

Heddington, 1798.

RAHINA BAHAMUTAN MOUNTAIN in the distance and the Bay of Islands in the foreground.

He Pū'olo Aloha no Lāhainā

For Hawai'i Papa o ke Ao • 30 'Okakopa 2023

He Inoa

Information about the name

Kihe de Silva interview with Inez Ashdown

Laha'aina

Rains and winds

'Ōlelo no'eau

Perspective

He Wahi Mo'olelo Historical Summary

Gods and Land

He Wahi Mo'olelo Historical Summary: Pu'ulaina & Pualewa

Moku'ula

The return of Kihawahine

Cultivation

Features of Lāhainā

Kingdom

He Wahi Mo'olelo Historical Summary: Royal Residence

Royal Timeline

Visitation and Colonization

He Wahi Mo'olelo Historical Summary: Foreign Visitation

Lahainaluna

Archibald Menzies excerpt

Sugar

He Wahi Mo'olelo Historical Summary: Pioneer Sugar Mill

Famine, Food and Change—Lāhainā (1867)

Community

"Kananaka" pū'olo from Eddie Kamae Songbook

Clips from the documentary "Lahaina: Waves of Change"

Curated selection of 49 raw footage tapes from "Lahaina: Waves of Change"

Entire production materials archive "Lahaina: Waves of Change"

'Ulu'ulu: Lāhainā video clips from Pau Hana Years and CLEAR

James Gay Sawkins, 1855.

Ka ipu kukui pio 'ole i ke Kaua'ula
The light that will not go out in the Kaua'ula wind

Pū'olo Aloha No Lāhainā

He Inoa

Information about the name	3
Kīhei de Silva interview Inez Ashdown	5
Laha 'āina	10
Rains and winds	12
'Ōlelo no 'eau	13

Perspective

He Wahi Mo 'olelo Historical Summary	16
--------------------------------------	----

Gods and Land

He Wahi Mo 'olelo Historical Summary: Pu 'ulaina and Pualewa	17
Moku 'ula	20
The return of Kihawahine	22
Cultivation	25
Features of Lāhainā	26

Kingdom

He Wahi Mo 'olelo Historical Summary: Royal Residences	30
Royal Timeline	35

Visitation and Colonization

He Wahi Mo 'olelo Historical Summary: Foreign Visitation	38
Lahainaluna	40
Archibald Menzies excerpt	42

Sugar

He Wahi Mo 'olelo Historical Summary: Pioneer Sugar Mill	43
Famine, Food and Change—Lāhainā (1867)	44

Community

"Kananaka" pū 'olo from Eddie Kamae Songbook	47
Clips from the documentary "Lahaina: Waves of Change"	68
Curated selection of 49 raw footage tapes from "Lahaina: Waves of Change"	69
Entire production materials archive "Lahaina: Waves of Change"	70
'Ulu 'ulu: Lāhainā video clips from Pau Hana Years and CLEAR	71

Rev. Stewart on May 31, 1823, recorded in his diary the following:

The settlement [Lāhainā] is far more beautiful than any place we have yet seen on the Islands. The entire district stretching nearly three miles along the seaside, is covered with luxuriant groves, not only of the cocoanut, the only tree we have before seen except on the tops of mountains, but also of the breadfruit and of the kou...while the banana plant, kapa [wauke] and sugar-cane are abundant, and extend almost to the beach...

He wahi leo mahalo kēia to those who helped this pū 'olo come into being: Kawena Komeiji, Nanea Armstrong-Wassel, Kapena Shim, and from 'Ulu 'ulu: Janel Quirante, Robert Omura, Koa Luke and Haunani Haia.—Lilinoe Andrews

He Inoa

Not Lahaina, it was Lahainā. Because there was a man, a baldheaded man who went in the sun and his head became sore. That's why they called it Lahainā [hainā = cruelty; la = day, sun].

—Mrs. Pia Cockett, Audio Collection HAW 84.3.2.

[According to M.K. Pukui, both Ilalaole and Mookini say it refers to a time of terrible drought when the sun was so cruel to the people that it caused everything to wither and dry. This no doubt refers to the time of the Chief Hua of Lahaina, whose killing of his priest brought on the terrible drought.]

Some historians give the origin of the name La-hai-na from the following words: “La,” the sun, and “Haina,” merciless. Quoting from a modern writer, J.N.K. Keola, a thin-haired chief who lived at Kaua‘ula Valley, while going to and fro without a hat, felt annoyed at the effects of the scorching rays of the sun. He looked up and gazed into the heavens and cursed at the sun thus: “He kū ho ‘i kēia o ka lā haina!” (What an unmerciful sun!) The sun, however, did not stay its progress over the chief’s head. But his words were not lost upon the people. They were heralded around Maui and “La-Haina” is said, therefore, to have taken its name from this incident.

Andrews’ dictionary, in the portion devoted to names of places, gives the translation as “Day of Cruelty.” This is Thrum’s version.

There are others who say that the original name was “Lele.” “Lele” is usually the flying piece of a kuleana, that which is near the shore. As Lahaina is along the shore it is not difficult to sense the application of “lele” in this instance.

—Albert Pierce Taylor, Lahaina: The Versailles of Old Hawaii, 37th Annual Report of the Hawaiian Historical Society for the Year 1928, 36.

...Lahaina is referred to in meleas as *ka malu ulu o Lele*, “the breadfruit-shade of Lele.”

—E.S.C. Handy, Hawaiian Planter, 190.

Kai-o-Hau, sea from Lahaina to Maalaea.

—T. Kelsey Collection, Place Names. Hawaiian Ethnological Notes, 1:819.

(Sites of Maui, compiled by Elspeth P. Sterling, Bishop Museum Press, 1998, Lāhainā District pages 16-45.)

Lāhainā - Cruel Sun (said to be named for droughts)

“Lahaina is said by early native writers to have had two other names in ancient times, it being first known as Honoapiilani. Subsequently this was changed to Lele, and in later times to Lahaina- as known to this day.”

(Thrum, Thomas G. *Hawaiian Almanac and Annual*. 1908. p. 21 (Also called *The Hawaiian Annual*. and *Thrum's Annual*)

“...the original name was “Lele.” “Lele” is usually the flying piece of a kuleana, that which is near the shore. As Lahaina is along the shore it is not difficult to sense the application of “lele” in this instance.”

(Albert Pierce Taylor, "Lahaina: The Versailles of Old Hawaii," 37th *Annual Report of the Hawaiian Historical Society for the Year 1928*, p. 36.)

Lele – "Old name for the Lahaina district, Maui, so called because of the short stay of chiefs there."
(*Pacific Commercial Advertiser*, 1857.)

"One of twelve ancient districts on Maui which included the ahupua'a from Hanakao'o to Ukumehame. In 1859, Lahaina and Kaanapali were merged to form the current Lahaina district, except the ahupua'a of Kahakuloa which is now in the new Wailuku district. On Maui are some smaller divisions than the Moku, called kalana, Lahaina being one of these."

(Curtis J. Lyons, 1902, Surveyor. Also, in: Sterling, Elspeth. *Sites of Maui*. Honolulu: Bishop Museum Press, 1998.)

"Hua was the chief of Lahaina" during the period of Hanala'anui and Hikauake.

(Bishop Museum Archives, Henriques-Peabody collection, Hawaiian Ethnographic Notes (HEN), 1:985.)

"Hua figures prominently in Hawaii and Maui traditions, the one here referred to being in a dispute with his priest and prophet Luahoomoe, on east Maui, about some uwau birds, he became angry that he vowed death to the priest. Aware of his coming fate Luahoomoe directed his sons to safety while he perished in flames. Immediately the rains ceased, streams and springs dried up so that famine and desolation spread, from the continuous drought. Hua died miserably from which comes the saying: "Rattling are the bones of Hua in the sun."

(A. Fornander Collection 5: 660. Also: A. Fornander, *Account of the Polynesian Race*, 2:41, for more detailed version.)

"Famous surf of Uo, at the harbor of Lahaina."

(Moses Manu, "The Legend of Ke-ao-melemele." *Ka Nupepa Kuokoa*, January 17, 1885. Bishop Museum Archives, HEN 2:842.)

"When like a flash of lightning before the face of the clouds, the canoe of that 'tiger shark of the Pacific' [Kamehameha] was beheld moving from the ship in the direction of land. In regal beauty did it slowly move over the rising crests of the surf of Uo, to beach on the tranquil shore of Ke awaiki.

(Bishop Museum Archives, Joseph Mokuohai Poepoe Collection, "Kamehameha I, The Conqueror of Hawaii," *Ka Na'i Aupuni*, December 15, 1905. MS SC Sterling 1.8.35.)

If the wind blows recklessly, from directly in front of Lahaina, that is the Kona. These are the customary winds, the: Ma'a'a, Kaomi, Moa'e, and Hau. The winds that blow occasionally are the Kaua'ula, the Imihau, the Ho'olua and the Kona. If a gentle sea breeze, like the Ma'a'a blows at night, that wind is the Ululua. It is kapu to go on the sandy shores of Lahaina then, lest one encounter the processions of ghosts, the marchers of the night, according to the old folks. Where the waves break nicely, there is the surf of Uo where surfing was practiced. It was the most famous of surfs. The rougher surfs, 'A'aka and Hauola are on either side of Ke awaiki, the landing place for the wharf boats and boats from other places.

(Bishop Museum Archives, G.H. Hanakauluna, "Features of Lahaina," *Ke Au Okoa*, October 26, 1871. Hawaiian Ethnological Notes, 1:2810)

Kīhei de Silva's interview with Inez Ashdown

Kīhei de Silva
September 1985

From Ka'iwakīlōumoku Digital Collections (kaiwakiloumoku.ksbe.edu)

We first met Inez Ashdown on September 2, 1983. The date is easy to remember because it was Lili'uokalani's birthday, and we were performing at Mu'olaulani at the invitation of the beneficiaries of QLCC. I was off to one side, photographing the dance-line in profile. In the background I could see several smiling kūpuna, and I tried to position myself so that their approving faces would show up in my pictures.

When the hula was over, Aunt Mili Hopkins signaled me over to meet one of those approving kūpuna. "Kīhei," she said, "this is Inez Ashdown; she knew the queen personally when she was young, and she belonged to the last family that lived on Kaho'olawe before the Navy took it away." I expected a feeble handshake and some innocuous pleasantries; what I got was a knuckle-jarring grip, piercing look, and a friendly command: "You tell those dancers that they are keeping beautiful hula alive; you tell them that I knew the queen and the kind of hula that she liked; tell them that the queen would be very happy with the way they dance; keep that beauty alive."

Two years and a day later, at the invitation of Roxanne Freeman Canonigo, Inez 'Āina Kaulana MacPhee Ashdown met and talked with the members of our hālau. These are her words, transcribed with her permission from a tape-recording made that evening. This transcription has been collecting dust for almost 20 years; the tape itself is dust; shame on me for waiting so long to share the words of this amazing woman.

It was Christmas time when we got here. My mother and I were going over to the ranch of Mr. Low, Eben Low, and Queen Lili'uokalani had my mother and me sit beside her, otherwise I think perhaps we'd have gone back to Wyoming on the next ship. Anyway, we were accepted when she did that, and I thought, "Oh! A really and truly queen." I had never seen one before. I thought she was so beautiful, and I gave a deep curtsy to her, and she thought I was a nice little girl.

That was in December 1907, and when we went to Maui, my mother and I, in January 1908, the queen and her party were going to Lahaina. That was about a four or five hour trip by the old steamships. When we got there, before she left the ship, she put her hand on my shoulders, and she said to me, "You will live in my land all your life; help my people to remember aloha." She would tell me what aloha means; she said, "This is the kū lima, the five, the basis of our language: a, e, i, o, u. A: light. That's what God said when he started to create the universe. A, and light came. E: the sound e is the atmosphere, the air around us. I is the waters; there are two: the twin waters of life; in other words, male and female. O is mother earth. U is the altogether, mankind." This is what she said; she spoke in this fashion. Now I've never learned Hawaiian in a formal way; I'm not a linguist, but that is the basis of Hawaiian language, and if you learn that first, at least you can pronounce the words fairly well. But she said to me that day, as we got off the ship about four o'clock in the afternoon, "Help my people to remember aloha, and aloha means when we say it: a, light, intelligence, and inspiration; lo, to mother earth, in other words a female sound; hā, what God

creates when He breathes on the seeds, the twin waters of life. Whatever He's breathing on, He gives you His own soul, that's our soul, our 'uhane."

This is the kind of thing I learned, from her and from the older Hawaiians of that time. It has stayed with me all my life; it has been an inspiration to me . . . One of the things I like to tell about the queen, whose birthday we remembered yesterday with the Hui Hānai, one of the last things she ever told us: "Remember that the 'Iolani, the bird, the beautiful bird of heaven, the royal hawk, is equivalent to the hae Hawai'i, our flag over the islands here; remember that they are the same as the golden eagle and Stars and Stripes are for America; they fly over our land to protect us."

Today you hear people say that she was angry, that she hated people. She never did. And I want you to remember that as you meet people and they tell you this, don't believe them . . . Do as she did. Try to look, always, for the beauty. As the queen said, "Look for the beauty, my child." She always wore black and her hair up in a pompadour like that, and sometimes a little lei of pīkake around the topknot, and she loved children; she would do anything for them. I'm so glad to belong to Hui Hānai and to help as much as I can, as she did. And I think that's the greatest thing probably of her short reign on the throne there in the 'Iolani Palace, is what she did for the children. All these things we learn, the things that these beautiful Hawaiian people did who were so beautifully educated, many of them in Europe, many of them in England, and they were very pro-British. They liked the English style, the manners, the customs. You had to be a lady; you had to be a gentleman, and all this kind of thing.

And most of it I learned here rather than in Wyoming because I was seven years old when I came here on my birthday, on December 20th, in 1907. Now I'm 85. I'll be 86 in December. And all these things you learn as you're growing up.

I grew up on Maui. From 'Ulupalakua I could see across the 'Alalākeiki sea, the channel 'Alalākeiki; I could see the island of Kaho'olawe. Now the old name of Kaho'olawe was Kanaloa. Now did I tell you that Kanaloa is the giver of the gift of eternal life? God of eternal life. Kanaloa. Afterward, mankind ruined that island. Today it's called Kaho'olawe, which means "gathering driftwood." It is a symbol of what mankind has done to mother earth, rather than take care of her properly. When you ruin the earth, you're not doing your work around here properly. We should not be living as we are now. We should be able to take care of the sea, of the fresh waters, of the rains, the fish, of everything that grows that God give us as gifts. We should be able to take care of them properly. Don't be unkind. You can't make the grass grow; God does that, so you take care of it, keep it beautiful. The same with the tree. We planted a lot of trees on Maui; it's now one of the most tree-full places in the world, I guess. I always think of a tree as the kumu, the trunk, so tall and giving beautiful shade, and maybe having flowers as well as leaves, and breathing just as we do. The leaves breathe. But anyway, this is the way you learn.

Do you want me to tell you something about Maui? All right. You know Haleakalā, don't you? They call it House of the Sun. Well it wasn't always House of the Sun. If you go down the Kaupō Gap by Holoholokū Trail you will see a peak on the right hand side, and that is Haleakalā, House of the Sun. That's because the sun's first rays touch that peak before they touch anything else that's there. But for the tourist business, they call the whole mountain House of the Sun, Haleakalā.

Another thing I learned from the Hawaiians, particularly in the last years that I was a member of the Lahaina Hawaiian Civic Club, was that you don't say "Lāhainā" to mean "cruel sun." You combine "Laha," which is "prophecy," and "āina," which is "land." You say "Lahaina," and it means "land of prophecy." It is a much nicer name than the one we give to the tourists along with the story that says an old chief was going up the hill and he complained, "Oh what a merciless sun: Lāhainā." Don't say it that way. Say "Laha," "Lahaina." That's what they taught me in the Hawaiian Civic Club.

We saved historic sites. The Lahaina Hawaiian Civic Club. Mrs. Ka'ai and the rest of them that worked with us. She was one of the matriarchs, and then we joined the East Maui one, and that was with Senator Harry Field and his wife. And we did more work over there; we finally started a historical society on Maui. I was Girl Scout director then, and I started with helping the Maui Women's Club. 'Iolani Luahine came to Maui, and she danced up there at Baldwin High School, the first public appearance I guess she'd given on Maui. So the Maui Hawaiian Women's club asked me to speak, cover the story, and I wrote a chant for her because she danced as the old folks did in the days of Lili'uokalani and her brother King Kalākaua. I'll never forget seeing 'Iolani dance. It was one of the most beautiful things I had seen for many years, and I love that girl.

I have lived on Maui off and on, school and all, since 1908. I love that land with a great and wonderful love. There is no land like these islands of yours. Most of you here have Hawaiian, don't you, all of you here? Be very proud of it. I don't think there's any more wonderful people in the world than the Hawaiians I have known. We're all here together, and we're all pretty good friends, and one thing I want to ask is that you remember always, no matter what they tell you, that Queen Lili'uokalani did not hate anyone. She did not. She tried to keep her nation, surely she did, same as you or I would. But she did not hate. She is one person I know who lived aloha. I see God in you. God is in me. And God is in all. He created. And that's the end of my story. If you want to ask me some questions, I'll tell you some answers if I can.

You know all the names of the eight islands and the eight seas, don't you? Be sure you remember those names, like 'Alalākeiki and 'Alenuihāhā between East Maui and Hawai'i. 'Alenuihāhā—what does that mean? "Engulfing waves." It's a very rough sea and that's because one of Pele's sisters has charge of that area, and she used to fight with Pele. Up there at Kekewi, Nāmakaokaha'i, the older sister of Pele that's in charge of 'Alenuihāhā, she came up through a pit and she and Pele fought at Leleiwi. Pele was saved by their brother Kamohoali'i, the head of the Hi'iaka family, and so Pele today lives over there. Now she's raising the dickens over there; I love when she does that.

I'll tell you why I think she's real. I don't know how many of you are Roman Catholics, but I believe in the saints, and I don't think there is much difference. The Hi'iaka family was here centuries ago, and there was someone by the name of Pele centuries ago, so maybe I'm not too wrong. It's nice to be superstitious. One time in Lahaina, I was going to make a window box, and I needed some cinders for drainage, so I got in my car, new car, and away I went with my shovel and a pail. I was going to bring home some cinders to put in my window box.

On the way out, there was an elderly Hawaiian, an older man, driving an old jalopy ready to fall apart. He gave me the hi sign and said good morning. Then I went out to the cinder field and put down some cigarettes and matches, sulfur matches. I said, "Pele, would you please let me have some cinders?" All of a sudden, I felt as if she said, "No, get out of here!" Boy, what did I do then? I

said, "I'm sorry if I did something wrong; I won't touch your cinders." So I put the shovel and the pail back in the car, got in the car, and started back along the road I had come on. But then the car stopped and would not go.

So there I was thinking, "I'm going to have to walk back to Lahaina," when along comes this fellow again. He stopped his old jalopy. "Missus, you pilikia?" "Auē," I said, "yes, I'm pilikia; look what's the matter with this new car." So he got out a piece of Japanese mat and spread it on the ground and crawled under the car. He said, "Oh, the cotter pin is gone." What's a cotter pin? I knew horses but not cars. He took a piece of wire or something, fiddled with it, and then he was done. I said to him, "Who's your 'aumakua?" "Ah, Tūtū Pele," he replied. "Auē, what can I do for you." "I need a job. You know all the hotels and all. I cannot go fishing like before. And I don't have job." "My husband," I said, "is bookkeeper down at the new hotel. You go down there and tell him that I said to give you a job."

And then I got in the car, drove down to Lahaina, had the wire replaced, and went on the three-to-eleven shift at the switch-board. We were all helping out the new hotel; there were no people to hire at that time, and there he was. He raised his hat and gave me the hi sign again, and he got his job. And that's why I believe in Pele. You can believe that or not, but it's a true story.

Okay, now you'd better go and do your hula and learn, and when you do your hula, you do it nicely like the old folks used to do. You don't do all this kind of stuff [she makes fast, wild motions]. Remember, your body is made of a lot of water that is very fluid. Do it gracefully, no vulgarity. The queen would not like that. Her dancers were beautiful dancers. One of the last ones was Jennie Wilson, the mayor's wife. So I hope you like my silly stories that I love to tell. When you get old, you like to tell stories.

Would you like to hear more about what I remember of dancers? . . . When they danced, they wore the ti leaf and underneath a short mu'umu'u. Maybe it would be yellow Chinese silk or something like that. Usually it was because the Hawaiians in those days liked the color yellow; it was like 'ilima. And when they danced, they were just something fluid, just beautiful. And the hands, nobody has hands like a Hawaiian. The fingers sort of turn up as though different from other people's hands, beautiful hands, something an artist would like to paint, you know. Of course mine are all busted up from roping cattle.

When they came out, they came out. If it was one or more, they came out just as you do today, but they reminded me of a whole group of forest fairies or something that had come down and were dancing with their palapalai and their lei, whatever they were wearing, and they were so beautiful.

They wore their hair down long, and their hair usually was wavy but sometimes was straight, very black and beautiful, their skin smooth and soft, and their lovely hands and beautiful fingers . . . and their eyes, you watch their eyes.

If you want to express beauty, then you will express beauty. If you want to be vulgar, you will express vulgarity. It's all in here. God gave you a mind to think and reason, and a heart to feel emotion. And unless you keep them like a team of horses, steady and together, you're going to have trouble. This is too cold and calculating if it's alone. This is too hot and passionate if it's alone.

You have to use both. I hope you enjoyed hearing my funny stories. It's not all funny. It's very serious. Life is very serious, but be as humorous about it as you can.

So now you go dance. So you remember what I tell you: be graceful, be gracious, be polite, have a lot of humor, because there's an awful lot of serious things in life that you have to make up your mind about. Don't forget that. And always think, when you look at a flower's face, always think that maybe there's a little pixie or elf in there, and love your flowers. I have never thrown a lei away in my life, or any flower. I have leis hanging all over my house, some of them falling apart. The hands that made the lei with love gave the lei to you, and you wear it. You remember that: handle them carefully; they're so beautiful, like little babies, those lovely beautiful things . . . I wear them proudly and happily. Thank you for your gifts.



Laha‘Āina

He laha ‘āina ko kākou e mahi ai

Our ancestral land is the source of our strength

A point between two infinities in-between two stories - old and new. We are changing and expanding in correlation with our land. The inevitability of growth is certain. Therefore, clarity in our understanding, along with the purpose and meaning of our people, land and values is necessary for our salvation. Whereas people and land are of one essence, the stability and health of the two parallel each other.

During these times, let us turn our hands downward and work on ourselves through our land. **A laha ka ‘āina laha ke kanaka.** *When the land is lifted, so are its people.*

The breadth of opportunities in learning, living and loving our beloved land is expanding at a rapid pace presenting us with accelerated answers and divine repositioning. The extension of our intentions during these times will be reflected in all of these spaces.

E ola ko Hawai‘i i ka ‘āina.

Hawaii’s Salvation is Land.

Ua Ea ‘o Laha‘āina

Laha‘āina Spirited.

Ua Ea ‘o Laha ‘āina

Laha ‘āina Spirited

Lahaina, a global humanitarian concern, has yet to be understood deeper spiritually. To understand the mana of the ‘āina, we must first reshape how we interpret its life-giving name.

Lāhainā or Laha-aina?

Lāhainā, the name we know Lahaina to be today, appeared in print in the late 1900s by Mary Kawena Pukui, and is interpreted as the cruel sun. Laha-aina appeared in print in the late 1900s in a mo‘olelo by Inez Ashdown, shared by Lahaina Hawaiian Civic Club, and is interpreted as the land of prophecy, expansion, and abundance.

To know the truth of our ‘āina and people, it is pono to remember the pilina of our leo, ‘ōlelo and mo‘olelo—the brilliance of stories retold through generations, and within these mo‘olelo, the continuity, the mo‘o, of our histories and our voices. Which mo‘olelo will you retell? The mo‘olelo of our ancestors or one influenced by strangers and foreigners. Mo‘olelo gives our lāhui, deeper understandings, and revelations, bringing us into this time to envision future centuries.

Our kūpuna, mai ka wā kahiko, were rarely literal. Kaona and metaphor flourished in our language—the continuity, the mo‘o. The more we know the history of Laha ‘āina, the more we understand the abundance that was once commonplace. The presence of Akua, wai, ‘ai, ali‘i, and maka‘āinana, affirms and envisions the interpretation of Laha ‘āina, the land of abundance. The more we meditate on our mo‘okū‘auhau of place, the more we vision Laha ‘āina, the land of expansion. Affirming wetlands and waterways makes Moku‘ula relevant as a vital hub of diplomacy, leadership, and dissemination. It is a catalyst for the growth of the Hawaiian Kingdom, an expansion that created a foundation for global connectivity and culture.

During this time of deep kaumaha—suffering, loss, and pain—take comfort in knowing our Akua, ‘Aumākua, and kūpuna are always by our side. Spirit guides and protects us every day, just as the mo‘o of this mo‘olelo is now returning to light, ready to guide our people forward with a (k)new way of being and thinking for humanity. Lāhainā or Laha ‘āina? kānaka know, one mo‘olelo is just one interpretation of pono. Our hearts have always been sovereign. Our minds need the work: the reshaping, the freedom, the liberation, and the vision of a new Laha ‘aina.

He Kama a Pi‘ilani,
T. Līhauakahianui Collier
Pukana, Kula Kaiapuni ‘o Kekaulike, 2015

UA EA ‘O LAHA ‘ĀINA
LAHA ‘ĀINA SPIRITED

Lāhainā Rains and Winds

Rains

Pa‘ūpili—lit. rain that moistens the pili grass (KW from PE:321)

Kaua‘ula—same as ‘Ula; lit. the red rain (CA, KG:68)

Kēwai—a misty kind of rain: Ke kawai lā e kahe ana i ke kula o Pū‘ōpelu/Kaha ka maka
o ke kanaka o Lāhainā (The misty rain is falling on the Pū‘ōpelu plain/The eyes
of the people of Lāhainā are attracted) (CA, KG:78)

Nahua—rain of Lahainaluna (CA, KG:182)

Hāli‘ipili—rain that spreads over pili grass (NAW)

Kanikanilehua—(NAW)

‘Ula—(NAW)

Winds

‘A‘a—same as Ma‘a‘a (RA from PE:1)

Hulialopali—lit. turn to the face of the cliff (RA from PE:89)

‘Imihau—stormy west wind; lit. dew seeker (RA from PE:100; MC:44, 129)

Kāua‘ula—strong destructive mountain wind; lit. the red rain referring to red soil
washed away by a storm (RA from PE:134; UL: 53; MC 11, 53)

Ma‘a‘a—famous sea breeze (RA from PE:217; MKP:1451; MC:44)

Wai‘uli—wind at Honolulu (PE:380; MC:44)

Wehelaunu—wind at Māla (PE:383)

Kaomi—(NAW)

Moa‘e—N.E. trade wind (NAW)

Hau—(NAW)

Līhau—(NAW)

Pōhakea—(NAW)

Ho‘olua—(NAW)

Ululua—(NAW)

Sources:

RA—Roy Alameida, Kamehameha Schools

PE—Pukui, Elbert *Hawaiian Dictionary*

MC—Alu Like, Inc. *Maui Chants*

UL—Emerson, *Unwritten Literature of Hawaii*

MKP—Pukui, ‘*Ōlelo No‘eau*

KW—Keola Wong

CA, KG—Collette Akana, Kiele Gonzalez *Hanau
Ka Ua*

NAW—Nanea Armstrong-Wassel notes

‘Ōlelo No‘eau no Lāhainā

collected by Mary Kawena Pukui and published in
‘Ōlelo No‘eau: Hawaiian Proverbs and Poetical Sayings except as noted

Lahaina, i ka malu ‘ulu o Lele

Lahaina, in the shade of the breadfruit trees of Lele
(The old name for Lahaina was Lele.)
#1936

Hālau Lahaina, malu i ka ‘ulu

Lahaina is like a large house shaded by breadfruit.
#430

I ka holo no i ke alohao a pi‘i i ka lani

While going along the railroad one suddenly goes up to the sky.
(A drinker soon finds himself ‘up in the clouds.’ An expression used by the sweet potato beer drinkers of Lahaina.)
#1180

I ka ho‘olewa aku nei o Kūhelemai

Attended the funeral of Kūhelemai
(A play on ho‘olewa [to lift] and kū hele mai [stand up and come], meaning that we stood up and lifted a beer down our throats. An expression used by the sweet potato beer drinkers of Lahaina.)
#1181

Ka la‘i o Hauola

The calm of Hauola
(Peace and comfort. There is a stone in the sea at Lahaina called Pōhaku-o-Hauola where pregnant women went to sit to ensure an easy birth, The umbilical cords of babies were hidden in crevices in the stone.)
#1425

Ka ua Pa‘ūpili o Lele

The pili-soaking rain of Lele
(The plains of Lahaina were covered with pili grass in ancient days. When the rain poured the grass was well-soaked.)
#1594

Ka ulu lā‘au ma kai

The forest on the seaward side
(Refers to the masts of the ships that came into the harbors of Lahaina or Honolulu.)
#1625

Hua‘i ka ‘ulu o Lele i ka makani Kona

The breadfruit of Lele is exposed by the Kona wind.
(Hidden matters are exposed in time of anger. When the Kona wind blows, the leaves of the trees are blown off to expose the fruit.)
#1117

Ka Ma‘a‘a wehe lau niu o Lele

The Ma‘a‘a wind that lifts the coco leaves of Lele
(Lele is the old name for Lahaina.)
#1451

Kūhela kāhela i ka la‘i o Lele

Stretched out full-length in the calm of Lele
(Said of a sleeper stretched out in a careless manner.)
#1865

Ka ipukukui pio ‘ole i ke Kaua‘ula

The light that will not go out in th spite of the blowing of the Kaua‘ula wind
#1414

Ka lā koi hana o Lahainaluna

The sun of Lahainaluna urges one to work.
(Daytime at the Lahainaluna School is occupied with studying and working.)
#1428

Ulu kukui o kaukaweli

Kukui grove of terror
(Sometimes mentioned in connection with Lahainaluna School where this grove was found. It was so called because of the skeletons stored in a nearby building for the study of anatomy. In was in this grove that hō‘ike, exhibitions of what students had learned, were held.)
#2868

Hua‘i ka malu ‘ulu o Lele i ka mālie

The grove of the breadfruit trees rises in the grateful warmth
(H.L. Sheldon, Hawaiian Annual, 1883.)

He nui ka pu‘u o Lāhainā; he lepo

Lāhainā has many faults; it is full of dust
(In the old days when no trees grew, Lāhainā was very dusty.)
(Henry P. Judd, Hawaiian Proverbs and Riddles, 1930.)

Ka pu‘u panao i ka lā

The hill lying bare in the sun
(Lahainaluna)
(Henry P. Judd, Hawaiian Proverbs and Riddles, 1930.)

Keikei Lāhainā i ka ua Pa‘ūpili

Lāhainā is basking in the Pa‘ūpili rain
(Pa‘ūpili is the name of the rain of Lahaina. It does not rain there very often.)
(Henry P. Judd, Hawaiian Proverbs and Riddles, 1930.)

Lāhainā—ka la‘i o Lele

Lāhainā, in the calm of Lele
(Henry P. Judd, Hawaiian Proverbs and Riddles, 1930.)

Hālau Lāhainā malu i ka ulu

Lāhainā is like a large house, is covered with breadfruit shade.

(Lāhainā because of the many breadfruit trees is likened to a large house.)

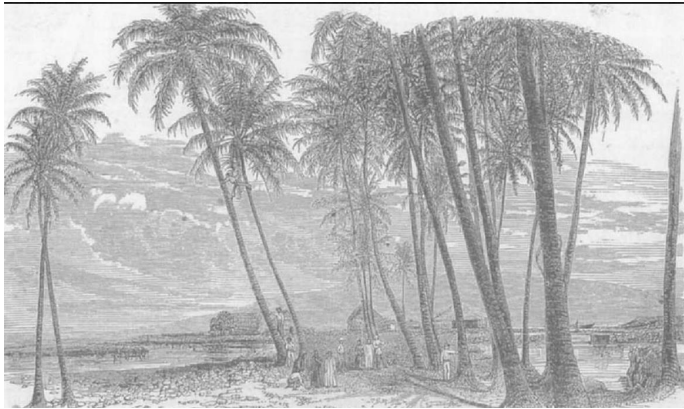
(Henry P. Judd, Hawaiian Proverbs and Riddles, 1930.)

Ku‘u kāne mai ka ua Pa‘ūpili, mai ka ua hāli‘i mai i ke kula

My husband from the Pa‘ūpili rain, from the rain that spreads on the plain

(A wife's lament for the husband.)

(Henry P. Judd, Hawaiian Proverbs and Riddles, 1930.)



He Wahi Mo'olelo no Kaua'ula a me Lahaina i Maui

Summary

Kumu Pono Associates LLC

Kumu Pono Associates prepared a 667-page historical report on Kaua'ula and other Lāhainā lands in 2007 for Mākila Land Company and Kamehameha Schools. Using ethnographic source materials such as land tenure records, traditional accounts, historic survey maps, and oral histories, this webpage features an overview of historical issues facing Lāhainā and links to historic maps and a detailed ethnohistorical study on Lāhainā.

Link to the report here:

<https://www.kumupono.com/lahaina/>

The cultural landscape as valued in the present day, is a product of three primary periods — (1) the creation of the natural environment, which in the Hawaiian mind represents the kinolau (myriad body forms) of the gods and creative forces of nature, and spans all time; (2) the more than 1,000 years of native Hawaiian spiritual affiliation with their environment, and adaptations in residency, resource management and sustenance; and (3) the period of almost 200 years since 1820, when an entirely different world-view of the relationship with the natural environment, use of resources, and consumption of the same, was introduced to the Hawaiian Islands.

Following an extensive review of native lore, and historical documents written by both native and nonnative authors, we find—as no surprise or new revelation of knowledge—that the landscape of the Lahaina region is indeed a storied one. Traditions of the lands of the Kaua'ula-Lahaina vicinity, touch on the godly and supernatural, and span the Hawaiian experience. The relationship and affiliation of traditional people for the environment—the cultural attachment to place—remains integral to the wellbeing of the Hawaiians who are of the land. While we find that some facets of the traditions, practices and beliefs of old, as described in early Hawaiian writings, are more fragmented today than in earlier times, the spirit of place, the “gut” feelings remain strong. Among the interviewees, who shared some of their history and experiences, we find a deep passion for, and desire to perpetuate knowledge and respect of place. The Hawaiian families and many of the older generation residents (non-Hawaiian by genealogy), do not see the land as a commodity. It is a living thing, a part of the family. They wish to see the history remembered (accurately), the environment cared for, and for future generations to experience something of what these Lahaina lands were like in earlier times.

While everyone acknowledged that change occurs, most of the interviewees spoke of the importance of sharing history and working in partnership—'ohana, land owners, agencies and organizations—to help protect the things that are, and have been, valued by generations of residents in Lahaina. Several interviews contain suggestions for community-land owner based stewardship programs in the Kaua'ula-Lahaina vicinity. There is a belief that together, a good model of resource stewardship and education can become a way of life.

He Wahi Mo'olelo no Kaua'ula a me Lahaina i Maui: Pu'ulaina and Pualewa

Kumu Pono Associates, LLC.

In the time when the gods still walked the earth, it is said that several important mountains and hills of the Lahaina District were formed and named. Abraham Fornander collected many native traditions from students of Lahainaluna and elder Hawaiian residents of various localities throughout the islands.

Among the traditions published as a part of the Fornander Collection (1918, Vol. V, Part 3), is the "Moolelo no Puulaina" (Story of Puulaina). In this account, credited to an individual known only by the initials of D.M.K., we learn that the name of the mountain ridge on Kaua'ula as being "Puuwaiohina" (Pu'u-wai-o-Hina); and how such localities as Lihau (the mountain slope on the 'Olowalu-Launiupoko boundary); Pu'u 'E'eke, and Pu'ulaina were named. The account also tells us of the famed Kaua'ula wind, which when it blew through a hole in a stone—formerly situated along the ridge of Pu'uwaiohina—it would cause a whistle to be heard, and thus warn the people of Lahaina of a pending storm.

Story of Puulaina. Concerning the origin of this hill, some say that it was begotten by two mountains, Eeke and Lihau. Eeke was the husband and Lihau was the wife. They were real persons, but it will be shown later the reason for their being changed to mountains. [page532]

After they had lived as man and wife, a child was born to them, a son, the subject of this story which we are considering. But after some time Eeke became entangled, for he saw a beautiful woman, Puuwaiohina from Kauaula, and they committed adultery. Because of this, Lihau thought to choke the child to death, so that the two of them could go and do mischief; this caused them to quarrel. Eeke took the child to his mother, Maunahoomaha, and left him with her. After that their god, Hinaikauluau, placed a restriction over them; they were not to live together, nor were they to have any intercourse with others; but ten days after this order, Eeke again committed adultery with Puuwaiohina above referred to, who was a younger sister to Lihau. Because of this their god punished them by making Eeke a mountain and Puuwaiohina a mountain ridge; that is the ridge prominent at Kauaula. There is, it seems, a hole below the highest point of this ridge. When sound issues from this hole, that is the time the kauaula wind blows a fierce gale.

After that, Lihau was possessed with love for their child, so she asked Maunahoomaha for permission to meet her son. That was agreeable to her mother-in-law, and when she met her child she was glad. When she realized what a handsome man her favorite son had grown to be, she gave him for husband to Molokini⁶, one of the noted beauties of that time, because she was the wife intended for him.

But at some time, a man sailed from Hawaii to Kahikinuilaniakea; his name was Kanilolou. He possessed also an eel body. That is why an eel is named Puhikanilolou. Arriving there, he saw that it was a land not as fair as Hawaii (but Hawaii was not the name at that time). Therefore he bragged, saying; "This cannot compare in beauty with my country; there are no stones for the feet to strike against." When Pele heard this boast, she replied; "When you return, your country is no longer beautiful; it is covered with rocks from the mountain to the sea." When he returned and

landed first at Kauai, he found the land destroyed; he sailed on to Maui, it was as bad; and so it was when he arrived at Hawaii.

However, arriving on Maui, this was one of Pele's cruel deeds; one of her younger sisters saw how handsome Puulaina was, so she asked Molokini to let her have him for husband. The other refused, for she was greatly in love with her own husband; so she was changed into a little island, and she has remained so to this day. When Lihau heard of this, she grieved for her daughter-in-law, so she went to consult Pele on the matter. But Pele replied gruffly; "If that is the case, then I say to you that you will die; also your son." Lihau was there and then changed into a hill where Pele resided for some time; the son also died. But the one whose was the desire, earnestly entreated and begged that her husband be spared. But the red-blearyeyed did not wish it that way. That was how the son [Pu'ulaina] became a hill and has remained such until this day... [page 534]

Concerning the Origin of this Hill. Formerly there was no hill there, but after Pele arrived, this hill was brought forth. But it was not given a name at that time; afterwards it was called Puulaina. This was the reason for so naming it. At that time a chief was living on the other side of the hill, and because he was tired of seeing it standing there obstructing his view, and preventing him from seeing the breadfruit grove of Lahaina, he ordered his men to go and construct a ti leaf house on its top; and the hill was called Puulai. And because it was sightly to those viewing it from Lahaina it was called Puulaina.

What was Done on this Hill. Sometime after the happenings above mentioned, this chief constructed a large heiau on the farther side of this hill, on the makai side, and people died there frequently. When a person died, he was buried on this side, and because the dirt slid down when graves were being dug, on account of the great number of the dead buried there, this side was named Puuheehee. There are some graves on this hill, those of the brothers of Kamikioi, wife of Nuhi of Auwaiawao.

What is suitable for us to reflect on is what we should preserve. [Fornander 1918, Vol. V, Part 3:536] 'Auwai-a-Wao named for the Chiefess, Wao (ca. 1390) In 1863, W.N. Pualewa contributed the native tradition "Ka Moololo o Eleio" to the Hawaiian language newspaper, *Kuokoa*. The mo'olelo ran in serial form for several months, and while it was first an account of Eleio, a swift runner, who could encircle the island of Maui several times in one day, it also included a detailed history of the young chief Kaululā'au of Lahiana. The tradition is set in the time of Kaka'alaneo, King of Maui (ca. 1360), who by Kanikani'ula, is father of the chiefess Wao, and her younger brother, Kaululā'au. In the section of the tradition of Eleio, which tells us of Kaululā'au, we learn that because of the young chiefs' mischievous ways, he is exiled to the island of Lāna'i, to outwit the ghosts that inhabited the island, or to be killed by them. Kaululā'au succeeded in ridding the island of its ghosts. When he returned to Lahaina, his ways had been improved, and he eventually succeeded his father in rule over Maui (ca. 1390).

In the citations below, Pualewa describes circumstances around Kaululā'au's rule, and how the 'auwai named for his sister ('Auwaiawao) came to be constructed:

...alaila noa ae la ko Kaululaau Aupuni; a noho alii iho la oia no Maui, a noho pu iho la no hoi kona kaikuahine o Wao me ia, aole i inoino kolaua noho ana ma ko laua aina i hooiliia mai ai e ko laua makuakane. Eia nae, ua haawi aku no i Kaululaau i kekahi mau apana aina no kona kaikuahine, a

elua ona mau apana aina, o ka aina e pili ana malalo iho o ke poo auwai kahiko o Lahainaluna, a ma ia aoao no hele mai i kai.

...the kingdom freely became Kaululaau's; and he ruled as king of Maui. His older sister Wao lived with him. Their living together was not in the evil way, but as they had inherited the lands of their father. It came about, that Kaululaau gave some sections of land to his elder sister. Two of her parcels of land, were those below, and adjoining the old water head of Lahainaluna, and along that side running towards the shore.

A o kekahi apana aina hoi, aia ke pili la me Kapoulu, oia paha o Kelaweia i keia manawa. A ua oleloia, oia ka mea i hana ai keia wahine o Wao i ka auwai, i wai no ka aina ona ma kai o Kelaweia.

The other section of land was there adjoining Kapoulu, perhaps it is Kelaweia at this time. It is said that the thing which she, Wao, did, was to have made the auwai, that there would be water on her lands near the shore of Kelaweia.

Ua oleloia no hoi, oia ka wahine nana i hoomaka mua ka hana ana ai kela auwai kahiko o Lahainaluna; a ua kapaia aku ka inoa oia auwai ia manawa o Auwaiawao, mamuli o ka inoa o kela wahine o Wao.

It is said that she is the woman who first had made the old auwai of Lahainaluna; and the auwai at that time was called by the name, Auwaiawao, as a result of the name of the woman, Wao.

A pau ka auwai i ka hanaia, alaila, lilo iho la ia hana ana a Wao i mea pomaikai ai na'lii a me na kanaka ia manawa.

When the construction of the auwai was completed, the work of Wao became a blessing for the chiefs and people of that time.

A mahope iho o ka hana ana o Wao i ka auwai, alaila, ulu mai la ka manao iloko o Wao e holo i Hawaii i ka makaikai... [Pualewa ma ka *Nupepa Kuokoa*, Nowemaba 7, 1863:1]

Afterwards, when Wao had the work on the auwai completed, there arose in Wao's thoughts, the desire to travel to visit Hawaii...

[Pualewa – Maly, translator]

Moku'ula

Mokuhinia pond, home to the mo'o goddess Kihawahine.
Moku'ula is an island on the east bank of the pond.

"In this legend we learn of the number of lizards which Mo'oinanea placed on these islands, from Hawaii to Niihau. Maui's royal lizard was Kihawahine and it had mana like Mo'oinanea. This was the lizard that had the greatest number of caretakers and many worshipers to deify it. Chiefs and commoners worshiped it all over Maui, Molokai, and Lanai in ancient times and to it belonged the pit in the pond of Mokuhinia in Lahaina. Look at the story of Kiha-a-Piilani. Under this lizard were Kalamainu'u and Kilioeikapua—both were bad lizards. It was said in this legend that Kihawahine made circuit of Maui and also of Hawaii, Oahu, and Kauai. In this journey there were many worshippers from Hawaii to Niihau. It was the only lizard that went around the islands of the group, and this is the tale concerning the people of this lizard, Kihawahine."

(Bishop Museum Archives. Moses Manu, "The Legend of Ke-ao-melemele," Ka Nupepa Kuokoa, Apr. 25, 1885. Hawaiian Ethnographic Notes, 2:875.)

"This mo'o, Kihawahine, was a mo'o on whom the parents of these chiefs relied on and the place where Kihawahine lived was in a pond lying at Lahaina, Maui, by the name of Mokuhinia [now Malu-'ulu-o-Lele park behind Wainee (Waiola) Church]. The location of the tomb of the chiefess Nahienaena which stood in the pond on the east bank, was Mokuula, a little rock island. Below this was the den of this mo'o. This hold was called, from ancient times until this day, Kalua o Kiha (The-den-of-Kiha)."

(Moses Manu, "The Story of Kihapiilani," Ka Nupepa Kuokoa, (Apr. 25, 1885. Hawaiian Ethnographic Notes, 3.14.1)

"She (Kihawahine) was a female image with hair bleached with lime (pūkai 'ia) and sometimes the image of Kihawahine was decorated with olena and puaniu and pokohukohu tapas. The image was only a symbol. The spirit of Kihawahine would possess a man (noho 'uhane), or if not, she showed herself in some awesome and terrifying god form (kino akua). So, it was with others of Kamehameha's gods. These gods were called the 'aumakua gods of Kamehameha..."

(Kamakau, Samuel. Ka Po'e Kahiko: The People of Old. Bernice Pauahi Bishop Special Publication 51. Honolulu: Bishop Museum Press, 1991. p. 54)

"A certain chiefess of the island of Maui named Kihawahine was transfigured into (kaku'ai 'ia iloko o) Kalamainu'u, and she became a goddess with the body of a mo'o. Kihawahine was a famous mo'o, perhaps because she had been a chiefess and an ancestor of chiefs and had been born a real human being. But when she was transfigured, she turned into a e'epa, a mo'o. She was deified by the chiefs of Maui and Hawaii with kapus, with the setting up of kapu sticks (pūlo'ulo'u), and with the kapus of the chiefess Kihawahine. She was a sacred goddess and the people had to prostrate themselves because of her kapu; people in canoes crouched down in their canoes in the presence of her kapu.

Kihawahine had been transfigured on Maui into an akua mo'o; and when Oahu and Maui became Kamehameha's, Keku'iapoiwa Liliha, her daughter Keopulani, and their goddess Kihawahine were taken captive and they became his. Kihawahine was an ancestress of theirs, and her kahu were all chiefly people. Ulumaheihē Hoapili ma were her kahu. Kihawahine was frequently seen at Mokuhinia, at Kapunakea, at Paukukalo, and at Kanaha; and when Kamehameha added her to his gods, she was one of his gods that united the kingdom from Hawaii to Kauai. He said, "If you take ('ai) Oahu, I will build a house for your akua in the calm of Waikiki – a puaniu house for Kalamainu'u, the akua of Kihawahine."

(Kamakau, Samuel. Ka Po'e Kahiko: The People of Old. Bernice Pauahi Bishop Special Publication 51. Honolulu: Bishop Museum Press, 1991. p 85)

“Mokuula is the sacred resting place for Maui ali’i. The location of the tomb of the chiefess, Nahienaena, which stood in the pond.”

(Moses Manu. “The Story of Kihapiilani.” Ka Nupepa Kuokoa. January 19, 1884. Also, in: MS SC Sterling 3.14.1, Bishop Museum Archives.)

“As for Kau-i-ke-aouli, such was his love and regret for his sister that he continued to live on Maui for eight years. He built her a mausoleum at Moku’ula and placed there also the bodies of their mother Ke-opu-o-lani and other chiefs.”

(Samuel Kamakau, Ruling Chiefs of Hawaii. p. 342.)

“Common people loved the name of Liliha, little children loved Kuini Liliha, and when she died, they tattooed their skins with the words “Liliha Leleo” as an everlasting memorial of their affection. Her body was sent back to Moku’ula at Lahaina on Maui and placed with that of the princess Harriet Nahi’ena’ena...”

(Kamakau, Ruling chiefs of Hawaii, p. 352.)



The return of powerful goddess Kihawahine could have significant impact on Lāhainā Community

Ku‘uwehi Hiraishi • Hawai‘i Public Radio • August 24, 2023

The carved form of Lāhainā's goddess Kihawahine has been in a museum in Germany for more than 130 years. Efforts to return her to Mokuhinia, the once abundant wetland pond in Lāhainā, could have significant cultural and spiritual impacts on the Native Hawaiian community.

For more than 400 years, the people of Lāhainā were protected by the powerful mo‘o goddess or lizard deity Kihawahinemokuhiniakalama‘ulakalā‘aiheana, a.k.a. Kihawahine.

She resided in a 17-acre pond known as Mokuhinia in Lāhainā. She guarded Moku‘ula Island, which served as home to Maui chiefs and Hawaiian royalty dating back to the 16th century.

Her mana, or spiritual power, was renowned. She was the only mo‘o who could move freely from pond to pond, island to island, traversing the pae‘āina of Hawai‘i.

This mana was coveted by many, including Kamehameha Nui, who was known to travel with her in carved form.

It was Kihawahine who legitimized the authority of Kamehameha Nui and enabled him to hold onto the land he conquered. He carried this wooden image of Kihawahine with lime-bleached hair wherever he traveled.

But Kihawahine was not born a mo‘o. She was born a high-ranking chiefess. Her father, Chief Pi‘ilani, ruled the island of Maui in the late 1500s.

Native Hawaiian academic Noelle Kahanu says that upon Kihawahine's death, the chiefess was transformed into a mo‘o or lizard deity.

"She became Kihawahine, who really takes her place among the legendary mo‘o, who protect waterways, ponds and passages," Kahanu said.

"But she's really most famous for and most associated with Moku‘ula, which is the island, the seat of political power, spiritual power that was present within Lāhainā."

Accounts of mo‘o akua, or Hawaiian reptilian water deities

Accounts of Kihawahine passed down through the generations describe a 6–8 foot black lizard or a dragon with red or auburn hair.

She would appear in Mokuhinia periodically with the cycles of the moon. She became manifest through rituals and was last seen in the late 1800s.

Research by Hawaiian scholar Marie Alohālani Brown on Hawaiian reptilian water deities, or mo'ō akua, details nearly 300 known mo'ō.

Brown says mo'ō live primarily in or near bodies of fresh water. They vary in size, appearing as tall as a mountain or as tiny as a house gecko. Mo'ō are predominantly female, and the female mo'ō that masquerade as humans are often described as stunningly beautiful.

The carved wooden statue of Kihawahine

The wooden form of Kihawahine stands at about two feet high and is carved from kou wood with pearl shells for eyes and human teeth. It was thought that the mana or spirit of a god would occupy the carved statue, and Kihawahine had been worshiped for generations at this point.

What happened to Kihawahine after Kamehameha died in 1810 remains unclear. But she ended up in the hands of German microbiologist Eduard Arning.

"[Arning] was a microbiologist brought over by King Kalākaua to attempt to solve Hansen's disease," Kahanu said.

"While he's doing his research, his side gig is amassing this ethnographic collection, which in the end comprises some 500 items, and among those is Kihawahine."

Research into how Arning came into possession of Kihawahine found that he and physician Herbert Purvis enlisted the aid of two Hawaiians from Waimanu Valley on Hawai'i Island in 1885 to secretly empty a stone-lined pit on a small outcropping beneath 800-foot sea cliffs.

Within the pit were two carved figures, including Kihawahine and an iwi po'ō (skull).

"So Kalākaua knows it's in Arning's possession, but he ultimately allows her to be removed from Hawai'i," Kahanu said. "So Eduard Arning, when he leaves Hawai'i in 1887, ends up donating his collection to the [Ethnological] Museum in Berlin."

What happened once Kihawahine leaves Hawai'i may be coincidental. But the Hawaiian Kingdom was overthrown six years later.

And by the 1900s, Mokuhinia Pond was all but dried up by sugar plantation skimming wells and stream diversions. By 1914, the sacred Moku'ula Island was covered by a baseball field.

Efforts to bring Kihawahine home to Lāhainā

Descendants of the Pi'ilani line still make the pilgrimage to Berlin to honor Kihawahine. But in the museum Kihawahine sits on a shelf, amputated, unadorned and out of her watery element.

The ongoing effort to locate and return important cultural items like Kihawahine is getting a boost from recent federal legislation known as the STOP Act, or the Safeguard Tribal Objects of Patrimony Act.

"The STOP Act is an act that was passed to stop the export of cultural items from being trafficked outside the country," explained Colin Kippen, interim CEO of the Office of Hawaiian Affairs.

The Act increases the penalty for violators and creates an export certification system. But perhaps the most important feature of the Act, Kippen said, is that it requires those in possession of such items to list them and identify how these items got there in the first place.

"If you've acquired something because you robbed a grave or because they are stolen, those items need to be returned," Kippen said.

"But unfortunately, the place that many native claimants are in is, before you can claim something, you need to know that it's there."

Over the past 30 years, Hawai'i repatriation advocates have helped to bring home feather cloaks, wooden statues, and more than 6,000 ancestral bones.

Each item returned to the islands brings with it a return of its mana or power, which may be exactly what Lāhainā needs, Kahanu said.

"I think that even just invoking her name, Kihawahine, is the kāhea that helps to bring her home. This is what happened with Kalani'ōpu'u's 'ahu'ula (feather cape). It is what happened with the Kū," Kahanu said.

"In other words, it's like this mana has to be activated, and we activate it by speaking her name and remembering her as the daughter of Pi'ilani, as she who resided in and protected Lāhainā. ... And if that kāhea is strong enough, then so too is her response, and her return."

Cultivation

Breadfruit trees

"Kakae's brother, Kakaalaneo, appears, from the tenor of the legends, to have ruled jointly with Kakae over the islands of Maui and Lanai. He was renowned for his thrift and energy. The brothers kept their court at Lahaina, which at the time still preserved its ancient name of Lele, and tradition had gratefully remembered him as the one who planted the bread-fruit trees in Lahaina, for which the place in after times became famous."

(Fornander, Abraham. *Selections from Fornander's Hawaiian Antiquities and Folklore*. Honolulu: University of Hawaii Press, 3rd printing 1971. 2:82)

Kou trees

"But we come back to Lahaina, to speak of a charming grove of young cocoa-nut trees in the north-western part of the town, planted by the excellent chief, Hoapili, or Hoapiliwahine...

Six or seven years ago there was a fine grove of large green Kou-trees in the opposite part of the town, near where the King lives, covering an acre and a half or two acres, and so ancient and shady as to afford ample covering for all the canoes in Lahiana, and all the people too. But before any one knew it, and not until it was too late, to remonstrate against such a piece of savagism, the King took a freak to have them all cut down to make bowls, and spittoons, and pounding-boards for kalo.

(H.T. Cheever, *Life in the Sandwich Islands*. p. 43.)

"In Kauaula Gulch above Waine'e there are wet patches still cultivated by Hawaiians."

(Handy, E.S. Craighill. *The Hawaiian Planter, Volume I: His Plants, Methods, and Areas of Cultivation*. Bernice P. Bishop Museum Bulletin #161; Honolulu: The Museum, 1940. p. 103)

Features of Lāhainā

“Lahaina, of the famous breadfruit grove, where the law of Luaehu was first instituted; famous for the Lahainaluna High School; the Paupili rain that creeps above Paupau; the famous Kauaula wind; and famous for its sugar cane grinding and cultivation.”

(Bishop Museum Archives, S.W. Nailili, “E noho ana oe e hooloniki mai ana.” (Bishop Museum Archives. Hawaiian Ethnographic Notes Collection. *Ke Au Okoa*, November 6, 1865. MS SC Sterling 3.12.3)

Pu‘uhonua lands

Paunau, Lahaina as Pu‘uhonua lands- “The concept (‘ano) of pu‘uhonua came down from ancient times, and pu‘uhonua lands had always been observed. They were sacrosanct and inviolable lands; no blood of wrongdoers could be shed once they entered into these pu‘uhonua lands. In the time when Kamehameha was ruling chief of the kingdom, all the lands belonging to his favorite wife Ka‘ahumanu and to his war god (akua kaua) Kuka‘ilimoku were made pu‘uhonua lands. Ka‘ahumanu's lands that were set aside as pu‘uhonua were: Paunau for Lahaina....”

(Kamakau, Samuel Manaialani. *Ruling Chiefs of Hawai‘i*. Honolulu: Kamehameha Schools Press, 1961. *Ke Au Okoa*, March 10, 1870, 18.)

Fishponds

“An old native, J.K. Napaepae, pointed out the location of two ponds near Lahaina. Mokuhuhinea [Mokuhinia] was the name of a pond near the present site of the Armory. It had a trap leading to it, now obliterated. The pond at Mala had the name, Alanuhi. It was used principally for mullet. It is now filled with rubbish and crossed by the road leading out to Mala wharf.

(Bishop Museum Archives. W. M. Walker, *Archaeology of Maui*, p. 299. MS SC Walker Box 1 & 2.)

“Its features – It is screened by a long mountain, Lihau-wai-‘eke‘eke-i-ka-lani, whose lehua blossoms were worn in leis by our youths in Lahaina's noted days. It is also surrounded by four islands, by Moloka‘i, island of Hina, on the northwest, Lana‘i on the south west, Kaho‘olawe and Molokini on the south. Lahaina stands calm, sheltered on both sides. Because of its being surrounded by other islands, it was given the name of Na-hono-a-Piilani (The lands of Piilani).

Reverend Stewart describes Lāhainā

Rev. Stewart on May 31, 1823, recorded in his diary the following:

The settlement is far more beautiful than any place we have yet seen on the Islands. The entire district stretching nearly three miles along the seaside, is covered with luxuriant groves, not only of the cocoanut, the only tree we have before seen except on the tops of mountains, but also of the breadfruit and of the kou...while the banana plant, kapa [wauke] and sugar-cane are abundant, and extend almost to the beach...

Stewart, after getting himself geographically located, records in his diary his impressions of Lahaina, as follows:

Lahaina is situated on the north-west end of Maui and lies between two points projecting slightly into the ocean; one on the north and the other on the south, about two miles distant from each other. These, in their respective directions terminate the view of the beach.

The width of the districts from the sea towards the mountain is one-half to three quarters a mile. The whole extent included within these boundaries is perfectly level and thickly covered with trees and various vegetations... The breadfruit trees stand as thickly as those of an irregularly planted orchard, and beneath them are kalo patches and fishponds, 20 or 30 yards square, filled with stagnant water, and interspersed with kapa trees [wauke], groves of banana, rows of the sugar cane, and bunches of the potato and melon...It scarcely ever rains, not oftener, we are told, than half a dozen times during the year, and the land is watered entirely by conducting the streams, which rush the mountains, by artificial

courses, on every plantation. Every farmer has a right, established by custom, to the water every fifth day. (Albert Pierce Taylor, "Lahaina: The Versailles of Old Hawaii," *37th Annual Report of the Hawaiian Historical Society for the Year 1928*, pp. 42 -47.)

Lahaina village in 1823 description by Ellis

"The appearance of Lahaina from the anchorage is singularly romantic and beautiful. A fine sandy beach stretches along the margin of the sea, lined for a considerable distance with houses, and adorned with shady clumps of kou trees, or waving groves of coca-nuts...

The level land of the whole district, for about three miles, is one continued garden, laid out in beds of taro, potatoes, yams, sugar cane, or cloth plant. The lowly cottage of the farmer is seen peeping through leaves of the luxuriant plantain and banana tree, and in every direction white columns of smoke ascend, curling up among the wide-spreading branches on the breadfruit tree...

The eastern part of Lahaina, in which he (Maaro, the chief of Waiakea, Hawaii) had his encampment, was highly cultivated, and adorned with some beautiful groves of kou trees and cocoa-nuts. There were also several large ponds, well stocked with excellent fish.

On returning from our visit to Maaro, we found the people collecting under the cool shade of their favorite trees (kou), in front of Keopuolani's house.

(Ellis, William. *Journal of William Ellis: a narrative of an 1823 tour through Hawaii or Owhyhee: with remarks on the history, traditions, manners, customs, and language of the inhabitants of the Sandwich Islands*, p. 57, 63)



Image: "Lahaina from Lahainaluna." [circa 1838-1840]

"This panoramic view of Lahaina was taken from the front door of the seminary building at Lahainaluna. In the foreground we can see the seminary farm. The engraver has indicated neat rows of plants, a wagon, and several small rudimentary figures, doubtless seminary students who thus worked off their board charges, as they do today. The small plastered and thatched houses scattered about the foreground are not specifically identifiable but evidently served as accommodations for married students, or for occasional foreign hired help."

"The town of Lahaina stretched along the coast a little over a mile, its boundaries being marked by two large coconut groves, the first on the road to Olowalu (far left) and the second known as "Mala" in the direction of Kaanapali (far right). The Wainee Church shows just inland from the first grove and adjacent is a smaller Western-style building that is Governor Hoapili's residence. At the water's edge, the engraver has included the first section of the "Hale Piula" (the planned government building). The latter structure shows more prominently in the 1843 versions of this image. Ships of varying sizes are seen in Lahaina Roads, the anchorage fronting the fort, and the island of Lanai is prominently featured at the right." (David W. Forbes. *Engraved at Lahainaluna: A History of Printmaking by Hawaiians at the Lahainaluna Seminary, 1834-1844*. pp. 103-4)

Cultivation

"The large streams named Kanaha and Kahoma, flowing out of the westward valleys of Kahoolewa Ridge, the eastward slopes of which drain into Iao Valley, formerly irrigated the most extensive plantations on this side of the island. All this land is now in sugar.

“Kekaa was the capital of Maui when Kakaalaneo was reigning over West Maui... Many houses were constructed, and people cultivated a great deal of potatoes, bananas, sugar cane, and things of a like nature. I have been told that the country from Kekaa to Hahakea and Wahikuli—that country now covered by cactus in a northwesterly direction from Lahaina—was all cultivated. This chief (Kakaalaneo) also planted breadfruit and kukui trees down at Lahaina. Some of these trees southwest of the Lahaina fort, were called the breadfruit trees of Kauheana.” (Sterling, Elspeth. *Sites of Maui*. Honolulu: Bishop Museum Press, 1998, p. 45. –Lahaina, Hanakao 110. Also, in: Pukui Mary Kawena, E.S. Craighill Handy and Elizabeth Green Pukui, *Native Planters: In Old Hawaii, Their Life, Lore, and Environment*. Bernice Pauahi Bishop Museum Bulletin 233. Honolulu: Bishop Museum Press, revised edition, 1991.p. 106. & Fornander, Abraham. *Collection of Hawaiian Antiquities and Folklore*. Vol. IV-VI. Edited by Thomas G. Thrum. Honolulu: Bishop Museum Press, 1916-20.5:540-541)

Archibald Menzies' description

“[Lahaina, 1793] Here our conductors importuned us to dine, and a pig being killed and got ready, together with yams and sweet potatoes, we partook of a hearty meal, after which we continued our journey, and soon entered the verge of the woods where we observed the rugged banks of a large rivulet that came out of the chasm cultivated and watered with great neatness and industry. Even the shelving cliffs of rock were planted with esculent roots, banked in, and watered by aqueducts from the rivulet with as much art as if their level had been taken by the most ingenious engineer. We could not indeed but admire the laudable ingenuity of these people in cultivating their soil with so much economy. The indefatigable labor in making these little fields in so rugged a situation, the care and industry in which they were transplanted, watered, and kept in order, surpassed anything of the kind we had ever seen before. It showed in a conspicuous manner the ingenuity of the inhabitants in modifying their husbandry to different situations of soil and exposure, and it was with no small degree of pleasure we here beheld their labor rewarded with productive crops.

March 17. On the forenoon of the 17th, I accompanied Captain Vancouver and a party of officers, with the two Niihau women, to see the village of Lahaina, which we found scattered along shore on a low tract of land that was neatly divided into little fields and laid out in the highest state of cultivation and improvement by being planted in the most regular manner with the different esculent roots and useful vegetables of the country, and watered at pleasure by aqueducts that ran here and there along the banks intersecting the fields, and in this manner branching through the greatest part of the plantation. These little fields were transplanted in a variety of forms, some in rows, in squares, in clumps and others at random; some according to their nature were kept covered with water, while others were with equal care kept dry by gathering earth around them in little hills. In short, the whole plantation was cultivated with such studious care and artful industry as to occupy our minds and attention with constant gaze of admiration during a long walk through it, in which we were accompanied by a numerous group of natives that continued very orderly and peaceable the whole time.”

Arago 's description in 1819

“The environs of Lahaina are like a garden. It would be difficult to find a soil more fertile, or a people who can turn it to greater advantage; little pathways sufficiently raised, and kept in excellent condition, serve as communications between the different estates. These are frequently divided by trenches, through which a fresh and limpid stream flows tranquilly giving life to the plantations, the sole riches of the country. Hollow squares of the depth of two, three, and sometimes four feet, nourish various sorts of vegetables and plants; amongst which we distinguish the Caribee-cabbage, named here taro; double rows of banana, bread-fruit, cocoa-nut, Palma Christi, and the paper-mulberry trees, intercept the rays of the sun, and allow you to walk at mid-day. Every cabin has its enclosure, and every enclosure is well taken of; it seems to suffice for the wants of the family. Here the father turns the ground with his staff of red or sandalwood; there, the son clears the soil of long weeds, and prepares the dinner; farther off the mother is seated at the door of her hut, and weaves the stuff with which she clothes herself; whilst her youthful daughter, unencumbered with drapery, is seated by her side, and tempts you by her

unsophisticated caresses. The space cultivated by the natives of Lahaina is about three leagues in length, and one in its greatest breadth. Beyond this all is dry and barren; everything recalls the image of desolation.”

(Arago) (Handy, E.S. Craighill. *The Hawaiian Planter, Volume I: His Plants, Methods, and Areas of Cultivation*. Bernice P. Bishop Museum Bulletin #161; Honolulu: The Museum, 1940. pp. 104-106)

Ellis' description

“The southern shores of western Maui were perhaps second only to Puna, Hawaii, as a favorable locality for breadfruit culture. Brigham [*Ka Hana Kapa*, p.123] wrote in 1911 that ‘at Lahaina on Maui, were as fine trees forty years ago as any I have seen in Samoa or Fiji.’ Lahaina is referred to in mele as “ka malu ‘ulu o Lele,” “the breadfruit-shade of Lele.” There was also much breadfruit in the lower inhabited areas of the great valleys from Olowalu, through Waikapu.”

(E.S.C. Handy, Ellis, William. *Journal of William Ellis: a narrative of an 1823 tour through Hawaii or Owhyhee: with remarks on the history, traditions, manners, customs, and language of the inhabitants of the Sandwich Islands*. pp. 159-160)

Hau'ola Stone

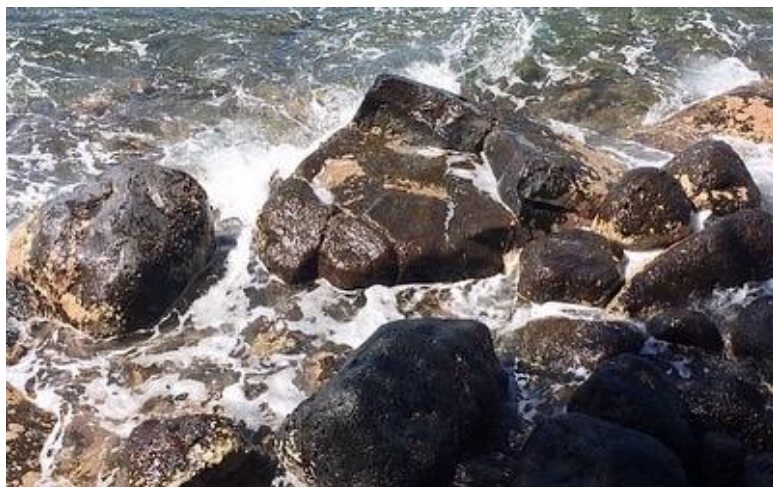
Just over the sea wall at the ocean end of Lahaina Power & Lights, is the Hauola Stone, a sacred Hawaiian object which is, according to legend, the girl, Hauola, who turned to stone by her gods to save her from her enemies. Kahuna Laau, or medicine men, used to send their patients to bathe in the sacred sea water at this stone, and it is reported that many were cured. (Jeanne Booth Johnson, “Quaintness of Lahaina,” *Honolulu Advertiser* (Hawaiian Holiday), March 1, 1959, p.12.)

“Easily visible from the waterfront in Lahaina is a stone sacred to Hawaiians but has no marker of explanation which has been erected, few visitors know about it.” The Lahaina Historical Guide has this to say about it: ‘Off the right-hand end of the stone was that separates Wharf Street (The street in front of the Pioneer Inn) from the ocean in a clutter of large rocks which stand above the waves.’

The rock that looks like a modern chair with a spacious seat and a small angular back is the healing rock, the front of which is worn hollow. Hawaiians believed that ailing people had only to sit in the seat, dangle their legs in the water, and let the waves wash over them to regain their health.

Since this rock was a sacred place and not likely to be disturbed, it was also used as a pōhaku piko, or hiding place for the umbilical cords of newborn children. The Hawaiians believed that if an umbilical cord could be successfully hidden and was left undistributed its owner would grow up to be a chief. The piko were secretly put in crevices in rocks and wedged in with pebbles.

(“Hauola Stone,” *Maui News*, August 6, 1966, p. 9)



He Wahi Mo'olelo no Kaua'ula a me Lahaina i Maui

Royal Residences

Kumu Pono Associates, LLC

In the Lahaina region, the kula kahakai (near-shore lands) were thickly populated, chiefly residences and places of worship dominated the landscape. There were also found across this landscape, fishponds, taro pond fields and groves of selected trees of importance in various facets of Hawaiian life. On the kula (gentle sloping flat lands) that extend behind the coastal region and reach to the valleys and mountain slopes, were found extensive agricultural fields planted in both wet land and dry land methods.

The primary valleys behind Lele or Lahaina included Kahoma, Kanahā and Kaua'ula. From these valleys flowed streams of life-giving water. The natural stream alignments were modified and extended in ancient times, with large and small 'auwai (irrigation channels) constructed to feed thousands of lo'i kalo (taro pond fields) in which the primary food crop of the Lahaina region residents was grown. Over the centuries, a sophisticated system 'auwai, lo'i kalo, and loko i'a kalo (fish and taro ponds) was engineered, and extended across the otherwise arid kula lands, down to the near-shore settlements.

At least two notable 'auwai, which span several ahupua'a between Kaua'ula and Kahoma, are described in native lore, and are roughly datable by the chiefs associated with them. The earliest 'auwai in the Lahainaluna vicinity, is known as 'Auwaiawao, and is reportedly named for the Chiefess Wao, sister of Kaululā'au, who ruled a portion of Maui in ca. 1390. The second 'auwai is known as 'Auwai o Pi'ilani, and is reportedly associated with the King, Pi'ilani, who ruled Maui and the neighboring islands in ca. 1450 (both Pi'ilani and his son Kiha-a-Pi'ilani, are associated with many public works projects around Maui, that were of benefit to the larger population of the island). The 'Auwai o Pi'ilani has its headwaters in the Kaua'ula Stream and irrigated lands along both side of the stream, with waterways extending to at least the 'ili of Pi'ilani in the ahupua'a of Paunau, below Lahainaluna.

It appears that throughout its' history, Lahaina has played an important role in the history of Maui and the neighboring islands of Moloka'i, Lāna'i and Kaho'olawe, with Lahaina serving as the chiefly center. At various times throughout Hawaiian history, there are also accounts told of battles between chiefs of Maui and other islands. Some of the traditions relay how heiau (temples and ceremonial places), such as Wailehua, which was formerly situated on the shore of Mākila, was built. Other accounts describe battles in which the very water flow of Kaua'ula, Kanahā and Kahoma, was blocked so that no food could be procured.

King Pi'ilani formerly Resided at Lahaina (ca. 1480)

Native Hawaiian historian and educator, Samuel M. Kamakau, wrote extensively about Hawaiian traditions, practices, beliefs and history in native language newspapers. Among the traditions he recorded was that of the Maui chief, Kiha-a-Pi'ilani (Kiha, son of Pi'ilani), who ruled Maui and the neighboring islands in the years around ca. 1480. Confirming Pi'ilani's association with Lahaina, Kamakau (1960) reported that:

...Pi'i-lani died at Lahaina, Maui, and the kingdom of Maui became Lono-a-Pi'i-lani's. He was Pi'i-lani's oldest son by La'ie-lohelohe-i-ka-wai. Next to him came Pi'i-kea, then Kala-'ai-heana and Kiha-a-Pi'i-lani. It was said that there were two heirs to the kingdom, Lono-a-Pi'ilani and Kiha-a-Pi'i-lani, but the latter was not present at their father's death because Oahu was his birthplace, and there he was reared.

Therefore the government went to Lono-a-Pi'i-lani. Pi'i-lani had commanded that the kingdom be his, and that Kihaa-Pi'i-lani dwell under him in peace. In the first years of Lono-a-Pi'i-lani's reign all was well, and the people were content... [Kamakau, 1960:22]

While there does not appear to be a specific reference in the native literature stating that Pi'ilani ordered construction of the 'Auwai o Pi'ilani, Hawaiian families of the region attribute the 'auwai to the reign of Pi'ilani (see oral history interviews in this study). There are also several references to the 'Auwai o Pi'ilani made in both text and maps of the Māhele 'Āina, dating from 1848 to 1852 (see accounts in this study).

In general, the history of Pi'ilani and his son, Kiha-a-Pi'ilani are associated with many public works projects which included the building of heiau (temples) and loko i'a (fishponds), improvements to trails and main thoroughfares, and the expansion of agricultural grounds (cf. Manu in Nupepa Ku Okoa, August 23, 1884:4). Fornander wrote that the reign of Kiha-a-Pi'ilani was, "eminently peaceful and prosperous, and his name has been reverently and affectionately handed down to posterity" (Fornander, 1996:206).

Warring Chiefs Converge on Lahaina (ca. 1738-1795):

Kaua'ula—Area Cultivation and the Heiau of Wailehua and Halekumukalani

At various times throughout Hawaiian history, there are accounts told of battles between chiefs of Maui and various islands. In the 1860's, Samuel Kamakau published a lengthy account on the history of Hawai'i, leading to the rise of Kamehameha I to power (Kamakau, 1961). Among the narratives is a description of the building of Wailehua Heiau in Makila, and the war between Kauhi'aimokuakama and Kamehamehanui of Maui, enjoined by Alapa'i of Hawai'i, and Peleioholani of O'ahu. Kamakau also wrote of the streams and cultivated fields extending between Kaua'ula and Kahoma; of the fierce battles in Lahaina which occurred over the period of nearly sixty years; and of the heiau, Halekumukalani at Pūehuehu.

Discussing events in the 1730's, Kamakau wrote that following a truce between Alapa'i of Hawai'i and Peleioholani of O'ahu: Alapa'i returned to Molokai to straighten out matters between the chiefs and the country people and enable them to live at peace with the chiefs of Maui and Lanai. Upon arriving at Maui, he found that Ka-uhi-'aimoku-a-Kama, [page 72] the oldest son of Ke-kau-like by his wife Kahawalu, had rebelled against Kamehameha-nui, heir to the island. The occasion for this revolt came when stones were being carried for the building of the heiau of Wailehua. The counselor who incited him to rebellion was a kahuna named Pi-na'au. He said to Ka'uhi, "Let the weak carry stones; the work for the strong is to establish themselves upon the land." Said Ka-uhi, "What shall I do?" Pi-na'au answered, "Go to war, stand at the head of the government." They therefore seized all the food at 'Alamihi and kept it under the control of the fighting men of Ka-uhi, enough to support their needs until they reached the fortress at Kahili. Thus began the war against Kamehameha-nui...

[Kamakau, 1961:73]

In the battle between Kauhi'aimokuakama and his elder brother, Kamehamehanui, the latter was defeated, and he was rescued by Alapa'i of Hawai'i. Thus Alapa'i and Kamehamehanui prepared for a return to Maui, to fight against the usurper, Kauhi'aimokuakama (Kamakau, 1961:74). Kamakau then reported that the battle spread across Kaua'ula, drying up the streams of Kaua'ula, Kanahā and Kahoma, so that no food could be procured:

...A whole year Alapa'i spent in preparation for the war with Maui. It was in 1738 that he set out for the war in which he swept the country. What was this war like? It employed the unusual method in warfare of drying up the streams of Kaua'ula, Kanaha, and Mahoma [Kahoma] (which is the stream near

Lahainaluna). The wet taro patches and the brooks were dried up so that there was no food for the forces of Ka-uhi or for the country people. Alapa'i's men kept close watch over the brooks of Olowalu, Ukumehame, Wailuku, and Honokawai. When Pele-io-holani heard that Alapa'i was at Lahaina he gathered all his forces at Honokahua and at Honolulu. At Honokawai an engagement took place between the two armies, and the forces of Alapa'i were slaughtered and fled to Keawawa. There Alapa'i heard that Pele-io-holani had landed at Honokahua and had an army stationed at Keawawa, and he disposed his forces, some on sea and some on land. Although Peleioholani had but 640 men against Alapa'i's 8,440 from the six districts of Hawaii, there were among them some famous warriors, such as Hana, a warrior intimate of Pele-ioholani, Malama-kuhi-'ena, Moko-ka-la'i, Kulepe, 'Opu-hali, Kuakea, Lono-nui-akea, Pa-ikahawai, Kawelo-iki-a-kulu, and Ka-mahu-a-koai'e. Pele-io-holani intended to unite his forces with those of Ka-uhi, but Alapa'i's men held Lahaina from Ukumehame to Mala on the north, and in attempting to aid Ka-uhi, Pele-io-holani became involved in difficulty*. The hardest fighting, even compared with that at Napili and at Honokahua in Ka'anapali, took place on the day of the attack at Pu'unene. Pele-io-holani was surrounded on all sides, mauka and makai by the forces of Alapa'i, led by Ka-lani-'opu'u and Keoua. The two ruling chiefs met there again, face to face, to end the war and became friends again, so great had been the slaughter on both sides... [page 74] ...At the end of the war Kamehameha-nui became ruling chief of Maui... [Kamakau, 1961:75]

* Ka Nupepa Kuokoa, November 3, 1866 (page 1). The Hawaiian text regarding stream localities reads: ...He makahiki okoa ko Alapai ko ka Moi o Hawaii i hoomakaukau ai no ka holo i ke kaua i Maui. I ka A. D. 1738 - holo maila o Alapai i Maui i ke kaua; o ke kaua i kaua ai me Kauhi, he huluhonua ke ano o ke kaua, he aha la ke ano o keia kaua. O ke ano maoli paha o keia kaua, o ke kaua maoli pu ole aku o ka hoomaloo i ke kahawai o Kauaula me Kanaha a me Mahoma (oia na kahawai i pili ia Lahainaluna.) Ua hoomaloo ia na loi a me na kahawai i loaa ole ka ai i na koa o Kauhiaimokuakama, a i loaa ole ka ai kona mau makaainana. Nolaila, ua kia i na kahawai o Olowalu, o Ukumehame, o Wailuku, me Honokawai, e na koa o Alapai ka Moi o Hawaii...

Kamakau then reported that in ca. 1759, Alapa'i's successor on Hawai'i, the chief Kalani'ōpu'u, determined to go to battle with Kamehamehanui on Maui. So once again, battles were fought on Maui, but in his efforts, Kalani'ōpu'u failed. When Kamehamehanui died in ca. 1766, his brother, Kahekili became king of Maui. In between the years of 1775 to 1779, Kalani'ōpu'u determined once again to go to war with Maui, and in his narratives, Kamakau once again spoke of the lands in the Kaua'ula-Lahaina region, in ca. 1778:

...Ka-lani-'opu'u, perhaps nursing his hatred because of his former failure, prepared to ravage the land of Maui and, sailing to Kaupo, clubbed the commoners to death on all sides. Ka-hekili, hearing of this, prepared his men for war. Ka-lani-'opu'u set sail, touched at Kaho'olawe, and from there went on to Lahaina. The people fled to Ka'anapali, and the chiefs and soldiers occupied the fortified hill of Kahili, situated just above Pa'upa'u between Kaua'ula and Kanaha. Thither Ka-lani-'opu'u sent his soldiers, and on the broad plain of Haleili at the turn above Pa'upa'u the fighting began with much slaughter on both sides. Among the valiant soldiers of Hawaii were two, Ke-ku-hau-pi'o and Kamehameha, who fought close to the fortress of Kahili... [Kamakau, 1961:89]

Kamakau also wrote that in the early 1780s, Kahekili determined to take over by force, the island of O'ahu. As Kahekili prepared for the invasion he and his leaders met at the heiau of Halekumukalani, in Pūehuehu:

...The companies met at Hale-kumu-ka-lani, the gods' house (ka hale o ke akua) at Puehuehu in Lahaina, and after the tabu period was ended they sailed to Molokai to secure fish from the walled fishponds for the journey, and their canoes reached from Ho'olehua to Kaluako'i. They sailed north of Lanai by the

route called Ka-'opua-ki'iki'i and thence out to deep ocean until they felt the breeze that blew from Oahu... [Kamakau, 1961:135]

We find once again, that in the early 1790s, the people and lands of Lahaina were once again subjected to invasion by warring parties. Kamakau wrote: ...In February, 1795, Kamehameha's fleet of war canoes landed at Lahaina, covering the sands along the coast from Launiupoko to Mala. All that part of Lahaina given over to food patches and cane fields was at that time overrun by the men from Hawaii... [Kamakau, 1961:171]

In ca. 1802, as Kamehameha I prepared to once again try to invade Kaua'i, his fleet of war canoes (peleleu) arrived in Lahaina. The fleet, all of the warriors and retainers settle in Lahaina for about one year. During that period, Kamehameha called upon his young, sacred son, Liholiho, to rededicate the heiau of the gods. Among those heiau was Wailehua at Makila, and Haluluko'ako'a in Wahikuli. Kamakau wrote: ...Six years had gone by since the battle with Na-makeha at Kaipalaoa when the fleet called the Peleleu set sail, touching first at Kipahulu... The party then went on to Lahaina where they remained about a year feeding and clothing themselves with the wealth of Maui, Molokai, Lanai, and Kahoolawe, and worshipping the gods. Liholiho, heir to the kingdom, rededicated as dwellings for the gods (ho'ola'a aku la i na heiau i mau hale no ke akua) the heiaus of Haluluko'ako'a and Wailehua, Pihana, Ka-uli, Malumalu-akua, Keahuku, and Olopio at Wailuku, Ke-alaka'i-honua at Waihe'e; and placed a tabu over them...

It was while the expedition was encamped at Lahaina that Ka-me'e-ia-moku, one of the four chief counselors of the kingdom and the father of Ulu-maheihai Hoa-pili, died at Pu'uki, Lahaina. Before he became too weak Kamehameha went to see him. He turned and kissed the chief and said, "I have something to tell you: Ka-hekili was your father, you were not Keoua's son. Here are the tokens that you are the son of Ka-hekili." The chief said, "Strange that you should live all this time and only when dying tell me that I am Ka-hekili's son! Had you told me this before, my brothers need not have died; they could [page 188] have ruled Maui while I ruled Hawaii." Ka-me'e-ia-moku answered, "That is not a good thought; had they lived there would have been constant warfare between you, but with you alone as ruler the country is at peace." There died also at this time at Pu'unau, Lahaina, Ka'i-ana Kuku'e, son of Ka-'olohaka-a-Keawe and father of Pale-kaluhi Ka-iki-o-'ewa... [Kamakau, 1961: 189]

Pu'unau, a Land of Ka'ahumanu, Considered a Pu'uhonua (ca. 1802)

The importance of Pu'unau as a land associated with the Kamehameha lineage is provided by Kamakau, who in 1868, wrote that Ka'ahumanu was considered a goddess by Kamehameha I, and the lands associated with her were also sacred, and considered places of sanctuary (pu'uhonua): ...In Kamehameha's day the god Ku-ka'ili-moku and the lands sacred to this god were places of refuge; anyone who had forfeited his life might be saved if he ran and entered one of these lands sacred to the god; no blood could be shed there... ...A third means of safety was Ka'ahu-manu. The chief [Kamehameha] treated [page 312] her as if she were a goddess. Any condemned person could be saved if Ka'ahu-manu said the word. Her lands were also turned into places of refuge. Pu'umau [Pu'unau] in Lahaina, Waipukua in Waihe'e, Kalua'aha in Molokai, and the rest, all became places where people could be saved from death... [page 313]

Lahaina Following the Life of Kamehameha I Considered a Resort of the Chiefs (1820s)

Speaking of the reign of Kamehameha III and early years of the mission station, Kamakau observed that: ...Lahaina was in those days a popular resort for the chiefs. There lived Pele-uli and Kawelo-o-kalani, Kau-kuna Ka-hekili, Ke-kikipa'a, Ka-hou-o-kalani, Ke-oho-hiwa, Keoua, Pu'ali-nui, Ka-lolo'u, Ha'eha'e, Kalai-koa, Ka-'ili-hakuma and their households, and between Mala and the farther end of Waianu'ukole lived other chiefs... [page 262]

Kamakau's original Hawaiian texts give "Puunau" as the land name, and include the following narratives: O ke kolu o na ola a Kamehameha, oia no o Kaahumanu. Ua hoolilo aku hoi o Kamehameha ia Kaahumanu i akua nona, (wahi paha a ka olelo wale). O na mea pio i kupono no ka make, a i pane ko Kaahumanu waha i ke ola, ua ola ae la. Ua hoolilo ia ko Kaahumanu mau aina, i mau aina puuhonua: Oia o Puunau ma Lahaina, o Waipukua ma Waihee, o Kaluaaha ma Molokai, a pela aku. Ua lilo ko Kaahumanu mau aina a pau i mau aina puuhonua, a i mau aina hoohalahala. Ina e pepehi kekahi kanaka a make loa kekahi iaia, a ina hoi i loa ole mai kela kanaka i ka poe hookahe koko o ka mea i make, alaila, holo pololei aku oia i ka aina puuhonua i pakele kona ola. [*Nupepa Kuokoa*, Sepatemaba 19, 1868:1]

Royal Timeline

1793

Vancouver's description of Lahaina. He says: The Village of Raheina is of some extent towards the northwest part of the roadstead. It seemed to be pleasantly situated on a space of low or rather gently elevated land, in the midst of breadfruit, cocoa-nut, and other trees. To the eastward the country seemed nearly barren and uncultivated, and the shores were bounded by a reef, on which the surf seemed to break with so much force as to preclude any landing with our boats. In the village the houses seemed to be numerous and to be well inhabited. A few of the natives visited the ships; these brought but little with them, and most of them were in very small miserable canoes. These circumstances strongly indicated their poverty, and proved what had been frequently asserted at Owhyhee, that Mowee and its neighboring islands were reduced to great indigence by the wars in which for many years they had been engaged.

In the month of February 1795, Kamehameha left Hawaii with a fleet of canoes which, when it arrived at Lahaina, Maui, is said to have occupied the beach from Launiupoko to Mala. Refreshments alone being the object of stopping at Lahaina, the town was plundered, after which the fleet proceeded down the channel.

(A. Fornander. *Account of the Polynesian Race*. 2:250, 343-344)

1795

Kamehameha I takes Lahaina in 1795.

"After the Maui conquest, he (Kamehameha) established a capital at Lahaina, having residence there."
(Albert Pierce Taylor. *Lahaina: The Versailles of Old Hawaii*, 37th Annual Report of the Hawaiian Historical Society for the Year 1928, p. 38.)

"In 1802 and 1803, Kamehameha and his court resided in Lahaina. With a retinue of 1000, the king built a brick 'palace' on the point in front of the present-day public library, surrounded by his court."
(Klieger, P. Christiaan. *Moku 'ula: Maui's sacred island*. Honolulu: Bishop Museum Press, 1998. p. 22.)

"Kamehameha spent one year in Lahaina at the 'Brick Palace' which he built."
(Maui Historical Society. *Story of Lahaina*. p. 20.)

1803

"In July 1803, Kamehameha, while still at Lahaina, sent a message to Kaumualii by the hand of an American ship captain, demanding that the Kauai king acknowledge Kamehameha as his sovereign." Footnote to this passage reads: Cleveland, op. cit., I, 232: "The reference indicates that this was not the first such message sent by Kamehameha."

(Kuykendall, Ralph S. *The Hawaiian Kingdom, vol. 1, 1778-1854, foundation and transformation*. Honolulu: University of Hawaii Press, 1979. p. 49.)

"Ke-opu-o-lani took with her to Maui Mr. Richards and Mr. Stewart of the second installment of missionaries from the United States, made them her teachers, gave them one of the chiefs' places at Halehuku to live in...

Lahaina was in those days a popular resort for the chiefs. There lived Pele-uli and Kawelo-o-ka-lani...and between Mala and the farther end of Waianu 'ukole lived other chiefs... and Ke-opu-o-lani's son. Prince Kauikeaouli, with his companions, came to Maui at that time, and the young prince was at Halaka 'a in Lahaina with his guardians.

(Kamakau, Samuel Manaiakalani. *Ruling Chiefs of Hawai'i*. Honolulu: Kamehameha Schools Press, 1961. p. 262)

1823

May 31 - Mission Station is established in Lahaina by the ABCFM introducing Christianity to the island of Maui. (Waiola Church was originally named Ebenezer Church and then Waine'e Church until 1953.)
September 16 - Keōpūolani dies in Lahaina.

1831

"In the early part of 1831 in a council at Kailua or Lahaina they came to the decision, approved by the king, to remove Liliha from the governorship." April 1, 1831 – Ka'ahumanu was made governor of O'ahu, replacing Liliha. Ka'ahumanu then appoints her brother Kuakini [John Adams] as acting governor of O'ahu.

Nāhi'ena'ena dies on O'ahu – "The King [Kamehameha III] arranged to have her laid away on Maui, the land where her mother, Harriet Ke-opu-o-lani had been laid away, "in the calm of Hauola." ...
...The body [of Nahi'ena'ena] remained on the ship while a roadway was prepared by cutting down breadfruit trees and kou trees of Molakia and covering the way with sand. [This roadway] began at the horse gate at Pana'ewa, ran mauka until it reached the old highroad of the ancestors at the corner of Maluo's lot, then turned to the left side of Lahaina and went mauka of Kapahumanamana and mauka of Mrs. Baldwin's, Mr. Richard's, and Kalai-koa's places, came out of the breadfruit tree on which was laid the first victim of battle, then went on to Kane-ma'i-kou's place and mauka of Ka-nau-o-puaa's to 'Alio, then turned seaward of Molakia facing the north and descending to the sand of Makalaukalu, down to the sluice gates of Mokuhinia, and down to Halehuki called also Halepiula. That was the route take by the funeral procession.

(Kamakau, Samuel Manaiakalani. *Ruling Chiefs of Hawai'i*. Honolulu: Kamehameha Schools Press, 1961. p. 341).

1840

"The Kingdom of Hawaii was now a constitutional (kumukānāwai) monarchy. Because this first constitution was promulgated at Lua'ehu, Lahaina, it was called the "Lua'ehu constitution."

(Kamakau, Samuel Manaiakalani. *Ruling Chiefs of Hawai'i*. Honolulu: Kamehameha Schools Press, 1961. p. 370.)

Lua'ehu Constitution - "The laws drawing up the new constitution were made just before the death of Elizabeth Kina'u, and the reason why they were passed was because the old chiefs were dead, those who had refused absolutely to approve the new laws except in the matter of protection from crime and keeping the peace among the people. It was William Richards who drew up the constitution, and the king selected Boas Mahune to represent him and Jonah Kapena to represent Kina'u in drawing it up. Kina'u died before its completion, and it was finished under the premiership of Miriam Ke-ka-ulu-ohi; and chiefs and commoners rejoiced because they had a constitution based upon the Holy Scripture. The king offered it June 7, 1839,...and on October 8, 1840, it was signed and became the law for the Hawaiian kingdom.

Upon this first constitutional main post of the kingdom of Hawaii were erected other laws like the lengthwise beams, the rafters joining the upper ridgepole and thatched even to the ridge, and the trimming that completes the house. The Kingdom of Hawaii was now a constitutional (kumukānāwai) monarchy. Because this first constitution was promulgated at Lua'ehu, Lahaina, it was called the "Lua'ehu constitution." The king was given the first right in the kingdom, the chiefs the second, the commoners the third. But because of the affection existing between the commoners and the chiefs the people did not take advantage of the benefits conferred upon them by the constitution; the people who most benefited from it were the foreigners. In a constitutional government it is not the administrators who can be blamed for bad government, but the legislators who pass the laws. The legislature is the

source through which taxes are imposed. It is beneficial when it enacts beneficial laws which will be for the good of the people and chiefs. The legislature is the parent; it considers in advance what will be for the success, comfort, and progress of the race in just dealing and in developing sources of wealth and increase of population. If the legislature fails to deal justice impartially the result is disastrous. (S.M. Kamakau, *Ruling Chiefs of Hawaii*, p. 370. *Ke Au Okoa*, April 22, 1869.)

“The king consented and left it to Ulumaheihei [Hoapili] to give whatever land was right in his judgment. He gave, under protest of the natives who owned the land, the taro land by the streams of Kanaha on the side toward the sea to the taro land of Kelawea cutting the taro patches of Kaukahoku, running straight down to Kumu‘ula and down to the stream and rising and cutting the land of Ho‘olulu and ascending to the pali. This was the boundary toward the sea. The mauka boundary was the stone mauka of Rev. Lorrin Andrews‘ place and straight down to the brook and running straight along and rising to the pali. All the taro cultivations were before Makali‘i and adjoining Kukuikapu. And there were two cattle pastures: the plain of Ku‘ia to Kaua‘ula turning upward as far as Kahili, and the plain of Pana‘ewa between Kanaha and Kahoma where is the plain of Pahalona. These were the lands given by Ulu-maheihei. (Kamakau, Samuel Manaiakalani. *Ruling Chiefs of Hawai‘i*. Honolulu: Kamehameha Schools Press, 1961. p. 355)

1844

February 12, 1844 “The convention was signed at Lahaina on February 12, 1844.” The convention was the joint declaration signed by Kamehameha III, France, and Great Britain. (Kuykendall, Ralph. *The Hawaiian Kingdom, vol. 1, 1778-1854, foundation and transformation*. Honolulu: University of Hawaii Press, 1979. p. 204.)

After 1844 -- Kamehameha III moves the capitol from Lāhainā to Kou [Honolulu] following the Paulet episode of 1843, where the English captain, George Paulet, seized Hawai‘i for Britain. Admiral Thomas restored Hawai‘i’s sovereignty to Kamehameha III later that year, but these political provocations convinced the King that he needed to reposition the Kingdom’s seat of power.

1859

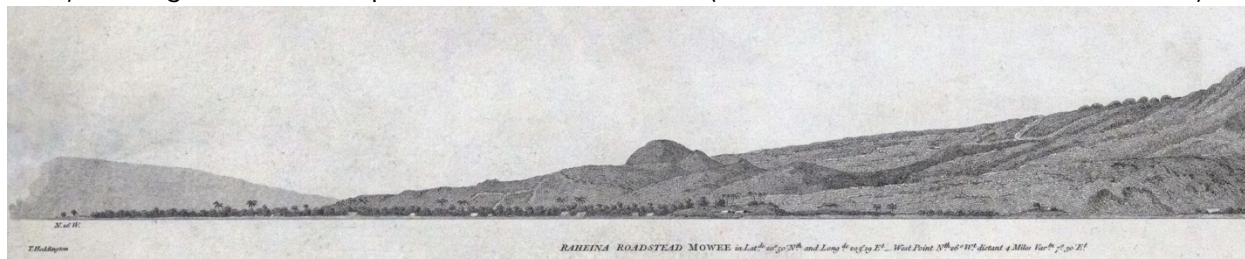
Old Lahaina courthouse built. The Courthouse served as a customs house for whaling and trade ships as well as a center for government offices and court functions during the Monarchy period.

He Wahi Mo'olelo no Kaua'ula a me Lahaina i Maui

Foreign Visitation

Kumu Pono Associates LLC

In between 1792 to 1794, Captain George Vancouver and crew visited the Hawaiian Islands three times. Each time things which would change Hawaiian existence forever occurred. Besides leaving behind diseases which further impacted the native population—since the 1778-1779 visits by Capt. James Cook (also attended by Geo. Vancouver)—cattle and other ungulates were left behind as a protein source for visiting western sailors, with no thought on the environmental impacts of such “gifts.” One notable occurrence was that Geo. Vancouver had the decency to not accept the offer made by Kamehameha I to make his new Kingdom of Hawai'i a subsidiary of the British Empire. Among Vancouvers' crew was midshipman, Thomas Heddington, who sketched out the “Raheina Roadstead Mowee” (the sheltered Lāhainā Anchorage) for western ships. A portion of Heddingtons' sketch is cited below, and provides us with a glimpse into the verdure of “Lele” which later became Lāhainā Town and Harbor. Hale (houses) are seen interspersed between groves of niu (coconut trees), and the extensive groves of 'ulu (breadfruit trees), which gave rise to the epithet “Ka Malu 'Ulu o Lele” (Lele in the shade of the Breadfruit Trees).



The first documented foreign visitation to the Lahaina region occurred in 1793. Traveling across the kula lands and up to the mountain pass, overlooking the Wailuku District, writers of the time commented on the rich landscape, observing that it was extensively cultivated. Waterways were engineered to transport water across dry lands, making them fertile fields, capable of supporting the population. In between 1800 and 1820, the numbers of foreigners taking up residency in the Hawaiian Islands grew slowly. It was not until 1823, that the “introduction” of the gospel was made at Lahaina. In May 1823, the highest ranking ali'i of the islands accompanied a party missionaries to Maui, and took up residence in Lahaina. Through the missionary letters and journals, we learn more about the native population and practices of land, water and fisheries management in the region. Of particular interest to the history of the land, are reports that irrigated fields were spread across Lahaina, and that there was a prescribed system of water usage enforced, in that the planters, on every fifth day, had a right to the water necessary to care for the taro pond fields.

One alarming fact in these early decades of the 1800s, is that as the western presence grew in the islands, the native population declined. This was true in Lahaina as well, where unnumbered Hawaiians died. Thus, as the social, political, religious and land use systems of the Hawaiian people were undergoing radical changes, the population was also declining. This meant that once productive lands were un-peopled, and that knowledge of place, slowly, but steadily began to fade as well.

In the years between 1820 to the 1860s, the lands of the Kaua'ula-Lahaina region, were controlled by several high chiefly lineages, including the King, who until 1849, retained the ahupua'a of Kaua'ula as a personal land. These ahupua'a were in turn managed on behalf of these high ali'i by konohiki

(overseers, or land managers), and the *hoa'āina* (native tenants), resided upon the land at the prerogative of the chiefs. By 1850, the land system in the islands evolved into one allowing fee-simple ownership of land. In this time, we find that some 425 individuals claimed “*kuleana*” (personal property rights) in the region from Launiupoko to Paunau (Kahoma). The records also name many more individuals as residents of the lands than made claims for *kuleana* (the reason for this latter fact is not clearly stated). Of the total claims, only 286 were awarded, leaving at least 139 claims, and thousands of small parcels across the land which were not awarded, and unaccounted for. The process of confirming *kuleana* often led to the consolidation of ‘*āpana* (parcels) within claims. Rather than awarding large numbers of small parcels spread across various environmental zones—from shore to mountain slopes and deep in the valleys, as traditionally used—surveyors, who were unprepared to process all the claims, received permission to consolidate awarded lands together, thus making for fewer parcels to be surveyed. This practice also freed up larger, consolidated tracts of land for the *ali'i* and *konohiki* awardees of entire *ahupua'a*.

As an example, at the time of recording the land claims, more than 1,700 *lo'i* were claimed, and residences extended from the near shore to the deep valleys. But because of the system of confirming and surveying *kuleana* lands, many traditional places of residency and agricultural usage were abandoned. This is an important fact in the modern day, as one cannot simply rely upon the records of awarded parcels as being an indicator of where cultural features will occur on the landscape. The results of this process, provides us with the answer as to why more features are found during archaeological investigations, than are often expected upon a given landscape.

Diverse land use activities and crop cultivation still remained important in the Hawaiian system through the middle and later 1800s. But, we also find that conflicts in land tenure and land use were arising. In the 1820s, agricultural crops were being diversified, and introduced livestock were allowed to roam large tracks of land. These “food” items were being raised to supply the growing numbers of foreign ships which were finding safe harbor in the lee of Lahaina. By the 1830s, serious efforts were underway among missionary families to process sugar for table use, and to support expanding agricultural interests. In 1842, the ancient ‘*auwai* system extending from Kaua'ula to Lahainaluna was being modified into the Lahainaluna ditch. The ditch was completed in 1847, to facilitate the planting and instructional efforts of Lahainaluna School.

Lahainaluna

“The king consented and left it to Ulumaheihei [Hoapili] to give whatever land was right in his judgment. He gave, under protest of the natives who owned the land, the taro land by the streams of Kanaha on the side toward the sea to the taro land of Kelaweia cutting the taro patches of Kaukahoku, running straight down to Kumu‘ula and down to the stream and rising and cutting the land of Ho‘olulu and ascending to the pali. This was the boundary toward the sea. The mauka boundary was the stone mauka of Rev. Lorrin Andrews‘ place and straight down to the brook and running straight along and rising to the pali. All the taro cultivations were before Makali‘i and adjoining Kukuikapu. And there were two cattle pastures: the plain of Ku‘ia to Kaua‘ula turning upward as far as Kahili, and the plain of Pana‘ewa between Kanaha and Kahoma where is the plain of Pahalona. These were the lands given by Ulu-maheihei.

(Kamakau, Samuel Manaiakalani. Ruling Chiefs of Hawai‘i. Honolulu: Kamehameha Schools Press, 1961. p. 355)

“The grant made to the Mission for the Seminary of Lahainaluna...comprises of the Kalo land in the Valley of Kauoha, between the boundaries specified... together with the high land and the mountainous ridges between the Stone Wall & the South and the Kauoha Valley, on which the Seminary buildings stand; and also the high lands and ridges between the Valleys aof Kauoha and Kahoma, which comprises the ridges of Kuliole and Mooahia, together with the Ravine of Halona.

(G.T. Lecker, Lahainaluna, 1831-1877, p. 290)

“The Lahainaluna Seminary was established by the American Protestant Mission in 1831, its original purpose being for the training of young men for the ministry and for teaching. The land for the school was given by Kaheiheimalie, sister of Ka‘ahumanu, wife of Hoapili, governor of Maui, and best known by her new name, Hoapiliwahine. Work began on September 5, 1831, with twenty-five men as pupils and Rev. Lorrin Andrews as teacher.”

(Paradise of the Pacific. August 1911, Number 8, p. 9)

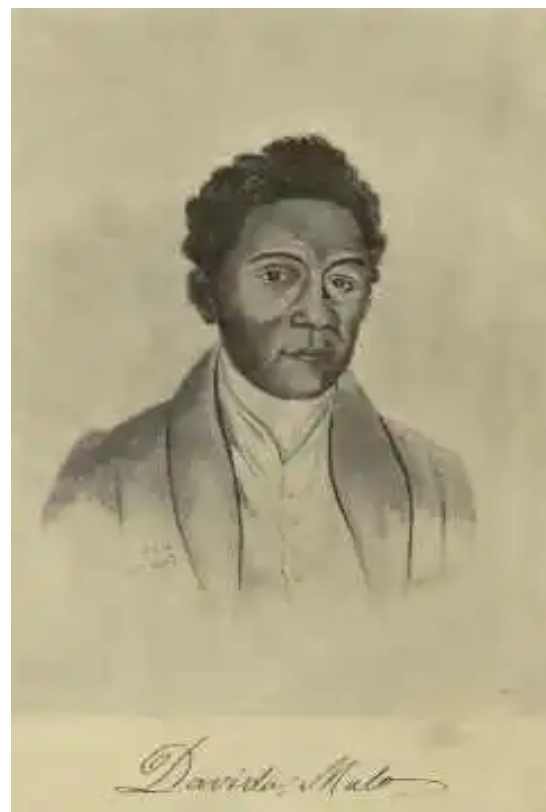
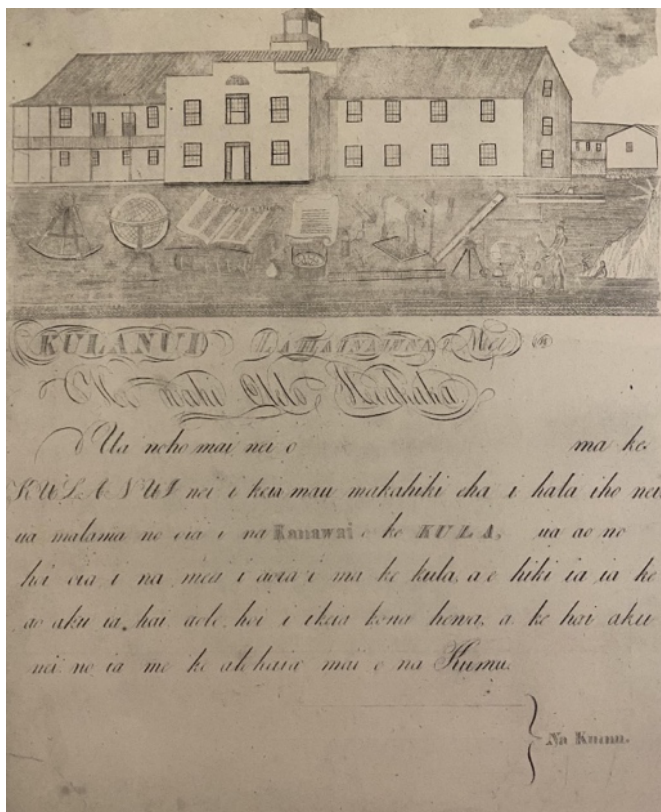
“The late Hon. Alatau T. Atkinson said of this institution (Lahainaluna):

The aim of Lahainaluna is the making of MEN. Men who will meet the battle of life firmly, men who will work to uplift their race; men who will be first patriotic for the great Nation of which they form a part, and next earnestly and truly patriotic for the Territory on whose soil they have been born and upon whose soil their children and their children’s children will be born; men who will show that mental culture and physical labor can go hand and hand, and the one dignify the other; men who will be pure in mind, simple in habits, thrifty Christian men, and, above all, honorable and truthful in name.”

(Paradise of the Pacific. August 1911, Number 8. p.9)

“On October 21, 1853, Rev. David Malo, the well-known and distinguished Hawaiian scholar and preacher, a graduate of Lahainaluna, died at Lahaina. His last request was to be buried on the lofty summit of a hill called Paupau [Pa‘upa‘u].”

(G.T. Lecker, Lahainaluna, 1831-1877, p. 340)



EXPLORES THE VILLAGE OF LAHAINA.

March 17th. On the forenoon of the 17th, I accompanied Captain Vancouver and a party of the officers, with the two Niihau women, to see the village of Lahaina, which we found scattered along shore on a low track of land that was neatly divided into little fields and laid out in the highest state of cultivation and improvement by being planted in the most regular manner with the different esculent roots and useful vegetables of the country, and watered at pleasure by aqueducts that ran here and there along the banks intersecting the fields, and in this manner branching through the greatest part of the plantation.

These little fields were transplanted in a variety of forms, some in rows, in squares, in clumps and others at random; some according to their nature were kept covered with water, while others were with equal care kept dry by gathering the earth around them in little hills. In short, the whole plantation was cultivated with such studious care and artful industry as to occupy our minds and attention with a constant gaze of admiration during a long walk through it, in which we were accompanied by a numerous group of natives that continued very orderly and peaceable the whole time. On our coming near the king's house, the greatest part of them separated from us, particularly the women, on account of the ground round it being tabooed. The royal residence was sheltered with spreading trees and cocoa-nut palms situated near some beautiful fish ponds with which it was more than half surrounded, though they were not all at this time in repair or filled with water. They were so contrived as to be filled or emptied at pleasure or in succession. Here we found Kahekili with some of his chiefs seemingly in deep consultation, seated under the shady trees in front of his house. He received us with cordiality, and on our expressing our being thirsty, after our walk, we were supplied with abundance of cocoanuts, the liquor of which we always found to be cool, pleasant and refreshing; and conceiving us to be likewise hungry, he ordered some fish to be caught from one of the ponds near the house, which was done by several of the natives wading into it and splashing the water about with their hands till they penned the fish into a corner and then surrounding them with a net, they mashed and took what number they pleased. At the same time, another party formed an oven by digging a small pit in the ground and heating a number of stones amongst which the fish were laid after being decently cleaned and each wrapped up in a fresh leaf of *Dracaena ferrea*,** and the whole being then covered up with hot stones, leaves and earth, in the same manner they bake their hogs; they were thus cooked in their own juices. I think I never tasted fish better done or more relishing, even without the aid of any sauce whatever. Having thus refreshed and rested ourselves, we returned on board accompanied by some of the chiefs to dinner. After it was sufficiently dark in the evening, some fireworks were displayed from the quarter deck to the no small entertainment of a numerous group of natives who waited alongside in their canoes for the purpose of seeing it, as it had been previously announced to them. The water rockets as usual were the most admired and received the

He Wahi Mo'olelo no Kaua'ula a me Lahaina i Maui

Pioneer Sugar Mill

Kumu Pono Associates LLC

In 1849, it was reported that the finest sugar in the islands could be found in Lahaina. Interests in development of business opportunities, led to the establishment of the Lahaina Sugar Company in 1861. A year later, in 1862, the Pioneer Sugar Mill was founded. At the time much of the sugar was cultivated by native families on shares, but within ten years, small kuleana and larger tracts of land were being purchased and leased by the mill operators, and plantations were forming.

The Pioneer Sugar Mill operations evolved, buying out other competitors. And eventually nearly all of the available land in the Lahaina District, and large volumes of water were developed into the operations of the Pioneer Mill Company, Limited. This plantation drew water from the various Lahaina valleys, and larger volumes of water from the Ka'anapali District into cultivation and processing of sugar at the Mill which became the heart of Lahaina Town. Mill operations spanned 138 years, from 1861 to 1999. The plantation changed the face of Lahaina. Even in the late 1860s, we find accounts in local newspapers, both lauding the development and questioning the impacts of the same on the Hawaiian people and lands. By the late 1890s, many native families had given up their own lo'i kalo and agricultural lands in sale or lease to the Pioneer Mill Company. Water was an issue, and litigation between native tenants and Pioneer Mill, and the Territory of Hawai'i and Pioneer Mill led to agreements prescribing the rights of access to water for kuleana land owners and plantation use. Several native families continued working their lo'i kalo at places like Kaua'ula, Paunau and Kahoma, through the 1940s. But after 1940, almost no lo'i kalo were maintained—this was in part a result of lack of water, and the aging, elder population.

Younger generations of the time, generally conformed with the western economic approach of maintaining jobs which provided paychecks, rather than tending the land as their kūpuna had. Since the closure of Pioneer Mill Company in 1999, there has been a growing interest among native families of the region to reclaim kuleana and water resources—to sustain families by working the land. There is also a deep passion for the history and cultural-historical resources of the Kaua'ula-Lahaina region. We find that there is a rich legacy in these lands and among the people of the Kaua'ula-Lahaina region. The challenge now before everyone who is associated with these lands is to ensure that the legacy lives, and that there can still be maintained a sustainable manner of life through the future generations.

Famine, Food and Change - Lāhainā (1867)

Collected by Davianna McGregor (8.18.2023)

Here is Kepā Maly's translation of the report about the famine in Lāhainā. The article, written by Native Hawaiians of Lāhainā in 1867, warns about the impacts that Pioneer Mill and other such interests were already having on Native Hawaiians and their biocultural landscape.

Introduction: In March 1867, a committee made up of D. Kahalelio, S.W. Nailili, M. Ihihi, and D. Baldwin, was appointed to investigate and report on the causes of diminishing food supplies in Lāhainā. The committee's report attributes the food problem, as well as others, to the growing development of sugar plantations, which were fostering the abandonment of traditional subsistence practices of the native residents of Lahaina and other places across the park 'āina. The narratives describe the steady changes in the Hawaiian condition amongst the general population, and if the loss of resources.

[Translation]

Apelila 13, 1867 (aoao 4) Nupepa Kuokoa
"No ka Wi" (About the Famine) (by D. Kahalelio)

Hail friends. As a result of the discussions which occurred at the assembly on the 12th day of March, concerning thoughts on the reasons for the famine in the district of Lahaina, at which assembly, I was elected to speak on that day. That task, having fallen upon me, I have the honor this day to do so.

My thoughts were filled with joy, that we might know the reasons for the famines in the district of Lahaina, and a committee was formed to investigate this matter... Famines have been known throughout history around the earth... Here are the thoughts of this Committee on some of the reasons for the famine in the district of Lahaina.

1. The many sugar mills in Hawaii nei, there are 33. They do not farm, but instead, they burn up the food of the kalo lands. Such as Honokohau, Halawa, Waipio...
2. In Lahaina, there were many loi and dryland sweet potato fields before, but in these days, they have been turned over to planting cane.
3. There was plenty of water gotten by the people who farmed before, but in this time, the water has all gone to the sugar cane; and the foreigners are now making great efforts in places formerly cultivated by the people who planted taro, sweet potatoes, bananas, gourds, and such.
4. The high price gotten for sugar cane, causes those who cultivate taro, sweet potatoes, and gourds to consider it a waste, because they want more money, but there is not ample food, and that is the mistake.
5. There are 250 men who work the sugar mill in Lahaina. They work strongly in this work, but not in farming, and these words apply as well to the lands cultivated in sugar cane throughout all Hawaii; there is burden and hardship.
6. There are also many idle young people who dwell in Hawaii, thus the farming is left to the elderly people.
7. On Hawaii and Maui, many of the strong people have gone off to the work of gathering pulu (tree fern down), pepeiao (forest mushrooms), and such, to earn money, not food.
8. There are many people to eat the food in this time, as in the time of Kamehameha III, but, beware, the number of people cultivating the food is decreasing.

9. God is not the reason for this lack, nor is it because there is a lack of rain—instead it is the lack of thought by men. Those of Lahaina are quick to judge, they think that in putting their land to sugar planting, that they shall have paiai (thick slabs of taro mash, into which water is added to make poi). So this is what the committee finds is the problem of famine in the district of Lahaina.

Committee Rev. D. Baldwin; M. Ihihi; S.W. Nailili (and D. Kahaulelio).

So your committee has set forth its findings, pertaining to the reasons of the famine, those which I've presented above... Therefore I set before you this day, some questions. "What are the reasons for the famine in the district of Lahaina?" After much careful and long thought to the correct answer to this question, I try to offer some brief thoughts.

1. The great increase of the sugar plantations in Hawaii.
2. The great many people who have gone into planting sugar cane.
3. The desire of people to earn money quickly.
4. Lack of careful thought by people of the living conditions.

Let us take the first reason for the famine in the district of Lahaina.

1. "The great increase of the sugar plantations in Hawaii."

Perhaps I should offer an explanation: on the island of Maui, there were not many sugar plantations before, the sugar mills were at Haiku, Makawao and Ulupalakua, and there was no famine known in this district at that time. That was just five years before, and those of Na Waieha support the people who are busy at work at the mill, so they do not need the foods of Kahakuloa, Honokohau, Ukumehame, and Olowalu to feed those people. But the produce of those lands are often taken to Hilo and Kona aboard the Kilauea. With the arrival of the mills at Lahaina and Na Waieha, the people of those lands have gone to work for the mills, and the people have ceased to grow the produce of the lands above mentioned... Here also is something, before, I never saw them bringing produce from Waipio, Hawaii to feed the people of Lahaina. But in this time, the hull of the schooner, Halawa, and other boats, is often filled with the produce of Waipio, to feed those of Lahaina.

2. "The great many people who have gone into planting sugar cane."

This is something which is known from personal observation. With the arrival of the sugar mills at Lahaina, the men have devoted themselves to planting sugar cane. Thus, many of the people have left the planting of their Kuleana lands—the kalo, uala, maia, uhi, and such—with expectations that they shall satisfy their hunger by this work. Also, as a result of this work at the sugar plantations, much of the water of the streams has been taken, and the taro lands of the Kuleana are dry. They are as if nothing. In the year past, and in this year, there has arisen a great dispute between the Hawaiians and the foreigners, between Hawaiians and Hawaiians, women and their husbands, children and children, about the water. The reason for this dispute, is that the water now goes to the sugar cane, and the taro lands are without.

Also, because so many people have begun to plant sugar cane, a food which once protected (sustained) the people in times of famine has been mistreated.

It is the ulu (breadfruit). This food, is a food that was greatly loved by the off-spring of Lahaina, who would always glance to the breadfruit trees, looking to see if the breadfruit was ripe, ready to fall to the

ground. In that way the children of Lahaina were sustained. But now, with the extensive planting of sugar cane, many of the bread fruit trees have been cut down and the wood become fuel for the mill... By my understanding, in ancient times, this cutting down of the breadfruit, would lead to one probably being cast away to some isolated land, just like Kaululaau who was banished to Lanai, because he had cut down the breadfruit trees. They (the breadfruit trees), are thus written about by the composers of chants:

Halau Lahaina molale malu i ka ulu,
Lahaina is like a long-house under the shelter of the breadfruit trees

Malu mai ka pea lau loha ka makani
The boundaries are sheltered and loved by the many breezes

I neo punohu maalo ke aka i kai
Not even the reflection of a patch rainbow, is seen to move across the sea

Davianna Pomaika'i McGregor, PhD
Professor of Ethnic Studies - retired
Director, Center for Oral History – retired

The Eddie Kamae Songbook



A Musical Journey

"KANANAKA" DIGITAL PŪ'OLO

The Hawaiian Legacy Foundation

Contents for “Kananaka”

Song lyrics and translation

Song story

Bibliography

Resources

Link to video and audio clips and all other resources for “Aloha Chant” on the online songbook page. Go to www.eddiekamaesongbook.org/kananaka

Pilahi Paki’s handwritten lyrics and translation for “Kananaka” (front & back).

Photo: Kauhailikua ‘Ōpūnui, Eddie Kamae’s maternal grandmother.

Eddie Kamae’s notecard reflecting on how he was guided and choose to do his work.

Educational questions

Music score

About the Songbook

About Eddie Kamae

Acknowledgements



Kananaka

Lyrics and music by Kauhailikua 'Ōpūnui

1

'O ka pā mai a ka Ma'a'a¹
Halihali mai ana lā i ke 'ala
Ke 'ala onaona o ka līpoa²
Hana 'oe a kani pono³

The Ma'a'a breeze blows
Bringing with it a fragrance
The sweet scent of the līpoa
Gather to your content

Hui

Nani wale ia pu'e one
I ka nalu he'e mai a'o Kananaka⁵
Kahi a mākou a e he'e ai
I ka 'ehuehu o ke kai⁷

How beautiful that bank of sand⁴
With the waves that Kananaka surfs⁶
Where we go to surf
In the spray of the sea

2

'O ka mahina hiki aloalo
Ho'ola'ila'i ana lā i nā pali
Pōhina wehiwehi i ke onaona
Koni mā'e'ele i ke kino⁸

The moon that rises at its fullest
Is poised so serenely over the cliffs
A hazy adornment of loveliness
Sending a throbbing numbness through the body

1. A pleasant sea breeze at Lahaina, Maui. Pukui, *Hawaiian Dictionary*, 217. Referenced in the 'ōlelo no'eau, Ka Ma'a'a wehe lau niu o Lele (the Ma'a'a wind that lifts the coco leaves of Lele [the older name of Lahaina]), Pukui, *'Ōlelo No'eau: Hawaiian Proverbs & Poetical Sayings*, 157.

2. *Dictyopteris plagiogramma* and *D. Australis* are both līpoa, a brown seaweed with golden-colored blades. Pukui, *Hawaiian Dictionary*, 208; Occurs in 3-15 ft. of water on all islands and washes up on shore in long heaps. Prized for its distinctive flavor, it is salted and preserved or chopped or pounded and salted for fresh use. Its unique aroma is mentioned in chants and songs. University of Hawaii, Botany Department, "Limu Lipoa (*Dictyopteris Plagiogramma*)," Edible Limu...Gifts from the Sea, 2002, <https://www.hawaii.edu/reefalgae/publications/ediblelimu/>; Hawaiian botanist Dr. Isabella Abbot once said, "The līpoa brings fragrance to the land." Sanburn, "Be Hawaiian! Eat Seaweed!," *Hana Hou!*, May 2006, www.hanahou.com/9.2/be-hawaiian-eat-seaweed.

3. Line repeats once.

4. Pu'e one are sand banks or sand bars that usually occur at the mouth of streams where they meet the beach.

5. Kananaka is the beautiful mermaid known to appear on the beaches of Lahaina, Maui. Reichel, *Lei Hali'a*.

6. According to Pukui, surfing over sand into the mouth of a stream was a traditional sport (he'e pu'e one), Pukui and Elbert, *Hawaiian Dictionary*, 348.

7. Line repeats once.

8. Line repeats once.

Lyrics correspond to audio recording from documentary *Lahaina Waves of Change*.

Kananaka

How amazing for me to feel like I was chosen to do this work.¹

When Eddie was growing up, he, his mother, and a handful of his siblings would take the interisland steamer from Honolulu to Lahaina in the 1930s to spend the summers with his maternal grandmother, Kauhailikua 'Ōpūnui. Her home was in the ahupua'a of Kaua'ula, just before Lahaina town and between the shoreline and the base of Pu'u Kukui, the highest peak of the West Maui Mountains.

Her original property was granted in the time of the Māhele² and documents show that Royal Patent number 6562 was signed on March 19, 1863 certifying fee simple ownership of Land Commission Award 6801, parcel 2 in the ahupua'a of Halaka'a. Decades later, Pioneer Sugar Company needed more access to the many streams that bordered her property and so the 'Ōpūnui 'ohana swapped the Halaka'a parcel for one at Kaua'ula, closer to the ocean.

Eddie remembers, "My grandmother was a very stern woman. She didn't speak English and she wouldn't talk to us in Hawaiian."³ His summers were spent swimming, having fun, and eating the sugarcane the kids would pull off of the loaded trains headed for the processing mill.

In the long arc of his life, Eddie would learn much later through research he did for his *Lahaina: Waves of Change* documentary that his grandmother was a renowned healer, hula dancer, musician and composer. In the 1800s, she was a dancer in King Kalākaua's court.

Eddie said that when he was growing up, Kauhailikua served as the family doctor for them and many others:

She was famous as a healer, you know. When I was growing up in Honolulu, we never went to a doctor or anywhere near a hospital. If somebody got sick, we could call my grandmother, and she would come over from Maui. She knew all about herbs and medicinal plants. When we needed Hawaiian medicine she would just look into our eyes and make us take what was needed. Sometimes it was very hard to take.⁴

Of all Kauhailikua's gifts, it was her skill as a composer that resonates to this day. Imagine Eddie's surprise and delight when he learned that the now popular song "Kananaka" was composed by his own grandmother. Two years into his Lahaina research, Eddie sought out respected kupuna Pua Lindsey who at the time was the cultural resource specialist at the Ka'anapali Beach Hotel. Her mother-in-law and Kauhailikua were very close friends. "That's her song," said Lindsey. "She composed it, and she did it."⁵

Lindsey explained the role Eddie's grandmother played in beloved Maui kumu hula Emma Sharpe's hula education. Kauhailikua was Emma Sharpe's first kumu and Kauhailikua's only student, an arrangement brokered by Sharpe herself: "I would ask your grandmother if she could teach me the old dances, you know. Your grandmother Kauhai told me no, but she said I was the kind of type that I persist and I was gonna go until she says yes." Eddie asked her how she got his grandmother to agree and Sharpe told him, "I went back to her and I said, 'what if you die?' You know, I looked at her and smiled, and I said, 'What [would happen]?' She said, 'Alright, I'll consider you.'"

In return, Sharpe had to learn from her "the whole way." She explained: "I have to take a ho'okupu, and I have to crawl towards the altar and put it on before I learn the routines from your grandmother. But you know, when I went through this learning how to dance the ancient dances and chants, Kauhai told me when it was time for me to graduate, 'I want you to bring your father and mother.'"

So she did. After a long talk with her parents in Hawaiian, Kauhailikua began the ceremony. When it ended, Sharpe was anxious. Her father had forbidden his children from learning hula, leaving Sharpe to sneak out for all her lessons. Sharpe now worried what his reaction would be: "I looked at my father thinking that he was still mad at me. He came right up to me and he says, 'You're my beautiful dancer.' You don't know how happy I was."⁶

“Kananaka,” Lindsey explained, is a hula noho, a sitting hula, and whenever Sharpe’s students performed it, Sharpe would join them because this was the song that was composed by her kumu, Kauhailikua.

“Kananaka” celebrates the beautiful mermaid who would surf the waves at the mouth of one of the many streams that used to flow into the sea at Lahaina. According to Kīhei de Silva, Aunty Irmgard Aluli explained to him that, “on certain hazy, moonlit nights when the Ma‘a‘a trades blew the fragrant lipoa to the beaches of Lahaina, a band of sea-nymphs led by the beautiful Kananaka would swim ashore to feast on the seaweed, frolic in the sand dunes, and sport in the surf as it rushed over the sandbars of the river mouths.”⁷

Kupuna Lindsey told Eddie that Kauhailikua composed many mele but kumu hula Emma Sharpe told him that he was “too late” to see any of them as they were either burned at Kīlauea crater or buried with her when she passed.⁸ Despite this, by talking with those who knew his grandmother, Eddie gained a sense of her music and hula legacies. Understanding her ties to the song “Kananaka” made him feel deep inside that perhaps he was chosen to not only pursue composition but to perpetuate the music of others he spoke with and learned from.

1. Kamae, “Eddie Kamae’s Notecard on Three Living Treasures,” Hawaiian Legacy Foundation archive.
2. The Māhele was the division of lands that occurred from 1848–1855 transforming land tenancy to private ownership. Merry, *Colonizing Hawai‘i: The Cultural Power of Law*, 41.
3. Pennybacker and Okino, “Lahaina Waves of Change Script,” 2:21–3:01, Hawaiian Legacy Foundation archive.
4. Emailed notes from Myrna Kamae to author, October 8, 2020.
5. Kamae, “Eddie Kamae in Lahaina Interview Transcript,” 2:08:50, Hawaiian Legacy Foundation archive.
6. Kamae, “Eddie Kamae in Lahaina Interview Transcript,” 2:02:28–2:06:00, Hawaiian Legacy Foundation archive.
7. Personal communication Irmgard Aluli and Kīhei & Māpuana de Silva, May 7, 1989.
8. Personal communication from Myrna to author, October 18, 2020.

Bibliography for “Kananaka”

Hālau Mohala ‘Ilima. “Kananaka.” Hālau Mohala ‘Ilima, n.d. http://halaumohalailima.com/HMI/HMI_Home.html.

Kamae, Eddie. “Eddie Kamae in Lahaina Interview Transcript,” May 26, 2001. Hawaiian Legacy Foundation archive.

———. “Eddie Kamae’s Notecard on Three Living Treasures,” n.d. Hawaiian Legacy Foundation archive.

———. *Lahaina Waves of Change*. Honolulu: Hawaiian Legacy Foundation, 2007.

Merry, Sally Engle. *Colonizing Hawai‘i: The Cultural Power of Law*. Princeton Studies in Culture/Power/History.

Princeton University Press, 2000.

Paki, Pilahi. “Pilahi Paki’s Handwritten Lyrics and Translation of Kananaka,” n.d. Hawaiian Legacy Foundation archive.

Pennybacker, Robert, and Steve Okino. “Lahaina Waves of Change Script,” 2007. Hawaiian Legacy Foundation archive.

Pukui, Mary Kawena. *‘Ōlelo No ‘eau: Hawaiian Proverbs & Poetical Sayings*. Honolulu: Bishop Museum Press, 1983.

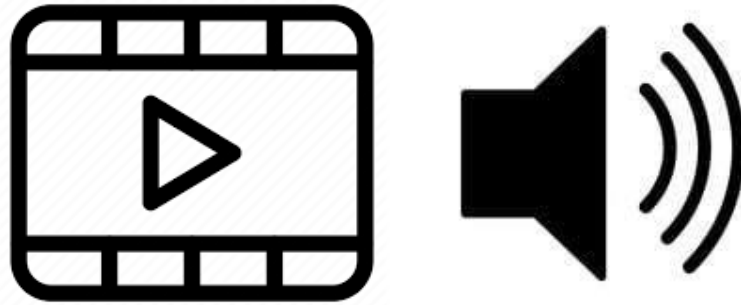
Pukui, Mary Kawena, and Samuel H. Elbert. *Hawaiian Dictionary*. University of Hawaii Press, 1986.

Reichel, Keali‘i. *Lei Hali‘a*. CD. Honolulu: Punahale Productions, 1995.

Sanburn, Curt. “Be Hawaiian! Eat Seaweed!” *Hana Hou!*, May 2006. www.hanahou.com/9.2/be-hawaiian-eat-seaweed.

University of Hawaii, Botany Department. “Limu Lipoa (Dictyopteris Plagiogramma).” Edible Limu...Gifts from the Sea, 2002. <https://www.hawaii.edu/reefalgae/publications/ediblelimu/>.

Video and Audio Resources for “Kananaka”

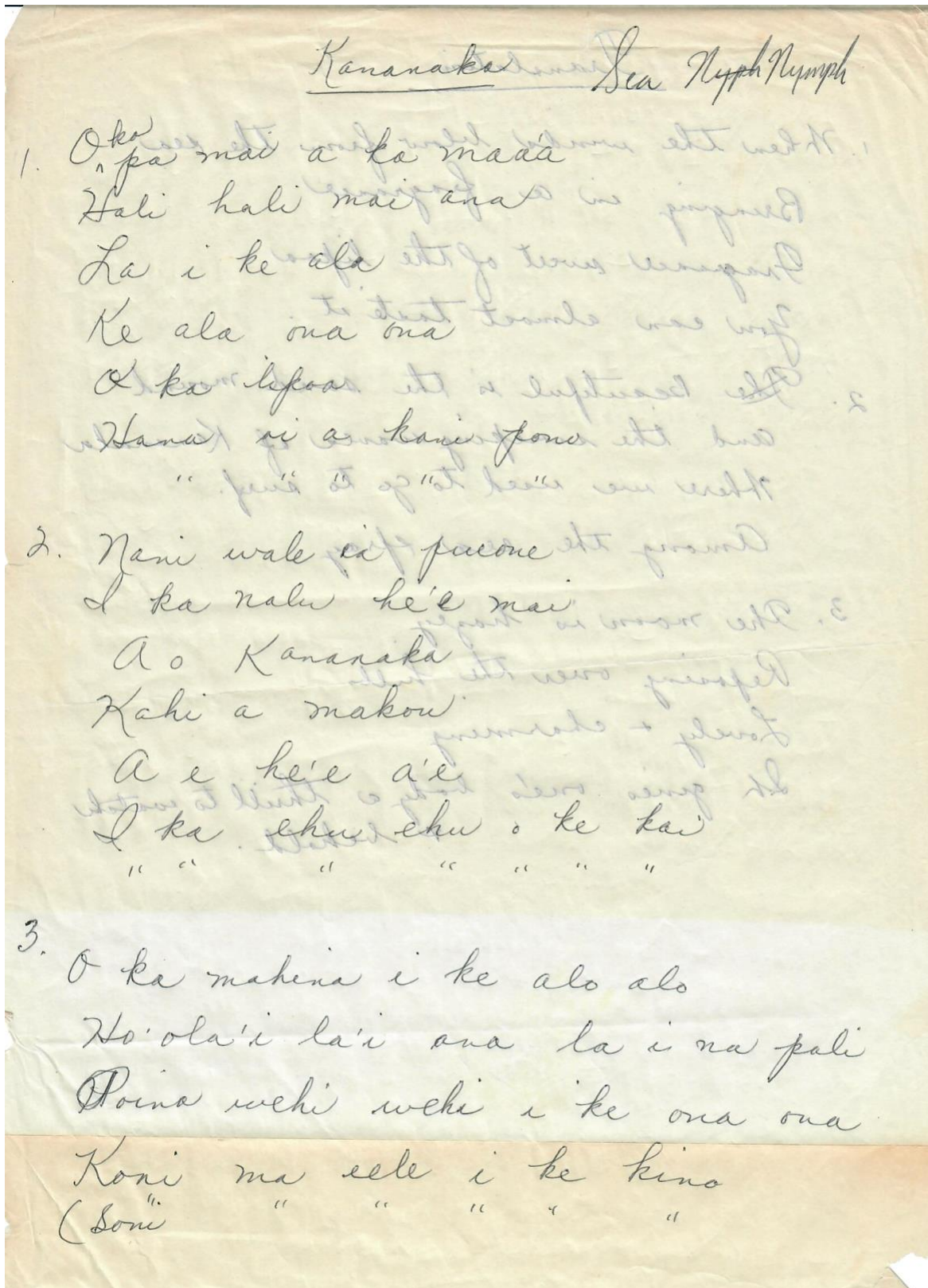


Link to video and audio clips and all other resources for “Kananaka” on the online songbook page. Go to www.eddiekamaesongbook.org/kananaka



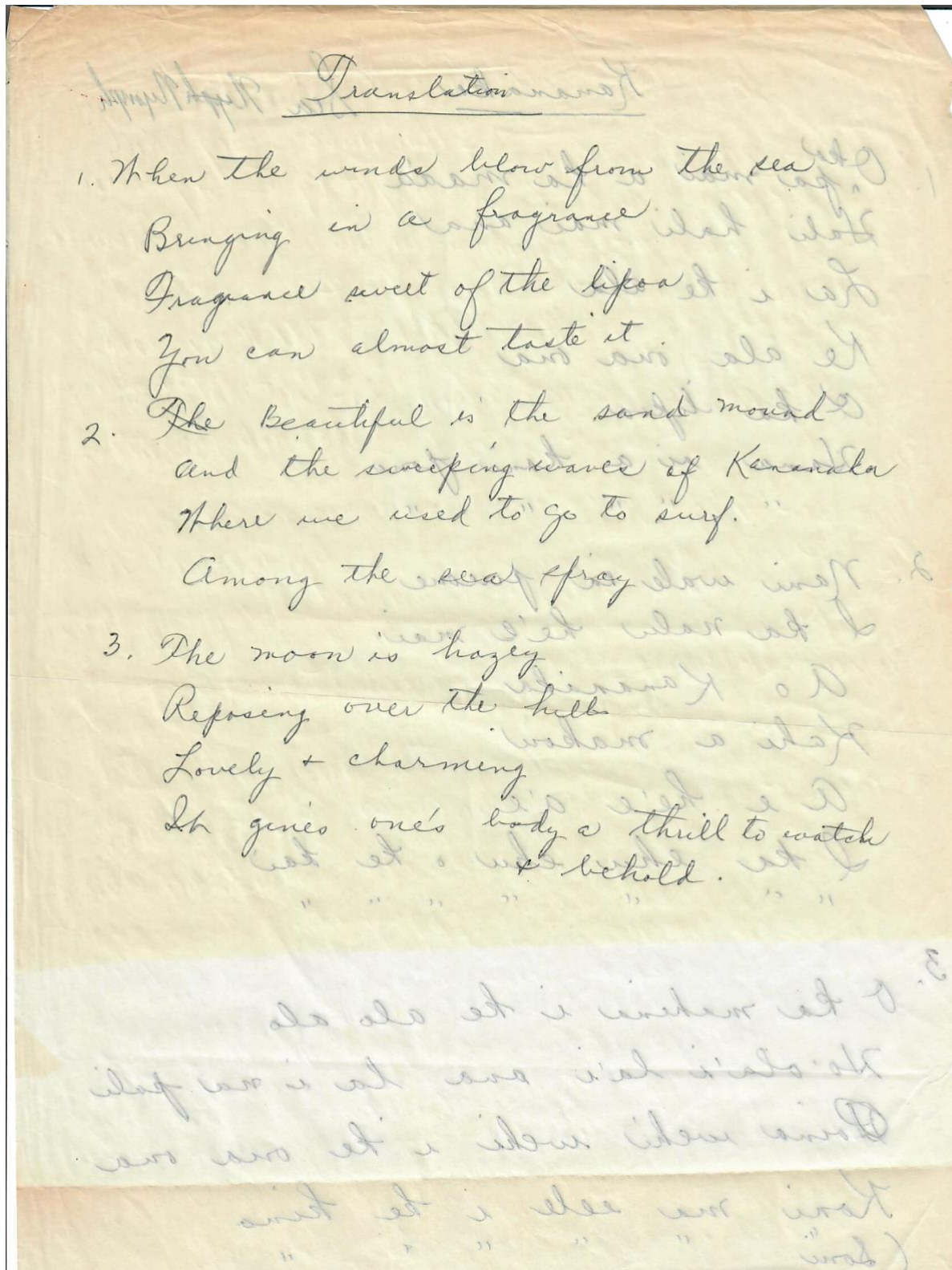
Resource material for "Kananaka"

Pilahi Paki's handwritten lyrics and translation for "Kananaka" (front).



Resource material for "Kananaka"

Pilahi Paki's handwritten lyrics and translation for "Kananaka" (back).



Resource material for “Kananaka”

Kauhailikua ‘Ōpūnui, Eddie Kamae’s maternal grandmother.

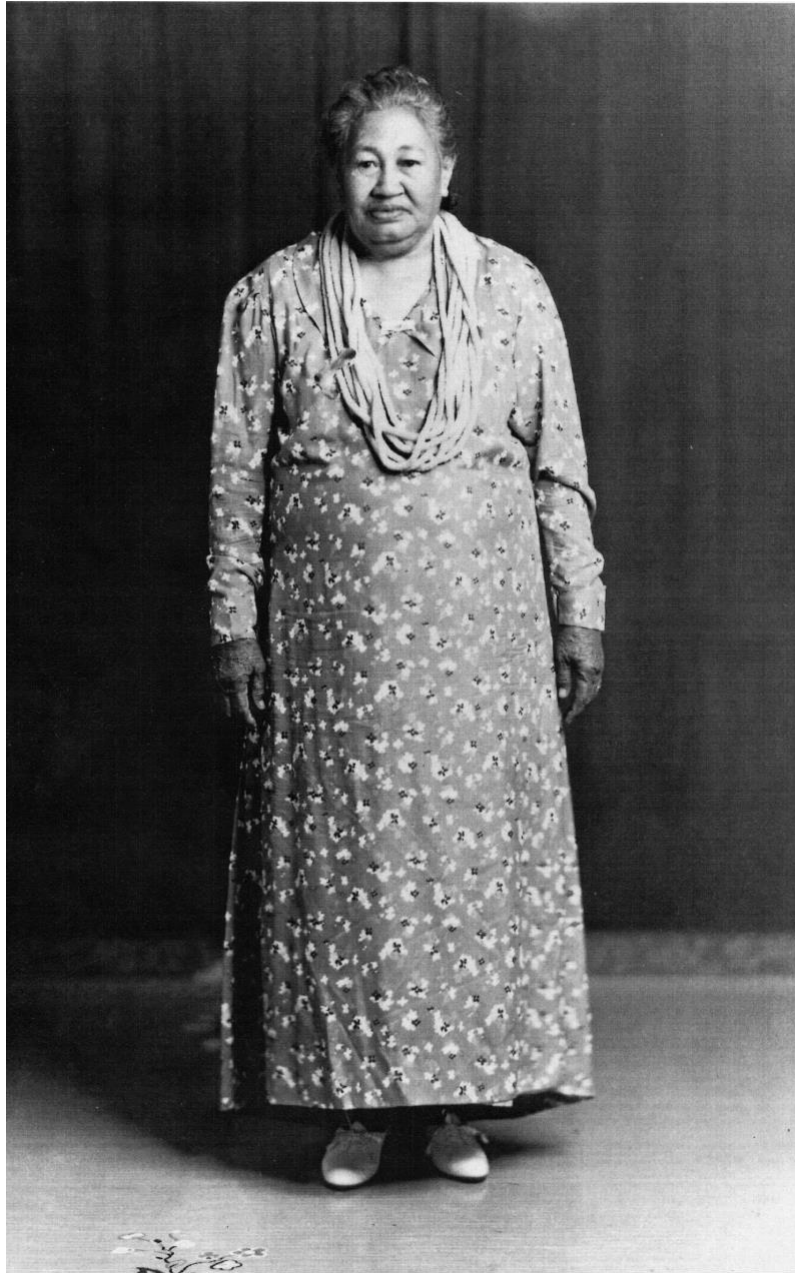


Photo credit: Unknown
Hawaiian Legacy Foundation archive

Resource material for "Kananaka"

Eddie Kamae's notecard reflecting on how he was guided and choose to do his work.

"3 Living Treasures"
my spirit friend guided me to the
Bishop museum and found the Music
Manuscript of Queen Liliuokalani.
And that started me on Hawaiian
Music. Singing the Songs of Queen
Liliuokalani, who's Grandmother was
Kamāhāmeha. And Sam Liā told
me, You, "Remind Me of Me" when
I was a young man. Also my
Grandfather comes from "Waipi'o"
Valley. How amazing for me to
to feel like I was chosen to do this ^{work}!!
My Grandmother, Kāhāi Liliuokalani
"Ku Māka Kāi Kena ia Hiihāwe +
Liliu E as Emma Sharpe Dance
before her Mom + Dad on her Uniki.

Educational questions for “Kananaka”

To get the most out of these questions and to find the answers: 1) read the song lyrics, translation and story; 2) review the footnotes; 3) engage the resource materials—watch the video clips and listen to the audio recording of the song; and 4) try to play and sing along with Eddie Kamae using the included sheet music.

1. What is “Kananaka” about and where does it take place?
2. Who wrote this song and how is this person related to Eddie Kamae?
3. What was Kauhailikua ‘Ōpūnui known for?
4. What did Emma Sharpe learn from Kauhailikua ‘Ōpūnui?
5. What happened to all of the music that Kauhailikua ‘Ōpūnui composed?
6. What was the Māhele and how did it change land ownership in Hawai‘i?
7. Why did the Pioneer Sugar Company need more access to streams and how did this impact the ‘Ōpūnui ‘Ohana?
8. What is the Ma‘a‘a breeze and where can you find it?
9. What is līpoa, where can you find it, and what is it used for?
10. What is the name of the kind of hula you see in the resource video?
11. Eddie felt he was chosen to do the work he did. Have you ever felt chosen to do a certain thing?

For additional resources and information, visit The Hawaiian Legacy Foundation’s website, www.hawaiianlegacyfoundation.org to explore other songs in the Eddie Kamae digital songbook, find streaming links to our ten award-winning documentary films, access additional study guides and link to hours of digitized raw footage from the films with our partner, ‘Ulu‘ulu: The Henry Ku‘ualoha Giugni Moving Image Archive of Hawai‘i. Read Eddie’s book, *Hawaiian Son: The Life and Music of Eddie Kamae* as this provides a great overview about Eddie and his journey playing (and learning about) Hawaiian music.

A note to teachers and parents:

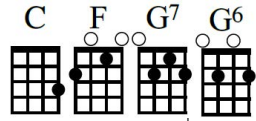
These questions are for grades 4-12 and post-secondary; use the ones that are most appropriate for the age of your learners. For each song, a central question is: “What did this song teach Eddie Kamae about Hawaiian music, about life and about how it was part of his journey as a Hawaiian Son?”

Our hope is that these mele are used as core curriculum. The materials in the songbook were written with an overarching goal to make music part of the core curriculum by helping learners see how mele is connected to all the subject areas they study. We also hope that the mele, resource materials, and exploratory questions are springboards for learners to engage with their co-learners, teachers and family to unpack each mele’s layered educational richness.

We are hopeful that these learners will dive deeper into the lyrics, translations and stories by continuing to research in the Hawaiian language newspapers and dictionaries and other sources found “in” and “outside” our libraries and archives.

Kananaka

Lyrics and music by Kauhailikua 'Ōpūnui



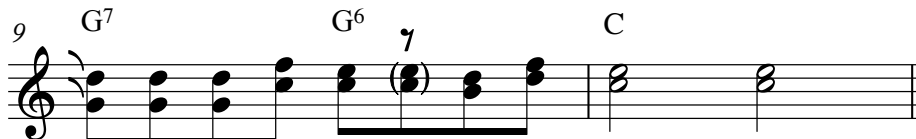
Hymn-like ♩ = 104



1: 'O ka pā ma-i a ka Ma - 'a - 'a Ha-li-ha-li ma-i a-na lā i ke 'a - la
2: 'O ka ma - hi-na hi-ki a-lo-a - lo Ho-'o-la-'i-la-'i a-na lā i nā pa - li



Ke 'a - la o-na-o-na o ka lī - po - a Ha-na 'o - e a ka-ni po - no
Pō - hi-na we-hi-we-hi i ke o-na-o - na Ko-ni mā-'e - 'e - le i ke ki - no



Ha-na 'o - e a ka-ni po - no
Ko-ni mā-'e - 'e - le i ke ki - no



HUI: Na - ni wa - le i - a pu-'e o - ne I ka na-lu he-'e mai a - 'o Ka-na-na - ka



Ka-hi a mā-kou a e he-'e a - i I ka 'e-hu-e-hu o ke ka - i



I ka 'e - hu - e - hu o ke ka - i

Form sung in recording: 1st verse, Hui (sung twice), 2nd verse, Hui (sung once).

About The Songbook

The Eddie Kamae Songbook: A Musical Journey is a compilation of thirty-four songs that played an important role in Eddie's life. Each song is presented in the form of a digital pū'olo (bundle): researched lyrics and translations, a story about the song and its importance, video and audio clips, a music sheet and multiple resources that range from important to fascinating. The goal of this work is to tell Eddie and Myrna's story of Eddie's musical journey and share some of what he learned along the way.

Eddie and Myrna Kamae

For over fifty years Eddie and his wife, Myrna, were responsible for fifteen albums of genre-defining Hawaiian music, ten award-winning documentaries, and curriculum for K-12 learners. While Eddie created the music, lead the Sons of Hawai'i, collected stories from kūpuna, and directed the documentaries, Myrna handled the business side of things, co-produced most of their projects and co-wrote several songs with Eddie. From the beginning, Myrna was a formidable notetaker and meticulously documented their work. Together they created the Hawaiian Legacy Foundation to document, preserve and perpetuate the cultural heritage of Hawai'i. Its archive consists of the raw footage from all documentaries, audio recordings, thousands of photographs, and papers ranging from original lyrics, scores, arrangements, notebooks, correspondence, and scribbled ideas on cocktail napkins.

This project

The seed for this project was planted when U.H. West O'ahu chancellor Maenette K.P. Ah Nee-Benham talked with Myrna and found out she was busy pulling some of Eddie's songs to share with musicians. Maenette suggested a songbook and the curriculum to go with it. The majority of the work was done by the Hui Hana, the core project team comprised of Myrna, archivist Kapena Shim, and language and curriculum specialist Lilinoe Andrews. They divvied up the work then huddled together every week in person or on Zoom for two years to ensure, as Maenette promised Eddie days before his death in 2017, that his work would be made available to students in Hawai'i's classrooms.


Kapena began processing the Hawaiian Legacy Foundation archives in 2013. In 2015 digitization began on the ten documentaries, undertaken by 'Ulu'ulu: The Henry Ku'ualoa Giugni Moving Image Archive of Hawai'i located at U.H. West O'ahu. In June, 2018, Hui Hana started tackling the material for this collection with Myrna providing guidance, detail, accuracy, and alignment with the goals of the Hawaiian Legacy Foundation. Kapena served as project director and Lilinoe served as researcher and writer and updated the translations for all songs except for "Kalaupapa," "Kanaka Waiolina," "Kēlā Mea Whiffa," "Nānā Mai," and "Aloha Chant" which was worked on collectively by the group. Together the trio reviewed story drafts, lyrics, translations, original documents, and new research. The last six months were spent editing, rewriting, having the songs scored and thinking about the educational implications of each song.

Resources

The result is a songbook grounded in the rich resources of the Hawaiian Legacy Foundation archive and Hui Hana's research. The primary sources were conversations and correspondence with Myrna and the materials from the HLF archive. Hui Hana relied heavily on James Houston's biography of Eddie, *Hawaiian Son*, and the ten documentaries as secondary resources. They allowed the team to hear Eddie voice his thoughts about his teachers, the many songs in the songbook, and what he learned about Hawaiian music and life. Extensive use of published resources including Hawaiian and English language archives of Hawai'i's newspapers added important information to the background stories of many of the songs. Additionally, the extensive cross-referencing of newspaper archives, online search engines and databases, and Hui Hana's network sometimes yielded new or updated information that occasionally shed new light on previously published stories.

Original lyrics, translations, orthography, and notes

What is the right or correct version of a song? It is the prerogative of a composer to create different versions of their lyrics or scores let alone make changes during subsequent performances of them to reflect particular contexts,



audiences, or times. One of the most challenging tasks was presenting a standard set of lyrics for each song based on the original lyrics and sometimes several slight variations thereof. Careful effort was made to note where the standard lyrics deviated from what Eddie sang in the accompanying audio sample.

English translations were done as narrowly as possible with attention to specifics and nuance while avoiding clumsy word-for-word explanations. Broad translations that make for pretty phrases in English were avoided to keep the emphasis on the integrity of the Hawaiian lyrics. All Hawaiian words (with the exception of personal names where exact spellings were unknown) were spelled according to modern orthography using diacritical marks.

Footnotes include short-form citations of sources and point the reader to important additional information that did not quite fit in the main body of the text. Full citations are included in the bibliographies.

Our hope

Hui Hana shares this work with a deep desire to perpetuate the knowledge Eddie gained from kūpuna of his time. This is what his teachers urged him to do. It is hoped that by exploring these songs, some of their lessons, stories, kaona (hidden poetic meaning), and aloha will resonate with you. We also hope that by playing and singing them you will not only help this music live on but reflect on your own stories and tell them. For educators, this publication serves as a foundation to create curriculum across multiple disciplines.

While the greatest effort was made to create an accurate publication that honors Eddie and Myrna's stories, any shortcomings, mistakes or omissions that may appear are ours alone.

About Eddie Kamae

Ho ‘omau, Eddie, ho ‘omau

For Edward Leilani Kamae music was the language of life. He said a song wasn’t finished until it brought tears to his eyes. He searched for forgotten songs and reinterpreted them in a style that was both traditional and new at the same time. He used music, and later, film, as a means of cultural preservation, seeking out and sharing the songs and stories of kūpuna as his teachers encouraged him to do. They told him to do it for the children, for the generations yet to come.

His talents and achievements are legendary. *The New York Times* called him one of the most important musicians of the second half of the 20th century. A career that spanned five decades was marked by innovation and preservation, and his passing in 2017 left a mighty legacy in three parts: music, critically-acclaimed cultural documentaries, and an archive of rich materials.


Born in Honolulu on August 4, 1927 to Alice Ululani ‘Ōpūnui and Samuel Hoapili Kamae, Kamae was raised in a Hawaiian-speaking home in a mostly Chinese plantation camp near Chinatown and spent summers with his maternal grandmother in Lahaina. The musician who revolutionized ‘ukulele playing by bringing it out of the rhythmic background to the solo forefront had his first experience with the instrument when he played one his older brother brought home.

The only style of music the young Eddie wasn’t interested in was the one his father asked him to play: Hawaiian, because he thought it was too simple. Instead he picked out popular tunes, Latin music, even classical works on the ‘ukulele and became known for a unique way of playing both rhythm and melody at the same time. He played for tips at Charlie’s Cab Stand and then formed the ‘Ukulele Rascals with Shoi Ikemi. Together they joined bandleader Ray Kinney for a coast-to-coast tour on the continental U.S. in 1949.

Eddie taught ‘ukulele and played various engagements to support himself. By 1958 he was a featured soloist in Haunani Kahalewai’s Top o’ the Isle show at the Waikīkī Biltmore hotel. One night Haunani shared some sheet music with him that would change his ambivalence toward Hawaiian music. “Ku‘u Pua I Paoakalani” by Queen Lili‘uokalani touched something deep inside of him and gently set him on a lifelong path of studying, researching, reviving, and playing Hawaiian music.

In 1959, Eddie drove to Waimānalo to visit friends and found an ailing Gabby Pahinui. Gabby asked him to stay awhile and play music with him. Thanks to Gabby’s gifted and deeply Hawaiian style of playing, the impromptu request led to a month-long musical immersion and an epiphany for Eddie: “I heard the soul speaking and in almost an instant I understood what my father had tried to tell me about Hawaiian music. There in Waimānalo, just the two of us, Gabby is pouring out his heart and the whole history of Hawai‘i is in his voice.” That day would determine the rest of Eddie’s life journey.

Their collaboration reinvigorated Gabby and led to the founding of one of the most famous musical groups in Hawai‘i’s history that still, after many iterations, continues today: the Sons of Hawai‘i. Eddie and Gabby were joined by two accomplished musicians: steel guitar player David “Feet” Rodgers and bassist Joe Marshall. Together they made hugely popular albums in the 1960s and ‘70s featuring songs that drew from traditional Hawaiian chant and music but were played in a distinctive and rhythmically assertive style. Their music became part of the soundtrack to the Hawaiian cultural revival movement, a call to pay attention to the traditional values that form the bedrock of life in Hawai‘i—including that of aloha ‘āina—values that were slipping away. In 1970 Eddie bought blue palaka shirts—a print popular during the plantation era and one that spoke to working-class pride—for the band members to wear when they played at the Hana Ho‘olaulea Music Festival. From then on the Sons of Hawai‘i wore



palaka shirts whenever they played. Often the group introduced themselves with: “We are the Sons of Hawai‘i and we are Hawaiian.”

Ho‘omau, Eddie, ho‘omau

During their first gig at the Sand Box in Honolulu’s Sand Island industrial area, one of their regular audience members befriended Eddie. Kurt Johnson loved the Sons’ music and invited Eddie to meet a friend of his mother’s who could help him learn more about the music he was playing. “The most knowledgeable person I know is Kawena Pukui. If you’re serious I’d like to take you to meet her,” Kurt told Eddie.

Mary Kawena Pukui was Hawai‘i’s foremost scholar of Hawaiian culture, a living treasure of cultural knowledge. A linguist, translator, genealogist, composer, kumu hula, and storyteller, she had an encyclopedic mind. She was author of over 150 songs and chants and author or co-author of fifty-two books and articles. From their first meeting Kawena would become one of the most important teachers and song collaborators in Eddie’s life. She encouraged his library and archive research but told him those alone would not take him to the heart of Hawaiian music. “It’s out there. In the valleys and small towns, in the back country. All those places where we have come from.” She told him to go there to find the songs and ‘ike (knowledge) usually shared among families, something she knew was in danger of disappearing.

Kawena was generous in both mind and spirit. Eddie said, “She told me, ‘The next time you come to visit me, bring your wife for I want to meet her.’ I called one day and asked if I could see her and she said ‘hiki’ and ‘bring your wife.’ And my wife and I visited Kawena the next day. We discussed my research, translated my work. After an hour I told Kawena, ‘I’m going.’ I leaned over to kiss her and thank her. She looked at me and said, ‘If you have any pilikia with your wife Myrna you’re wrong. For your wife will be helping you in your life’s work.’”

According to Eddie, “I’d never heard a harsh word mentioned by Kawena of anyone, all the years I’d known her. Always love & respect. She would say, ‘there’s always room in your heart for forgiveness.’” He added, “my first visit to Ka‘ū I would say, ‘Kawena Pukui sends her aloha.’ At that moment love was shown to me, with great affection and love for Kawena.”

“Kawena is aloha.”


“Over the years I visited Kawena at her home and shared my research. When I’m in the doorway, saying ‘mahalo’ Kawena would always tell me, ‘Ho‘omau [continue], Eddie, ho‘omau.’”

A life-changing trip for Eddie was one he took with Kawena when she asked both Eddie and Myrna to join her in Ka‘ū. They would visit the places where she grew up and learned from her grandmother. At the end of the long day, at Uncle Willie Meinecke’s home in Nā‘ālehu, Kawena said to Eddie, “I would like you to meet the songwriter of Waipi‘o Valley, Sam Li‘a.” Eddie knew nothing about Sam. Kawena said, “He is the one. He is like no one else. This man writes in the old way, Eddie. No one knows how many songs, or where they all are. He writes in Hawaiian and he gives it away, with his aloha. In our time there is no one else like him.”

Play it simple, play it sweet

On Eddie’s first trip to visit Sam Li‘a he drove from Hilo to Kukuihaele and made his way to a wooden house right by the old social hall. There he found the elderly gentleman on his porch, sitting straight in his chair with a dignified air. Wearing a white shirt, tie and black suit, the man with tinted glasses, white hair and mustache said, “I’ve been expecting you.”

Samuel Li‘aokeumoe Kalāinaina was born in 1881 in Waipi‘o Valley to Malaka and Samuel Kalāinaina, one of eleven children. In 1913 he married Sarah Kapela Kaiwipoepoe Pupulenui and had two children. In his life he had been a taro farmer, a typesetter, a wagon driver, a plasterer, a road repairer and a supervisor. But music defined him. He played the ‘ukulele, guitar, banjo, piano and organ until late in life. He was the organ player for his church



and taught choir with a reputation as a kind and patient teacher. He was part of, or led, several traveling serenader groups, and when asked how he managed his musicians, he said, “Let each and every one of them share their mana‘o, their intention and feeling, the way they want to play their song, and share the way they want to strum along with you. I let them do that and all I tell them is, ‘play it simple, play it sweet, don’t forget the rhythm, and don’t forget the melody line.’”

Li‘a wrote dozens and dozens of songs and gave many of them away as gifts: nāu kēia mele, this mele is for you. With a natural facility in Hawaiian as his first language and the eyes of a poet, he took in the places around him, from pristine Waipi‘o to the urban landscape of Hawai‘i Kai and composed beautiful, thoughtful songs full of aloha for the recipient he had in mind. Sam shared many of his songs of Waipi‘o Valley with Eddie as he did in the old Hawaiian way. Eddie wrote the music for some of them and arrangements for all of them. Eddie felt privileged to sing and perform Sam’s songs.

Sam and Eddie shared a close relationship of four years during which they composed together, recorded songs and chants on audiotape, roamed through Waipi‘o Valley, and shared stories. Mostly Eddie listened. They spent many hours together on Sam’s porch or in his sitting room among his song sheets, books, violin and keyboard. During one of these visits, Eddie asked him how he seemed to be expecting him. Sam explained that Kawena had written to him saying that Eddie would come to visit. If Eddie had found a spiritual father, Sam had recognized in him someone he’d been looking for and waiting to meet. Sam said, “People tend to wait for the right people to come along.”

According to Eddie, on one of the days he visited Sam, he saw a notepad in Sam’s lap. “He was working on a song. He’d written some lyrics on some pages and he tore them off, looked at me, and said, ‘These are for you.’ I said, ‘You give this to your family’ and he said, ‘No, I give this to you with my aloha.’” To Eddie, Sam was a man of aloha.

Do it now, for there will be no more


Like Mary Kawena Pukui, Pilahi Paki helped guide Eddie on his journey. Hawaiian poet, philosopher, author, and teacher, she was born on Maui and was a contemporary of Kawena’s and other Hawaiians engaged in scholarly work. She was best known for her profound message about aloha at the 1970 Governor’s Conference on the Year 2000 which became a bill signed into law by then governor George Ariyoshi who said it expressed “aloha as the essence of the law in the State of Hawai‘i.”

Eddie was also introduced to Pilahi through Kurt Johnson. Pilahi would often visit Kurt’s mother, Rachel, at her home in Hakipu‘u on Kāne‘ohe Bay to discuss wide-ranging topics of Hawaiian knowledge. At their meeting, Pilahi asked Eddie, “What have you been doing?” Eddie said, “So I showed her some of my work that I’d been doing research on and she gave me her phone number and said, ‘You call me. I live in Kailua. Anytime you want to see me, talk to me, you call me.’”

Eddie and Pilahi would meet up when Eddie had questions about his research or music. He said, “I found her very stern. When she talks to you, she doesn’t smile at all. She just tells you what it’s all about. I like that. She was very generous, very caring, always reminding me, ‘You call me if you need me.’”

Eventually the two would put Pilahi’s thoughts about aloha to music, creating the song “Aloha Chant.” Eddie remembers that Pilahi shared her vision that the spirit of aloha would one day guide a troubled world toward peace. Eddie said, “I liked that. So I did the music for “Aloha Chant.” The two would also compose one of the Sons’ most popular songs, “Kēlā Mea Whiffa” which describes a formerly foul odor at Launiupoko on Maui.

In 1979 Eddie was recognized as a Living Treasure of Hawai‘i by the Honpa Hongwanji Mission of Hawai‘i. At the award luncheon at the Willows restaurant, Pilahi turned to Eddie and said, “Where are you with this work you have been doing for so many years?” Eddie answered, “I am still working on it.” Pilahi then looked at Eddie and said in a stern voice he never forgot, “Do it now, for there will be no more.” At home, Eddie told Myrna what she had said.



Both recognized the urgent truth of her message. It was, in fact, the catalyst that would help launch a second career for Eddie—as a filmmaker.

A treasure trove into the worldview of kūpuna

It began as a small thought, growing over time into an eighteen-year-long puzzle that Eddie wrestled with: how to best tell Sam’s story. Print? Audio recordings? New music? Once he discovered filmmaking he said, “I thought I was just going to make one film. But along the way I met so many people and learned so many stories that I had to keep on making more films.”

Collaborating with his wife of fifty years, Myrna, the pair directed and produced ten award-winning documentaries beginning with *Li ‘a: The Legacy of a Hawaiian Man* in 1986. Their goal was Hawaiian cultural continuity: to preserve and share the firsthand accounts of kūpuna who were passing away and are mostly gone. In each, their voices, gestures, faces, songs, and memories are highlighted against music performed by the Sons of Hawai‘i, narration by Ka‘upena Wong, and an introduction by Eddie expressing what he learned about these stories and himself.

The documentaries about Hawaiian music, culture, language, and history are a treasure trove that takes us into the worldview of our kūpuna with the hope that future generations can learn from them, remember their history, respect their cultural identity, and in turn, learn and tell their own stories. The documentaries are, through arts and cultural education, a means to recover and stabilize the loss of language and cultural identity that occurs with each passing generation.

Eddie and Myrna took the documentaries to schools across Hawai‘i and created learning materials to accompany them. Eddie said, “I try to tell the children, ‘ask your grandparents what life was like, what the sound of music was. What was the lifestyle like?’ That’s what I want them to do to keep this music alive.”

Ka ipukukui pio ‘ole i ke Kaua‘ula/the inextinguishable light in the Kaua‘ula wind

Yet to Eddie, the body of work he and Myrna produced was not measured by accomplishments but by how much was left to be done. Eddie Kamae’s work with Hawaiian culture served as a bridge between kūpuna who shared songs, stories and traditions with him. All of his teachers and most of the kūpuna whose stories he recorded told him to “do it for the children.” So Eddie and Myrna established the Hawaiian Legacy Foundation to “continue the work” of passing on Hawai‘i’s deep culture to future generations of learners.

This collection of songs is part of the ongoing focus of finishing Eddie and Myrna’s work so that the music can live on. In addition, efforts are ongoing to ensure that the irreplaceable materials they collected and created are archived and accessible for educational purposes.

In his search for a deeper source of understanding Hawaiian music and culture, Eddie felt like he was always guided. From locating songs at Bishop Museum’s library to finding old songwriters living in Hawai‘i’s tiniest towns, Eddie listened to and followed the signs that were shown to him. We hope that the stories of his life in music inspire you, and when your signs appear, that you, too, will follow them.

Acknowledgements

Hui Hana warmly acknowledges the following because without their aloha and support this project would not have been possible:

Sponsors

Alaka‘ina Foundation Kosasa Foundation
Atherton Family Foundation Flora Ling & Paul Sturm
H. Dwight Damon Wayne M. Pitluck
Kawakami Family Fund Judith D. Pyle
Barbara Barnard Smith

Mahalo

Hawaiian Legacy Foundation Board of Directors:

Ted Sakai, President
Teresa Haunani Makuakāne-Drechsel, Vice-President
Carol M. Fox, Secretary
John Stephenson, Treasurer
Maenette K.P. Ah Nee-Benham, Director
Lloyd Kawakami, Director
Leah Bernstein, Director
Dennis Mahaffay, Director
Myrna Kamae, Executive Director

Hawaiian Legacy Foundation Consultants:

Kapena Shim, Project Director, Archivist
Madeleine Shaw, Administrative Assistant
Robert Omura, Video Editor
Takuma Itoh, Music Scores

University of Hawai‘i-West O‘ahu:

Maenette K.P. Ah Nee-Benham, Chancellor
Lilinoe Andrews, Curriculum Specialist
Kawena Komeiji, Hawai‘i-Pacific Librarian
Aaron J. Salā, Ethnomusicologist

‘Ulu‘ulu: Henry Ku‘ualoha Guigni Moving Archive of Hawai‘i:

Heather Giugni, Collections Specialist, Producer
Tisha Aragaki, Assistant Archivist for Research and Outreach
Haunani Haia, Project Assistant
Hōkū Ka‘aha‘āina, Assistant Archivist for Processing
Koa Luke, Cataloger, Assistant Archivist
Robert Omura, Digital Media Specialist
Janel Quirante, Head Archivist

Friends of Eddie & Myrna:

Sam ‘Olu Gon III, Jay Henderson, Trish Jenkins, Ocean Kaowili,
Larry L. Kimura, Fred Kalani Meinecke, Puakea Nogelmeier,
Boone Morrison (Eddie photos), Jane Yamashiro

The Hawaiian Legacy Foundation: To document, preserve and perpetuate the cultural heritage of Hawai‘i through music, film and video, educational programs, community outreach and archival work.



Acknowledgement for Music Scores

Eddie Kamae was a master ‘ukulele virtuoso who would often tune down a step so the chord positions were simple to play. Hui Hana gives a special mahalo to the following music transcribers. Because of their aloha, support and expertise, we now have music scores that illustrate how Eddie played these songs.

Takuma Itoh

Coordinator and editor
Hanakeoki
He Ho‘oheno No Hawai‘i Aloha
Hi‘ilawe
Hui Waianuhea
Ka ‘Elele I Wakinekona
Kananaka
Sweet Hāhā ‘Ai A Ka Manu
Waipi‘o Valley Song

Michael Foumai

Ke Ala A Ka Jeep
Kēlā Mea Whiffa
Lā Kalikimaka
Nānā Mai
Punalu‘u Nani
‘Ōkolehao

Jon Magnussen

Heha Waipi‘o
Kāhuli Aku, Kāhuli Mai
Pua Lilia
Pua O Ka ‘Ilima
Tūtū

Thomas Osborne

Kalaupapa
Maunakea
No Ke Ano Ahiahi

Donald Womack

Aloha Chant
E Ho‘omau
Hawai‘i Kai
He Mele Aloha No Waipi‘o
Kanaka Waiolina

Byron Yasui

Hinahina Kū Kahakai
Ka Pua O Ka Lehua
Komo Mai
Morning Dew/E Ku‘u Morning Dew
Nani Waipi‘o Kāhela I Ka La‘i
‘Ūlili Ē

Aaron J. Salā

Advisor and reviewer

The Hawaiian Legacy Foundation: To document, preserve and perpetuate the cultural heritage of Hawai‘i through music, film and video, educational programs, community outreach and archival work.

Clips from the award-winning documentary “Lahaina: Waves of Change” by Eddie & Myrna Kamae

CLIPS FROM THE AWARD-



WINNING DOCUMENTARY

"LAHAINA: WAVES OF

CHANGE" BY EDDIE &

MYRNA KAMAE


Clips from the award-winning documentary "Lahaina: Waves of Change" by Eddie & Myrna Kamae

Lāhainā, Maui is a place rich in historical and cultural tradition. Once the home of Hawaiian royalty, it was the first capital of the Kingdom of Hawai'i and a whaling port. Lāhainā's past century saw the growth of plantations and tourism. With the end of the plantation era, an increasing reliance on tourism and development brought new challenges.

The documentary, *Lahaina: Waves of Change* captures the spirit of Lāhainā's multi-ethnic community, seeking to build a future while honoring their historic and colorful past.




Theme page with a curated selection of 49 production material raw footage tapes from “Lahaina: Waves of Change” by Eddie & Myrna Kamae



EXPLORE NEWS ABOUT

EXPLORE

Themes




Lahaina Waves of Change


This theme pages contains a selection of raw videos from the documentary "Lahaina: Waves of Change." Lāhainā's past century saw the growth of sugar and pineapple plantations and tourism. Now, the end of the plantation era and an increasing reliance on tourism brings new challenges. This documentary captures the spirit of Lāhainā's multi-ethnic community, seeking to build a future while honoring their colorful past.

1 — 12 of 49 Results


12345




Interview with Akoni Akana
7/20/1999 tape 3



Pioneer Mill Company
photographs and interviews
with Pua Lindsey and Malihini...

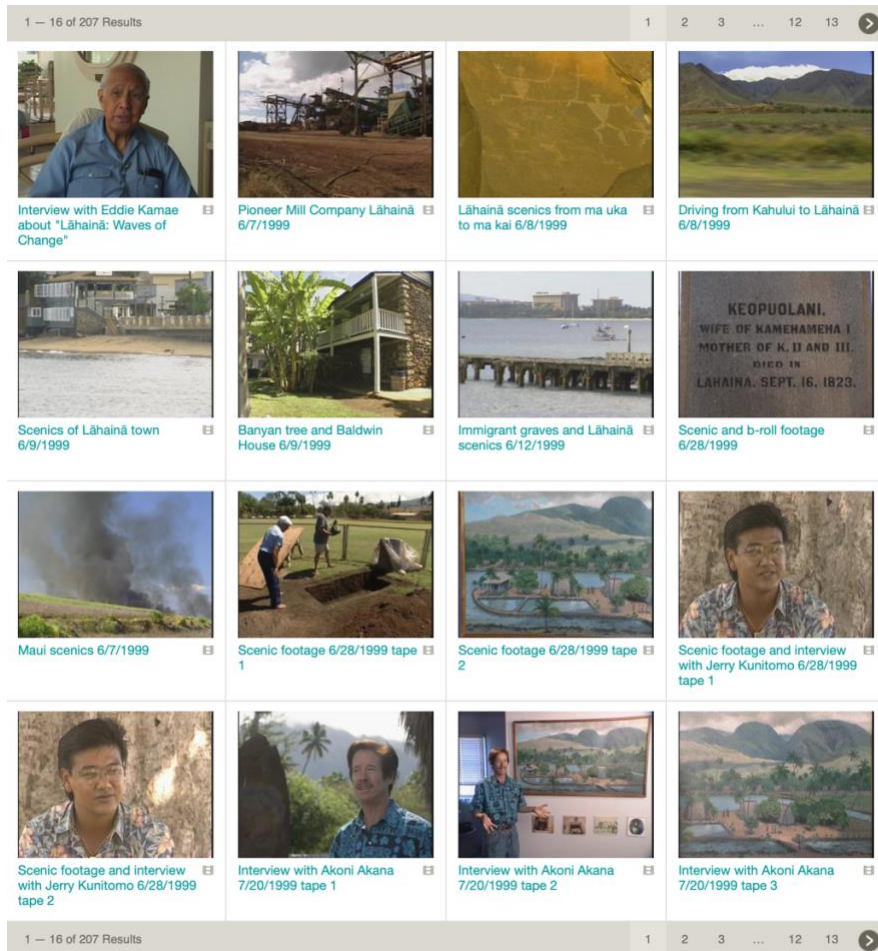


Interview with Keeaumoku
Kapu in Kaua'ula Valley
6/2/2003 tape 2



Interview with Eddie Kamae
5/26/2001 tape 3

Entire production materials archive of 207 raw footage tapes from "Lahaina: Waves of Change" by Eddie & Myrna Kamae





'Ulu'ulu: The Henry Ku'ualoha Giugni Moving Image Archive of Hawai'i

PBS Hawai'i Collection: Pau Hana Years

"Ko Makou Maui" "Lahainaluna"; 1981

<http://uluulu.hawaii.edu/titles/25091>



Lahainaluna 150th Anniversary part 1; 1981

<http://uluulu.hawaii.edu/titles/25094>



Lahainaluna 150th Anniversary part 2; 1981

<http://uluulu.hawaii.edu/titles/25095>



Our Neighbor Island Kupuna; 1981 HKG 45195

<http://uluulu.hawaii.edu/titles/25101>



Center for Labor Education and Research (CLEAR) Collection

B-roll Lahaina: Burning Sugar Cane

<http://uluulu.hawaii.edu/titles/23317>

