of; ala-hard volcanic stone; mea-reddish</i>
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Analysis & Interpretation: One of the images for this section is mentioned in the nomenclature. The idea of manamana introduces the possibilities of entering into economic, occupational, political ventures with non-relations, thereby increasing one’s “reach”. This is a concept that can be used to indicate the acquisition of mana or responsibilities by other than Hawai‘i folks.

The other image that stands out here is the kaula. This is the element that is required in all manner of binding. The kaula here is first to bind the kaula to the adze, the same adze that will carve the honua. It is also by this kapu of Kaumakamano that Kamaialii will access the realm of kana, that is the cosmic cord that binds more than the physical.

Ko‘ihonua 2	Wehe i ka lau o Kapohinaokalani, O Kawelomahamahaia, Ka ia halolenauala, I noho i ka wai a kuhe kaili, Ke'lii i kau na unahi i ka wawae, O Kalo ke'lii aikanaka o uka o Halemano, Nana i oki ka lala. Ka eulu hua o na'Lii, Hua mai na'lii kowiliwili i ke kapu, He kapu no Kike nui a Ewa, No ka ea kapu a Kanenuhonua.
Nomenclature	<i><b>No ka ea kapu a Kanenuhonua</b>= belonging to the emergence of the kapu of Kanenuhonua; also known as Kaneluhonua; Pele’s brother who initiates earthquakes at the bottom of the ocean</i>

Analysis & Interpretation: The strong images that stands out here occurs in the very last line. As mentioned in the nomenclature Kanenuhonua/Kaneluhonua is the element that causes the earthquakes on the ocean floor. In a ko‘ihonua, this element is huge, for it infers that Kamaialii’s kapu goes beyond the island body. This makes sense in terms of this chiefs initial kapu in the first section, and that is the Kalaihihulihonua...he who carves the functions of the earth.

Ko‘ihonua 2	He awohilani no Kauluhinalo, No Kauaholani Kaihupee, Na Laninuiakaihupee ka wahine kapu, He wahine koi lani noho lani, Noho ia Kauhiilulaapiilani, Nahae manamana na'lii i ke kapu, Puka ia Hoalani ke koiuiui lani, Puka mai Kaakaaulani ka iolani, Ke poohoolewa i huna i ka la, I hookae i ka la no kona kapu, He kapu no Kanehoalani, No Kualoakalailani,
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Nomenclature	<b><i>Kapu no Kanehoaloni, No Kualoakalailani</i></b> =a sacredness belonging to Kane companion of the heavens, belonging to the long back who carves the heavens; a reference to the impact of the kapu
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Analysis & Interpretation: The stand out image here begins with the line, Puka ia Hoaloni, and persists till the end of the section. The ‘io or hawk is the shark of the heavens and an animal body form or kinolau of Kane, not just any Kane, but Kanehoaloni—that is premiere sun element. The final line indicates from whom this kapu comes and the extent of the kapu. Kualoakalailani creates the images that besides entering the world with all the heavenly bodies and the kapu of recreating the functions on earth, this leader is also the carve out the functions of the heavens. So, we are talking about major ko‘ihonua and/or Huluhia activities happening with the birth of this child.

Ko‘ihonua 2	<p>He kauwa ka la me ka malu,  He kapu Kaeakahi a Kuihewa,  He'lii no ka lewanuu no ka lewa lani.  No Hiileiakakalea no Ololoimehane.  No Kupuwaialeale no Kupualani.  No ke kaihaalea no kaimahuehue,  No ke kaihehee a Ku,  Nolaila mai ke kapu alii he koloalu,  O Naluheelii nalu o Haalipo,  Ko kupuna—ea—O Haioluhea,  Ke kupuna alii—ea—</p> <p>O Kikiaikaipuleiniho o Kalani,  Puka mai Kaakaukahemalani,  Ko kupunawahine—  Puka mai Kamakau o Manaiakalani,  Ai mai Pinea ka ia kalamea,  Ka ulua nui o Luaehu,  I wala ke kuala i Kahiki,  O ka inoa ia o ko makuakane,  Nana hoi nei keiki o Kumaialii—  Ke—o—la—e—</p>
Nomenclature	<b><i>Kapu alii he koloalu</i></b> =sacred is the chief to the koloalu; koloalu is the ali‘i's kōnāwai; the chiefs kapu is overwhelming in the midst of the his people and often disallows him to be among the masses, but when the chief utters his koloalu/kolowalu the people are saved

Analysis & Interpretation: From the flowing of the waters to the sea, and the revelation of the kapu of kaumakamano, the movement takes us to the oceanic elements who come from this ali‘i kupuna. The kapu is from below the ocean floor from Ololoimehane/mehani and all of the different characteristics and regions of the kai, to the kai hehee a Ku. These images come from the chief's ancestors. Kai hehee a ku infers the right to ascension and the idea that the seas will be routed by this chief. This is the chief whose ancestor is the the rising of the constellation Manaiakalani and whose ancestor consumes the fin of the big fish, Luaehu... This is the chief, Kumaialii.

Observations & Stewardship Themes	<ul style="list-style-type: none"> <li>-awareness of seasonal transistion</li> <li>-sections/regionalty are prescribed areas of responsibilities</li> <li>-connection to the biology through sharp awareness</li> <li>-looking for warning signs for geologic phenomenon</li> <li>-explicit and specific connection to a function, names, hana &amp; kapu</li> <li>-manamana – mana of the purest</li> <li>-descriptions still observable today</li> <li>-larger season climate</li> <li>-kamaialii the transition from kama to alii</li> <li>-thread of descending wao, landscapes</li> <li>-appears to be elevation change</li> <li>-no choice of the kapu</li> <li>-sharp observation biological skills of leader paying attention</li> <li>-kapu is sacred space not prohibited space</li> <li>-leadership owning and spreading and operating at the highest level</li> <li>-mano is present in each section this being the navigation part of it</li> <li>-increased intimacy between leaders and their decisions</li> <li>-recognizing that we are all sustained by this place</li> <li>-in pali there is evidence of climate and environmental changes</li> </ul>
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### Ko‘ihonua No Kanemilohai

Ko‘ihonua 2	<p>             Ei ka ai e ke akua              E Kahuli, e Kahela              E ka wahine moe i luna ke alo              O Moeahanuna              O Milikaa              O Kalepoahulu              O Pahukini              O Pahulau              O Olakahuanui              O Kapapaialaka              O Manuukeeu              O Kapaepaenuialaikamoku la e           </p>
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Analysis & Interpretation: This ko‘ihonua that is ascribed to Kanemilohai is described as an ‘awa chant in which ‘awa is being offered to Lohi‘au. The language of this chant also comes from two other mele. This is an exact replicate of Kaiakahinali‘i’s chant. This is an acceptable practice for Ko‘ihonua. The Kumulipo is also a mele that was repurposed. The idea is not a breach of intellectual property rights. The notion of adopting and adapting other chiefly Ko‘ihonua means to adopt the chief and all his mana through the Ko‘ihonua, whether one is ‘ohana or not. The idea of mana acquisition can either be via blood or deeds.

The beginning format of the mele IS more like an ‘awa chant. It is also formatted like a Ko‘ihonua Pele, much like the one Malaeha‘ako‘a chants in Pele’s honor.

Here we have above the image of a great time of change with the swelling and sounds of swelling as if there will be a volcanic event.

Ko‘ihonua 2	<p>             E ala, E ala, E ka ua              E ka la           </p>
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	E ka ohu kolo i uka E ka ohu kolo i kai Kai nuu, kai ee Kai pipili a Iku la E, Ua puni O huahua kai O ka ale i, o ka ale moe O ka ale hakoikoi i Kahiki A hiki a ola
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Analysis & Interpretation: This is the beginnings of life or this awakening sustained by the rain and the sun, the very elements that give birth to mist. There is a transistion to high & low tides, high and low surf. The land base is surrounded by water.

Ko'ihonua 2	No nei make la ia oe e Lono E kaukau nou, e Lono E Lono i ka po E Lono i ka hekili E Lono i ka uila E Lono i ka ua loku E Lono i ka oilimaka akua nei la E Lono E Lono maka hialele A lele oe i kai uli A lele oe i kai Kona I kai Koolau I one uli, i one kea I mahina uli, i mahina kea
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Analysis & Interpretation: Here is a plea to Lono with all of the elemental sounds that accompany the wave action, the geological action, and the storm & rain action. The idea is that Lono is a very persistent visiting element related to Pele activity. One of the big images here could possibly be the movement and storage of fresh water & the geology that is required to create those acquifers. The movment of water through the island to an extent is supported by lava tubes, and fissures, one of which Kanemilohae's kuleana.

Ko'ihonua 2	O pipipi, o unauna O alealea, o hee O naka, o kualakai O kama, o opihi kau pali O kulu poo O helelei ke oho
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Analysis & Interpretation: Here we have ocean organisms that require fresh water to thrive. They are set up in a hierarchy transitioning from crawlers to shellfish. But too much fresh water could decimate that fresh/salt water systems. So the flow needs to be monitored. That is Kanemilohai's kuleana. That Kanemilohai is offering 'awa to Lohi'au makes him kuleana for fresh water—the transfer of that water to be specific, back and forth from the ocean. He needs

Lono to create the elemental environment for that the replenishing of the water which is where Lono becomes important.

Ko'ihonua 2	O Waa, Halau, alii o ka moku Kahi i waiho ai na huaolelo a pii O kama a Poepoe, ka wahine i ka ipu wai Amama, ua noa Elieli kapu, elieli noe Ua noa a lele wale hoi e
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Analysis & Interpretation: Older interpretations of this mele speculate that because this is Kaikahinali's mele, that the flooding and high seas action going on in relationship to these lines about waa, halau and alii o ka moku, are the events during the great flood and the building of ark like vessels becomes the means for escape.

The Honuaiākea team, however, comes up with a different image. That is, here is a whole process of volcanic activity and the effect of geology on the transporting of water and its impacts on the ocean creatures. The final image of the Waa, Halau, alii o ka moku, sees the Pele or the moku as the wa'a, the halau as the entire of the sky and the ocean bottom, and the alii as the person who makes land. The hua 'ōlelo is the protocol before one's ascent. There is a birthing about to happen, the ipu wai is poepoe and about to burst. The other interesting image for ipuwai is comes from the Kumulipo. It says he who has the ipu/hu'e wai, the water gourd, is the god. The island in this case IS the ipu wai. The Island is the god. Without the lava landscape there is no ipuwai.

The phrase in this mele that is similar to three other Ko'ihonua is “kama a \_\_\_\_\_”. There is “kama a wailua”, “kama i alii”, and now “kama a poepe”.

### Mo'okū'auhau

For the final mele, I offer a primary demonstration of how Island Consciousness is an individual and collective kuleana that stretches from 2016 and beyond—and back in time about 2,025 years. The notion of belonging to, feeling like family with, and consequently feeling aloha for the 'āina and all of our relations in the environment is not a cultural object created by disenchanting Hawai'i native or by a rediscovered concept of being kama'āina. No, indeed. The notion of loving and being in love with our islands comes from the sheer fact that we carry the names of our islands through our very DNA.

The final mele that I leave to you will not be translated or analyzed. I will however, highlight the environmental processes, places kuleana, and kapu that come with these people, all of whom belong to me.

Allow me to present the paternal line of my own Ko'ihonua, as an offering-an exchange-a sacrifice-- that in the event we do not understand the environmental processes in the Kūlia and Hulihia or the imagery laden Ko'ihonua...then, ***at the very least, let's look to our own names and KNOW which elements, places, kuleana, kapu and kānāwai come through. OWN them. Recognize them. Say them. Live them! Let the po'e who are closest to you speak these truths that my co-authors and I have presented from the mele.***

## ***Ka Mo'okū'auhau no Kauanakikilani***

'O Ke *kuhikuhipuoneonaaliiokohala* Kanae Kanahele Kealiikanakaole *ohaililani*  
Ke keiki a Pualani Kanakaole laua 'o Edward Lavon *Huihui* Kanahele  
'O Edward Lavon Huihui Kanahele  
Ke keiki a Clinton Kanahele *Nauoho* laua 'o Agnes *Kauanakikilani* Sanford  
'O Agnes Kauanakikilani Sanford  
Ke keiki a George Hueu Sanford laua 'o Julian *Kanae* Kaleikini  
'O George Hueu Sanford  
Ke keiki a Daniel Frederick Sanford laua 'o Sara *Kaniaulono* Adams  
'O Sara Kaniaulono Adams  
Ke keiki a Isaac *Keaumoku* Adams Sr laua 'o *Keliopunui*  
'O Isaac Keaumoku Adams Sr.  
Ke keiki a Kapena Alexander Adams no Arbroth, Forfarshire Scotland laua 'o Sara Kaniaulono  
Davis, no Waimea Hawaii  
'O Sara/Sally Kaniaulono Davis  
Ke keiki a Isaac Davis no Milfordhaven, Wales laua 'o *Nakai* no Waimea Hawai'i.  
'O Isaac Davis ka mea nana i kokua ia Kamehameha I. Ua makana 'ia o Nakai, he kaikuahine o  
Kamehameha, ia Isaac Davis. Ua pau o Isaac Davis ma Kawaihae i ka la 'au make no kona  
ho'opakele ia Kaumuali'i no Kaua'i.  
'O Nakai he keiki na *Kalima-Alualu* me Kaaoao no Hawai'i.  
'O Kalima-Alualu he keiki na Kamalau laua 'o *Uaikikikani* no Hawai'i.  
'O Kamalau he keiki na *Konakai-Mehelani* laua 'o *Kihalaninui*.  
'O Konakai-Mehelani ke keiki a *Keawepaaiakanaka* me Maluna.  
'O Keawepaaiakanaka ke keiki a Umiokalanai me Piimauiilani.  
'O *Umiokalani* ke keiki a *Keawe nui a Umi* laua 'o Hoapilihae.  
'O Hoapilihae ke keiki a Haea Pae laua 'o *Ha'inui/Kahaiuakaulialii*.  
'O Haea Pa eke keiki a Pae moe nole/Paemoeole laua 'o *Ohikiniho*.  
'O Paemenole ke keiki a Lulanaloma I uka hauula laua 'o Maenole.  
'O Lulanaloma I uka hauula ke keiki a Loma a Kukahauula laua 'o La'akapu.  
'O *Loma a Kukahauula* ke keiki a Kukahauula laua 'o *Lilinoe*.  
'O *Kukahauula ke keiki o Kauhaimoana* laua 'o Paepae.  
'O Kauhaimoana ke keiki a Kaau Ia laua 'o *Hoomanaikalani* (wahine 1) me Paepau (wahine 2)  
'O Kaau Ia ke keiki a *Kana Pooilo* laua 'o Kalani kapu/Kaleikapu.  
'O Kana Pooilo ke keiki a *Kana laua 'o Kapaiaukukalani/Kapanakuaokalani*.  
'O Kana ke keiki a *Hakalanileo* laua 'o *Hoohoakalani*.  
'O Hakalanileo ke keiki a *Kuhelani* laua 'o Lanileo.  
'O Kuhelani ke keiki a *Huanuikalalailai* laua 'o Kapoe (wahine 2).  
'O Huanuikalalailai ke keiki a *Paumuikaikeanaina* laua 'o *Manokalililani*.  
'O Paumuikaikeanaina/Paunuikeikeanaina ke keiki a Kahuamolunakalani laua 'o Hikiiluna.  
'O *Kahuamolunakalani* ke keiki a Pohukaina laua 'o .  
'O Pohukaina ke keiki a Kamea laua 'o *Popomaile*.  
'O Kamea ke keiki a Luanuu laua 'o *Kapokuleiula*.  
'O *Luanuu* ke keiki a *Laka* laua 'o *Hikawaelena*.  
'O Laka ke keiki a *Wahieloa* laua 'o Ho'olaukahili

'O Wahieloa ke keiki a Kahai laua 'o *Hinauluohi* 'a  
 'O Kahai ke keiki a Hema laua 'o Ulamahahoa  
 'O Hema ke keiki a *Aikanaka* laua 'o *Hina-hana-ia-kama-lania*  
 'O Aikanaka ke keiki a Hulumanailani laua 'o *Hinamaikalani*  
 'O *Hulumanailani* ke keiki a Hele-i-pa-awa laua 'o Kahihihaanano  
 'O Hele-i-pa-awa ke keiki a *Nanakaoko* laua 'o Puhihuhia  
 'O Nanakaoko ke keiki a Nana Kulai laua 'o *Hinahoopia-ia*  
 'O Nana Kulai ke keiki a Nauamaoa laua 'o *Hinakulupaia*  
 'O *Nauamaoa* ke keiki a *Maui* laua 'o *Hinakealohaila*  
 'O *Maui* ke keiki a *Kalana* laua 'o Hanakawea  
 'O Kalana ke keiki a *Wawena* laua 'o *Mahina*  
 'O Wawena ke keiki a *Konohiki* laua 'o *Hikaullulena*. Hanau 'ia 'o Konohiki ma kahi o ka m.h.  
 'elima haneli kanaha.  
 'O Konohiki ke keiki a *Kuheli-Moana* laua 'o *Mapu-nai-aala*  
 'O Kuheli-Moana ke keiki a *Waikulani* laua 'o Kekauilani  
 'O Waikulani ke keiki a *Nanailani* laua 'o *Hina-Kinau*. 'O na keiki 'e a'e 'o laua 'o Waikulani,  
 'o Kaitokuruangiangi, me Atu.  
 'O Nanailani ke keiki a Nana 'ie laua 'o *Kehaumokulaia*  
 'O Nana 'ie ke keiki a Nana laua 'o Kapulani  
 'O Nana ke keiki a *Ulu* laua 'o Nana-ulu  
 'O Ulu ke keiki a Ki 'i laua 'o *Hinakoula*  
 'O *Ki 'i* ke keiki a Luanu 'u laua 'o *Hawaoniaukele/Hawa'amaukele*. Hanau 'ia 'o *Luanuu* m.h.  
 'ekolu haneli kanakolukumahiku.  
 'O Luanu 'u ke keiki a Luka-Hakona laua 'o *Koulamaikalani*  
 'O Luka-Hakona ke keiki a *Kahiko* laua 'o *Kaea*  
 'O Kahiko ke keiki a *Manaku* laua 'o Heko-haale  
 'O Manaku ke keiki a Pupue laua 'o Kamahela  
 'O Pupue ke keiki a *Ole* laua 'o *Hai*  
 'O Ole ke keiki a Kio laua 'o Kaniola  
 'O Kio ke keiki a *Wailoa* laua 'o *Hiko-pua-ia-nea*  
 'O Wailoa ke keiki a *Nanakaihili* laua 'o *Haulani*  
 'O Nanakaihili ke keiki a *Hina nalo* laua 'o *Haunuu*  
 'O Hinanalo ke keiki a *Waia* laua 'o *Huhune*  
 'O Waia ke keiki a *Haloo* laua 'o *Hinamanouluae*  
 'O Haloo ke keiki a Wakea laua 'o *Papa*  
 'O Wakea ke keiki a *Kahiko* laua 'o *Kapunana-kehau*  
 'O Kahiko ke keiki a *Wala-Hilani-nui* laua 'o *Owe*  
 'O Wela-hilani-nui ke keiki a *I-Wa-Nakii-Akea* laua 'o *Lahana-kii-papa*  
 'O I-Wa-Nakii-Akea ke keiki a Hiku-ana-kii-akea laua 'o *Waluana-hina-kiipapa*  
 'O *Hiku-ana-kii-akea* ke keiki a *Linahina-kii-akea* laua 'o *Onahina-kii-papa*  
 'O Linahina-kii-akea ke keiki a *Koluana-kii-akea* laua 'o Luahina-kii-papa  
 'O *Kahiana-kii-akea* ke keiki a Keake-nui laua 'o *Lehea-manu*  
 'O Keakenui ke keiki a *Hanai-kini* laua 'o *Hanai-luna*  
 'O Hanai-kini ke keiki a Nahae-iekua laua 'o Keaoalani  
 'O *Nahae-iekua* ke keiki a Kupo laua 'o *Lani-kupo*  
 'O Kupo ke keiki a *Haa-koakoa-laualaia* laua 'o *Kane-iakoa-kahonua*

‘O Haa-koakoa-laulaia ke keiki a Kahiko-lei-honua laua ‘o *Haa-koakoa-kahonua*  
‘O *Kahiko-lei-honua* ke keiki a *Kahiko-lei-kau* laua ‘o Kupomaka-ika-eleue  
‘O Kahiko-Lei-Kau ke keiki a Kahiko-lupa laua ‘o Lukana/Lukaua  
‘O Kahiko-Lupa ke keiki a *Kalua-Kahiko* laua ‘o *Kapo-haia*  
‘O Kalua-Kahiko ke keiki a *Kalua-Kupua* laua ‘o Hele-iluna  
‘O Kalua-Kupua ke keiki a *Kapili* laua ‘o *Alo-nai-nai*  
‘O Kapili ke keiki a *Ahukai* laua ‘o *Haloiloi*  
‘O Ahukai ke keiki a *Kumuhonua* laua ‘o Ha-loihe

## **Puka mai nā Kānāwai**

Here we reiterate the kānāwai that have emerged out of the ancient texts as guidelines and principles for Island well being.

### ***Kumu Kānāwai***

**Ho‘okikī Kānāwai**- the edict of continuum. Forces of nature in cooperation for continuity & flow so that magma moves, water runs, rains fall, air & ocean currents unobstructed & ferns kupu, and the island body persists~It is the law of continuum

**He kua‘ā Kānāwai**-the edict of the gestating landscapes. Signs in the landscape where creation is occurring like hot spots, marshes, steaming areas, wisdom sharers, coral heads, ma‘ukele~It is the law of the burning back

**He kai‘okia Kānāwai**-the edict of natural boundaries. Natural boundaries and pathways are delineated by lava flow & rivers, rivers & valleys, ocean & land, kū & hina, height & depth~It is the law of natural boundaries

**He kīho‘iho‘i Kānāwai**-the edict of regeneration. Greening of a new flow by Hi‘iaka, restoration of landscapes, when allowed the opportunity-land, ocean & kanaka return to health~It is the law of regeneration

### ***Māuli Kānāwai***

#### **No ka honua:**

**Kānāwai Kuahiwi**- the edict of the spine; affects all areas or wao that are designated KUA; high mountains attract the big clouds that gestate into rainfall; kua provide the elemental activities that kanaka cannot reduplicate; responsible for attracting all manner of precipitation mist, clouds, snow, water; indicated by names like Ka‘ohe and others; divides big winds; mokupuni are made up of mauna/kuahiwi; inseparable entities from the ocean floor and one to the other

**Kānāwai Kūikawao**-the edict of atmospheric trees; presence of large canopy trees that touch and attract the clouds in regions from wao akua to wao nāhele is required; this includes the urgent necessity to reforest upper reaches of mountains; corridor planting helps create kīpuka for more rapid reforestation

**Kānāwai Kāko‘i**- the edict of disturbances; the adze of the earth is always prying open; major elemental disturbances are expected on a living island; volcanic eruption, vog, acid rain, hurricanes, high winds, tsunamis, whirlwinds, faults, steam vents, tidal shifts, landslides and a potential of other weather and island events are bound to happen; there is no controlling these events; they must occur and we must be aware of seasonal changes that brings inevitable landscape transformation; know where you live; have an intimate relationship with your ‘āina, kai, and water ways

**Kānāwai Kupukupu**-the edict of little eyes or ‘ōmaka; must allow for regeneration on land and kai; refers to coral & fish spawning seasons; seasons of germination; seasons for fledgings; season for calving as in whales; after heavy rains, harvesting is monitored

**Kānāwai Wao**- the edict of natural land divisions; exchange is necessary; maintenance and aloha for health of each wao is everyone’s kuleana; see Wao

**Kānāwai Kūkeao** – the edict of clouds; be aware of pollution in atmosphere & privatization of water cycle; care must be given to the atmosphere; a process includes transpiration, condensation, sublimation, precipitation; Kahualani or cloud seeding occurs

**Kānāwai Ulu Lā‘au** – the edict of forest; at all wao levels as nurseries for further growth and promise for water recharge

**Kānāwai Pahulau**-the edict of 400 chambers; concerning the care of aquifers and their relationship to ocean health & reef ecosystems

**Kānāwai Pahukini**-the edict of 4,000 chambers; concerning the care of aquifers, water tables, glaciers, snow caps, caves, watersheds; recognition of all manner watersheds in all strata

**Kānāwai Kānemilohae**-the edict of passage; ability for groundwater & underground water to have uninterrupted passage; for the health of ocean creatures in the freshwater areas; for health of island as fresh cool waters deter hurricanes from decimating islands

**No ke kanaka:**

**Kānāwai Kū+Hina**-the edict of right intersection; aloha for life cycle; aloha for symbiosis, parallel growth forms, vertical and horizontal intersections at every scale from atomic, cellular, kanaka’s psyche and physicality, land scale, island scale, human scale, more than human scale; respect for complimentary and dual elemental systems, thought processes, ontology, epistemology, self and community

**Kānāwai Uku ka ‘Ōiwi** – the edict of equivalent exchange; every action on the land or in the ocean requires an exchange; personal and community based exchange; aloha/reciprocity regarding accessibility & access requires sacrifice; blood, sweat, tears; island living and stewardship requires planting and following up with plantings; heritage management and education; takes generational and multi-generational impacts & continuation for the regeneration of forests; forests & people; interdependency to upkeep island-based sustainability

**Kānāwai Manamana**-the edict of connectivity; manamana are fingers of lightning and the reduplication of mana; ascribing elemental forms to your name/occupation/regional or familial kuleana-part of who you are and you build upon the skill till it is a part of yourself; individuals, families and communities responsible for your direct connection to a beneficial service that is directly connected to the Island Consciousness; cannot disregard because it is intimate; applies to all Hawai‘i people with genealogical link or acquired link in relationship to the work you pick to do and your passion

**Kānāwai Ho‘ali Kū** – the edict of filial piety; our relationship with the elements requires us to call upon the elements & to perform ritual of restoration. One can exchange with the landscape if you have an intimate & recognizable relationship with the elemental force. The exchange, sacrifice/mōhai/‘alana must be in proportion to the request or the exchange

**Kānāwai Kama-i-Ali‘i**-the edict of kama‘āina leadership; good leader with kapu and intimacy with elements; to select the kama‘āina who have knowledge and experience of that place; to create and oversee kānāwai for that place; also includes field experts as primary decision makers for that field; addresses authority to adjust the kānāwai according to the natural happenings and the change of the environment; ability to recognize and pay attention to the signs; capacity to generate community well being

**Kānāwai Makawalu**-the edict of eight eyes; education in Papakūmakawalu processes for sustained island living

**Kānāwai Ahikiaola**-the edict of responsiveness; Lono is sound and senses and the use of these abilities to anticipate weather, volcanic, hurricane or deluge; Lono season brings lots of water during makahiki; waters bring nutrients and mixing of nutrients; but also brings death if too much water; don't take fish- allow for elements to rebalance; be alert and responsive awareness of unhealthy conditions on land and ocean; Lono season also fills the land with water, enticing volcanic activity

**Kānāwai Lonopilikahonua**-the edict of interdisciplinarity; engages multidisciplinary community towards Island Consciousness; encourages co-management; encourages communities educating communities; encourages sharing resources and adding to the corpus of knowledge for Hawai‘i

## Papakū Foundations: Applying the Kīho‘iho‘i Kānāwai Framework

Here we are in the final pages of this document. We have reintroduced into 2016 the framework & guiding principles for Island wellbeing. There are recommendations throughout the document. What we thought might be help here are some suggestions of how to apply the framework here. Here are two suggestions. I'll suggest a broad course of action. And Huihui will suggest a more specific application of the framework. Both scenarios are applicable to the guiding principles within.

### BROAD APPLICATION:

Since decisions need to be made for every manner of activity, focus all decision making on “*The well being of the Island*” based on the two most important indicators of wellbeing, that is water & life of a species. Of course this does not include all social, psychological outcomes, but it is a valid place to start. Keep this question in mind:

What is the effect of the action on the well being of the island (via health indicators of water recharge and native species)?

- 1) **What is the action to be considered?** Is it development? Is it access? Is it planting? Hunting?
- 2) **Identify the wao in which the activity is to be?**  
Wao description will help inform you as to the basic communities in the wao that if present or absent will definitely affect the two indicators of island health. NOTE: This is not an exhaustive list. Colors: **red is highly significant for health indicators**; **orange is moderately significant for health indicators**; **green is low to moderate significance for health indicators, but be conscious of activities.**
- 3) **Refer to the hierarchal relations table.** It's simple but useful for a first glance decision. Colors: **red is no accessibility/extremely high to no exchange**; **orange is low to moderate accessibility/high to moderate exchange**; **green is high accessibility but be conscious of activities/with low to moderate exchange.**
- 4) These **colors in the hierarchal relationship table support the colors for wao** accessibility and levels of exchange.
- 5) If action falls within an accessible wao and within an acceptable “kapu” area, then determine **scale** of the action.
- 6) Now refer to Kumu Kānāwai & Māuli Kānāwai (No Ka Honua & No Ke Kanaka). If the action in question works within the kānāwai, then decide the **level of exchange**. Remember, the exchange is direct. If action does not work within kānāwai, then there is no exchange. Action needs to morph.

(NOTE: For exchange – some of the Māuli Kānāwai suggest exchange, however, measured exchanges need to be developed.)

## SPECIFIC APPLICATION:

**Scenario:** An organization plans to build telescope on the summit of Mauna Kea and technology park on the slopes of Mauna Kea.

Here are suggested steps.

1. Consider EXCHANGE or RECIPROCITY not towards Kanaka community but towards the land. As Kīho‘iho‘i Kānāwai suggests the exchange should be on an equal level to the ask. In order to understand what the proper exchange is, refer to the document (Note: Appropriate exchanges need to be created)
2. What Space is being affected? On [page 11](#) we find a convenient table to assist us in space orientation.
3. Is the purpose and justification for the development of the telescope and the technology park within the parameters of the Kānāwai. ([see page 69-71](#)). If the development justification and purpose does not fall within the parameters of the Kānāwai, plans need to be adjusted in order to maintain the Kapu Aloha and positively contribute to the Island consciousness.
4. The land/air/ocean space or which the development is proposed is the “cultural object” as described on [page 20](#) of the document. The investors of the proposed development and/or the deciding permitting body under the state MUST develop this affinity toward the cultural object.
5. Obtain an expert, Honuaiākea Certified, to assist in interpreting and connecting the purpose and justification of the proposed development to a Huluhia text in order to determine the dangers/hazards the development will be affecting or what dangers/hazards the development may be expecting. These will need to be addressed.
6. Obtain an expert, Honuaiākea Certified to assist in interpreting and connecting the purpose and justification of the proposed development to Kūlia text to determine the balance that will be experienced due to this project
7. Obtain an expert, Honuaiākea Certified to assist in interpreting and connecting the purpose and justification of the proposed development to a Family line and their Kapu to determine a certain place, time, activity that may either be adversarial to the to the Kapu of that particular ‘ohana as described by the Ko‘ihonua, or supportive to the Kapu of that particular ‘ohana as described by the Ko‘ihonua.
8. It is our hope, that at one point, all state, federal, county and private land stewards (whether at the desk or on land) are all Honuaiākea experts.  
This is a suggested application of Kīho‘iho‘i Kānāwai to proposed developments whether at the mountain summits or in coastal spaces.