

# CREATING ANAHOLA

**Huna Perspectives  
on a Sacred Landscape**



**Curby Hō`ikeāmaka Rule**  
with a foreword by Serge Kahili King  
and graphics by Dietrich Varez

# Creating Anahola

## Huna Perspectives on a Sacred Landscape

Curby Hō'ikeāmaka Rule



Llumina Press

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## Dedication and Thanks



This book is dedicated to the memory of my mother, M. Ann Rule, my first teacher upon the Sacred Landscape, who showed me that hidden things truly could be found, and to the memory of my friend Kathleen Cook, the first to see the beginnings of this book, whose life proved that you need not be Hawaiian to have a Hawaiian Heart.

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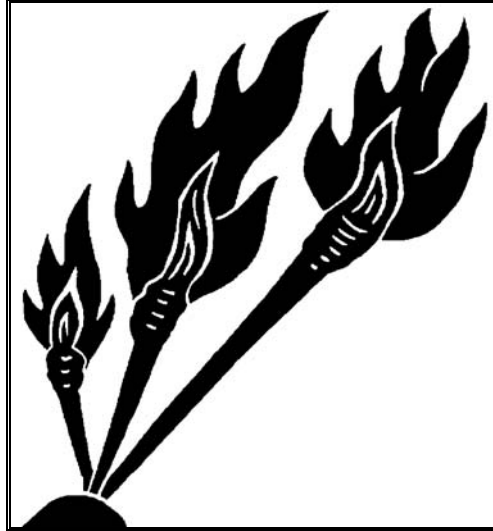
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# Foreword



By Serge Kahili King

*Creating Anahola: Huna Perspectives on a Sacred Landscape* is based on a marvelous concept: that we all have an intimate relationship of mutual influence with our environment, which goes far beyond the limits of ordinary physics and psychology. At the same time, it is based on Curby Hō'ikeāmaka Rule's deep love of Hawai'i and his unusually perceptive understanding of Hawaiian culture.

Without hesitation, he starts right off by plunging into one of the aspects of Hawaiian culture that is most difficult for most non-Hawaiians to understand. Actually, it is difficult for most Hawaiians to understand. This is the fact that Hawaiians do not now have, and never have had, a homogenous culture.

The people whom we call Hawaiians came to these islands from many different places, at many different times, with many different ideas, beliefs, religions, legends, and customs. Their language was similar and they shared many cultural concepts and practices, but their differences were as striking as their similarities.

For an example, let's take a brief look at the tradition of Hawaiian dance, which has been called *hula* since the 1800s.

According to some Hawaiian families, hula was taught to people by the gods, but according to other families, it was a human who invented it and taught it to the gods. One tradition says it was the forest goddess *Laka* who inspired it; another says it was the wind god *Laka* who did that; and another claims that a brother and sister, both named *Laka*, brought hula to the islands from Tahiti. Some families declare that in ancient times only men danced the hula, while other families hold that the original dancers were women. And yet... none of this prevents Hawaiians of different family beliefs from dancing together.

One other example would be in the area of language. As Curby notes, some Hawaiians today are very insistent that their way of pronouncing the language is the only correct way. However, the writings of the early missionaries describe quite another problem. One of the most frustrating things they encountered while trying to turn Hawaiian into a written language was the fact that the Hawaiians themselves had so many different ways of pronouncing it. And if that were not bad enough, the Hawaiians didn't seem to care or notice. On one occasion, a missionary asked an educated Hawaiian the proper way to pronounce a certain word. "Is it '*a'ale* or '*a'ole*?' the missionary asked. "That's correct," said the Hawaiian.

The Hawaiians of old did not have any religious wars that we know of, nor did they seem to give any importance to racial distinctions. Curby has tapped into this peculiarly Hawaiian attribute of tolerating differences in his way of drawing from multiple sources of Hawaiian and non-Hawaiian knowledge to bring them together in an emotionally coherent whole.

As a people, the ancient Hawaiians were both poetic and practical at the same time. They never indulged in knowledge for its own sake, however beautifully they might present it. Knowledge always had to be practical as well as interesting. Many of the great legends, such as the tales of Pele the Volcano Goddess, were at the same time verbal maps giving instructions on how to get from one place to another. In *Creating Anahola* Curby follows this tradition by including what he calls “Explorations” along with information. These Explorations offer you ways of testing the information being presented, and of perhaps expanding your own perceptions and abilities.

One day, years ago, Curby and I hiked together on an inland trail from Princeville Ranch on the North Shore of Kaua‘i to the Keāhua Forest near the foot of Mt. Wai‘ale‘ale. Along the way, we noted an unusual rock formation across a valley and we speculated on the possibility of exploring it one day. That experience with Curby inspired me to eventually enter the wilderness and make the attempt to find out what those rocks really were. Although I never did reach them, the journey itself changed my life in profound ways. I believe that experiencing this book with Curby will help you embark on life-changing journeys as well.



# Introduction



“In wilderness is the preservation of the world.”

— Thoreau

*“He ali ‘i ka ‘āina; he kauwā ke kanaka.”*  
“The land is a chief; man is its servant.”

— Hawaiian Proverb

## **Twinkle, Twinkle Little... What?**

It was my love for the Sacred Landscape of Hawai‘i and the love I felt from it in return that caused me to move to the Garden Isle of Kaua‘i in 1993. I rented a house in Anahola on the east side of the island and from there started my explorations. Little did I know that these wanderings would lead me on the journey of my life.



One day while cleaning palm fronds from the yard of the house, a strange glint caught my eye.

What made this glint peculiar was its location about 1000 feet or more up on the side of the east end of the Anahola Mountains. The glint was small like a tiny star but very bright. If I moved twenty feet or so in any direction, it would disappear. The mountains were less than a mile away from my house, which was located in the Hawaiian Homelands near the beach park, just a few feet above sea level. As hiking is one of my passions, I had studied the mountainside each day from my yard to see if there was a way to hike to certain areas. The spot from where this glint was originating had no discernable access.

This was definitely the type of puzzle that I enjoyed solving.

I spent several mornings sitting in a lawn chair while looking through binoculars at this sparkle of inspiration. I pondered on why I had to be in a certain spot in my front yard in order to see the glint. What was this glint? Was it something blown there from the recent Iniki Hurricane? Was there really a way to get to that spot, and was this some inconsiderate hiker's trash? Maybe this was some projection created by my mind. On the other hand, because Anahola is a magical place where strange twists of time and space occur, I thought perhaps the living landscape created this beacon in order to beckon me onward.

Then the larger question came to me. Who is creating whom? Am I creating Anahola? Is Anahola creating me? On the other hand, is everything and everyone creating the Sacred Landscape that I had come to love and call my home? Whatever the answer, the creation of Anahola was happening.

At that moment, I knew that I had been brought to Kaua‘i to find my place upon the Sacred Landscape of the ancient Hawaiian, and to better understand my relationship to this wondrous world's defining elements.

It was this experience and its revelations about the hidden perspective of the ancient Hawaiian Sacred Landscape that inspired *Creating Anahola: Huna Perspectives on a Sacred Landscape*.

## **The Sacred Landscape**

*‘Āina* in the Hawaiian language means Land and Earth. However, the concept of *‘Āina* is far from being as simple as the commonly held Western notion of Land and Earth. There is no doubt that the Land was held to be sacred by the ancient Hawaiian, just as it was by indigenous peoples throughout the world.

The Hawaiian understood the base connection with the Earth as provider. This is indicated by the literal translation of *‘āina* as “that which feeds” or “food thing.” However, the connection is deeper than that – it is more spiritual and intimately personal. From the Hawaiian perspective, the stuff that makes up the Land and Earth are the four elements: fire, water, stone, and wind or air. These elements are living manifestations of Divine Spirit into physical reality. The Hawaiians believed that Divine Spirit is reflected in physical reality and most especially in Nature, and that we are with Divine Spirit when we live in the beauty of Nature. Because everything within reality is comprised of combinations of the four elements, everything is alive and conscious on varying levels. Even the state motto of Hawaii speaks of “the life of the land.” “*Ua mau ke ea o ka ‘āina i ka pono*” means, “The life of the land is

perpetuated in righteousness.” Expressions of love for the sacred land and all things that are part of the land exist throughout ancient and modern Hawaiian culture. Considering this, I have come to refer to the more complex meaning of *‘Āina* as the Sacred Landscape.

## **Think Not That All Wisdom Is in Your School**

There is a Hawaiian saying, “*A ‘ohe pau kō ike i kou hālau*” which means “Think not that all wisdom is in your school.” These are truly wise words for anyone who is studying “traditional” Hawaiian teachings, because Hawaiians do not, did not, and probably never will agree upon what is “traditional.” This is because Hawaiian culture came from many places in Polynesia and each family brought their own traditions, teachings, and stories.

These varying views of the ancient knowledge came about partly because of the past splintering of the ancient knowledge and the resurfacing of those splinters through individual family lines and schools of teaching. Each family or school has a part of the picture, but not the entire picture.

The many versions of teachings and stories and all of the various interpretations of both have led to confusion and disagreement. This is not just a modern problem, but also one that confronted the ancient searchers.

Ethnologist and past Director of the Bishop Museum Te Rangi Hiroa (Peter H. Buck) emphasized this in his book *Vikings of the Pacific*:

“In the wealth of myths and chants,  
there are a number of different versions of

the same story and different explanations of obscure points. Even in ancient times, the learned people realized that the version of ancient lore and the given explanation might not coincide. This doubt found expression in the following verse:

Correct is the explanation, wrong the lore,  
Correct the lore, wrong the explanation.  
Correct, correct is the lore, Ah no!  
It is wrong, it is wrong – alas!”

Today, added confusion is caused by non-Hawaiian influences that are considered traditional but are not. These influences came from many places both before and after European contact.

## **The Wai Vai Road**

A personal example of these varied views comes from my involvement as one of the caretakers of a system of Hawaiian temples, or *heiau*, near the mouth of the Wailua River on the island of Kaua‘i. As work progressed on the clearing of one of the *heiau*, discussion began on what to do with the site once it was cleared. There was agreement among the directors, most of whom are of Hawaiian descent, that its use should be for the display of traditional temple buildings and practices; but people on the board could not come to agreement on what is traditional.

Another example is the fact that the pronunciation of the letter “w” in the Hawaiian language is in dispute, as in *wai* or *vai*, the word for water. One evening I attended a talk by a respected performer and teacher of

Hawaiian culture. As the talk progressed, someone constantly interrupted the speaker by audibly re-pronouncing almost every word that contained a letter "w." The speaker would say "*wahine*" (woman), the person in the audience would say "*vahine*," etc. This went on for a brief while until the speaker put a stop to this with a few well-chosen words in the colloquial manner of speaking that ended with a reference to this sometimes-heated dispute, "We no go down that *wai vai* road."

Because of these varied and often strongly defended opinions, many teachers of Hawaiian traditions will make statements such as: "All Hawaiians would pray to their fishing god before going fishing, except those Hawaiians who didn't pray before going fishing" or "The male head of a household would make an offering to the family gods before eating a meal, except for those who didn't follow this practice." Therefore, I would like the reader to know that when I credit a statement by using the term "Hawaiian", it is a generalization and should not be taken as the only possible viewpoint; I, too, do not wish to travel the "*wai vai* road."

Today there are many schools or systems that are termed *Huna*, a Western adaptation of the ancient Hawaiian shamanic knowledge. In many cases, these schools have opposing viewpoints. Once again, I will state that I do not wish to travel the "*wai vai* road." I find it wise to accept all teachings as valid if they come from Hawaiian sources even if those teachings do not agree with each other. I use the ones that work for me now and set aside the others for later reference.

As a guideline, I consider the following to be the primary valid Hawaiian sources: teachings of a family line, myths, chants, songs, place names, the Hawaiian

language, and still existing disciplines such as herbol-ogy, bodywork, and dance. Secondly, I consider as valid, knowledge that may not necessarily come from these sources but can be substantiated by them to be valid.

In this book, I have combined facets from many different schools of Hawaiian and Polynesian thought and knowledge that are supportive and interconnected. When combined, at least for me, these facets make a cohesive whole. When the current Hawaiian knowledge seems incomplete, I have looked to other contemporary Polynesian, Oceanic, and related Pacific Rim cultures for support and/or conformation.

Also, study of the Hawaiian language has inspired much of this book, as I believe that great knowledge is still hidden within this living language.

To avoid confusion brought on by the contrasting views of different schools of *Huna*, I will use the term “Teachings” or “*Ka A’o Loko*” when referring in general to this large body of shamanic knowledge regardless of its source. *Ka A’o Loko* means “The Innermost Teaching.”

## **How This Book Is Organized**

This book started out as a kind of travelogue to record my discoveries while on the path of *Aloha* that crisscrosses the Sacred Landscape. While on this path, I have visited places both familiar and strange. I have encountered many thought provoking natural wonders and awe-inspiring vistas that exist in both the physical and non-physical realms.

In its present form, *Creating Anahola: Huna Perspectives on a Sacred Landscape* contains

information that has led me to realizations and discoveries within my personal realities and the greater reality of the Sacred Landscape. Its main purpose is to serve as a source book for those people wishing to expand their perspective on the ancient Hawaiian shamanic knowledge known as *Ho'omanamana* and, more commonly, *Huna*. If you are new to the study of *Huna* and want to explore the field, I have included a list of books and resources in the appendix that will assist you in that endeavor.

Words in italics, other than in titles, are Hawaiian or of another Polynesian dialect. At the back of the book you will find a guide to pronunciation of the Hawaiian language, a glossary of the words I have used in this book, a section on how to look for the hidden meanings in words, and my language reference sources.

I have organized the material into Parts that mostly stand alone from the others. While these Parts need not be read in order, I do suggest that you read Chapters within the Parts that way.

At the beginning to each Part, I have placed a brief overview in order to aid the reader in returning to, or in understanding the value of, the information presented in that Part.

You will find that in some Chapters, I will take the time to explain the presented information, while in others I may just list the information without much explanation. In most cases, the exercises, or as I call them Explorations, at the end of each part will shed light upon the value of the presented information or expand the information in a hopefully useful way.

## **Pointing Out the Contours**

For me, the study of the Teachings is an ever-unfolding journey of discovery, so I caution you to keep in mind that I do not have all the answers, nor have I told all that I know, or realized all I do know. These are simply my viewpoints, my thoughts and feelings – my *mana‘o*. My hopes are that from my *mana‘o* you will find insight into your own present world and new ways of viewing your part in that world.

In ancient Hawai‘i, there were adepts who practiced geomancy to advise in the placing of temples and houses in order to bring harmony and good fortune. These skilled practitioners studied the Sacred Landscape and were called *kuhikuhi-pu‘uone*, “One-who-points-out-contours.” It is with the spirit of this ancient discipline that I point out various contours of the Sacred Landscape.

I will share what I know of some of the contours, others I point out with the hope that you will explore them further on your own.

Ultimately, it is my hope that once you are aware of the contours, you will be able to view your world with a new perspective and find your own unique and harmonious place within and upon the Sacred Landscape, or will, at the very least, gain insight into an ancient perspective of our world.

## **Perhaps the Seeds Will Grow**

In Martha Beckwith's guide to the native mythology of Hawai‘i, *Hawaiian Mythology*, she states that “Hawaiians use two terms for categorizing stories, *ka‘ao* for a fictional story or one in which fancy plays an impor-



tant part, and *mo'olelo* for a narrative about a historical figure or one which is supposed to follow historical events.” She adds: “The distinction between *ka'ao* as fiction and *mo'olelo* as fact cannot be pressed too closely. It is rather in the intention than in the fact. ...the distinction being that it (*ka'ao*) is consciously composed to tickle the fancy rather than to inform the mind... .” My intent in this book is more in keeping with *mo'olelo* than *ka'ao*, even though I hope that it both tickles your fancy and informs your mind.

*Mālama ulu mai 'ano'ano!* – Perhaps the seeds will grow!

# Part 1



## ***Ka‘a Hele – The Journey Begins***

*“Ka honou i hiki ‘ole ke ana ‘ia,  
akā ua ‘ike ‘ia nō mau papa.”*

“The depths have not all been fathomed,  
but a few reefs have been seen.”

— Hawaiian Proverb

## Overview

Chapter One presents an overview of the Teachings known today as *Huna*, and the encoded knowledge within the Hawaiian language; it touches upon the concept that language is alive and the importance of that concept to oral cultures. As members of modern, non-oral cultures, we must integrate a viewpoint of language and sound as living in order to truly embrace the Sacred Landscape.

Chapter Two demonstrates the encoding of knowledge within the Hawaiian language by examining the word *Aloha*. The knowledge contained in this word is central to an understanding of the Sacred Landscape and to living a life based upon the Spirit of Aloha.

In the Explorations section are four exercises that revolve around the importance of Breath as a medium for controlling life energy and for conveying information via the sounds of a living language.

# Chapter 1



## **‘Ōlelo – A Word Is Worth a Thousand Pictures**

Pardon me, noble chiefs and lineages,  
For the searching place is now far and difficult;  
The old plantations once scattered on the roads  
Have now quite disappeared  
    and gone with them their generation,  
But although they now lie in very thick bush,  
Search will be made at any rate  
For *Touiafutuna*, the first rock  
Where our origin began.  
Though these are only traditions and fables  
'Tis here the inquirers get their facts.

— Tongan Verse

**H**idden within the esoteric teachings of Polynesia are grains of wisdom from which you can build and experience your world. This very ancient knowledge was part of the original teachings of the peoples of the Earth. Many legends say that those people lived on a continent that no longer exists. Some Hawaiian legends say the Hawaiian Islands are the mountain peaks of that continent and are all that remain. Even though the motherland of the teachings was lost, the knowledge was not. The Teachings had long before been spread around the world and remain today in codified forms.

*Huna* is the modern term for this knowledge in its Hawaiian form. In current teachings, the word *Huna* indicates the shamanic knowledge of Hawai'i and other Polynesian cultures; the *kahuna*, David Kaonohiokala Bray indicates that these teachings were originally termed *Ho'omanamana* which means, "To make reality of divine power," and he refers to them as the Sacred Secret. As mentioned in the Introduction I will refer to this knowledge simply as the Teachings.

## **When the Student Is Ready, the Teachings Appear**

Today, all around the world, bits and pieces of this knowledge are resurfacing. Evidence of the Teachings exists in the roots of most religions, and modern day re-thinkers of those religions are rediscovering this knowledge.

In Hawai'i where the seeds were first sown, the Teachings have once again been brought forth by teachers such as Serge Kahili King, David Kaonohiokala Bray, Kawaikapuokalani Hewitt, Abraham Kawai, and Uncle George Naope, who are but a few of the

teachers whose wisdom has come to me in many direct and indirect ways. In addition, Max Freedom Long deserves acknowledgement for bringing *Huna* to the attention of the non-Hawaiian world and for recovering much lost knowledge by his decoding of the Hawaiian language.

## **The Hidden Knowledge**

*Huna* in the Hawaiian language is typically translated as “secret” but the word actually means, “hidden secret” or just “hidden.” This term refers to the Teachings because they deal with the unseen aspects of the world, and because the Teachings were hidden, or at least appear to be hidden. I prefer to think of the Teachings as stored away for safekeeping, not hidden so they could not be found. There are many reasons why the Teachings were, and are, stored away.

Historically, much of the Teachings has been “in hiding” since the take-over of the Hawaiian Islands by a Tahitian priest named *Pā‘ao*. When this took place around 1200 A.D., many schools of knowledge were forbidden and many practitioners and teachers were killed or forced to flee their homeland. Fearing the secret would be lost forever; it was hidden and quietly passed down from one generation to the next. Unfortunately, much of the knowledge was indeed lost.

Another reason for hiding the Teachings is to cause those seeking the knowledge to search. Through the process of searching, a student not only found the Teachings but also ingrained the knowledge.

This process of searching for knowledge is common among the teachers of ancient times and of many teachers of today. In order to learn about a subject a student

must ask questions which the teacher then answers. Usually the teacher will give partial answers therefore requiring a process of questioning and re-questioning until the student pieces together the answer to the question. Through this process, known as the heavy way, the student ingrains the knowledge learned into their life experience and the teacher can assess the level of ability of the student by the level of the questions.

## **Hidden in Plain Sight**

Language (*‘ōlelo*) was the primary place the Hawaiians codified, or “stored,” their knowledge. This codifying was common in cultures that had no graphical form of representing their spoken language. The Hawaiian term for this encoding is *‘ōlelo kāpekepeke*, or *‘ōlelo huna*, meaning “shifty talk,” or “secret talk.”

Sometimes words were made of smaller root words, or the syllables rearranged or turned inside out in order to store more information in a word. In short, there were sub-surface languages within the language. The term for these languages is *kake*.

Chants, stories, or proverbs, names of places or plants or animals could, and usually did, have multiple layers of meaning. These multiple layers preserved, and sometimes concealed, knowledge. The meaning of an individual layer would only be apparent to someone having knowledge in a particular discipline and a deeper understanding of certain words. A chant may be an enjoyable tale to a common person and at the same time be the directions for a navigator to another island or a way of healing to a priest. Even everyday words commonly known today have deeper meanings.

Experts and masters of a discipline or field of knowledge or skill were given the title of *kahuna*. Commonly encountered *kahuna* were teachers, priests, master craftspeople, and healers. The task of passing on the knowledge was in the hands of the *kahuna* who in most cases relied on the ability of the student to commit to memory the chants, stories, and other associated information including the hidden meanings of words as they related to his or her area of expertise.

## **Speaking to the World**

Oral indigenous cultures viewed language quite differently than the view held today by most modern people. David Abram, in his book *Spell of the Sensuous: Perceptions and Language in a More-Than-Human-World* expresses the ancient view like this:

“The practice of language among indigenous people would seem to carry a very different significance than it does in the modern West. Enacted primarily in song, prayer, and story, among oral peoples language functions not simply to dialogue with other humans but also to converse with the more-than-human cosmos, to renew reciprocity with the surrounding powers of earth and sky, to invoke kinship even with those entities, which to the civilized mind, are utterly insentient and inert. Hence, the Dakota medicine person may address a Stone as “Tunkashila” – “Grandfather.”....



Here words do not speak about the world; rather they speak to the world, and to the expressive presences that, with us, inhabit the world. In multiple and diverse ways, taking a unique form in each indigenous culture, spoken language seems to give voice to, and thus to enhance and accentuate, sensorial affinity between humans and the environing earth.”

These oral languages encouraged and augmented the lives of the people in a world that was itself alive, along with all things in it. By the act of speaking to a thing, a person was acknowledging not only the life in that thing, but also the connectedness of all things to each other and to the Divine Source of All.

## **The Living Language**

Just as all things can be viewed from different angles and within different settings, so can the words of these very alive languages. Humans and animals react and adapt to the ever changing world, so do these words, and in so doing they reveal more of themselves.

In an oral culture, a word only existed in its auditory form. The only visual form of the word was the object, quality, or action it signified.

It is here that the seeker of the Teachings must depart from current convention. A word must be thought of as the sound it makes, not the way it looks on paper.

Everything was alive to the Hawaiian, including sounds, words, and language. These had a presence and a power. Ancient tradition holds that a word once spoken becomes an actual entity that is capable of bringing about events.

Language has a most intimate relationship with the world of things, and to the Hawaiian, the name of something contained the essence of that thing. A word is not alive until it is sounded. The sound is the living body of the word. This living essence in all things is divine.

In fact, sometimes the sound of the word is more important than the object it describes. In Hawaiian medical treatment one ate *pili* (a grass) to gain good memory not necessarily because of its chemical qualities, but because the word “*pili*” means “cling.” “Cling” is a good description of the relationship between memory and the one who remembers. This is one example of sympathetic healing which is achieved because the name of the medicine invokes the power of the word's meaning. In the Teachings to know the true name, or symbol, of a given energy gives us an increased ability to utilize and control that energy.

Because these words are alive, it is possible to learn much from them by holding them close to your heart and by keeping their lessons in your daily thoughts and lives. These words remember the forgotten chants and stories; they remember the ancient knowledge and wisdom.

Two Samoan proverbs speak to this ability of words to remember and endure the passing of time, which eventually brings the end of all that inhabits the Sacred Landscape:

*E lē tū mānu, ‘ae tū logologo.*

The messenger does not remain,  
but the message remains.

*E pala le ma‘a, ‘ae lē ‘upu.*

The rock rots, but the word does not.

## **Other Places to Hide**

All this talk about language is not meant to imply that the Hawaiians did not use other ways of representing knowledge. In fact, anything could have a symbolic meaning including graphical forms and objects. These were also used to transfer and transmit knowledge.

Gods and goddess were used as representations or symbols of place, concept, or natural phenomenon. The *'aumāku* or ancestral gods were attributed with the ability to change into plant, animal, or mineral forms. Here the spiritual and ethical values were in tangible, visible forms. Finally, objects of a wide array were used to symbolize various energies, actions, and powers.

## **‘Ōlelo Hawai‘i – The Hawaiian Language**

Once again, the importance of language to the Hawaiians of old, and to all oral peoples, must be stressed. Each language has a reality of its own that is based on the culture that it expresses. The structure of a language can give a view of the way this world is organized, and how it works.

In this book, I rely heavily on the knowledge within the Hawaiian language because I believe that there is much to learn in this approach. It is through these living words that I search for the contours of the Sacred Landscape of the ancient Hawaiian. I seek these Word's wisdom as multifaceted individuals, and as parts of "word communities" that form various disciplines, chants, stories, and teachings. I have listened closely to what these words have to say, and I have supported their teachings with knowledge from the earlier mentioned teachers and from teachers who have passed from this world.

In *Creating Anahola*, words in italics are Hawaiian or of another Polynesian dialect with the exception of book titles. Included at the back of the book is a section on the Hawaiian language, how to look for the hidden meanings in words, my reference sources, a glossary of the words I have used in this book and, most importantly a guide to pronunciation.

## **Let the Journey Begin**

It is from here that we start a journey that will take us away from the current world that is described, categorized, and held at arm's length. We will search for the world of *Touiafutuna*, the first rock, where we are a part of a sensed, mysterious Sacred Landscape that we can embrace and be embraced by in return.



## Chapter 2



### ***Aloha* – It’s All in a Word (Or Two)**

**F**or those who study the Teachings, or are fortunate enough to live in Hawai‘i or within a Hawaiian community, it is common to use the word *Aloha*. *Aloha* is used in greetings and farewells and in expressing love. However, the word means much, much more.

Besides the common meanings, *Aloha* holds within itself all one needs to know to interact rightfully in the natural world. These insights describe an attitude or way of life sometimes called “The *Aloha* Spirit” or “The Way of *Aloha*.”

### **The Spirit of *Aloha***

The spirit of *Aloha* was an important lesson taught to the children of the past because it was about the

world of which they were a part. From *Tales from the Night Rainbow* by Pali Jae Lee and Koko Willis, here is one of the early teachings:

Aloha is being a part of all  
and all being a part of me.  
When there is pain – it is my pain.  
When there is joy – it is also mine.  
I respect all that is  
as part of the Creator and part of me.  
I will not willfully harm anyone or anything.  
When food is needed I will take only my need  
and explain why it is being taken.  
The earth, the sky, the sea are mine  
to care for, to cherish and to protect.  
This is Hawaiian – this is Aloha!

## **A Fundamental Code of Ethics**

As the child grew, the need for a fundamental code of ethics was taught. This code is found within a deeper layer of the meaning of the word *Aloha*. The code is derived from one of the acronymic meanings of *Aloha* as taught by the *kahuna* David Kaonoikiokala Bray.

A, *ala*, watchful, alertness  
L, *lōkahi*, working with unity  
O, *'oia 'i 'o*, truthful honesty  
H, *ha 'aha 'a*, humility  
A, *ahonui*, patient perseverance

Bray interprets this code as “Come forward, be in unity and harmony with your real self, God, and man-

kind. Be honest, truthful, patient, kind to all life forms, and humble.” He also stated that to the Hawaiian of old, *Aloha* meant “God in us.”

## **Our Prime Directive**

So far, within *Aloha*, we have found an explanation of our place in the world and a code of ethics to help us with our interactions in the world. The only thing we are missing is our prime directive for while we are here, and that too is contained within the root words that make up *Aloha*. Here is one possible breakdown.

*‘Alo*, 1. Sharing 2. in the present

*Oha*, joyous affection, joy

*Hā*, life energy, life, breath, breathe

A literal translation that I favor is “The joyful sharing of life-energy in the present,” or simply “Joyfully sharing life.” To some Hawaiians *Aloha* means “Breath of God.”

Yet another layer of meaning is found by factoring in the meanings of the hidden words in *alo*. *A* means “to burn (figuratively, to sparkle)” and it is also the name of mold found in souring foods and *lō* is short for *lo ‘o* and *loa ‘a* that mean, “to obtain or procure”.

Together these meanings indicate a transformation of energy (burning, sparkling, souring food), a product of an energy transformation (the mold), and a conscious effort to get or obtain something. These meanings also describe the basic concept of consciously manifesting or creating: Making a conscious effort to transform something from one state into another.



Reversing *alo*, we find the word *ola* which means: “Life, health, well-being, means of support,” “to live,” and “to heal, grant life, survive, and thrive.”

This brings us to another translation of *Aloha*: “To manifest life consciously and joyously in the present moment as a means to heal and support life.” This is our prime directive.

Yet another translation of *Aloha* gives us an important method of acquiring *Mana*, or spiritual influence, for use in manifestin, breathing in the present moment. Awareness of your breath and correct normal breathing increases *Mana*, and concentrated breathing increases and intensifies *Mana*.

## **Who, What, When, Where, and Why**

I have always had a Big Cosmic Question about our existence, which is much easier to contemplate when broken down into smaller parts. The parts are Who, What, When, Where, and Why.

Who, of course is you and I. What is the conscious creation of our Reality? When, is Now, the Present Moment, that place between past and future, which is the only place Reality exists. The answer to Where, is Nature. The answer to the last question, Why, is because we are here to cherish, protect and take care of this being we live upon, the Earth. The result is to realize consciously our spiritual nature through mutual Love.

*Aloha* has helped answer these, so far, but looking even deeper will help illuminate Where and Why.

The Hawaiians have no word for Nature as in the sense of being outside in Nature but they do have a

word for world or Earth. The word is *honua* and it means background or foundation. The ancient Hawaiians did not view Nature as being something separate from themselves because Nature was their reality. So, Where is in Nature, the foundation of our physical world.

To find the answer to Why, we must look at the meanings carried within *honua*.

Looking at the *kake* (sub-language) in *honua* we find the word *ho'onu'a*. Some of the meanings of this word are: "To give generously and continuously," "to indulge as a child," "surging, rising in swells, as the sea".

Therefore, a deeper meaning of *honua* is that the foundation of our physical reality, Nature, is giving continuously and generously to satisfy our needs and fulfill our wishes. We are Nature's children and Nature definitely indulges us like children supporting and comforting us, providing for us, and forgiving all but the worst of our thoughtless actions.

Here is also a meaning of give and take. Just as the rising swells of the sea recede to gain renewed energy, Nature must also recede to renew itself and give strength to the foundation of our reality. Just as Nature gives of itself to us, we must give of ourselves back to Nature. We must protect it just as we would protect our children.

This truth is expressed in one of the tellings of the creation story about *Papa* and *Wākea*, the prime Earth Mother and Sky Father.

## **A Creation Story**

From the first union of *Papa*, the Earth Mother, and *Wākea*, the Sky Father, comes a male child who is born

prematurely. The child is dead at birth. After he is buried, a plant shoot grows from his body. *Wākea* names the shoot *Hāloa*. This shoot becomes the first taro plant. The next male child to be born is also named *Hāloa* in honor of his dead sibling. This second child becomes the prime ancestor of humankind.

Let me explain the meanings behind this story.

*Hāloa* means far-reaching, long. This first taro plant represents a staple of the Polynesian diet, but also represents all plants that grow on this earth. *Hāloa*, also means long breath and on an esoteric level, everlasting cycle. The hidden words of *hā* means “breath or life force,” and *loa* means “long or everlasting”. The life and death cycle of plants sustain all creatures, including us. Plants are a source of food and medicine. They provide raw materials for building shelter and watercraft, and for making tools and clothing, and are used to fuel fires. They produce the oxygen we breathe, and in turn they breathe the carbon dioxide that we exhale. The first human is named *Hāloa* in honor of these plants as a reminder to us to honor and tend the everlasting cycle. The gift of life passes from a human to the plants and then back again to humanity.

## **The Spirit of Earth**

This story tells us that the quality of our existence is ultimately tied to Nature – our planet’s manifest Spirit. Nature’s continuous transformative cycles of water, air, and growth are necessary for existence. Nature is an embodiment of the meaning of *Aloha*, and vice versa. It is no coincidence that *Aloha* and *Hāloa* are anagrams of each other. It is in Nature that

we can discover the wonder of our existence here on Earth. Where else but in Nature is the spirit of *Aloha* easier to experience? Its beauty is awe inspiring and energizing and draws you into the present moment, not unlike the feelings brought on by love and joy.

Nature is also where we can gain the wisdom to make responsible choices if we approach with *Aloha* in our heart. With an attitude of *Aloha* we can gain from the wisdom of the wind and the wisdom of the water and the wisdom of the soil and the wisdom of the trees and learn from the truths and revelations presented by the non-human community.

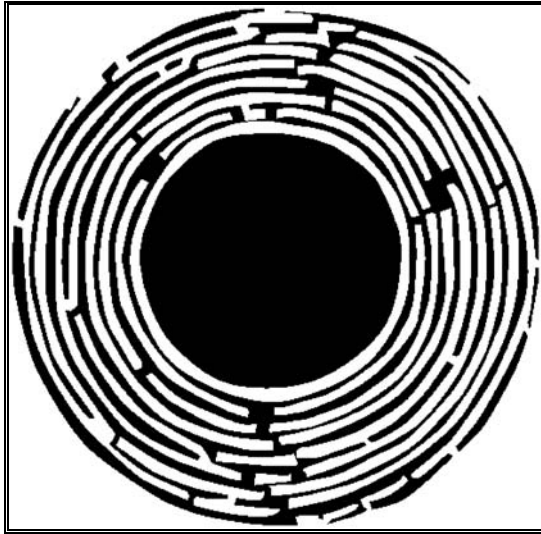
## **A Beautiful World**

*Aloha* is indeed a way of life, an attitude, and it even contains guidelines to help us in our lives. It is most definitely a word to the wise.

In closing, I would like to bring to mind another old saying – a picture is worth a thousand words – and point out that *Aloha* is a perfect example that in the Hawaiian language sometimes the opposite of this saying is true as well – a word is worth a thousand pictures. So, the next time you greet a friend with *Aloha*, hold its meanings close to your heart, and think of the picture you are painting. It is indeed a beautiful world.



# Explorations



## **Exploration 1:**

### **Giving Out Life - Affirming Your Place in the Cycle of Life**

Sunlight plays a much larger role in our sustenance than we may expect: all the food we eat and most of the fuels we use are a product of photosynthesis, which is the process that converts energy in sunlight to chemical forms of energy that can be used by biological systems.

As members of the animal kingdom, we need oxygen to live. We take in oxygen when we breathe in and give off carbon dioxide when we breathe out. Members of the plant kingdom produce most of the oxygen that we breathe. This oxygen is a byproduct of photosynthesis, which is a rather complex process that uses

sunlight, carbon dioxide, and water to produce the energy utilized by many types of biological systems including us. Simply put, plants breathe in carbon dioxide and exhale oxygen that we in turn breathe in. In essence, the plants and we are sharing the breath of life.

Sharing the breath of life, sharing the *hā*, is expressed in an ancient Polynesian greeting called *honi*. In this greeting two people lean forward, look into each other's eyes, touch foreheads and noses, and then inhale deeply. The practice of *honi* is slowly making a comeback as more and more modern day Hawaiians embrace their heritage.

In this simple Exploration, we will share the breath of life with the plant kingdom. Here are the steps:

1. Pick out a plant to be your point of focus. If you have a favorite tree that you visit when hiking, or a special plant in your house or yard you may use one of those, but any plant will work. Using a fragrant plant can be helpful in learning this technique because it will help you focus.
2. Assume a relaxed and comfortable position as close to the plant as possible. Especially if you are using a fragrant plant then position yourself so that you can smell it. If it is a large plant, you may want to make physical contact with it.
3. Breathe deeply and slowly three times. Breathe in through your nose (if possible) and exhale through your mouth

while making a quiet “haaa” sound. (Making the “haaa” sound while exhaling is termed a *Hā* Breath).

4. On your next inhalation, visualize life-giving oxygen flowing from the plant into your lungs. Feel the breath of life swirling throughout your body and energizing all parts of your being.
5. While breathing out make a quiet “haaa” sound while you visualize your breath going back into the plant and mixing with sunlight and water to produce life-giving energy.
6. Repeat these last two steps several times. As you do this, think about how interdependent the human species is on the existence of plants and all the other things that make up the Sacred Landscape.

## **Exploration 2:**

### **Taking In Life – Gaining “More” from the Foods You Eat**

The act of eating is life giving. In some traditions, this process is reverent and is as important in the development of consciousness as it is to our physical condition. By connecting with and honoring the sources of the food that you eat you can receive beneficial results.

To efficiently process and absorb the energy from foods an uplifting and calm environment is best, or at a



minimum, we should at least be sitting down to eat – not standing, walking, or driving. When we are sitting down our stomachs are in a relaxed position and it is easier to place our attention on the smell, taste, and texture of the food.

Along with these basics, maintaining a respect for what we are eating will greatly enhance a healthful eating experience. This Exploration is useful in connecting with and honoring the source of what we are eating. It is a form of saying grace.

The essence of this Exploration is visualizing both the growing environment of the food, and the growth process itself. This technique need take only a few seconds; in fact, I usually do it in one cycle of breathing in and out.

I will use eating an apple for this example.

Before I bite into the apple, I inhale deeply through my nose. I visualize an apple orchard on a spring day. The sun is shining, a gentle breeze is blowing, and billowy clouds float through a blue sky. I see the leaves capturing the sunlight and turning it into life energy. I see the buds appearing and then turning into blossoms. I note how beautiful the flowers are and I smell their fragrance. I see the apple appearing, then growing and becoming ripe. A smile usually comes to my face at this point because I am happy that the apple had such a wonderful growing environment. Finally, I return my attention to the apple as I exhale through my mouth while making a barely audible “ha” sound. Then I eat the apple.

Once you have perfected the technique, it is quite easy to do this visualization for each item on your plate, and do all of them within one breath.

An underlying concept involved in this Exploration is that by simply placing your attention upon something causes a flow of energy. By moving your focus from your surroundings to the growing environments of the foods on your plate, you are causing energy to flow between those points. This flow of energy helps release tension that in turn sharpens your awareness and helps attune you to the object of your attention and in some cases helps attune it to you. By being attuned to the food, you will more easily absorb the energy from the food.

This concept is essential to the Teachings. In the system of *Huna* taught by Serge Kahili King this concept is termed *Makia*. He states the principal as “Energy flows where attention goes.”

### **Exploration 3:**

#### ***Hā ‘Alo – Breathing in the Present Moment***

Here is a simple breathing exercise to help in relaxing your body and bringing clarity to your mind and placing you in the present moment. The name of this Exploration means, “To be with breath.” It is worth noting that by reversing these two words you will end up with the word *aloha*.

This Exploration consists of breathing while changing focus from one point on the body to another. There are ten points in all consisting of the back of the neck, both shoulders, and both hips, crown of the head, the navel, the genitals, the lower abdomen, and the heart area. Each of these points relate to concepts that will be touched upon after the Exploration.

1. Start the Exploration by sitting in a comfortable position or lying on your back. Be sure not to cross your legs, feet, arms, or hands. If need be, you may do this Exploration in a standing position. You may leave your eyes open or closed. I prefer to have my eyes almost but not entirely closed.
2. Slowly breathe in through your nose while keeping a relaxed focus on the back of your neck where your spine meets your skull. Now, breathe out through your mouth while keeping the thought that a pleasant calming energy is circulating to all parts of your body. Repeat this cycle three times.
3. Next, you will inhale with focus at the crown of your head and then start switching your point of focus with each out breath. Here is the order:

<i>Breath</i>	<i>Point of Focus</i>
Inhale (nose)	Crown of Head
Exhale (mouth) and Inhale (nose)	Left Shoulder
Exhale (mouth) and Inhale (nose)	Right Shoulder
Exhale (mouth) and Inhale (nose)	Left Hip
Exhale (mouth) and Inhale (nose)	Right Hip
Exhale (mouth) and Inhale (nose)	Genitals
Exhale (mouth) and Inhale (nose)	Lower Abdomen
Exhale (mouth) and Inhale (nose)	Navel

Exhale (mouth) and Inhale (nose)	Solar Plexus
Exhale (mouth)	Crown of Head
(Repeat from top of list)	

Repeat this cycle as many times as you like. When you are done, remain still. Breathe as you normally would breathe. Open your eyes if they are closed. You may notice that things look more defined and light seems crisper and brighter. Remain in this state for few moments, or until you feel like moving.

You will find that after you have the technique memorized you can do it for just one cycle and still receive great benefit.

Here I will briefly touch upon the concepts related to this Exploration and the various points of focus. These will be expanded upon later in the book.

- Concept 1: Hawaiian tradition views the body as having four corners consisting of the shoulders and the joints where the thighs join the pelvis. They are like the four corners of a house.
- Concept 2: The *piko* concept holds that a person has a connection to ancestors past, present, and future via the three *piko*. The *piko* are located one at the crown of the head, another at the navel, and one in the genital region.
- Concept 3: The *na 'au* (guts or intestines) are the seat of intelligence, emotion, and character. Recent scientific research confirms that we have a

second brain that is located in this region of the body. Referred to as the enteric nervous system or second brain, it was once dismissed as a simple collection of relay ganglia but it is now recognized as a complex, integrative brain in its own right.

- Concept 4: The *pu'uwai* (heart), transforms biological, emotional, and mental energies into an energy of universal love. The upper center area of the chest is known as the *poli* and its properties are similar to the term “bosom” as in holding something close to the bosom. It is most likely that in ancient times the *poli*, not the *pu'uwai*, was seen as performing the transformation.
- Concept 5: The back of the neck where it meets the skull is termed *honu*. Here is where Divine Energy and Inner Light enter the body.
- Concept 6: Simply placing your attention upon something causes a flow of energy. By moving your focus from one point on your body to another, you are causing energy to flow between those points. This flow of energy helps release tension that in turn sharpens your awareness and helps bring harmony to your body. This concept is one of the seven principles of *Huna* taught by Serge Kahili King. Termed *Makia*, he states the principal as “Energy flows where attention goes.”

## **Exploration 4:**

### **Listening for *Aloha* – Hearing the Life in Language**

In this Exploration, we will learn to listen to the sound of spoken vowels and hear the life, the *ola*, within those sounds.

Words are alive and they have both a physical and spiritual component. Their physical body is the overall sound that we hear when a word is spoken just as our bodies are what people see when they look at us. A word's spiritual body is similar to our own non-physical bodies in that it is more difficult to perceive than the physical body. However, most of a word's spiritual body exists in the harmonic content of its vowels that are within the audible range of our hearing. This makes its spiritual body – its divine energy – easier to perceive with a little practice.

1. Take a deep breath and then softly whisper the word “*Aloha*” so that your vocal cords are not vibrating. When you reach the “ha” sound gradually increase the amount of air that you push through your throat. You should be able to breathe in and then out again while continuing to make the “ha” sound. If not, take a breath when needed and make the sound again. Remember, it is important to keep your vocal cords still. Just as if whispering.
2. Listen carefully to this sound. Does this sound remind you of anything? Do you

hear the rustling of leaves as the wind blows through the trees, the sound of the surf as it rushes over the sand, or the sound heard when holding a sea-shell to your ear?

3. After listening to the “ha” sound for a while turn your attention to the “o” sound. Again, whisper the word *Aloha* but this time hold out the “o” sound. Once again, make sure that you are not using your vocal cords while holding this sound.
4. Listen carefully to this sound. Does this sound remind you of anything? Do you hear the sound of a steady downpour of rain or the sound of a waterfall or maybe a strong winter wind?

The sounds of wind and water in their various forms are the sounds of life flowing. They are the sounds of *ola honua* – earthly life – and they are expressions of Divine Energy. They are but a few of the natural sounds of the Sacred Landscape.

In a later chapter, we will again explore the vowel sounds as they relate to the Sacred Landscape.

## Part 2



### ***Ho'okīmana* – The Mechanics of Manifestation**

#### **Introduction**

**M**oment by moment, day by day, night by night, you create your reality. This creation is a collaborative effort with everything else in your reality. How much individual control you have on reality is based on your ability to focus and direct, and how you choose to use your personal *Mana*, which is made up of your skills, talents, and personal influence. *Ho'okīmana* means, “to focus and direct *Mana*.”

The interactions of the various facets of personal reality appear complex and may seem to be beyond your ability to control them, but that is not the case. If you have learned to play a musical instrument, or use a piece of computer software, or learned a new language,



or some other complex task, think how difficult that task seemed before you started the learning process. In the beginning, there was so much to learn: what is a down-beat, a function key, or past perfect tense? It was most overwhelming to contemplate how all the bits and pieces interact and fit together. Think how simple it seems now that you have an understanding of the interaction of all of the elements required to do the task. You have developed a way to reference the effect of one part on another. You have developed a system to organize the knowledge and skills needed such as a mental picture, or mental links from one bit to the next.

In this section, we will look at the process of creating reality and the bits and pieces that make it possible.

## **Overview**

Chapter One looks at some of the basic tenets of the Teachings, and focuses on the idea that there is a Divine Energy that emanates from a Mysterious Source. It is this energy that animates all things and all not-things, and is the underlying foundation of the Sacred Landscape.

Chapter Two visits the perception of harmony and dualism found in reality, and the resulting belief that all things and all not-things tend to display either masculine or feminine attributes, or a combination of both. Proof of this concept is seen in every part of the Sacred Landscape, and it is worthwhile knowing the workings of these harmonic oppositions.

Chapter Three breaks down and examines the components and processes of Divine Energy. An understanding of these is not essential to your experience on the Sacred Landscape. However, an understanding will give you a unique and useful view of reality and its workings.

Chapter Four expands upon the idea that sound, and therefore language, is alive. The human voice as sacred and its ability to bring about changes in reality are examined. To understand that sound is alive, and the part your voice plays in controlling reality, is a first step in entering into a partnership with the Sacred Landscape and its inhabitants.

In the Explorations section are exercises for creating a sacred space at will, focusing your personal energy used in manifesting, and a useful technique for bringing self-harmony.



# Chapter 1



## **‘Oia‘i‘o – Truths on the Path of Aloha**

**W**ithin the Teachings are several premises that are essential to the Teachings themselves. These premises are the foundation of the mechanics of manifestation. Here, I will touch upon the ones that influence our everyday existence upon the Sacred Landscape; they are:

1. All reality is a manifestation of limitless Divine Energy that flows from the Mysterious Source.
2. All reality is Divine Energy that has been shaped by consciousness.
3. Our intentions create our reality.
4. Truth is the reality around us.

### **All Reality Is a Manifestation of Limitless Divine Energy Flowing from the Mysterious Source**

To recap from the last chapter, this Divine Energy came into being during the creation of our Universe.

Divine Energy is the spiritual “fluid” that pervades the entire universe and penetrates all things. This energy is not self-existent nor self-created but radiates from the Mysterious Source and is therefore divine. The flow of Divine Energy is limitless. All things derive their form and the power to live from this limitless Divine Energy.

A sub-set to this belief is that all life is the union of positive and negative. It is the harmonious opposition and dynamic duality of all things that gives and defines life.

### **All Reality Is Divine Energy That Has Been Shaped by Consciousness**

Another way of stating this is that no form exists apart from consciousness. The Teachings say that the world is alive and conscious and therefore everything is constantly contributing to the creation of reality.

While we are on this Earth, we manifest both individual and collective realities. Your individual reality consists of your personality, emotions, and thoughts in all of their varied forms, such as attitudes, intentions, dreams, and your perception of collective reality.

Think of your individual reality as your garden where you reap what you have sown. You are responsible for your garden. If you do not care for your garden, you will probably grow weeds with an occasional flower popping up here and there; which is okay, if that is what you want, but if you choose carefully what you plant and spend time tending your plot, you will have a much more bountiful harvest.

As the name implies, collective realities are created by everything encompassed by a reality. Think of your garden as being in a community; the community is in a

region; the region is in a country and the country is part of the world. You might think that you do not have much impact on the world, but weeds have a tendency to spread. Left unchecked they will affect your community, and if everyone in your community grows weeds, this will affect the region and so on.

Here I will share with you one of the secrets that I have learned from the Teachings. Even though the rain of Divine Energy will fall on everyone's garden, you have the power to pull from the cosmic well as much Divine Energy as you need to make your garden flourish. Moreover, the more beautiful your garden, the more of a positive impact you have on your community.

At this point, you may be wondering if something such as a grain of sand is participating in the creation of its reality. The answer is a definite but conditional, "Yes!" The grain of sand can only do sand-like things; it can't change what grows in a garden, but collectively with other grains of sand and bits of organic matter it makes up the soil, which provides nutrients for the plants and ultimately determines how they will grow. This is just like a single cell in your thumb, it may seem to be insignificant, but in joyous harmony with the multitude of other cells in your body, it gives you a well-designed way of making your garden green.

This brings us to the question of "how much control does something have over its reality?" Why does the human that tends the garden potentially have greater impact on reality than soil made up of an amount of grains of sand and bits of matter equal to the number of cells in the human's body? The Teachings say that all transformation of energy in nature requires intelligence and will. Intelligence directs the method of exchange from one aspect of energy to another, while Will regulates and focuses the function of exchange. This means

that anything that can cause energy to change form is intelligent and possesses some degree of will. A piece of flint stone laying in the sun can transform the sun's energy and warm the air it contacts, while a human can have more impact by striking two pieces of flint together to start a fire that can do much good or much harm. Therefore, the answer to our question is that the complexity of intelligence and strength of will is what gives increasing control over reality. Please do not think that I am implying that humans are always superior to rocks and other seemingly ordinary things, because as we shall see, that implication is not always true.

If intelligence and will are controlling the effect of energy transformations then there must be a cause or action that is the driving power behind the effect, which brings us to the next premise.

## **Our Intentions Create Our Reality**

The seeds of intentions and what you focus upon are molding your experiences each moment of your life. Simply directing your attention or thoughts towards an object or an idea causes energy to flow to that object or idea. The more willful and focused the attention, the more powerful the flow. And as Emotions are the vital currents that energize your will, it follows that the more intense your Emotions, the more intense the flow.

What of the quality of this emotional current? There is a story that addresses that question. It is one of the earliest and most important stories taught to Hawaiian children. The following rendition is from *Tales from the Night Rainbow*:

“Each child born has at birth, a Bowl of Perfect Light. If he tends his Light it will

grow in strength and he can do all things -- swim with the shark, fly with the birds, know and understand all things. If, however, he becomes envious or jealous he drops a Stone into his Bowl of Light and some of the Light goes out. Light and the Stone cannot hold the same space. If he continues to put Stones in the Bowl of Light, the Light will go out and he will become a Stone. A Stone does not move, nor does it grow... The energy of Light is of high-frequency and the energy of the motionless stone is low-frequency. The Light is made up of creative and loving thoughts that invoke high-frequency emotions, such as forgiveness, joy, and appreciation. The Stones that displace the Light are thoughts of envy, greed and violence which create low-frequency emotions such as jealousy, fear, hatred, and anger. So the quality of the emotion behind your will is very important if you wish to ‘swim with the shark, fly with the birds, and know and understand all things.’ ”

The word “intention” means “the act or fact of having in mind as a purpose or plan.” Without the control of will, the world would be a chaotic place, as all intentions became reality with all possible intense effects. The only thing standing between your life now and the life you envision as “perfect” is making responsible choices. You must consciously choose which intentions you focus upon and bring into being. If you do not, then you direct the power of creation irresponsibly, you unknowingly place Stones in your Bowl of Perfect Light.



Choose with your heart, not with your logical mind, for the way of the heart is one of compassion and emotional insight. The way of the heart is the way of love, the way of *Aloha*.

## **Truth is the Reality around Us**

Your thoughts and feelings, what you value, and how you behave and live your life, these are the reflections of your *Mana* and how it shapes the Divine Energy that flows through you. These are your truths. It is as though the truths that you have chosen for yourself make up the tones of a musical scale and your reality is the instrument that sounds these notes combining them into your theme song. Is your song harmonious and pleasing to you, or is there a bit of discord that annoys you, or is it as if you have a song you dislike stuck in your head and it is driving you crazy? Whatever the answer, you can make your song even more pleasing and joyful or, if need be, just change your tune. It is a matter of understanding how these tones work together and then retuning your reality. It is also important to keep in mind that your reality exists on more than the physical plane of everyday life. Just like a musical note exists on multiple planes, vibrating the air, causing it to be heard and felt emotionally.

What of shared reality? How do we know if we are even in tune? How do our personal notes relate to all the melodies that make up this Cosmic Song of shared reality? Rest assured that as long as you sing with your heart, your melody will relate to all the other melodies, and the knowledge that you have of your own reality can help you understand and harmonize with other realities.

## **For the Good of All**

The reality you are experiencing is as it is for your own good and for the good of those who are sharing it with you. At times, this may be hard to believe but it is true.

This truth also applies to sending a prayer out into the universe. Prayers are always answered in a way that is for the good of all, even if that answer is no answer. This also applies to consciously manifesting your reality.

Trusting this truth to be true is one of the most difficult obstacles to overcome when you travel the path of *Aloha*.

Some understanding of this truth can be founded in the Cosmic Waiter Theory. A friend on Kaua‘i came up with this theory and coined its name. Here I have expanded upon it for clarity. It goes like this: When you are in a restaurant (Physical Reality), you choose what you want from the items on the menu (All Possible Choices and Scenarios). When you decide (Intent with Focus) what you want you then give your order to the waiter (Send your prayer out into the Universe). While the waiter is gone you need not worry about the process of preparing your meal (The manifestation of your prayer), you just go on with whatever you were doing before the waiter appeared (Live your life). In the meanwhile, the waiter takes your order (i.e. Prayer) to the kitchen where the chef (The Mysterious Source of All) decides how to best prepare your meal (The manifestation of your prayer). Hopefully, at some point, the waiter returns with your meal (The manifestation of your prayer). It probably will not look or taste exactly as you imaged, but it will be close to what you ordered.

You must learn to trust in the Truth of Reality. Everything is as it is to teach a lesson, guide us in our

journey, reward us for a lesson well learned, inspire us, and/or make us aware of the Divine Essence of all things upon the Sacred Landscape.

## **The Shared Path**

The path of *Aloha* is a shared path with many travelers. As it winds through the Sacred Landscape the path can be both smooth to one and difficult to another, but in either case the Truths do not change. It is the certainty of these Truths that brings recognition and camaraderie between the travelers who meet upon the Sacred Landscape.

In the next two chapters, we will explore the dynamics that cause the perception of the path to be different between travelers.

## Chapter 2



### ***Lōkahi* – Harmony and Dualism – Everyone Needs Someone to Lean On**

#### **E ‘Ike Mai**

I luna la, i luna  
Nā manu o ka lewa  
I lalo la, i lalo  
Nā pua o ka honua  
I uka la, i uka  
Nā ulu lā‘au  
I kai la, i kai  
Nā i‘a o ka moana  
Ha‘ina mai ka pu-  
ana  
A he nani ke ao nei

#### **Behold**

Above, above  
All birds in air  
Below, below  
All earth's flowers  
Inland, inland  
All forest trees  
Seaward, seaward  
All ocean fish  
Sing out and say again the re-  
frain  
Behold this lovely world

In *The Echo of Our Song*, the renowned recorder of Hawaiiana, Mary Kawena Pukui, states that this chant is traditional in theme and structure and is organized around four indispensable terms in speaking Hawaiian, the directional words *luna* “above,” *lalo* “below,” *mauka* “inland, mountainward,” and *makai* “toward the sea”. She says that in its compact form, the chant demonstrates the Polynesian sense of kinship of man and nature, the continuity of life in space, and the magic of language.

I agree completely and as with most things within the ancient teachings, this chant has several layers of meaning and is an excellent example of the recurring themes of harmonious polarity and duality and the sense of balance between what is within and without; above and below; one depending upon the other to complete the whole.

## **Harmony and Dualism**

The ancient Hawaiian had a highly developed concept of this dualism. This is apparent in his pairing of everything that is manifested within our universe.

Martha Beckwith, made the following statements in her translation of the Hawaiian sacred creation chant, *Kumulipo*:

“Another philosophical concept comes out in his [the Hawaiian's] way of accommodating himself as an individual to the physical universe in which he finds himself placed. He arrives at an organized conception of form through the pairing of opposites, one depending on the other to

complete the whole. So ideas of night and day, light and darkness, male and female, land and water, rising and setting (of the Sun), small and large, little and big, hard and light (of force), upright and prostrate (of position), upward and downward, toward and away (from the speaker), appear paired in repeated reiteration as a stylistic element in composition of chants, and function also in everyday language, where one pair lies implicit whenever its opposite is used in reference to the speaker.”

The Hawaiian could accommodate himself as an individual to the physical universe by identifying the relationships that come about from this organized concept of form. These relationships were sacred. Even today many people of Hawaiian upbringing seek their relationship in everyday life by asking, “Who do you know?” instead of the typical Western “What do you do?” or “Who are you?”

This harmony and dualism is at the very heart of the Teachings. Achieving harmonization and balance is the desired result of most activities taken on by those who choose to control reality.

## ***Hū and Nā***

In Hawaii, the masters of a discipline are known as *kahuna*. A true *kahuna* is a superb example of *lōkahi*, the balance and harmony of which we speak. The *kaona*, or underlying meaning, of the name is an excellent example of the importance of maintaining *lōkahi* in life. If we look at the root word, *Huna*, we find this balance and harmony.

Earlier we saw that *Huna* meant hidden and hidden secret. If we look further at a variation, *hūnā*, we find another meaning. This meaning is “confidential” and it denotes sharing within a relationship built upon trust and reliance.

If we look at root words in *hūnā* we find that *nā* means “calm, quieted, pacified,” but this does not indicate stagnation or inaction, for *nā* also means “to moan or wail,” which indicates the need to release pent-up or overwhelming energies. *Hū* indicates transformations of the all pervading spiritual force, or *Aka*, at various levels from the rising of yeast, to boiling of water, to the roar of the wind, all of which eventually reach a state of inactivity as they use up their energies.

In the Teachings, the meanings attributed to *nā* are feminine and the meanings attributed to *hū* are masculine. Esoterically *nā* is feminine and *hū* is masculine. *Nā* processes the world holistically; *hū* processes in a linear fashion.

*Nā* is mental and spiritual, and is beyond the physical and emotional aspects of everyday human existence - it functions through the heavenly elements. *Nā* represents the forces that build and renew the Sacred Landscape.

*Hū*, on the other hand, is earthbound and works through the material, the psychical and earthly elements. *Hū* represents the forces that deconstruct and recycle the Sacred Landscape. This force is divided into two groups. The highest of these forces work to bring harmony to the Sacred Landscape and work for the good of humanity. The lowest of the negative forces work for selfishness and destruction.

Just how dependent *hū* and *nā* are on one another is emphasized by the fact that each works through elements of the other. Within the teachings Sky, or Heaven (*ka lani*), is generally considered male, while Earth (*honua*) is female. See the list at the end of this chapter to get a feel for this relationship.

Therefore, I define *Hūnā* as the interplay between active and passive energies that form the sacred relationship between the spiritual and material. Between *Pō* and *Ao*; the darkness and the light; between the realms of non-existence and existence. Feminine and Masculine, Order and Chaos, Stability and Movement, Love and Power, Day and Night, Up and Down, toward and away from a person speaking, and so on. This dynamic harmonious opposition is the natural cycle of all that exists.

The principle of *Hūnā* is found in everything if we look closely enough. It is from this pairing of opposites that all things and all not-things arise and it is a prime element of the Teachings. It is an undeniable principal of the Sacred Landscape. It is at the heart of a path based in *Aloha*.

## **Two by Two**

From a keen awareness of *Hūnā*, the ancient Hawaiian formed his concept of nature and life. Therefore, I will close this section with a list of pairs that are commonly encountered examples of *Hūnā* in Hawaiian poetry, art, and religion. Knowing this list will help you start seeing *Hūnā* in your everyday life. Being aware of *Hūnā* will help you define your place upon the Sacred Landscape.



As you read this list, there are two things to keep in mind.

One element of a pair is as important and essential as the other is. Consider a wall: one side is no more important than the other side, though each side may appear quite different. One side cannot exist without the other.

Any one item from either list does not necessarily describe other items in the same list. Dexterity does not describe pointed rocks, anymore than night describes wet.

HŪ	NĀ
sky	earth
sun	moon
light	darkness
day	night
right	left
right-handed	left-handed
dexterity	awkwardness
intelligence	lesser intelligence
strength	weakness
health	disease
life	death
Mana (skill, power)	absence of Mana

kinetic energy	potential energy
active	passive
narrow	broad
pointed rocks	flat and round rocks
man	woman
hot	cold
dry (lacking moisture)	wet
fluid (of motion)	solid
ethereal	solid
up	down
north	south
east	west
water	land
sea	land
rising (of sun)	setting (of sun)
small	large
hard (of force)	light
upright (of position)	prostrate
toward (the speaker)	away (from speaker)
linear thought	holistic thought



## Chapter 3



### ***Nalu* – Everybody’s Surfin’ Now**

**W**hen the Big Bang happened, or when the cosmic pebble was dropped, or when God in Heaven spoke the Word and created the Universe, or however you choose to envision the beginning of all things; limitless energy was released in that creative act. This energy is not self-existent nor self-created, but radiates from the Mysterious Source and is therefore divine.

The Teachings state that all reality is a manifestation of limitless Divine Energy flowing from *Ka ‘Ekahi* – The One, the mysterious source of all. This means that everything that exists and everything that you can sense within and upon the Sacred Landscape is a manifestation of this energy; miracles and mishaps spring forth

from the same place; a delightful rain and a devastating hurricane are driven by the same force; snow and stone are made of the same stuff.

Humankind has tried to define this Divine Energy for eons. Many cultures and individuals have called it by many names such as qi or chi or ki, prana, life-force, orgone, etc., perceiving it as a type of “sub-matter.” Hinduism and Buddhism term it akasha or akasa. Modern science commonly refers to Divine Energy as the Zero Point Field.

In these many viewpoints, there are common beliefs about the nature of Divine Energy. Here are some of the more important ones.

1. Divine Energy flows.
2. Divine Energy has a pulse or wave like quality.
3. Divine Energy is everywhere and therefore continually connected.
4. Divine Energy is the stuff that makes up all things and all not-things.
5. Divine Energy is accessible to us.

A good basic definition of Divine Energy is this: The universal field of creative consciousness, which is the source of all existence and experience.

There are three basic levels of awareness of Divine Energy and the Sacred Landscape. Level One is the complete disconnect from the Sacred Landscape and no awareness of its divine workings. Level Two is awareness of the effects of Divine Energy and the acknowledgment of the miraculous in events such as sunrise and sunset. Level Three is the awareness of the connection between all things.

Hawaiians used water in its various forms to represent Divine Energy. They poetically referred to it as “The Water of Life” (*wai ola*). I think of Divine Energy as a Sea and myself as a sailor or surfer. Depending on our mastery of its waves (*nalu*), it can make us feel calm or frightened, bring us life or death, and take us many places.

In this section, we look at some of the components of Divine Energy with the goal of expanding the common ideas of its nature and illuminating the second and third levels of awareness.

## ***Aka***

*Aka* is the Hawaiian term for the aforementioned “sub-matter.” Here are several meanings of *Aka* that will help define and clarify it.

1. Shadow.
2. Reflection, image, likeness; the essence of an offering rather than the flesh; to appear as moonlight; compounded with other words it expresses clarity and brightness.
3. An embryo at the moment of conception; a newly hatched fish at the stage when its body is still transparent.
4. To appear, make an entrance, reveal one's self.
5. Joints, as in the knuckles or backbone.

*Aka* is the spiritual essence of a thing. It exists at the edge of our physical plane, at that flexible junction

where the physical world meets with the spiritual. Two close counterparts to *Aka* in the physical world are the aroma of something and a shadow.

When the Hawaiians made an offering to the gods, they were giving the spiritual essence of the offering symbolized by its aroma. A part of one prayer goes “*Ke aka ka 'oukou, ka 'i'o ka makou*”; “yours is the essence, ours the material part.”

Smell does not have a readily apparent physical component, and of all the senses, smell is the least “realistic,” giving a much less definite impression than sight and hearing. Nevertheless, when you catch the aroma of a flower you “know” that the flower is nearby, even if you cannot see it. Smell exists at the edge of our physical plane just like the gods. This is why most offerings were either food or fragrant items like flowers; the aroma would attract and please the gods, while serving as a reminder of their presence.

The shadow had great mystic significance in ancient Hawai'i. The shadow was thought to be a manifestation of one's personality and living spirit, and therefore contained part of a being's *Mana*. Depending on a person's social rank, the casting of one's shadow on someone else could have dire consequences for one or both persons.

The dynamics of *Hūnā* are embodied in shadow. It is the contrast created by the opposition of Light and the absence of Light that makes the appearance of shadow possible. The visible contrast created by shadow then reveals detail in the physical world.

The Teachings say that everything is a manifestation of Divine Energy. This is why *Aka* is sometimes thought of as threads or a web connecting all things.

On the Mangaia (pronounced ManEyeuh) located in the Cook Islands that lie at the center of the Polynesian

Triangle, it is said that the earth is not made but is a thing dug up from the shadows. This “thing” is the outward form of an invisible essence.

One way I like to consider *Aka* is that it is the shadow of the Divine Power that created everything. The shadow is made up of the potential of existence, and that potential is everywhere. When contrasted with the light of intention all things become apparent.

The existence of *Aka* is supported by the generally accepted viewpoints held by the scientific community that studies the workings of the universe on a sub-atomic level. This field is known as Quantum Physics or Quantum Mechanics, and within this field *Aka* is known as the Zero Point Field.

Experiments with the Zero Point Field, or *Aka*, have led to new explanations of the workings of electromagnetism and gravity.

One of the most interesting discoveries that might affect your ideas of many things is that the effect of gravity is not caused by the Earth pulling things towards itself. What is really happening is this: *Aka* generates pressure that pushes in all directions and a sufficiently large object such as Earth absorbs or blocks that pressure. Therefore, instead of being pulled towards Earth, we are actually being pushed towards it because pressure being exerted by *Aka* is less in the direction of the Earth. This is similar to how a tree or building absorbs and blocks the heat of the sun.

A better understanding of *Aka* can be gained by studying some of the theories of quantum mechanics.

Quantum physicists agree that there is no such thing as the nothingness that is generally associated with a vacuum and the space between the stars. If all the mat-



ter is removed from either of these, examination at a subatomic level will reveal a sea of subatomic particles popping in and out of existence.

These subatomic particles seem to appear out of nowhere. They instantaneously combine and destroy each other causing random fluctuations of energy that have no apparent cause. The quantum physicists, for obvious reasons, have given them the name “virtual particle,” and have termed the energy Zero Point Energy.

The random fluctuations of Zero Point Energy are measurable as the virtual particles move between states of existence and apparent non-existence. When observed over time these measurements create a wave shaped pattern like the letter S lying on its side. In science, this wave is termed a sine wave.

These waves of Zero Point Energy are like the waves of an ocean, and in a similar way to the way in which one drop of water in an ocean affects all of the other drops of water in that ocean; so does the fluctuation of a virtual particle affect all other virtual particles. This connection lends to an explanation of how radio waves can be used to almost instantaneously communicate over great distances, and how the individuals within a school of fish, or flock of birds, move together changing direction simultaneously. This ability of communication has been demonstrated in experiments that have shown that molecules that have been in physical contact will retain a non-physical connection even after they are no longer in physical contact. When one of the disconnected molecules is stimulated, the other will also react. This amazing phenomenon of connection and communication is expressed in physics via Bell's Theorem and is often referred to as “Spooky action at a distance” which is a phrase widely attributed to the theoretical physicist, Albert Einstein.

Quantum physics explains that the real particles that make up everything are themselves made from little clusters of virtual particles of Zero Point Energy. Because virtual particles are constantly popping in and out of existence, so too are all things that exist. That means that every atom in your body is instantaneously appearing and disappearing and then reappearing again in a never-ending cycle.

Because virtual particles are nothing more than energy, then everything that exists is nothing more than Zero Point Energy. This means that because Zero Point Energy is everywhere and everything is made of Zero Point Energy, then everything is connected.

Because Zero Point Energy is always present, it is largely ignored in physics equations. It is discounted by subtracting it from an equation. It makes no difference whether Zero Point Energy is factored in or not. The theory is that if it does not change anything, why bother with it? It is just an annoyance.

From the viewpoint of the Sacred Landscape, the existence of this “annoyance” proves that the entire universe lives in a sea of mystical, miraculous energy – Divine Energy. *Aka* is this sea, and from this miraculous sea, the Sacred Landscape is continually refreshing itself, being created and then destroyed and then created again in a never-ending cycle.

Therefore, what we know about *Aka* is this: It is everywhere, and everything that exists, has existed, or will exist has *Aka* as its foundation.

## ***Mana***

The Divine Energy that I am referring to is sometimes termed *Mana* (rhymes with “pun-uh”), but strictly

speaking *Mana* is not “energy.” *Mana* is a quality that has a divine origin, but it is not divine energy itself. *Mana* is “influence” of, or upon an energy, a person, a place, or a thing. It would be more appropriate to describe *Mana* as a “vital force” than it would be to call it “energy.”

To get a better feel for this mystic quality of *Mana*, let us look at how various Polynesian languages and teachings use and define *Mana*.

In Fiji we find that *Mana* has meanings of “truth” and “effectiveness”. In Guadalcanal and Malaita in the Solomon Islands *Mana* has connotations of “success” and “good luck”.

In the Maori dialect from New Zealand, *Mana* also means “effectiveness”. There, this effectiveness is heavily anchored in a life philosophy based on the idea of growth. Because of this philosophy, *Mana* is closely related to the word *tupu* (*kupu* in Hawaiian). *Tupu* means to “to unfold one’s nature”. While both *Mana* and *tupu* denote unfolding, activity, and life, *tupu* is an expression of the nature of things and humans as unfolded from within, and *Mana* expresses something that is participated in.

Throughout Polynesia, these meanings are at the heart of the quality of *Mana*, which is “to come true”. In short, *Mana* means “effectiveness; to be effective,” “potency; to be potent,” and “success; to be successful”. I find it best to think of *Mana* as the circle that these terms create. You need to be potent to be effective, you need to be effective to be successful, the proof of your success is the manifestation of your dreams into reality, and the more influence you have on your reality, the more potent you become.

Today, in Hawaii, *Mana* is most often used as a noun, but in the ancient chants, it is most often a verb that implies a mutual relationship. It is important to keep in mind that *Mana* is always a kind of partnership that is never tied to one person or thing. It is a type of working fellowship that is based on the philosophy of *Aloha*.

*Mana*, even though invisible, is an essential element in the manifestation and existence of physical reality. It defines and supports our world. *Mana* was often associated with *hā* (breath), its closest equivalent in physical reality. Breath is invisible. Breath gives life and sustains. The cycle of breathing ties Man to a relationship with Nature, and breath propels speech, which defines and supports all of Man's social relationships. These relationships are sacred and they are at the heart of The Teachings.

*Mana* can emanate from an object, bones of the dead, words and sound, medicine and potions, living beings, and the physical manifestations of the gods.

This mystic force can be roughly divided into three types.

1. *Mana* that can be felt but not described, it just is.
2. A being's power, authority, and personal magnetism.
3. A being's specific skills, aptitudes and attributes.

*Mana* is a gift that comes to humans in several ways. Organically it is passed through our genetic ties to our ancestors. Spiritually it can be passed from one person to

another at death; it can be bestowed by the gods at birth, and accumulated through your own hard work. Along with this gift comes one rule, “misuse it and lose it.”

Here again we can turn to the field of quantum mechanics to support and embellish upon our understanding of *Mana*.

One of the fundamental laws of quantum physics explains that an event in the subatomic world exists in all possible states until the act of observing or measuring it solidifies it at one particular state. In fact, it is our observation of the Zero Point Field that creates Zero Point Energy – our observation of reality creates events in reality. This phenomenon is expressed in a principle known as the Heisenberg Principle of Uncertainty.

Numerous experiments carried out since the mid 20th century by several prestigious organizations repeatedly prove our ability to influence the particular state of an event as it emerges from the subatomic world. These experiments developed at Princeton University's Princeton Engineering Anomalies Research program prove that by focusing on a desired outcome of an event that that outcome is influenced by the intent and desire of an observer. Amazingly, this is true even if the event happened in the past, as long as the outcome has not yet been observed.

What this means is that our *Mana* – our focused observation weighted by our intent – influences and helps sustain the eternal manifestation of the Sacred Landscape.

### ***Ui, Kī, and Kīmana***

*Kīmana* is the process of turning our thoughts into reality. It is the process of manifestation. Its internal-

ized dynamic components are desire, intent, will-power, and focus. Its method of application is *Kī*, and its externalized dynamic component is *Ui*. Understanding and controlling these components is essential to conscious manifestation.

When we use our *Mana* to influence *Aka*, an energetic aspect of *Aka* becomes apparent. *Ui* is the term for this energetic aspect. *Ui* means, “To stir up or activate.” We perceive this energetic aspect as the energy, influence, or action resulting from the influence of a thing’s *Mana*.

Between our desire to influence something and the outcome of that desire, there is a medium or means of transfer. That medium is *Kī*. *Kī* means, “to shoot or aim,” “to blow from the mouth,” and it is often attached to words as an intensifying prefix or suffix. In the language that is a precursor to Hawaiian, Proto Polynesian, “ki” has meanings of “agent, source, instrument, causation” and “because of, due to, by means of.” When combined, these meanings and usages give *Kī* a meaning of focusing, projecting, intensifying, and causing. *Kī* is the interface that integrates our *Mana* with the Sacred Landscape.

The relationship of *Kī* and *Ui* is comparable to the relationship between “affect” and “effect.” *Kī* is equivalent to “affect” and *Ui* is equivalent to “effect.” *Kī* is the application of *Mana* and *Ui* is the result of that applied influence.

The effectiveness of an outcome or intensity of *Ui* directly relates to the quality of our personal *Mana*, the skill at applying personal *Mana*, our desire, the intent motivating our desire, and our strength of will to influence the outcome. Essentially the effectiveness of an outcome or intensity of *Ui* relates to how well we focus

our *Mana* and how well we apply it. This is the meaning of *Kīmana*, to focus and project *Mana*. *Kīmana* is the process of consciously manifesting your corner of the Sacred Landscape.

Here is an easy way to grasp the meanings and relationships in the last few paragraphs. Think of *Aka* as a calm pool of water. If you lean down and blow on the surface of the water in order to create ripples, you are asserting your *Mana* upon the pool. The act of leaning down represents your desire and intent. How hard you blow is your focus and willpower. Your projected breath is *Kī*; your *Mana*, or influence, being applied. The action of the created ripples is *Ui*. *Kīmana* is the combination of all these elements.

A more esoteric way to view this is that *Aka* is the spiritual essence that lies dormant in an idea. *Kīmana* transforms the idea from spiritual essence into physical reality. *Kī* is the simultaneous interaction of spirit with the many realms of nature to bring about these transformations; it is the connection between Creators and Created, between thought and the Sacred Landscape. From the interaction of *Aka* and *Kīmana* all things derive their form and the power to act, live, and love. *Kī* is the animating force, and *Ui* are the forms, actions, life, and emotions that we perceive.

## **More about *Kī***

What we know about *Kī* so far is that it is the animating force found in Divine Energy, and it is a medium for translating thought into reality. It is also the earlier mentioned Zero Point Energy. *Kī* is projected or extended from us to bring about these changes in real-

ity. Whether these changes have positive or negative ramifications depends upon the intent of the initiator of the changes, and the viewpoint of the observer. The Teachings say intent not based in Aloha has negative ramifications.

Because *Lōkahi*, balance and harmony, is an undeniable law of the Sacred Landscape, it follows that if *Kī* can be projected or extended then *Kī* can be retracted or pulled. We find support of this assumption by looking at the Hawaiian word *huki* and a Japanese cognate “suki.”

Ki in the Japanese disciplines of Ki and Aikido is the same as our understanding of *Kī*. Tohei Sensei, the founder of the modern Ki discipline, explains that ki moves the hand and the hand moves the object. He equates using the mind positively to “extending ki” and using the mind negatively to “pulling ki.” The word “suki” means an opening or flaw, or to pull ki. This Japanese word is apparently derived from *sû-ki*, which means, “To inhale ki.”

*Huki* means, “To pull or tug, as on a rope; to draw, stretch, reach; to support, as a political party.” These actions can be either positive or negative depending on intent. If you reach out to lend a helping hand, you are using your mind positively because your intent is based in *Aloha*. However, if you reach out to push someone away in anger you are using your mind negatively, this is an action not based in *Aloha*.

*Huki* also means: “A fit of any kind, convulsion, stroke, spasm, epileptic fit,” and “twitching, cramp, as in the leg; to have a fit or cramp”.

These meanings all have connotations of *Kī* as a component of negative conditions not necessarily motivated by intent. The Teachings say that the cause of conditions like these is a blockage or flaw in the flow of energy.



We do however find words where *Kī* is a component of negative conditions caused by pulling *Kī* while using the mind negatively or at least with intent not based in *Aloha*. A few examples are *ho'ohuki*, which means “willful and headstrong,” *hukikū*, which means “snobbish, haughty and uncooperative,” and the word *hukihuki*, which has these meanings: “To disagree, quarrel,” “disagreement,” “not cooperative, headstrong, obstinate” “friction, dissension,” and “the constant, opposing emotional pull two or more persons in conflict may exert on a third person”.

With all this in mind, I use the word *hūkī* to mean pulling or influencing *Kī* with a negative mindset and intent not based in *Aloha*. The root word *Hū* here has the meaning of “To depart from the proper course, miss the way.”

It is possible for someone to cause a negative situation by unconsciously pulling *Kī*. For example, someone may have a sarcastic edge to their voice without really meaning their remarks to sound sarcastic. This way of speaking may be an unconscious speech pattern, but the effects are almost as bad as if they were trying to speak sarcastically. The term for this is *kīkoi* which means “rude, sarcastic,” and “to do in irregular, haphazard fashion, as skipping about while reading; irregular.”

If you have ever been around someone that leaves you drained of energy as if they are sucking the life from you, then you have experienced someone who is pulling *Kī*. If this person is consciously causing this situation then that is *hūkī*. This type of person is generally unpleasant to associate with and at times exudes negative energy. If the person is not consciously trying to create this situation then that is termed *kīkoi*. At

times, a person who is *kīkoi* may be likeable and pleasant but interacting with them is nonetheless, tiring.

To indicate extending or influencing *Kī* with a positive mind and the spirit of *Aloha*, I use *kīkau*. *Kīkau* means, “to give freely and with good will.” I am sure that you have been with someone that is a joy to be around, making you feel comfortable and energized. These people have a positive attitude and are full of life.

## ***Mana‘o* – Desire and Intent**

The ancient Hawaiian did not hold the belief that thoughts were bad, wrong, or sinful as is taught in the Judeo-Christian religions. While they acknowledged the potential for harm in thought, the thought itself is not harmful unless brought into reality by word, deed, or action. The only thoughts that were discouraged were long-held thoughts of vengeance and hostility, and someone else's thoughts implanted by suggestion. Either of these could lead to harmful actions and were to be avoided.

Desire and intent, or intention, are components of the process of thought. In the Hawaiian language, there are at least two dozen words for “desire,” three words for “thought,” but only one word for “intent” or “intention.” That word is *mana‘o*, which also carries the meanings of “thought” and “desire”. *Mana‘o* means: “Thought, idea, belief, opinion, intention, meaning, suggestion, desire, want,” and “to think, estimate, anticipate, expect, suppose, mediate, deem, consider.”

Thought, or *mana‘o*, is the drawing board, or staging area, for *Kīmana*. Through the process of thought, many avenues of action and outcome scenarios can be tried without influencing reality.

When thinking of this part of the process of manifestation, two instructive sayings come to mind; “Be careful what you wish for” and “Engage brain before starting mouth.”

## ***Kiakīlua* – Willpower and Focus**

When concentrating and directing *Kī* there are two important factors in controlling the outcome of a manifestation; willpower to focus on and bring about the desired output, and the intensity of concentration of *Kī*. In other words, a resolute determination is needed to control a manifestation.

I use the word *kiakīlua* to indicate this resolute determination. I define this word to mean, “to consciously concentrate or direct *Kī* with a resolute determination.” This word is a combination of the words *kia* and *kīlua*. *Kia* means: “Pillar, prop, post, pole; nail, spike; fish trap,” and “to concentrate or direct, especially in sorcery; a sorcerer may concentrate his prayers to influence a person or object.” *Kīlua* means, “to do with determination.”

## **More about *Ui***

Another meaning of *Ui* is “to ask, question, appeal, turn to for help or advice, query.” This meaning alludes to a very interesting and important capability of *Ui*, or activated *Aka*. *Ui* possesses the ability to encode and retain information. For explanation, we once again turn to the field of quantum mechanics.

A central tenet of quantum mechanics is that subatomic entities made up of Zero Point Energy can

behave like a particle or a wave. So far, in this chapter I have referred to the particle aspect of *Ui* because a particle is a “solid” object that has a central location in space and is readily observable. These particles make up the physical parts of the Sacred Landscape. On the other hand, a wave is diffuse and can cover a large area while interacting with other waves, just like ocean waves do, and wave action is less easily observed.

You have probably observed waves go up and down, and if you have ever stood in the surf on a beach you have most likely noticed that the up part of the wave contains more energy than the down part of the wave. It is this fluctuation of energy that helps the wave encode information.

While watching the surf you may have noticed that an outgoing wave influences an incoming wave, and vice versa. Sometimes the waves totally negate one another, sometimes they create an even stronger wave, and sometimes they appear to have no effect on each other. This happens because they are exchanging energy. This is similar to the effect that Zero Point Energy waves have upon one another.

It is here at this meeting of the waves that the encoding of information takes place. Moreover, it is here that a truly amazing and miraculous thing occurs. Each wave encodes all the information contained in the other wave. So, when wave A meets wave B they exchange their information and from that point on each wave contains all the original information of wave A and wave B. Then when wave B meets wave C those two waves will then contain the information of waves A, B, and C. And so on into eternity.

A very simplified example of this can be expressed by using the pigment colors of Red, Yellow, and Blue

to represent the waves or information. When the Red wave meets the Yellow wave, an Orange Wave will be created. When the Red wave meets the Blue wave, a Purple wave will be created. Both the Orange wave and the Purple wave contain the same information about the Red wave. Whenever the Orange or Purple wave encounters another wave, they will take on the color or information about the encountered wave and they will pass their colors or information onto the encountered wave.

Another way to explain this is that when an event or object emerges from the Zero Point Field, waves are created that contain information about that object or event. As these waves propagate out into the universe, they exchange information about themselves with all the other waves they meet. At some point, the information about this event or object will be encoded in every wave that exists, and will continue to be encoded in every wave that will come into existence in the future.

To me the truly astounding part of all this talk about waves is that knowledge about all things that exist and have existed is always available if one knows a way to “read” the information encoded in the ocean of *Aka*, if one knows the way to surf the waves of Divine Energy. In some belief systems, this sea of available information is referred to as the Akashic Record.

The Hawaiian word for surfing is *he'e nalu* which literally means, “wave sliding.” The name also holds hints about riding the waves of Divine Energy. *He'e* also means “octopus.” *Kanaloa*, the god of the sea, was first born in the form of Octopus, which is a symbol for psychic abilities and healing. In the Teachings, healing is brought about by bringing harmony. To do this one must call upon one's abilities, both seen and unseen,

one's *Mana*. The inner message is that in order to smoothly ride the Divine Waves of our existence we must seek to bring and maintain harmony in all our relationships on both the physical and non-physical planes that make up the Sacred Landscape.



## Chapter 4



### ***‘Ūlāleo* – Sacred Voice**

**T**his chapter illustrates the Divine Energy contained in the human voice by exploring its sacred aspect.

The ancient Hawaiian awareness of the power of sound is supported through the examination of the sacred words and sounds contained in the Hawaiian language. Extremely skilled chanters are capable of creating soundscapes that illuminate the subject of their chant. If they are chanting about the wind then the listener will hear the wind, or if they are chanting about the sea the listener will hear the sea, etc.

This power is not unique to the Hawaiian language and evidence of its use and awareness is found in most ancient languages and in words that have their roots in those languages.



When you speak you are creating a living thing that is capable of changing your entire reality and the reality of the Sacred Landscape. This realization is essential to understanding the power of the human voice, and it is an important component of the Teachings.

Have you ever spoken kindly to someone with no expectations of the outcome from doing so, and then have that person spontaneously do something nice for you? Have you ever caused a rift in a relationship that could never be repaired because of having spoken in anger or making an off-hand remark? These examples of the power of your words may be less obvious than the outcome of words that you know will change your reality such as “Let's move to Kaua'i” or “I'll take the job,” but they have just as much potential to change your life.

On a larger scale, the words you speak in some cases may inspire or command others to do deeds that will affect future events for a long time to come. You do not have to look very far to find examples of speakers whose words were powerful and whose words continue to affect reality. Two powerful examples are Martin Luther King and Adolph Hitler. Less obvious examples are the head of a corporation that orders the logging of an old growth forest, contrasted with a fire chief who orders the same trees cut down in order to stop an advancing wildfire that threatens even more forests or the lives of people.

All four of these speaker's words changed the world but what sets the words of the contrasted individuals apart is whether the intent of the speaker is based in *Aloha*. Intent not based in *Aloha* is at best selfish, and at its worst evil.

Becoming more aware of words as living things is one of the most important steps towards being more in touch with and in control of your reality. Just as *Lono* the god of sound was the messenger of *Kāne* the creator, words are your messengers.

When you use your sacred voice to send out your messengers, ask yourself one simple question; “Is my intent based in Aloha?”

## **More on the Living Language**

Words are living entities; they possess their own *mana* – their own power – just as people do. A word comes into being with varying amounts of *mana* depending on its harmonic structure, its meaning, and the intent and *mana* of the speaker and those that have spoken the word in the past.

Words also have bodies, souls, and personalities. A word's sound is its physical body. Its harmonic structure and the information it encodes is its soul. Its meaning is its outward personality, while the intent given to it by a speaker determines its inward personality.

Words also have a bloodline of sorts through which they inherit *mana* and physical traits. A good example of this is “aloha” which came from many other words to become what it is today.

Through this bloodline, a word can also inherit a destiny that determines its place in the living language. Some words such as “amen” are born words of power and some words such as “the” are born to be helpers.

What all this means is that words have more attributes to them than just their meaning. This explains why you can “understand” a word in a language that you do not speak. Examples of this are words of greeting and grief, and sounds of joy and sorrow.

Thus, words have a heritage. Examples of words with a heritage are the Sanskrit word “Om,” the Hebrew word “Shalom,” and from Hawaiian the word *Aloha*.

Words of power have been in use since human language came into being. The ancients attuned to the Sacred Landscape had no difficulty in discovering words of power as the body and soul and *mana* of a word made it easily recognizable as such. Words of power take the form of mantras, chants, invocations, the unspoken names of gods and single words. You will find a few Hawaiian words of power in one of the Explorations at the end of Part Two.

## **Sound Basics**

Sound is a physical phenomenon that stimulates the sense of hearing. For us, hearing takes place whenever vibrations within a certain range reach our inner ear. These vibrations are transmitted through air, liquids or solids.

However, this definition of sound is limited in that it only encompasses audible sound. For humans, audible sounds exist within a limited range of 15 to 20,000 vibrations per second. Dolphins, in comparison, can “hear” up to 180,000 vibrations per second.

In addition, this definition ignores the fact that sounds can contain encoded thought forms. Because sound vibrations are essentially waves, they can encode information as we discussed in the last chapter.

The effect of encoding sound with a thought form is easily demonstrated by speaking a phrase to someone with sincerity such as “Oh. You look great.” and then speaking the same phrase very sarcastically. There is no

doubt that your thoughts were encoded on the sound. If you had only thought these phrases, the person for whom they were meant would not react unless either or both of you were telepathic. This is the reason that the Teachings state that a word is not alive until it is spoken. It is the sound of the word that is the body of the word, and its soul is the thought-form encoded in the sound.

The complexity of the thought form is limited only by the amount of information that a sound can contain. The amount of information is determined by the range over which a being can produce sound. This means that the thought forms that a human can routinely project are less complex than that of a dolphin who can produce complex holographic thought forms containing large amounts of information using their much wider range of frequencies.

Notice in the last sentence that I said, “Routinely project.” Why? Because, unlike dolphins, we go about our lives mostly unaware of the complex harmonic structure of the sounds we produce and the information encoded in those sounds. Instead, we are trained to “hear” only the fundamental or lower frequency tones of a word or sound. This is akin to listening to only one instrument of an orchestra such as the double bass, while ignoring and discounting the other instruments. Doing that, you miss the intended message and emotions the composer wished to convey. It is the same with words and sounds.

The human voice produces vibrations across a considerably wider range our ears are trained to hear and capable of sensing. I am speaking of the harmonic content of our voices that we experienced earlier in “Exploration 4: Listening of Aloha.” It is the energy

contained in these audible harmonics and the inaudible vibrations that they create that give us the capability of doing more than just speaking for the purpose of everyday communication.

Through controlling our voices, we have many potential capabilities, some commonly used, and others not. By speaking, we can communicate. With song, we can influence emotions. By the process of producing specific tones, we can influence the physical structure of things. With combinations of these techniques, we can energize and heal others and ourselves, and bring about manifestations on many levels.

## **Vowel Sounds**

Six base vowel sounds produce our vocal harmonics. They are “eh,” “ih,” “ah,” “oh,” “uuu,” and “uh.” The first five of these sounds can be heard in their long form in these English words; *heard*, *heed*, *hard*, *hoard*, and *who'd*, and in their short form they can be heard in these words; *head*, *hid*, *hobble*, *hope*, *food*. The sixth sound heard in the word *vanilla* has no contrasting long and short form.

The blending of the different vowel sounds creates the entire range of harmonics that we are capable of producing. This is similar to the way that the three basic colors blend to produce our visible colors, or how the seven base musical pitches are combined to create music.

The knowledge and use of the divine, mysterious energy and properties of vowel and vocal harmonics is found in most ancient traditions. The vowel sounds are still in use by Tibetan monks, Jewish kabbalists, shamans, and sound healers.

In order to systemize and understand the vowel sounds, various disciplines have equated them with other groups of seven such the chakras, the planets, the Greek gods, etc. In some forms of numerology, the vowel sounds represent the soul of a person and the consonants represent the personality.

A particularly interesting system exists in the traditions of the Tiwa. They are an ancient group of indigenous people of North America located in the southwestern United States. Their language is vibration oriented and in their worldview, their own language describes the existence of the Divine Energy in all things. Each sound in this system represents an element or facet of the Sacred Landscape. As a brief example; “ah” means “washing; to cleanse and purify the individual,” and “uuu” means “that which is lifting us; God presence.”

Specific evidence of the Hawaiian knowledge and use of the vowel harmonics does not exist to my knowledge. However, as mentioned earlier, indications that these powers were used is found in stories of persons instantly healing broken bones, chanters who could manifest the subject of their chant, and practitioners who could create very effective spells. Evidence is also found in the construction of many words of sacred meaning and names for elemental forces; here are a few; rain – “ua,” fire – “ahi,” air – “ea,” breath and life force – “hā,” time and space – “au,” the mysterious source of all things – “‘Io and Iao,” and temple site or sacred space – *heiau*.

*Heiau* is of particular interest because when slowly articulated it produces the entire range of base vowel sounds in a relatively natural order. You will find this word used in one of the Explorations at the end of Part Two.

The Hawaiian language is rich in vowel sounds and much care is taken in pronouncing the vowels. The written language has five vowels; a, e, i, o, u. Each vowel also has a stressed or accented variation which when spoken may be pronounced differently than when unstressed.

Hawaiian uses only eight consonants h, k, l, m, n, p, w, and the glottal stop or *'okina* which is often written as an opening single quote. In contrast to the vowels, less care is taken in pronouncing the consonants. Before the Hawaiian alphabet was standardized substitutions of “r” for “l,” “t” for “k,” and “v” for “w,” were more common than is currently heard. The use of the alternate consonant sounds was and is encountered in regional dialects, chants, and the speaker's preference for the sound of a word.

The Hawaiian vowels are pronounced in their pure form without off-glides, which are discussed below. Their sound is closer to the Spanish pronunciation than to the English pronunciation that tends to use off-glides on most vowel sounds.

The way to avoid the off-glides is by not changing the shape of your mouth after you start making the vowel sound. Try this – slowly say the letter “a” as it is pronounced in English. Most likely, your mouth changed shape as you ended and you sounded “ehhhhhhheeeee.” Now say the letter “a” again but this time do not change the shape of your mouth to end the sound, just stop expelling air through your mouth. Did you hear the difference? The added “eeee” sound at the end of the first sound is an off-glide.

By using combinations of vowels known as diphthongs, the English vowel sounds with their off-glides are approximated. In Hawaiian, there are twenty diph-

thongs. However, only six of them produce the true vowel sounds that relate directly to vowel harmonics.

For the purpose of creating vowel harmonics in Hawaiian I feel it is necessary to include two helper sounds, the letter “h” and the glottal stop “ ‘ ”. They both serve the function of marking syllables within vowel only sounds. As an example, the difference between sounding tentative by saying “uh” and agreeing by saying “uh-huh” and disagreeing by saying “uh-uh” are determined by the using one or the other of the helper sounds or not using either. They also change the quality of the vowel they precede. In the mechanics of speech, “h” is known as an aspirate, and it changes the quality of the fundamental vowel by making it more breathy, which changes the harmonic structure of the sound. In Hawaiian, the glottal stop “ ‘ ” is known as an ‘okina and it changes the beginning attack of a vowel sound so that it is more percussive.

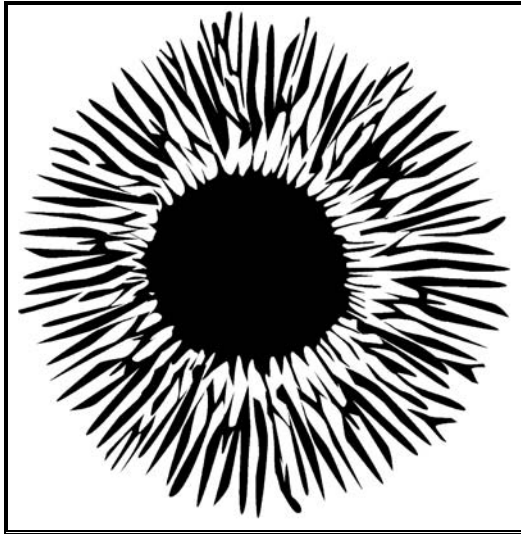
The Hawaiian sounds of the vowels and diphthongs represent the base vowel sounds and their intermediate variations. When sounded in a relaxed manner these vowels each create a different set of audible and inaudible harmonics and vibrations in the body of the sounder, and in other persons and objects.

You will find more about the Hawaiian language in the Appendix, and an example using vowel harmonics follows shortly in the “Explorations for Part Two” section.





# Explorations



## **Exploration 5:**

### ***Hea Wahi Kapu* – Calling a Sacred Space**

**I**n this Exploration, you will learn the steps towards calling forth a sacred space using your sacred voice – your *‘ulāleo* – by using the energies inherent in the vowel sounds.

I chose the word *heiau* for use in this Exploration for two reasons. First, because it is the word for a Hawaiian temple or sacred space.

Second, the series of vowels used in *heiau* is in a natural order of their placement in the mouth moving from the back of the throat and ending up at the lips. The base series of vowel sounds is “eh”, “ih”, “ah”, and “uuu” but when the word is slowly articulated the

sounds blend one into the next and what you hear are “eh-eee-ah-oh-uuu.” Try saying this series quickly several times in a row. Does it remind you of anything? How about the order of the vowels as pronounced in English – a, e, i, o, u.

As you can hear, *heiau* is a word that sweeps across the whole range of vowel harmonics potentially activating all the energies available to us. By controlling these various energies, it is possible to achieve most anything towards which you turn your attention. In order to speak any word, air is taken into the lungs then expelled through the mouth. This act when done consciously is a sharing of *Hā* – the sacred breath of life. I cannot think of a better way to describe a sacred place than a place where all things are possible and life is sacred.

*Heiau* is made up of two primary words *hei* and *au*. *Hei* means “net,” “to catch in a net,” “adept,” “to festoon with leis,” and “to absorb, as knowledge or skill.” In its reduplicative form of *heihei*, it takes on the added meaning of “to enthrall, enchant.” *Hei* is also a variant spelling of *hai*, which means, “sacrifice.” *Au* means “time,” “cycle,” “current,” “to flow as a current,” “an action of the mind as in ‘my mind is exercising’,” and it is the pronoun “I” and “me.” Two hidden words of interest within *heiau* are *ia‘u* which means “me, to me; because of or due to me,” and the word *eia* which means “here.” *Eia* is sometimes shortened to *ei* when used before words that start with “a” which gives the meaning of “here I am” to the phrase “*ei au*.”

With these meanings in mind, I translate the hidden information in *heiau* to mean, “Here am I, freely sharing the *Hā*. Drawing the divine flow to me – to

this place. Using my *mana* to allow Divine Energy – the Divine currents of time and cycles – to flow through me in order to enchant this place and festoon it with the timeless beauty of all things that are possible.”

This Exploration can be done anywhere though I would suggest developing your technique in a private area like a room in your home or a natural setting, until you are comfortable with the process.

Here are the steps:

1. First, some pointers in sounding *heiau* for use in this Exploration. Take in a deep breath and slowly articulate the word *heiau*. “Hehhh-eeee-ahhhh-uuuuuuuuuu...” Make sure that the “uuu” is sounded with your lips tightly pursed, but not closed. Also, the length of time “uuu” is sounded should be as long or longer than the time taken to sound all the other vowels together. You might want to try this a few times before continuing.
2. While doing this Exploration it is important to hold no intent other than to let the vibrations of your voice aid in bringing harmony and peace to the space. This should be seen as a selfless act where you are making a sacrifice or offering with no expectations of the outcome.
3. To start, face towards the west.

4. Take a few slow deep breaths and give yourself permission to relax. You might even want to do a few cycles of the *Hā 'alo* breathing from the Explorations at the end of Part One.
5. Place your mental focus on the sound of your breathing.
6. When you feel ready, take in a deep breath and slowly articulate the word *heiau*. “Hehhh-eeee-ahhhh-uuuuuuuuuu...” As you make the sound rotate slowly 360 degrees counterclockwise to the left so that as you finish the sound you are facing west once again.
7. Turn left 90 degrees so that you are facing south. Repeat the vowel series once while rotating clockwise to your right so that as you finish the sound you are facing south once again.
8. Turn left 90 degrees so that you are facing east. Repeat the vowel series once while rotating counterclockwise to your left so that as you finish the sound you are facing east once again.
9. Turn left 90 degrees so that you are facing north. Repeat the vowel series once while rotating clockwise to your right so that as you finish the sound you are facing north once again.
10. Quickly turn once again to your left so that you are facing west. Say, “Here is a

sacred place” or, if you prefer the Hawaiian, “*Eia! He wahi kapu*” which is roughly pronounced “ey-yah! Hey waa-hee kah-puu”. Speak with a tone of reverence and authority.

11. Quickly turn this time to your right so that you are facing north. Repeat the phrase.
12. Again, quickly turn to your right so that you are facing east. Repeat the phrase.
13. Quickly turn to your right so that you are facing south. Repeat the phrase.
14. One last time quickly turn to your right so that you are facing west once more. This time look upwards and repeat the phrase.
15. Pause and feel the energy of the space you have just created. You may feel a sense of calmness, or the space may seem quieter than when you started, both of these indicate that the space is more harmonious than before. A feeling akin to *déjà vu* may be experienced immediately following speaking the phrase for the last time. This feeling is caused by the space becoming more in harmony with time and space.

A variation to this Exploration is to assign a quality or meaning to each of the vowel sounds in *heiau* as they are sounded. To do this we draw upon the earlier

mentioned Tiwa tradition that holds that sounds themselves create vibrations that bring forth and represent attributes of the Sacred Landscape and of Divine Energy. In that tradition, the meaning of the sounds in *heiau* would translate like this:

- H – Step ladder to the heavenly planes.
- Eh – Relativity; to understand our relationship to all things.
- Eee – Clarity; to get in touch with Divine Intelligence.
- Ah – Washing; to cleanse and purify the person.
- Uuu – That which is lifting us; God presence.

It is striking how similar this translation of the meaning of the sounds is to the translation derived from the hidden Hawaiian words in *heiau* and to the concept of a *heiau* in general.

Before adding these meanings to the *Hea Hei Kapu* Exploration, I advise you to practice associating these meanings with the sounds while doing a seated meditation.

For this meditation write the Tiwa meanings on a blank sheet of paper so that you can look at each meaning as you sound *heiau* repeatedly for a few minutes. Expand this length of time as you begin to associate the sounds with the meanings.

Once you achieve the ability to do the meditation without use of the sheet of paper, feel free to add this level to the *Hea Wahi Kapu* Exploration.

## **Exploration 6:**

### ***Kīko‘o* – Focusing and Extending *Kī***

This Exploration is adapted from the Japanese martial art of Ki. In it, you will learn how to focus and then extend your *Kī* – the medium for applying your *Mana* for use in manifesting.

In this particular version of extending *Kī*, you will learn how to release a prayer, wish, or emotion.

The first step is to locate the area referred to in Ki as the One Point. To do this we will use a Hawaiian measurement called *kīko‘o*. The length of this measurement is the distance from the tip of your index finger to the tip of your thumb. Using your own hand, this distance is the approximate distance from your own navel (*piko*) to your One Point.

This Exploration derives its name from this measurement for two reasons. First, the measurement helps in locating your *Kiko Kahi* – your One Point. Secondly, *kīko‘o* has other meanings that relate to extending *Kī* – “to stretch, reach or stick out; extend, as the hands, or as a bird its wings,” “to move,” “to shoot, as from a bow,” and “to step in order to reach.”

The first step in finding your *Kiko Kahi* is to stand up or sit very erectly then place your thumb of either hand in your navel.

Extend your index finger pointing downwards so that your thumb and finger make an L-shape.

While maintaining the L-shape and keeping your thumb in your navel rotate your hand until the index finger touches the lower abdomen. This should leave you touching a point approximately where the abdomen folds or creases into the groin.



While continuing to touch your abdomen with your index finger, remove your thumb from your navel. This is roughly the position of your *Kiko Kahi*. Though it is not necessary for this Exploration, if you want to find the exact spot then do step number 5. If not, then skip to step number 6.

Tense or flex your stomach. Did your finger move with your stomach? If so, keep moving your finger downwards by small amounts (or possibly upwards) and tense again. Repeat this process until you find a point where your finger does not move. This spot on your physical body cannot be moved independently of the hips or stomach because it is located at a junction from where a large group of muscles radiate. That spot is the location of the *Kiko Kahi* when standing or sitting very erectly. Because the *Kiko Kahi* is a component of the non-physical body, its actual location will move in and out of this physical location as your body moves.

Close your eyes and focus on your *Kiko Kahi*. Keeping your focus on the *Kiko Kahi* is very important. You may find it helpful to keep your index finger in contact with your *Kiko Kahi* until you can instantly draw your mind there without doing the previous steps.

Breathe slowly in and out of your nose in a relaxed manner. While keeping your focus on your *Kiko Kahi*, imagine that with each inhalation, Divine Energy is flowing into your body and accumulating at your *Kiko Kahi* – building your supply of *Kī*. Do this step for several minutes.

When you feel your *Kī* starting to build, then place your hands in front of you with palms facing one above the other a few inches apart. Be sure to maintain your slow relaxed breathing.

Now, with each exhalation imagine *Kī* flowing from your *Kiko Kahi* through your arms and accumulating in a ball between your palms. Repeat this step until you feel a warm tingly sensation in your hands.

When you feel that you have a ball of *Kī* in your hands, then think of the prayer, wish, or emotion and imagine it inside the ball. Do a few cycles of breathing until you feel you have achieved this.

Cup the lowest hand as if to hold the ball. Extend that arm in front of you with the hand above eye level with the palm facing upward.

Take in a breath and blow the *Kī* ball from your hand. Say “*Āmama ua noa*” which means, “the prayer has flown” or “the prayer is freed.” This saying is equivalent to saying “May the blessings be,” or “Thy will be done,” all of which declare that you have surrendered the outcome to the universal powers that be.

Another use for this technique is in helping to resolve an issue that you do not know how to resolve. This is accomplished by building a thought-form of the situation in question and placing that thought-form in the *Kī* ball. Then build a thought-form of how you would like the situation to be in the future and place that thought-form in the same *Kī* ball. Finally, send the *Kī* ball out to the universe as described in Step 12 above.

### **Exploration 7:**

#### ***Ho‘okaulike* – A Technique for Bringing Self-harmony**

This Exploration is a flexible technique for harmonizing and equalizing energies. Even though this

exercise has many components and variations, once learned it is simple to use. Its name, *Ho'okaulike*, means, "To equalize, balance."

*Ho'okaulike* is simple in that its main components are intent, focus, and directed breathing. The flexibility is provided by four variations to the technique each of which is used for a different purpose.

There are four variations of *Ho'okaulike* that may be used depending on the desired objective. Your intent will determine which variation you should use. (Remember, any intent should always be based in *Aloha*).

Here are the variations:

### ***Ho'olōkahi***

*Ho'olōkahi* means, "To bring about unity" This variation is used when one energy source is stronger than the other such as opposing or conflicting viewpoints and attitudes, or when an energy is no longer desired or you want to replace it with another. This is achieved by taking energy from one source and giving it to another. This is similar to entering a cold room with a fireplace filled with wood. If you want the room to be warm then you start the fire and burn the wood. In the end, you still have a room but by transforming energy, you have changed the room to be more to your liking.

### ***Ho'okūlike***

*Ho'okūlike* means, "To make alike." This variation is similar to *Ho'olōkahi* except that it is used when the strength of the energy sources are of no concern. This is useful in relieving bodily pain and discomfort, and rec-

onciling the memory of a past event with the desired or expected outcome. In this variation both source's energies are allowed to freely flow together until a state of harmony is reached. This is similar to taking two liquids, one clear and one colored, and slowly mixing them together to produce a combination of the two.

### ***Ho'opuehu***

*Ho'opuehu* means, "To disperse or scatter." This variation is used to dispel or normalize pent-up emotions or anxieties, and blocked or excess energies by allowing the energies to flow into the earth.

### ***Hō'ili'ili***

*Hō'ili'ili* means, "To gather or store up." The purpose of this variation is the opposite of Dispersing in that it is used to energize the body and mind, and increase depleted or insufficient energy. It is also used in the process of creating *Mana Aloha*, which is the universal energy of love.

In *Ho'okaulike* there are five focal points which serve a specific purpose. Different combinations of these five focal points are used depending on the variation in use. The five focal points, with some of their attributes, are:

### **Left Hand Focal Point**

When performing *Ho'okaulike* the left hand is seen as holding the energy, thing, event, or concept which is less active, more internalized,

passive, and feminine. This is accomplished by visualizing that you are holding the energy, thing, event, or concept in your hand. You may also hold a physical object to represent the energy, thing, event, or concept such as a picture, written description, or anything else you deem appropriate.

The left hand is negative in relation to the right hand's positive polarity.

### **Right Hand Focal Point**

In comparison to the left hand, the right hand represents the energy, thing, event, or concept that is more active, externalized, aggressive, and masculine. This is accomplished in the same way as with the left hand.

The right hand is positive in relation to the left hand's negative polarity.

### **Heart Focal Point**

The teachings tell us that Heart is the center of balanced polarity. It transforms personal biological, emotional, and mental energies into *Mana Aloha*, a kind of universal energy of love. When performing *Ho'okaulike*, the Heart is always one of the focal points. Energy flowing from one focal point to another is transformed as it passes through the Heart.

The Heart Focal Point is located in the upper center of the chest. In Hawaiian this area is called *poli*.

The Heart is neutral in terms of polarity.

## **Ground Focal Point**

The best ground is the Earth herself. The best way to make contact is to stand bare-footed on the ground, though this is not required to perform *Ho'okaulike*. All that is necessary is knowing which way the ground is, which hopefully won't be too difficult. Ground is used to draw off unneeded, undesired, or excess energy.

Ground is more negative in terms of polarity when compared to the other focal points.

## **Sky Focal Point**

Sky is exactly what you think it is and it occupies the space above us. From Sky, we draw down energy, if needed, to aid us in achieving a desired outcome.

Sky is more positive in terms of polarity than all the other focal points.

Each variation uses the left hand, right hand, and heart focal points. The *Ho'opuehu* variation makes use of the Ground focal point, while the *Hō'ili'ili* variation makes use of the Sky focal point.

There are three types of directed breathing that are used in *Ho'okaulike* depending on which variation is chosen. Each type utilizes the *Hā* Breath, which involves breathing in through your nose (if possible) and out through your mouth as you make a quiet “haaa” sound. The three types are:

## **Stream Breath**

The Stream Breath causes energy to flow from one point to the other but only in one direction. This breath is like a stream where the current flows in a constant direction.

The Stream Breath is used to change something from an undesired state to a more desired state by moving the energy of a desired state to the undesired state, or by energizing or de-energizing something.

One cycle of Stream Breath consists of one *Hā* Breath while focusing on one focal point during the inhalation and switching focus to the other focal point during the exhalation. As you inhale, imagine the energy filling your heart and as you exhale, imagine the energy flowing from your heart to the other focal point. Then before taking in a new breath switch your focus back to the first focal point.

The Stream Breath can be used with the *Ho'olōkahi*, *Ho'opuehu*, and *Hō'ili'ili* variations.

## **Eddy Breath**

The Eddy Breath allows energy to flow in alternating directions thus causing the energy to cycle or swirl between the two points causing them to mix. This breath is like the small whirlpools that you might see along a streambed or in a tide pool.

The Eddy Breath is used to help bring balance between like and unlike things. The point is to reconcile the things but not to make them both alike.

One cycle of Eddy Breath consists of two Stream Breaths. The first breath is done with the focus shifting between focal points and then *without* switching focus, another *Hā* Breath is performed with the inhalation on that point and then switching focus back on to the first focal point during the exhalation. Once again, the energy is imagined to move through the heart on its way from one focal point to the other.

The Eddy Breath is used with the *Ho'okūlike* variation.

## **Surf Breath**

This breath is the most difficult as it requires that you focus on both the hand and the heart focal points at the same time as you inhale and exhale. It moves energy simultaneously from both focal points to the heart and then back again. This breath is like the surf washing in and out on a beach.

The Surf Breath is used to achieve harmony between things by making them both alike.

While performing the *Hā* Breath visualize that as you inhale energy is being pulled equally from both focal points. At the midpoint of the breath, the energy mixes in your heart, and as you exhale energy flows equally back to both hand focal points.

The Surf Breath is used with the *Ho'okūlike* variation.



## Putting It All Together

The process of preparing to do *Ho'okaulike* involves choosing the intent. The intent dictates which variation to use.

Try to make your intent in doing *Ho'okaulike* as simple as possible. Examples of simple intents are: "I wish to forgive so and so for making me feel bad," "I want to feel more joy when I am at work," "I wish my back didn't hurt," or "I am disappointed about how my vacation turned out." If you distill these down to the underlying feeling, your intents are: "I wish to forgive," "I want to feel more joy," "I want to be pain free," and "I do not want to feel disappointed."

In contrast, examples of complex intents are: "After I forgive so and so then we will have a great time next we meet," or "I want my back to feel better so that tomorrow when I play tennis I can play a good game." These complex intents should be broken down into their simpler parts. This first example can be broken down into "I wish to forgive" and "I want to feel more joy."

Energetically, there are only four types of intent. Each type indicates which choice of Variation to use. If you want one thing's state to be more like another thing's state, or to change completely into that state, then you would use the Equalizing variation. If you want two states to become more like each other then you would use the Harmonizing variation. If you want the state of a thing to decrease in intensity, or disappear completely then you would use the Dispersing variation. If you want the state of a thing to increase in energy then you would use the Gathering variation.

Now that we have covered the basic components of *Ho'okaulike*, it is time to look at examples of using the technique and its variations.

### **Variation 1: *Ho'olōkahi***

For this example, we will use a situation where the outcome of an event did not live up to your expectations of how that event would unfold, and because of that, you are harboring certain feelings or emotions. In this case, you need to reconcile your expectations with the outcome.

With the *Ho'olōkahi* variation, there are two choices to make before proceeding: which hand represents what, and whether to use the Eddy Breath or the Surf Breath.

To decide which hand should represent which energy, thing, event, or concept, all you need to do is reread the information about both the Left and Right Hand focal points and see which description more closely fits which thing. In our example, the expectation is more internalized than the outcome of the event, so the Left Hand holds the expectation and the Right Hand holds the outcome.

Which breath to use is a personal choice as either will accomplish the same goal. I suggest that in the beginning you use the Eddy Breath, as it is easier to do. Once you have tried this variation a few times, than feel free to try the Surf Breath to see which you prefer. Personally, I prefer the Surf Breath.

Here are the steps:

You may stand or sit in a way that you find comfortable. If you sit, do not cross your legs or ankles.

Do the *Hā* Breath three times without focusing on what you wish to accomplish. (You will continue to use the *Hā* Breath for the rest of the exercise.)

If you have physical objects to hold, then pick them up and hold them in the appropriate hand and hold your arms at your sides with the elbows bent so that your hands are in a position as if to hold a tray. If you are not using a physical object then imagine the expectation in your left hand and the outcome in your right.

At this point, make a brief statement about how you feel and what you are trying to accomplish. For our example, you can say something like; “I am disappointed that I did not have more fun at the gathering and I want to feel more at ease with the outcome.”

At the beginning of the next breath, place your focus on your left hand. As you inhale, visualize your heart filling with energy flowing from your left hand.

As you exhale, visualize the energy flowing from your heart to your right hand.

Keep your focus on your right hand as you once again inhale and visualize the energy filling your heart.

With this exhalation, your focus returns to your left hand as the energy flows to it from your heart.

Repeat steps 5 through 8 for as long as you like or until you feel more at ease with the outcome then go to the next step.

Finish by cupping your hands together, blowing on them, and then making an appropriate uncomplicated affirmative statement such as “I am more at ease with the outcome” or “I feel better now.”

## **Variation 2: *Ho'okūlike***

In this example, we will use a situation where you often act in a way that is undesirable to you: such as when you talk to your boss, you feel insecure.

You will always use the Stream Breath when performing the *Ho'okūlike* variation because you are flowing energy away from one source into another. However, you must decide which way it will flow. To do this first decide which hand should represent which energy, thing, event, or concept by reviewing the section on the Left and Right Hand focal points, and then decide which one should replace the other.

In this example, you will replace your habitual reaction with the confident action of a co-worker, which means that the flow will go from right to left. Another choice is to replace your habitual externalized action with your desired internalized action. In that case, the flow would go from left to right.

Here are the steps:

You may stand or sit in a way that you find comfortable. If you sit, do not cross your legs or ankles.

Do the *Hā* Breath three times without focusing on what you wish to accomplish. (You will continue to use the *Hā* Breath for the rest of the exercise.)

If you have physical objects to hold, then pick them up and hold them in the appropriate hand and hold your arms at your sides with the elbows bent so that your hands are in a position to hold a tray. If you are not using a physical object then visualize how you

normally act around your boss in your left hand, and in your right imagine how you would like to act.

At this point, make a brief statement about how you feel and what you are trying to accomplish. For our example, you can say something like; "I want to act more like my co-worker when I am around my boss." It is also helpful to visualize the confident actions of your co-worker.

At the beginning of the next breath, place your focus on your right hand. As you inhale, visualize your heart being filled with energy flowing from your left hand.

As you exhale, visualize the energy flowing from your heart to your left hand.

Switch your focus back to your right hand as you once again inhale and visualize the confident energy filling your heart.

With this exhalation, your focus returns to your left hand as the energy flows to it from your heart.

Repeat steps 5 through 8 for as long as you like or until you feel more at ease with the outcome.

Finish by cupping your hands together, blowing on them, and then making an appropriate uncomplicated affirmative statement such as "I am confident around my boss."

### **Variation 3: *Ho'opuehu***

The *Ho'opuehu* variation is similar to the *Ho'okūlike* variation in that you are using the Stream Breath to flow energy in only one direction. In this case, you are flowing energy from an overly energetic source into the ground where it is disbursed.

In this variation, the Right Hand Focal Point will always hold the mental image of the energy, thing, event, concept, or representative object. The left arm will always be at your side with the fingers of the left hand extended and pointed downward.

In this example, we will use the situation of experiencing too much anxiety over an upcoming event.

Here are the steps:

1. You may stand or sit in a way that you find comfortable. If you sit, do not cross your legs or ankles.
2. Do the *Hā* Breath three times without focusing on what you wish to accomplish. (You will continue to use the *Hā* Breath for the rest of the exercise.)
3. If you have a physical object to hold, then place it in your right hand. If you are not using a physical object then visualize that you are holding the emotion or feeling of anxiety in your right hand. Hold just the feeling, not the image or expectation of the coming event.
4. At this point, make a brief statement about how you feel and what you are

trying to accomplish. For our example, you can say something like; “I wish to be less anxious.”

5. At the beginning of the next breath, place your focus on your right hand. As you inhale, visualize your heart being filled with energy flowing from your right hand.
6. As you exhale, visualize the energy flowing from your heart to your left hand and down into the ground.
7. Switch your focus back to your right hand as you once again inhale and visualize the energy filling your heart.
8. With this exhalation, your focus returns to your left hand as the energy flows into the ground.
9. Repeat steps 5 through 8 for as long as you like or until you feel more at ease with the outcome.
10. Finish by cupping your hands together, taking in a *Hā* Breath, and then blowing on them. Follow this by making an appropriate uncomplicated affirmative statement such as “I am more at ease.”

#### **Variation 4: *Hō'ili'ili***

The Gathering variation is similar to the *Ho'okūlike* and *Ho'opuehu* variations in that you are using the Stream Breath to flow energy in only one direction. In this case, you are flowing energy from the universal source into the objective at hand.

In this variation, the Left Hand Focal Point will always hold the mental image of the energy, thing, event, concept, or representative object. The right arm will always be comfortably raised at your side with the fingers of the right hand extended and pointed upwards.

In this example, we will use a situation where you wish to charge an object with *Mana Aloha* such as a special gift.

Here are the steps:

1. You may stand or sit in a way that you find comfortable. If you sit, do not cross your legs or ankles.
2. Do the *Hā* Breath three times without focusing on what you wish to accomplish. (You will continue to use the *Hā* Breath for the rest of the exercise.)
3. Place the object in your left hand. If the object is too large to hold you may make physical contact with it or hold the image of it in your left hand.
4. At this point, make a brief statement about how you feel and what you are trying to accomplish. For our example, you can say something like; “I wish the gift to be filled with love.”
5. At the beginning of the next breath, place your focus on your right hand. As you inhale, visualize energy gently swirling down from the sky, filling your heart and being transformed into *Mana Aloha*.



6. As you exhale, visualize the *Mana Aloha* flowing from your heart to your left hand.
7. Switch your focus back to your right hand as you once again inhale and visualize the energy filling your heart in being transformed into *Mana Aloha*.
8. With this exhalation, your focus returns to your left hand as the energy flows into it.
9. Repeat steps 5 through 8 for as long as you like or until you feel at ease with the result.
10. Finish by cupping your hands together, taking in a *Hā* Breath, and then blowing into them. Follow this by making an appropriate uncomplicated affirmative statement such as “This gift is filled with love.”

Here are a few of ideas that will help you expand on the technique of *Ho'okaulike*.

Find a small object that will always represent your self such as a stone, piece of wood, or even a bundle of items. It may also be useful to find an object to represent an often used energy, thing, event, concept, or person. It is very important not to reuse an object to represent a different energy, thing, event, concept, or person. When an object is no longer needed then get rid of it in a respectful way such as leaving it in a natural setting, or if you wish to keep it, then just do not use it again.

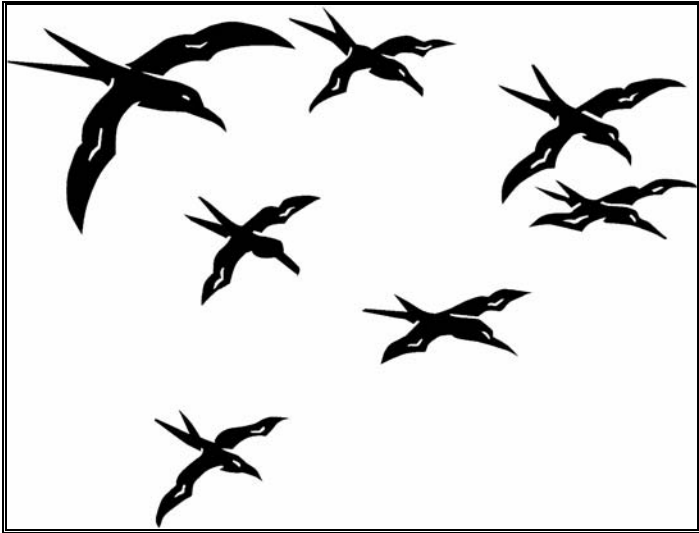
Compile a list of words of power that have meanings that relate to the variations individually or as a whole. It is even better if you personally relate to these words. Here are a few Hawaiian endings to prayers and their meanings that you may use; 1. *‘Āmama, ua noa* – The prayer is said, the taboo is lifted, or *‘Āmama, ua noa, lele wale* – The prayer is said, the taboo is lifted, the words fly free. 2. *E ola nō* – Live on. 3. *Ua noa* – It is free. 4. *Elieli kau mai* – May a profound reverence alight. 5. *Elieli kapu, elieli noa* – Profound is the sacredness, profound is the freedom. 6. *E ho‘oūlu ‘ia* – Inspire this. 7. *E ho‘i mai e* – Return. 8. *E hele mai* – Come. Possible non-hawaiian endings are: Amen, May the Blessings Be, and from pop culture “Make it so, Number One.”

*Ho‘okaulike* is useful in relieving the pain and discomfort of tired, stiff, or sore muscles. In this application, all you are doing is causing energy to flow without intent or expectations. The first step is to simply place either hand on the area that needs attention, place the other hand on a major opposing joint such as the hips or shoulders, then perform the Surf Breath or Eddy Breath as in the *Ho‘olōkahi* variation. If relief is not noticed after a few moments, try using the Stream Breath as in *Ho‘opuehu* for a stiff or tense muscle, or as in *Ho‘oili‘ili* for a weak or tired muscle. Then return to using the Surf Breath or Eddy Breath as in the *Ho‘olōkahi*.

**Important!:** Do not use *Ho‘okaulike* on any place on your head or above the middle of your neck.



## Part 3



### **The Essence of Space and Time – Everybody Has To Be Someplace**

#### **Introduction**

**T**his section is a geography lesson of sorts, about the Sacred Landscape upon which we live, or to be more accurate, an “Ethereal Geography” lesson. To explain; geography is the study of physical relationships between things in three dimensions. Recently, the modern worldview teaches that the physical world has four or more dimensions.

The fourth dimension is time. Though strictly speaking time is not a dimension, it is the rate of the occurrence of events or actions as observed by our sensory perceptions. Another way of putting this is that

time is a measurement of the rate of the transformation of energy, because whenever there is action, there is a transfer or transformation of energy, and if this transformation is observed then time seems to exist. Simply put, time is the observation of motion. Without an observer, there is no time. Without motion, there is no time.

Time is just a convenient tool that aids in the understanding and observation of events and things as they manifest from the sea of *Aka*. For the sake of simplicity, we will consider time a dimension. We will revisit this subject of time again in a later chapter.

The study of the world in four dimensions is called “Temporal Geography.”

## **A View of Time**

The Hawaiians had a keen awareness of the element of time, but not in the sense that modern society views time.

The “modern” concept of time includes a starting and stopping point, a beginning, and an end. From within the modern world where everything is written down and recorded, it is easy to “feel” this seemingly linear and irreversible flow. Recent research suggests that different parts of the brain are stimulated by the concepts of “before” and “after,” and the better a person's reading skills, the easier it is to grasp the linear concept of time. In fact, the very act of learning a written language exercises the human brain's left hemisphere – the half that handles linear, abstract thought – and seems to enforce its dominance over the right hemisphere, which thinks holistically and visually.

This would also seem to imply that the better our reading and writing skills, the more we become entrapped by the illusion of linear time and become separated from the natural cycles of the world in which we live.

To indigenous, oral cultures such as the ancient Hawaiians, time was cyclical, meaning it had no true beginning or end. Time was inseparable from the cycles of the seasons and the tides, and the cycles of *Lā* (Sun) and *Mahina* (Moon). With their senses and lives attuned to the every changing world in which they lived, time was not separable from existence in this world. Time, space, and the current of time were so tightly woven in Hawaiian thought that the common word for time, *au*, also means “space” and “current.”

## **Divine Geography**

A type of adept or priest existed in ancient Hawai‘i whose skill and knowledge were applied in the placement of temples, houses, and other structures. Their job was to look over the lay of the land and indicate where the building should go and which way it should face. They were called *kuhikuhi-pu‘uone* which means, “To point out the contours.”

The ancients also had a keen sense of the living essence of all things and this awareness must be factored into their worldview. This living essence is divine and this divinity is thought of as lying dormant in an Idea and becoming active when the divinity manifests itself in form. This spiritual element adds a fifth dimension to our discussion, therefore we are dealing with “Ethereal or Divine Geography,” the study of the relationship between things in five dimensions: breadth, width, height, time, and spiritual essence or influence.

These relationships are sacred. The relationship of one thing to another defines both things. Without one, the other is much more difficult, maybe even impossible, to define. Time, a unit of measurement, does not exist without these relationships - time is seen as relative to living entities communicating with one another. These relationships define our world, our Sacred Landscape. The Sacred Landscape is felt more inwardly than viewed outwardly. Unfortunately, this ancient sense of the Sacred Landscape cannot be easily expressed in words. Nevertheless, this sense does resonate within the sound of the living words of the Hawaiian language and it is embodied in the Hawaiian goddesses and gods.

It is my hope that in the next few pages you will gain a feeling for, or understanding of, the ancient sense of time and space and the relationships that defined the ancient Hawaiian world. It is also hoped that through this new understanding you will be able to appreciate the world as a truly sacred place.

## **Overview**

Chapter One supports the belief that much can be learned by observing all things and not-things upon the Sacred Landscape by analyzing the ancient Hawaiian system of organizing the physical world in concentric layers and the information found in the meanings of these layers.

Chapter Two presents the four directions as defining areas of the Sacred Landscape, introduces some of the major Hawaiian Goddesses and Gods, and expands upon an essential principle of the Teachings regarding

feminine and masculine energies. You can achieve much by knowing how to align yourself properly with the Sacred Landscape.

Chapter Three examines how your concept of time shapes your reality and perception of your experiences upon the Sacred Landscape. By understanding this concept and incorporating it with other parts of the Teaching, “time travel” becomes possible.

In the Explorations for this part you will find a technique that will help you truly see what is going on around you, an exercise for aligning yourself to the Sacred Landscape and the flow of time, and a Hawaiian chant to get you up and out into the Sacred Landscape in the morning.





# Chapter 1



## ***Ho'onu'a* – Layer upon layer**

**T**he Hawaiians had a structured view of their physical world and described it in a series of belts or layers going out from themselves and their island. This is similar to the way in which ancient Greek geographers organized the planet into a series of zones based on the slope and angle of the surface in relationship to the sun.

Within this structured view, there were names for levels in the sky above and layers in the earth below. Names for heights of progress up the mountains and names for the belts of sea that concentrically surrounded the island like the ripples caused by a pebble dropped in water. This idea of layering can be found in the meanings of *honua*, the word for this Earth that we

spoke of earlier. A root word within *honua* is *nu'a*, which means “piled one on top of the other,” and “a multitude” and “much traveled, like a road.” An example of the way in which this layering is linked in to the path of time can be found on the island of Mangaia in the Cook Islands where the interior of a giant coconut is used to represent the non-physical realms and the world of man is perched on the top. At the bottom of the coconut is a taproot called *Te-aka-ia-Roe*, the Root of All Existence. Above the Root on the very bottom of the inside of the coconut is the Great Parent who gave us life, and stacked above her are all the levels that precede man's appearance in the physical world.

## Supporting Layers

The Hawaiians had many names for these layers, but I will mention only a few. As we look at them, we will see how all five dimensions are melded together in an inseparable and supportive way.

First, using the Earth as a reference point, the space above, but not touching the Earth, is called *lewa-ho'omakua* or parent-air. The space above the treetops is called *lewa-lani-lewa* meaning floating sky. The space where the birds fly is *lewa-nu'u*, upper sky. The space above where the clouds float is called *lewa-lani*. *Lewa-lani* equates to the outer limits of the Earth's atmosphere, as it is thought to be directly below where the sun, moon, and stars exist, and where the realms of the gods begin.

Next, using a person standing in an upright position as a reference, the layers extend in four directions: Up, Down, Inland towards the mountains, and Seaward.

The following list shows the name of the layers as given by David Malo in his work *Hawaiian Antiquities*. Other lists of names have been given, but all equate to the same mundane meanings.

Here are the common meanings of some of the layers:

### **Luna – Above**

<i>Luna a'e</i>	directly above
<i>Luna aku</i>	farther above
<i>Luna loa aku</i>	even farther above
<i>Luna lilo aku</i>	way above
<i>Luna lilo loa</i>	way, way above
<i>Luna o ke ao</i>	where the clouds are
<i>Ke ao ulu</i>	the clouds possessed by the gods
<i>Ka lani uli</i>	deep blue heaven
<i>Ka lani pa'a</i>	the foundation of heaven

### **Lalo – Below**

<i>Lalo</i>	below
<i>Lalo o ka lepo</i>	the depths of the ground
<i>Lalo liloa</i>	ancient depths
<i>Lalo Papa ku</i>	the floor of the earth
<i>Walewale</i>	silt slime on the bottom of the sea

### **Mauka – Inland**

<i>Wao kanaka</i>	inland region that people sometimes inhabit or visit
<i>Wao akua</i>	distant mountain region
<i>Wao ma'ukele</i>	forested uplands
<i>Wao eiwa</i>	Inland region
<i>Kua hea</i>	region where the trees are stunted due to altitude
<i>Kua mauna</i>	mountaintop

<i>Kua hiwi</i>	mountain
<i>Kua lono</i>	ridge near the mountaintop

### **Makai – Seaward**

<i>'Ae kai</i>	place where the land and sea meet
<i>Po 'ina kai</i>	where the waves crest and break
<i>Ka hele ku</i>	where you can wade, the shallows
<i>Kua au</i>	where the current starts
<i>Kai au</i>	where the current becomes visible
<i>Kai uli</i>	dark blue-green sea
<i>Kai hī aku</i>	the far flowing sea
<i>Kai ko hala</i>	the sea with passing strong currents
<i>Moana</i>	open sea

A brief look at the common meanings of the layers shows that they make good sense in describing the physical world. The meanings indicate an advanced knowledge of that world. However, in customary fashion when the root words of the layer names are examined there is more here than meets the ear. The directions Above also deal with time, the directions Below deal with organic physical existence, the Inland directions indicate the spiritual realms, and the Seaward directions indicate spiritual aspects of human life.

### **Layers Above and Below**

Looking at the names of the *Luna* layers, we find the melding of time and space. The word *a'e* in *Luna a'e* also expresses time as well as space. *Aku* in *Luna aku* expresses direction away from the speaker, and time either past or future depending on how it is used.

The *Lalo* layer names all deal with the dirt and soil and the bedrock of the earth. In the word *Walewale* we start to see the depth of the ancient understanding of the organic origin of the Sacred Landscape. It is possible to equate *walewale* with the “primordial ooze” as it has the sense of a thick glutinous substance associated with birth and *wā lē* indicates a period of aimless time and space. That this aimless ooze has productive potential is found in *‘ale* which can mean to ripple, form waves, and stir. The fact that it did produce something is found in *wa‘a le‘a*. *Wa‘a* means “canoe,” which can be thought of figuratively as a vessel or means of conveyance, and *le‘a* means “successively”. *Lea* is a goddess of canoe makers and is a form of the goddess *Hina*, who embodies the female principal of fruitfulness. In the broader translation of *walewale* we have a successful medium for producing life.

A directive word meaning “down, below” is *iho*. *Iho* also means: “Core, as of an apple or bread fruit,” “heart, as of celery,” and with a reflexive meaning, it often follows words describing activities of the body such as eating, drinking, and thinking. *Iho* can also indicate self or personality.

## **Layers Towards the Mountains and the Sea**

Next, the *Mauka* names show an understanding of the physical and non-physical realms, and how they are intermingled yet separate from one another. *Kanaka* means man, so *Wao Kanaka* is the region of man. *Wao akua* was thought of as a region inhabited by spirits.

*Wao ma'ukele* translates to a refreshing region reached by sailing or flight, possibly alluding to shamanic journeying or meditation.

Finally, examining the Makai names we find hints of the steps of healing and re-harmonizing used in several schools of healing.

In *'Ae kai* we find the recently mentioned *a'e*, and *'ae* which means “yes” and “to conform, agree, and permit.” *Kai* means sea and saltwater. The sea is healing and purifying, and saltwater is commonly used to cleanse both physically and spiritually. Therefore, *'Ae kai* could mean an affirmative cleansing or purification.

*Po'ina kai* is the place where the sea dissipates as it breaks on the beach and *poina* means “to forget” and “forgotten.” *Po'ina kai* suggests the cleansing properties of forgiving and forgetting.

Within *Ka hele ku*, *hele* holds meanings of human movement and “to become,” “in a state of,” and “to imitate” or “pretend”. *Hele* preceding a word means: “By the time that,” and following a word it imparts the idea of “everywhere,” “here and there,” and “continuously”. Among the many meanings of *ku* are “to transform” and “to reveal”; “to pray for”; and “base, stem (as of a goblet) and a supporting framework such as a bed frame.” *Kū* also is used in some idioms for “up, out (as in “get out”),” and “whoa!, stop!, halt!”. The last meanings are not necessarily negative as they also can mean “park a car,” “anchor a ship” or as in the phrase *kai kū*, “quiet sea.”

The last Makia layer we will look at is *Kua au*. *Kua* means “carry on the back” and if the causative *ho'o* (to do, to cause) is added to make *ho'okua* it means “to persevere even when interest and pleasure are gone.”

*Au* means “period of time,” “passing time,” “flow, as of a current,” “a succession or train, as of thoughts,” and it is the pronoun “I” and “me.”

## **What the Layers Tell Us**

What we see in all of this is the basic beliefs hidden within the names of these interlocking layers that describe the physical world in relation to ourselves. This is how I interpret some of these beliefs:

Time and space are intermingled and dependent on each other.

Knowledge of the physical world is basic to establishing an understanding of the Sacred Landscape.

The Earth is the heart of Sacred Landscape. We are tied to the Earth, it is because of the Earth that we can eat, drink, think, and find a way to define our “self.”

There are dimensions beyond our physical world and they are connected and can be reached by various methods, such as shamanic journeying and meditation.

There are basic steps to the healing and harmonizing of relationships between all things. They are:

1. To be in agreement with the need for the healing and enter into it with positive intentions.
2. Purification and cleansing; either symbolically or literally. Clean the wound, clear the air.



3. Forgiving and forgetting or acting as if a situation is a certain way i.e. “let bygones be bygones” or acting as if all is well.
4. Anchoring the healing with prayer or blessing.
5. Perseverance even when things do not appear to be working i.e. “time heals all wounds.”

## Chapter 2



### **Which Way Is Anahola?**

**I**n this chapter, by way of exploring the four major cardinal directions, we will meet a few gods and goddesses, learn a bit about Hawaiian navigation, find our physical orientation to the planet, and, hopefully, learn that something as intangible as a direction does, in fact, have spiritual meaning.

To begin, you should know that in ancient times references to north, south, east and west were not used as directions. Even today, they are not used much by people living in the Hawaiian Islands, or on other smaller islands in general.

When traveling on land *mauka* (inland) and *makai* (seawards) are the terms commonly used. To send you in a particular direction from where you are, place names are also used. If I were in Lihue on Kaua‘i and I wanted to tell someone how to get to Duane’s ‘Ono-Char Burger in Anahola, I would say something like

“Go Kapa‘a way. Keep on 'til Anahola. It's *makai* of the highway.” This means go the direction of Kapa‘a, which is the next major town, and when you get to Anahola which is the next town, Duane's ‘Ono-Char Burger is on the sea side of the road. This is necessary when you live on an island where most of the travel is along the shore areas and travel across the island is not possible. If I would have answered that Anahola was northeast from Lihue, it would not have done you any good, because heading that way, you cannot get there very easily or quickly, and probably not at all.

When at sea, knowledge of the celestial sky was of major importance in finding one's way when out of sight of land. We will touch on this area in a bit.

Directions are always in relation to a place. This method is a way of defining yourself by your relationship to the Sacred Landscape. Evoking the place names bring to mind stories of those places and it is the stories that tie the human community to the Sacred Landscape. Many of the ancient stories of how a place got its name or about an event at that spot, contains additional information about plants, animals, and how to journey through those areas to other places.

Given this, we will look at the “directions” more as defining areas in the Sacred Landscape and not as locational directions. These are “stories” of the Sacred Landscape.

### **‘Ele-honua – Embryo of the World**

The esoteric name used by the priests of old to indicate the direction towards where the sun sets is ‘Ele-honua. ‘Ele means “old” and “embryo.” Using these

meanings, *'Ele-honua* translates to “embryo of the world.” *'Ele* also means “black” and some insight to that meaning is found in a variation of this name used by the priests, *'Elei-ā-honua*. *'Elei* literally means “blue-black” or “shiny black” but figuratively it means “select, choice” as in “this is a choice cut of meat.” With this name, the priests were emphasizing the importance of this direction.

More emphasis on the importance of *'Ele-honua* lays in the fact that the other three cardinal directions have alternate names that are references to which way they lie from a human facing West. This is a key point to remember because it reveals many interesting facts that we will encounter.

When the early Europeans wanted to know from where the Hawaiians had migrated, they asked the Hawaiians “Where did you come from?” Many Hawaiians indicated the West and said “*Pō*.” Because the Europeans did not understand the Hawaiian beliefs, they interpreted this as meaning “from the west.” This assumption may be partially correct in that their ancient homelands may lay in that direction, but what the Hawaiians were really saying needs some explanation.

The Hawaiian day starts when darkness falls and lasts until the following nightfall. *Pō* is the word for night and darkness but more importantly, *Pō* is the realm of the gods from which we receive spiritual guidance and enlightenment. *Pō* is Eternal Night, the world where the reality of the coming day is dreamed and conceived. *Pō* is where we return when we die. *Pō* also has connotations of “embryo of the world.”

Given all of these meanings of birth, embryos, and conception, and when tied to the belief that through the female element all things in this world pass into life, it

is not surprising that in '*Ele-honua* we encounter *Hina*. These are elements embodied in the goddess *Hina*, who is strongly associated with '*Ele-honua*. *Hina* is female, supine, the internal factor of manifestation and creation. *Hina* means, "leaning down." This meaning is why the setting sun is sometimes referred to as *Hina*, and why *Hina* is associated with the afternoon.

Well known throughout Polynesia, *Hina* is multifaceted as are most Hawaiian goddesses and gods. An ancient name for *Hina*, *Nawahine*, means "female qualities" or "a state of femaleness." She has many epithets that express a separate manifestation of feminine energy. Each manifestation has a distinct personality, and each has strong ties to *honua* (Earth). For example, here are a few:

<i>Hina-‘ea</i>	goddess of sunrise and sunset.
<i>Hina-puku-ai</i>	goddess of vegetable food.
<i>Hina-puku-i‘a</i>	goddess of fish and marine animals.
<i>Hina-ulu-ohia</i>	goddess of forest growth.

Through stories about *Hina* in her manifestation as the goddess of the moon, *Hina-i-ka-malama* (*Hina* in the moon), we make connections with *Mahina* (Moon), and the god *Kanaloa*.

The Moon was a most important timekeeper to the Hawaiians. The movement of the Moon divided the year into month-like segments and those segments into days. Each day derived its name from the name of the preceding night. As the gravitational force of the Moon controls the cycles of life on the Earth, each day was recognized as having attributes related to the Moon's effects such whether the day was good or not good for fishing, planting, or healing, etc.

When the ancient Hawaiian looked at the full moon instead of seeing The-Man-in-the-Moon, they saw *Hina* seated by her calabash or kapa (tapa or bark cloth) making board.

*Hina-i-ka-lama* is said to have been born under the sea. The Sea is the domain of *Kanaloa*. In the ancient teachings, it is *Kanaloa*, breathing in and out, that causes the tides.

*Kanaloa* is god of the squid and octopus who are both symbols of psychic ability. In one story from the Tuamotus, a group of islands in French Polynesia, *Hina* is rescued by *Kanaloa* from inside an octopus, and there are many myths of a sexual nature that associate *Hina* with eels. Besides the obvious phallic symbolism, the eel is a symbol of telepathy and intuition, which are generally considered feminine abilities.

### **‘Ele-moe – Embryo of the Dream**

If we take our west facing orientation towards *‘Ele-honua*, then south is to our left. In *‘Ele-moe*, *moe* means still, as the sea or forest,” “to sleep, lie down,” “prone, horizontal,” to sit on eggs,” “to press onward,” and “dream” as a thing, not an action. With the added causative of *ho ‘o*, it means, “to offer,” “to lay, as bricks or cement,” “to deposit, as in a bank,” and “to drop a matter”. As you see *‘Ele-moe* could be translated several ways, but I prefer Embryo of the Dream.

These many meanings keep us connected to *Hina* and her feminine attributes – the abilities of intuition, to dream the future, to be calm and introspective, to nurture and forgive, and to invest one's energy towards the future. *Hema*, another name for South, with its meaning

of “left, left side” and *lalo* with its meanings of “west, and south” reinforce the connection with the feminine energies.

A consistent thought throughout the Teachings is that feminine abilities are associated with the left side of the body and masculine abilities are associated with the right. This concept is encountered today as left-brain or right-brain abilities, a belief that each hemisphere of the brain handles different types of tasks than the other, and processes similar tasks differently. The left-brain/right-brain belief and the Teachings at first glance seem to contradict each other because left-brain type abilities are associated with the right side of the body in the Teachings. This, too, holds true for right-brain type abilities and the left side of the body. This apparent contradiction is quickly dispelled when you realize, as modern science has proved, that the left side of the brain controls the right side of the body, and vice versa.

A word that we examined earlier, *iho*, also means “South,” “go before the wind,” and “to go south” along with its other meanings of “down, below,” etc. *Iho*, also means “flesh of the octopus after the skin is removed”.

These meanings connect *‘Ele-moe* with *Kanaloa*, who is god of the octopus and squid. The octopus represents psychic abilities and *Kanaloa* is lord of those abilities. His domain is the Sea, and most especially the Southern Sea and Deep Ocean. Ocean winds are attributed to *Kanaloa*, and his breathing causes the movement of the tides.

In Hawai‘i, There are not many stories remaining of *Kanaloa*, but the majority of them tie *Kāne* and *Kanaloa* together. They are said to be twins in the

*Kumulipo* creation chant. *Kanaloa* in the myths usually takes the role as motivator of the actions of *Kāne*. *Kanaloa* is the urge and *Kāne* the executor. It is said that *Kāne* is the canoe and *Kanaloa* is the sailor. The esoteric teachings say that *Kanaloa* is *Kāne*'s aide and by deriving the Breath of Life from *Kāne*, *Kanaloa* is the Sustainer of Life. As *Kanaloa-nui-akea*, he is the Father of the Preserving Nature Spirits. In some southern Polynesian cultures *Kanaloa* is the creator of the World, which is an action credited to *Kāne* in Hawaii.

It is apparent that *Kāne* and *Kanaloa* can only be separated as individual beings with difficulty and seem to be two aspects of the same being. *Kanaloa* usually represents the “sinister” side of this pair’s personality. In addition, *Kanaloa* is associated with death and the Hawaiian “underworld,” *Pō*, and *Hina*, as *Hina-nui-kapo*, is the goddess of the underworld.

This reference to the underworld does not mean *Kanaloa* is the Devil in the Christian teachings, and, if you will recall the earlier description of *Pō*, it is most certainly not the Christian Hell. One of the many reasons for these associations is that the Ocean, the domain of *Kanaloa*, is sometimes a symbol of death. Another is that those who die depart from the West side of an island following the rays of the setting Sun back to *Pō*. *Pō*, as a reference to the original homeland, is often spoken of as being beneath or below (*lalo*) us, but the Hawaiians meant beneath or below the horizon, not the earth.

Another connection to *Hina* and the feminine attributes of nurturing and giving of oneself is found in a name for the Southern Cross, which is an amazingly beautiful constellation in the southern hemisphere sky.



This constellation is sometimes visible just above the horizon in Hawai'i. The name is *Hānai-a-ka-malama*, which means “foster child of the moon.”

*Moe* also means, “to mate.” In order “to mate” there must be two partners. There must be dynamic harmonious opposition for anything to exist. An ancient name for *Kāne* the Creator intimates this mating. The name is *Kānewahine*, which literally means Man-Woman or Male-Female, acknowledging the dualism of all things. The god *Kāne* is the outward active personification of *Kānewahine*, while the goddess *Nawahine* is the inward contemplative side. *Hūnā* must be present. Male has Female. *Hina* has *Kū*. *Kāne*, the canoe, has *Kanaloa*, the sailor. Action has Urge. Summer has Winter. Left has Right. Moon has Sun.

### **‘Ele-lani – Embryo of Heaven**

Embryo of Heaven (East) – *Lani* means “heaven, sky,” and “spiritual, heavenly.” It also had an alternate name of *‘Elei-ā-lani*, which indicted the special importance of this direction, along with its opposite *‘Elehonua*.

The rising Sun is referred to as *Kū* and the morning belongs to him. Prayers addressed to *Kū* are spoken toward *‘Ele-lani*. The ancient teachings say *Kū* is the god of the Building and Destroying Nature Spirits. *Kū* represents male generating power, the external factor, and is associated with the right side of the body. *Kū* is god of forest and rain. One prays to *Kū* for good crops, good fishing, long life, and prosperity. *Kū* is also the god of war.

Here we see the contrast with *'Ele-honua* and *Hina*. The Earth and the Sky. *Hina* toward the setting sun and *Kū* toward the rising. The Earth Mother and Sky Father embodied in *Papa* and *Wākea*. The inward dreaming or envisioning of the coming day, and the outward manifestation of those dreams. Here we also have a conjunction of opposites, *Kū* and *Hina* together, like the Yin and Yang symbol, represent the entire Earth from east to west and the Beginning and End of all things.

This conjunction of opposites on one level represents good health and the harmony needed to sustain health. Those who gathered plants for medicinal use would pray to *Hina* and *Kū*, picking plants special to *Hina* with the left hand and plucking those special to *Kū* with the right hand. The medicinal power of plants is acknowledged as coming from *Kahiki*, the ancient past and original homeland. On another level, *Kū* and *Hina* as an expression of common parentage, represent a biological path through time to our ancestors, *La'ila'i*, the first woman and *Ki'i*, the first man. This temporal path stretches all the way back to *Kahiki*, our ancient beginnings.

*Hiki* means to get to or reach a place, come, arrive, approach, appear, arise.” From an inner word of *hiki*, *hi'i*, we find the meaning to hold or carry in the arms, as a child; to nurse or tend a child.” To the Hawaiians of old the act of carrying a child symbolized love, kinship, and affection. The phrase “*Lā hiki*” refers to the morning sun and *Lā* is the name for the Sun. In the old teachings, the Sun is considered “the great power of time and space” and it was the Sun that formed our planet and caused all physical forms to arise and it continues to nurse, tend, and love us. The Sun is sometimes called the “great Star of *Kāne*” and it is from the east

that *Kāne*, the Creator, is said to have arrived in Hawai'i. This is why worshippers of *Kāne* face their front doors towards the east and offer prayers to him in that direction. *Kāne* is also said to have come from *Kahiki*. This connection to the beginning of all things could be considered the farthest temporal reaches of *Kahiki*.

### **'Ele-kū – Embryo of Existence**

If a person who is facing *'Ele-honua* (West) extends their right arm outward to the side, then they are pointing towards *'Ele-kū* (North). *Kū* has many meanings. Here, *kū* does not refer to the god *Kū* as it did in the previous section, but to several of the other meanings. The ones of particular interest are; “to exist,” “to appear,” “to transforms or change into,” “beginning, appearance; arrival,” and “to remain.” Considering these meanings, I translate *'Ele-kū* as Embryo of Existence.

This indication of North is termed *'ākau*, which also means, “right (not left).” *Kuanalio*, another name for North, is literally “the position of the anchored cave at the end,” referring to the area around the North Star. A general name for the North Star is *Kū* as *kū* also means, “to anchor.” Other names for the North Star are *Hōkū pa'a*, the star fixed or unmoving, and *Kio-pa'a*, fixed projection.

As we know the North Star is of great importance to all who are navigating without the aid of modern instruments, and it is mainly by knowledge of the movement of stars in the celestial sphere that the Polynesians achieved one of the greatest feats in human history, the settlement of the Pacific. For a wonderful

recounting of this achievement, I suggest reading *We, the Navigators: The Ancient Art of Landfinding in the Pacific* by David Lewis.

The Polynesians were supreme mariners and navigators and they settled an area of the Pacific ranging from Aotearoa (New Zealand) in the south, east to Rapanui (Easter Island), and north to the Hawaiian Islands. This mighty Polynesian Triangle covers an area almost twice the size of the continental United States. Polynesia has over 280 islands with a land area of roughly 120,000 square miles, nearly 95 percent of which is found in Aotearoa and Hawai‘i. Yet, despite the small size of many islands, the ancient Pacific mariners found and settled most of the area by 100 A.D., and continued to maintain interisland commerce, all guided by the stars.

In reference to *Kāne* the Creator, the Stars are referred to as the Innumerable Stars of *Kāne*. The entire celestial sphere was defined by two axis made up of *Kāne* and *Kanaloa*. On the north/south axis, associated with the color black, *Kāne* occupied the east and *Kanaloa* the west. On the east/west axis, associated with the color red, *Kāne* occupied the north and *Kanaloa* the south. The limits of the celestial ecliptic are named from this pair, the northern limit of the Sun’s travel (Tropic of Cancer) is the glistening black road of *Kāne*” and the southern limit (Tropic of Capricorn) is the glistening black road of *Kanaloa*.” Within the sky were zenith stars that appear to hang above each island and this, coupled with the motion of the skies, allowed the navigators to define “highways” across the open ocean.

The art of navigation, the knowledge, and tools associated with it, and the stars themselves were sacred.

This is no different from the sacredness seen within other schools of knowledge, such as, herbology and dance. Remember, all things were alive in the Ancient's world, and life itself was sacred.

In *'Ele-kū* we learn that by anchoring one's beliefs in the Sacred Landscape and the sacred relationship found there, one can find a pathway that can lead to incredible feats and discoveries. These pathways can guide us through our lives if we have faith in the Divine Plan and if we believe the Sacred Landscape points the way to our true destinations.

## Chapter 3



### ***Au* – There Is No Time Like the Present...**

**Y**our concept of what time is all about shapes your reality and perception of your experiences upon the Sacred Landscape. This happens because your concept of time affects how you store memories and your access to memories affects most, if not all, of your decisions and social interactions. The major factors to the development of your concept of time are the language you use to speak and think, and the culture in which you grew up and the language you spoke while growing up.

You can change your concept of time by learning a new language and using it daily, or more easily by consciously adopting a different cultural viewpoint of time. The purpose of this chapter is to give you a taste of a different concept of time.

## **What Is Time**

First, let us define time. Time is a measure of the transformation of energy as observed or sensed by someone in our three-dimensional reality. This means that for time to exist there has to be a transformation of energy and an Observer. Because there is a transformation, or transfer, of energy when an event or action occurs, we can say that without an event or action, or an Observer of that event, there is no time.

In Hawaiian mythology, the beginning of all things started at a single point in time and space.

The apparent movement of created things away from this single point charts a path away from that point in time and space and creates the feeling that time flows. The changes or transformation from the original state of a thing to its present state gives proof of this movement through time and space.

The importance of this is evidenced by the stories and chants of the Hawaiian people. Genealogical chants listing tens of generations are common. Hawaiians saw themselves as a link between their ancestors and their born and unborn descendants. This link transcends time and it placed them in a genetic chain that stretches to *Kahiki*, the ancient homeland, the beginning of all things.

## **The Flow of Time**

The Teachings hold that the flow of time has a direction in relation to the Observer.

Important insight to this belief is found in some schools of Polynesian bodywork or *lomilomi*. There is a

saying; you can see your front, but you cannot see your back. This saying relates to the belief that future events approach you from behind and it means that it is easy to view your past but not your future. Therefore, in a style of *lomilomi* which was reserved mostly for the chiefs and chiefesses (*ali'i*), the majority of the massaging is done on the back of the patient which is to enhance the conditions needed for manifestation of his or her future and the future of the people. This is another key point to remember and it means that it is possible to dream about your future, but you never know for sure what the coming day will bring.

If we take a time-centered view of this belief, it can be likened to a fish swimming backwards in a stream. The stream is time, and the water in the stream is all possible past and future events, or transformations of energy. As the water passes the fish, it sees only its present moment and those things that have come to be.

A very important, and often missed, point in this analogy is that the fish can only differentiate between the water downstream and the water upstream because of where the water is in the stream. Remember, in this analogy the stream is time. Because the nature of energy is to transform, then we can say that the flow of the water just is, and time exists only because of the observed flow.

This belief is emphasized in the earlier mentioned West-facing orientation of a person to the Sacred Landscape. As you face West you are looking towards the future that starts at sunset when the dreams for the coming day are formed. However, the new day is approaching you from behind you to the East where the sunrise of a new day takes place. From this belief



comes the practice of praying toward the West to *Hinalo* (front) for those already born and towards the East to *Hina-kua* (back) as mother of those who are yet to come.

Linear time, as we perceive it, has three main components, before and after, and our vantage point of time, which is now. These components are mostly a product of our learning from languages that use past and future tenses and they give us an easy way to differentiate between events that are happening, will happen, and are yet to happen. The downside to this thought pattern is that it means we must place the existence and activity of all things in time. We are forced to relegate all things that are not Now as being either before or after Now. Accepting this concept separates us completely from all things that we perceive as not being Now.

## **All Time Is Now**

The ancient Hawaiian believed all time is Now. Because of this, there really is not past or future tense in the Hawaiian language. Instead, there are aspects that indicate action as completed, non-completed, or active. The active aspect indicates that the action just Is. In addition, there is a way to indicate that the active action is ongoing in the specifically in the present.

The four aspects are:

### **Active**

A transformation of energy is taking place, but it does not necessarily have a desired or indicated state that would mark completion.

<b>On-going</b>	A transformation of energy is taking place, but has not reached a desired or indicated state.
<b>Non-complete</b>	A transformation of energy has not yet begun.
<b>Completed</b>	A transformation of energy has reached a desired or indicated state.

At first glance, these aspects might seem to be past, present, and future tense, but they are not. An action that was complete yesterday is still complete today and it will still be complete tomorrow, and an action that was non-complete yesterday, can still be non-complete today and tomorrow.

Another way to state this is that an event, action, or transformation of energy, can be active without connotations of now, before or after. Without these connotations an event, action, or transformation of energy has no implied beginning or end and therefore exists outside of time. Alternatively, the action can have connotations of all three, which imparts a feeling of everlastingness with no perceivable beginning or end, therefore encompassing all time.

These aspects do not place one thing before another; rather they indicate our temporal viewpoint of the action. Here are two similar yet different examples showing all four possible aspects.

Sun shines <Active> Moon shines

Sun is shining <On going> Moon is shining

Sun will shine <Non-complete> Moon will shine

Sun has shone <Complete> Moon has shone

Looking at the difference between similar aspects of the Sun and Moon will shed some light on the subject.

The Sun always gives off light whether we can see it or not, so the Active and On-going aspects of the Sun have an everlasting and timeless quality about it. On the other hand, the Moon is not always shining (as far as we can see from Earth), so this statement makes you change your temporal viewpoint. It places you in a Now when the Moon is shining.

This way of thinking and speaking gives the ability to change ones temporal viewpoint easily and to impart the feelings of awe and reverence that are brought about by living on the Sacred Landscape. The belief means that an event is never really gone; it just changes levels of activity. This is an essential element of cyclical time.

### **That-Which-Was Is**

The Hawaiians knew that That-Which-is-Complete could be invoked by songs, chants, and the telling of stories, especially if told in the place where the event happened.

By referring to something as active, it became alive once again. The ancients accepted themselves as sounding, speaking bodies... speaking beings in the living Sacred Landscape. They knew that they were heard and listened to by all other things in the landscape. They were alive in a

world that would never pass into the non-existence of after as long as the words were spoken.

This is possible for several reasons.

First, *Aka* has the ability to encode information about all events as we discussed in Chapter Three: Part Two: More about *Ui*. Once an event is Complete, the encoded information about it is always available but it will start to fade farther into the background of *Aka* as more events unfold.

Second, because all time is Now and *Aka* is everywhere, a Completed event is not gone, it is just not our point of focus. Humans tend to be out of resonance with Completed events as the Active events in our lives are of more pressing importance. However, there are persons who remain locked in resonance with Completed events such as very traumatic or very happy times in their lives.

Third, resonance with a Completed event can be restored or brought more into resonance by recreating or reenacting the event in either action and/or sound. This is possible because the Active actions and/or sounds amplify the Completed event bringing it more in focus. In addition, by performing the actions and/or sounds you become more in resonance with the Completed event. Common use of this in ancient Hawai'i was in the performance of *mele hula*, chanted/sung poetry accompanied with *hula* movements; *mele pule*, religious incantations accompanied by mostly bent-kneel *ha'a* movements; and *mele kanikau*, lamentation accompanied by socially accepted and/or personally significant movements and sounds. *Ha'a* and *hula* movements are similar but differ in that *ha'a* movements are sacramental and accompany rituals, while *hula* movements on the other hand accompany types of entertainments.

Also, *ha'a* was usually performed only upon *heiau*, temple sites. In either case, the process of movement and sound was used to bring into focus the resonant frequency of an event and its associated participants.

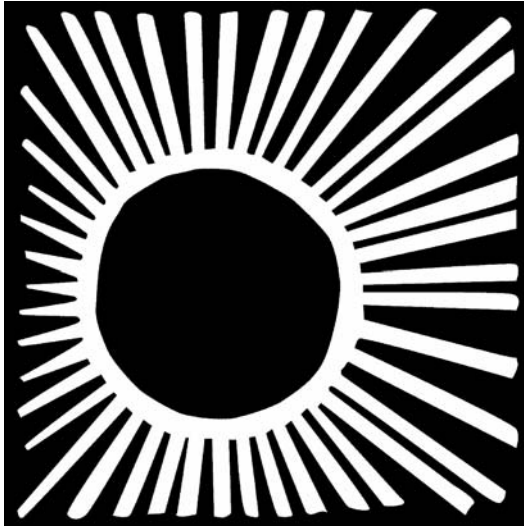
A very simplified example of why this works can be expressed by revisiting the early example where the pigment colors of Red, Yellow, and Blue were used to represent the waves of *Aka* and their encoded information or events. When a Red wave meets a Yellow wave, an Orange Wave will be created. When a Red wave meets a Blue wave, a Purple will be created. Both the Orange wave and the Purple wave contain the same information about the Red wave. Whenever the Orange and Purple wave encounter each other the created Reddish-Brown wave will contain information about all three colors, but the Red information will be more prevalent.

If we want to become more attuned or more in resonance with the Blue wave then we can do one of these things; strengthen the Blue by adding more Blue to the wave, and/or shift our focus to ignore the other color waves. Either way we ultimately become more in resonance with the Blue.

Adding more Blue is achieved by reenacting the Blue event through ritual and movement, or by vocalizing the Blue information through chanting, singing, speaking, and the like. Storytelling and dance are a combination of both movement and sound.

Shifting our focus to filter out the other colors is achieved through techniques such as meditation, contemplation, and through development of one's psychic talents. If you wish to learn how to use these abilities, I highly suggest the book *Urban Shaman* by Serge Kahili King.

# Explorations



## **Exploration 8:**

### ***Hakalau* – Seeing the Forest Instead of the Trees**

**T**here is an old saying that goes “Can't see the forest for the trees.” This saying aptly describes what happens when you become too focused on the minutia of the moment, or your surroundings, instead of taking in the moment or surroundings as a whole.

This Exploration's purpose is to teach you a meditation technique that can be used anytime that you really do not need to be focusing on the details of the moment. The technique involves mentally focusing on the peripheral area of your field of vision. Examples of good times to use this technique are while meditating or chanting, while walking in nature, or riding in a car.

Examples of times to not use this technique would be while crossing a busy street or driving a car.

The almost immediate effect of being in this state is feeling ecstatic and the inability to hold a negative thought. As your ability to hold this state increases you will start to notice that you will have more intuitive insights into whatever you are doing or thinking about. You may also notice that you will see physical activity in your peripheral vision that will not be there when you look directly at that area.

I suggest practicing this technique whenever you have a few minutes to spare. Eventually, you will be able to go into this state at will. As you perfect the technique, you will find that you can remain in the state as you go about your normal activities.

The first time I encountered someone in this state it was one of my teachers. I learned this technique through observation of this teacher and the discovery that there is a similar yoga technique. Because I did not formally learn the technique, I had no Hawaiian name for it until I encountered it in a book by Tad James. In his book, *Lost Secrets of Ancient Hawaiian Huna; vol. I<sub>2</sub>* which I highly recommend, the author names this technique *Hakalau*. James translates the meaning as; “To stare at, as in meditation and allow to spread out.”

The following steps are given to assist you in learning the technique, but you do not need to use them once you can easily slip into the state at will.

1. Focus on a spot on a wall. As you learn the technique, you will find it helpful if the wall is featureless and the spot is

somewhat higher than your relaxed eye level. You may also try looking straight ahead and then lifting your eyes upwards until they are looking just below your eyebrows.

2. Relax your visual and mental focus. Just let random thoughts flow through your mind, as it is not important what you are thinking.
3. You will notice that after a few moments you are becoming more aware of things in your peripheral vision and less aware of the spot.
4. Once you start becoming aware of your peripheral field of vision then switch your mental focus entirely to what you see in your peripheral vision.
5. Hold this state for as long as you can comfortably maintain it. Relax, breathe consciously, and become aware of how you feel.

As you advance in your ability to enter and hold this state, here are a few things to try:

1. Try thinking a negative thought. You will find it impossible to hold the state while holding the thought.
2. Use something interesting or some point of activity as your center of focus and then enter the state and hold it. Doing this will help you develop the ability to enter and hold the state in situations the contain distractions such as noise and crowds.



3. The ultimate test of your ability to hold this state, is to be able to hold the state while looking someone in the eyes and carrying on a conversation.

### **Exploration 9:**

#### **Which Way Is Now? – Orienting Yourself to the Sacred Landscape**

In this Exploration, you will learn how to orient yourself to the Sacred Landscape. You have already encountered several elements of this orientation as you have made your way through *Creating Anahola*, especially in Chapter Two of this Part.

An essential concept in the Teachings is that the body has polarities. You have already experienced the application of the concept in the earlier Explorations of *Ho'okaulike* and *Hea Wahi Kapu*. Awareness of this fact and application of this knowledge will help you develop and discover your own perspectives on the Sacred Landscape. This Exploration will expand upon this concept and aid in furthering your understanding of the part of the Teachings.

To start, here is a breakdown of the body's energetic, spatial, spiritual, and temporal polarities.

- The left side of the body, which is considered feminine, is more negative than the right side.
- The right side of the body, which is considered masculine, is more positive than the left.

- The area from the stomach downwards is negative. This is because we are organically connected to the Earth, which is negative and feminine.
- The area from the throat upwards is positive. This is because we are spiritually connected to that-which-is-above or Sky, which is positive and masculine.
- The chest cavity is considered neutral because it contains the heart, which is neutral.
- The front of the body is closer in time to the past than is the back of the body.
- The back of the body is closer in time to the future than is the front of the body.

This Exploration is best performed outdoors, but inside is fine if necessary. The time of day is not important but sunset is a wonderful choice if you are outside. Here are the steps:

1. Take a standing position and face west (approximately). If standing is not possible then a comfortable sitting position may be used, but make sure that you are facing west.
2. Your arms should be at your sides and angled slightly away from your body with your palms turned toward the way you are facing.
3. As with the other Explorations, take a few deep calming breaths using the *Hā* Breath.

4. Look westward towards *'Ele-honua* – the Embryo of the World. This is the direction of the setting sun and of all things in the past. This is the direction of *Pō* where all dreams return, only to be dreamt anew. All your completed experiences recede away from you in this direction. Meditate on this for a few moments. Then give thanks to all that was good that happened in your past, and forgive all that was not good. Send *Aloha* to those that have gone before you and have returned to *Pō*. If you are holding sadness, regrets, or ill feelings, will them to follow the sun and disappear below the horizon of the past. West is also the direction of *Hina-'ea*, goddess of the setting and rising sun, where dreams are conceived. Here is the power of all that is feminine, and the internal components of manifestation and creation, and the generative powers of the universe. Finally, form a vision of what you would like tomorrow to bring and send the thought-form toward the direction of the setting sun.
5. Relax the focus of your eyes but leave them open and turn your mind's eye behind you to the east towards *'Ele-lani* – the Embryo of Heaven. This is the direction of the rising sun and all things in the future. With the rising of the sun comes a new day with renewed hope and dreams reborn. All events yet to unfold approach

you from this direction. Meditate on this for a few moments. Then give thanks for all the good things that will come to you and all the good you will do for others. Send *Aloha* to those who are now in your life and to those that you have yet to meet. Feel hope, joy, and happiness coming with the rising sun. East is the direction of *Kū* – the god the Building and Destroying Nature Spirits, where dreams and thoughts are given form. Here is the power of all that is masculine, and the external components of manifestation and creation, and the constructive powers of the universe. Now, imagine the feelings you will have as your wishes emerge from the sea of all possibilities.

6. Next, turn your mind's eye to the left, southward towards '*Ele-moe* – the Embryo of the Dream. This is the direction of the Southern Cross and the dreams and attitudes that you may or may not choose to adopt into your life. With every breath comes the possibility to give birth to new thoughts and dreams that can reshape your reality and to adopt new attitudes that can change how you interact with the Sacred Landscape and all that dwells there. Meditate on this for a few moments. Now, give thanks for the dream you are now living and for the ability to dream a new reality if you so wish. South is the direction of *Kanaloa* – Sustainer of

Life and Father of the Preserving Nature Spirits, where the mystery of everlasting cycles fuel our urge and motivation to create. Here, on the left side, is the power to sustain life with your every breath. If you listen closely, you will hear the Breath of Life as it passes in and out of all things. Here, too, are the powers of intuition and compassion, and the powers associated with the non-physical world. Now, think of the dreams that you wish to bring into reality and consciously breathe life into them.

7. Now, turn your mind's eye to the right, northwards towards *'Ele-kū* – The Embryo of Existence. This is the direction of the North Star and the dreams and wishes that you have brought into being. With every breath comes the power to take action to rebuild and change your reality if it needs changing, or to build new realities for yourself and the Sacred Landscape. Meditate on this for a few moments. Now, give thanks for the reality you are now living and for the ability to start anew. North is the direction of *Kāne* – The Creator, where the mysterious dynamics of harmony and dualism, yin and yang, cause our dreams to manifest into existence from the sea of Divine Energy. Here, on the right side, is the power to take action in the physical world. Next, think of Sacred Landscape and what action you can take to make it better for all.

8. Finally, turn your attention to the Earth below you and to the Sky above, to *Papa* the Earth Mother and *Wakea* the Sky Father. These are the physical manifestations of the mysterious source of all there is. Mediate of this for a few moments and then give thanks to them.
9. End this Exploration by speaking aloud the phrase *E ola nō* – Live on.

### **Exploration 10:**

#### ***Hikina A Ka Lā* – Chanting Up the Sun**

On the east side of Kaua‘i is a heiau named *Hikina A Ka Lā*. Its name refers to the rising of the sun in the east. This is where I first learned this chant. It is used to greet the sun, or as it was described to me, to “chant up” the sun. This chant has no restrictions on who can use it or where it can be used, so I have chosen to share it with you. It is now commonly used throughout Hawai‘i.

<i>E ala e!</i>	Rise up!
<i>Ka lā i ka hikina.</i>	The sun is in the east.
<i>I ka moana,</i>	Rising from the sea,
<i>Ka moana hohonu.</i>	The deep, deep sea.
<i>Pi‘i i ka lewa,</i>	Rising to heaven,
<i>Ka lewa nu‘u.</i>	The highest heaven.
<i>I ka Hikina,</i>	In the east,
<i>Aia ka lā.</i>	There is the sun.

The best way to use this chant is to begin chanting a few minutes before the sun rises and end after the sun ap-

pears above the horizon. Repeat the chant at least three times, and end it by repeating the first line one last time.

The purpose of this Exploration is to attune you to the cycles of nature. Not only do you have to be up when the sun rises, but you also share in the waking up of all the creatures who share the Sacred Landscape with you. It can also be an amazing time to hear the real world before the hustle and roar of the modern world takes over.

If you can, try to make this a part of your daily routine. At first it may be difficult but if you stick with it you will find it rewarding in many ways.

## Part 4



### ***Kino Lau* – Everybody Needs a Body... Sometimes**

#### **Introduction**

The word *kino lau* means the many forms taken on by a supernatural body. This term is most often used in referring to the forms taken on by the gods such as certain clouds for *Lono*, and plants for *Kū* or *Hina*. In this chapter, I will also use the word to mean our own bodies because the Teachings lead us to believe that we too are supernatural and have many forms.

In *The Kahuna Religion of Hawaii* by David Kaonohiokala Bray and Douglas Low, *Kahuna* Bray states:

“A convenient way to express the aspects of reality interacting simultaneously in the many realms of nature is body, soul, and spirit.



By body, we include basic life forms and their energies; what is often called matter, ethereal force, and astral emotionality. This plane includes all gross elements and vegetative/animal awareness.

Soul includes higher emotional aspiration and mental awareness bordering on spiritual intuition. Soul works through intelligence and will to create forms of expression on the bodily plane.

Spirit is the plane of pure being as energy rather than form and is undifferentiated contact with God and the supreme power called *Mana*.

While we live on all three planes, most of humanity is caught in the illusionary trap that consciousness centers only of the first plane with perhaps flashes of insight into the soul level.”

Because we are so focused on the Body plane, it is important to understand the makeup of our bodies. After all, it is with our bodies that we do most of our navigating of the Sacred Landscape. By knowing our bodies, and the bodies and forms of those that inhabit the Sacred Landscape along with us, we can find relationships that will lead us to discoveries on this plane and others.

The Teachings divide the beings residing on Earth into three categories:

1. Humanity.
2. Those for which humanity is responsible, i.e. plants and animals.

3. Those that guard and guide the members of the first two categories. This third group is called '*Aumākua* and *Akua* by the Polynesians.

## Overview

Chapter One consists of a brief look at the Hawaiian concept of '*Aumākua* in both its common definition of ancestral guardians, and its usage as a generic term for non-human entities such as the *Akua-li'i* or nature spirits, and the *Akua-lele* which are similar to the Judeo-Christian concept of angels.

The second section of Chapter One discusses the *Akua* who are Gods and Goddess such as *Kū* and *Hina*. Included is a genealogy of creation based on the teachings of kahuna Daddy Bray.

The information contained in Chapter One is helpful in defining, categorizing, and personalizing the phenomena and non-physical entities that you may encounter upon the Sacred Landscape. In addition, meditation upon the order of creation can bring about revelations that are useful in the process of manifestation.

Chapter Two explores the physical and spiritual components that make up the bodies of the Earth and of us. The four base elements of earth, wind, fire, and water are considered the direct manifestations of God into physical reality. These elements combined with Divine Spirit symbolize eternity in form, and in various relationships are the building blocks of all things and all not-things that may be encountered upon the Sacred Landscape.

At the very least, being aware of this knowledge will change the way you look at and interact with your per-

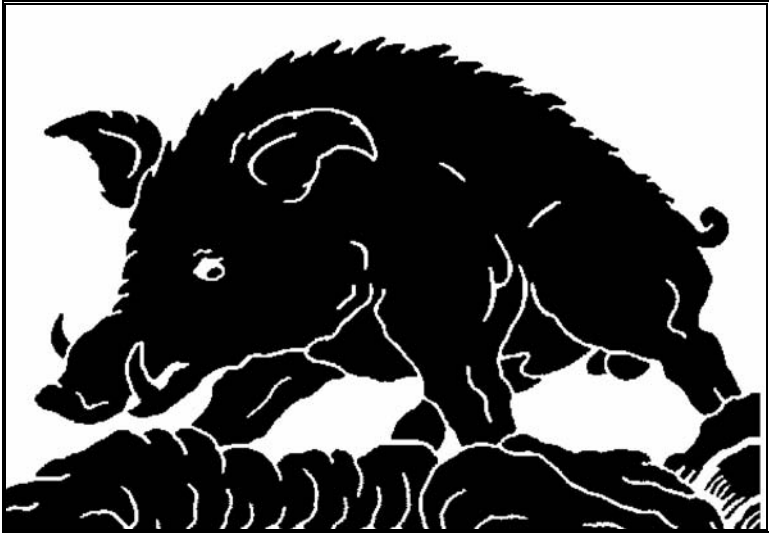
sonal reality. A deeper understanding will open new pathways of thought, and by following these pathways, you will gain valuable insights into the manifestation of your reality.

Included in the second section of Chapter Two is information about the human body and how it was viewed by the ancients. In many instances, these views are still held today in some form by Hawaiians.

The most important and useful knowledge in this chapter is an understanding of the polarities of the body in contrast to the Sacred Landscape and to things and not-things outside your body.

In the Explorations for Part Three are two techniques to aid in increasing your personal energy and effectiveness. The first will increase the flow of Divine Energy throughout your body, and the second increases the projected power in your voice.

# Chapter 1



## ***Pa‘a-i-luna* – Heavenly Bodies**

### ***‘Aumākua* – Ancestral Guardians**

The *‘Aumākua* are generally considered ancestral spirits embodied in Nature. These ancestral gods and goddesses act as guardians of family groups. Some of the greater gods and goddesses, or *akua*, such as *Pele*, the volcano goddess, actually take on a more personal role as an *‘Aumakua* to some family groups, and the four great gods *Kāne*, *Kanaloa*, *Kū*, and *Lono* are often addressed in prayer as *‘Aumākua*.

These entities are as approachable as someone you interact with in your daily life and are more personal than the *akua*. The *‘Aumākua* are contacted by “travel-

ing” down a person's genetic chain of ancestors. As you would expect this is not an easy task and the methods for doing this have almost been lost.

These *'Aumākua* are often associated with an animal or plant form. Some of the common animal forms taken by *'Aumākua* are *pueo* (owl), *manō* (shark), *honu* (turtle), and *mo'ō* (lizard).

While this is commonly thought to mean the animals or plants are claimed as being a person's ancestor, that assumption can be incorrect. Sometimes, what is really meant is that at a point in the past the spirit of the deceased ancestor became attached to or associated with an animal or plant form. Though some families do trace their lineage from an animal or plant form and therefore have always been associated with that particular animal or plant.

The form taken on by an *'Aumākua* usually comes about from some event that happens to a living family member such as a shark saving a drowning person. The animal will be recognized as a deceased relative. After that event, the family will adopt the animal form into their family. Also, there was an ancient ritual to dedicate a corpse to become an animal or plant form or a flame burning in the service of *Pele*, the volcano goddess.

Unless the animal or plant is generally considered a *kino lau* (a supernatural form) of one of the *akua*, the animal or plant form is only seen as sacred by the family that associates itself with the *'Aumākua* represented by the particular animal or plant. Because of this, some families might eat a certain type of plant or animal, while others do not.

The *'Aumākua* group also includes the *Akua Li'i*, which are the nature spirits that oversee places and individual species of animals and plants. *Akua Li'i* means small god.

The *Akua Li'i* are more often felt than seen because usually they do not inhabit a physical form. I am sure most of us have felt a presence while out in nature. The presence is an *Akua Li'i*. On occasion, *Akua Li'i* that oversee a species will make themselves known, or communicate with us, by briefly inhabiting a single entity of that species. *Akua Li'i* that oversee places can take on different forms in order to communicate and will inhabit such things as pools of water, streams, trees, etc. This is why earlier in the book I mentioned that humans are not always superior to rocks and other seemingly ordinary things. It is advised that you do not underestimate the *Mana* of these small gods.

*'Aumākua* in general make themselves known on the physical plane in several ways. They can act temporarily through another life form, or they may move objects in unusual ways, or by acting on our energy fields they may cause a change in our perceptions. *'Aumākua* quite often temporarily take objects as centers of concentration. These include talismans, ritual objects, and images used for meditation. These can be comprised of either man-made or naturally formed objects.

The *'Aumākua* can be roughly divided into sub-groups. All of the *akua* can be placed into one or more of these groups.

*'Aumākua* beyond our planetary evolution.

*'Aumākua* who are linked to our planetary evolution but who are masters over it.

*'Aumākua* concerned with the activities of nature that are not related to humanity.

*'Aumākua* concerned with humanity as a whole.

Individual *'Aumākua* concerned with each of these groupings; special groups and epochs, special family lines, priestly and initiatory orders, and special individuals.

*'Aumākua* who overlap into more than one group.

*'Aumākua* who are in training.

The Teachings breakdown the second through fifth groups into the following sub-categories.

Those who are free of earthly influences.

Those who are partially free but are influenced by earthly powers and elements.

Those who are free of earthly influences but whose destiny makes them earthbound.

Those who are earthbound and limited to the planetary elements.

For ritual and meditational uses, an *'Aumakua's* connection to Divine Energy can be symbolized in terms of the four traditional elements of life.

*Ahi* (Fire) = *'Aumākua* that transform energy forms freely.

*Wai* (Water) = *'Aumākua* that nourish and defend.

*Makani* (Air or Wind) = those free of Earthly forces.

*Pōhaku* (Earth or Stone) = those that stabilize.

## ***Akua* – Gods and Goddesses**

The *akua* are gods, goddesses, demigods, and supernatural spirits such as *Kū*, *Hina*, *Kāne*, *Māui*, *Pele*, and the *Mo‘o*, etc. These are elemental persons that embody the generic forms and natural phenomenon and forces or energies that makeup many of the contours of the Sacred Landscape.

Today *akua* written with a capital A, or *Akua*, refers to the God of the Christian religion, so in order to avoid any misunderstandings I will use *akua* when indicating the Hawaiian gods, etc.

The naming and personification of a natural phenomenon acknowledged that phenomenon as alive, intelligent, and connected to the Divine. These names also gave the ancients a way to easily refer to, organize, and classify the phenomenon. Even today, these names serve the same purpose, which is to surround yourself with familiar faces as you walk upon the Sacred Landscape.

Definition of the *akua* is possible only when examined or described within the context of their actions or resulting effects upon the Sacred Landscape. This difficulty led to the *akua* assuming multiple identities that represented varying aspects of the personality of a single *akua*. Many of these individual *akua* have many *kino lau*. For example, *Kū* has at least thirty names, each are for a different facet of his personality. As another example, here are just a few of the forms taken by *Kanaloa*: banana tree, *Palaoa* (whale), *Honu ‘Ea* (sea tortoise), *Nuao* (porpoise), *Hahalua* (spotted sting ray) and *He‘e* (Octopus / Squid).

The family tree, so to speak, of an *akua* is traceable back through other *akua* who encompass more and



more attributes. The exact order of how the branches attach to the trunk of this family tree varies from tradition to tradition. In most interpretations of this hierarchy, *Kū* encompasses all masculine attributes, and *Hina* encompasses all feminine attributes.

Ultimately, all the *akua* are but different faces of *Ka 'Ekahi*, the mysterious source of all things. They are all personifications of the natural phenomenon, or manifestations of *Ka 'Ekahi* in physical reality, encountered upon the Sacred Landscape.

## **A Genealogy of the Akua**

While it is beyond the scope of this book to delve into each of the *akua*, I will list the major ones including some of their important “offspring” and alternate forms. Some of the listed *akua* are not commonly known because they relate more to the workings of the universe in general than they do to every day life on the Sacred Landscape. In the appendix, you will find a list of some of their common *kino lau* and associated phenomenon and forms.

Here is the list in an order of creation that I favor which sheds light upon the genealogy of the *akua* and in the mechanics of manifestation. In this telling the creation of the universe takes place in four parts. We will look only at the first three creations as the fourth creation deals directly with the appearance of humanity.

### **First Creation**

In this creation, time begins and *Ka 'Ekahi* dwells beyond creation. It ends with the void filling with Fire, then Water, and then Mist.

## ***Kāne and Hina***

*Kānenawahine* is created first from within *Io* (*Ka 'Ekahi*) who is with form and without form and is eternal perfection. *Kānenawahine* means male-female.

The feminine personality of *Kānenawahine* is *Hina-ika-iu-o-kane*. She is the firstborn of the first creation. She is the mother of all life. Her name means the female power of the backbone of *Kāne*. Her common name is *Hina*.

The masculine personality of *Kānenawahine* is *Kāne-nui-akea* who is the father of all life. He only gives the Breath of Life. His name means, “*Kāne* pervading all dimensions”. His common name is *Kāne*. He is creator of man and nature, symbol of life, and god of fresh water and sunlight.

*Kāne* and *Hina* are the harmonious opposition that is the motivating force behind all things of the Sacred Landscape.

## ***Kanaloanuiakea***

*Kanaloa-nui-akea* is created second from within *Io*. *Kanaloa* is father of the preserving nature spirits. He derives the breath of life from *Kāne*. He is god of the ocean and salt water.

## ***Kunuiakea***

*Ku-nui-akea* is created third from within *Io*. *Kū* is father of the building and destroying nature spirits. *Kū* lives without the breath of life. He is god of the forests, canoe making, fishing, and the god of chiefs and war.

### ***Kapalanihēhau***

The union of *Hina*, Mother of Space, and *Kū* produce *Kapalanihēhau*. She is the Divine Enclosure of the cold of space between the Stars.

### ***La'ila'i***

The union of *Hina*, Mother of the Stars, and *Kanaloa* produce *La'ila'i*. She is Starlight.

### ***Keali'iwahilani***

The union of *Hina*, Mother of the Heavens, and *Kāne* produce *Keali'iwahilani*. He is Lord of the Four Heavens between Earth and the Stars.

## **Second Creation**

In this creation appear all powers necessary for generation, evolution, and cycles of the Sacred Landscape.

### ***Papaikahaumea***

The union of *Hina*, Mother of Earth, and *Kū* produce *Papaikahaumea*. She is the Divine Embodiment of the Earth. Her common names are *Papa* and *Haumea*.

## ***Hinamānaluā'e***

The union of *Hina*, Mother of the Growth, and *Kanaloa* produce *Hinamānaluā'e*. She is the Feminine Power of Growth.

## ***Lono***

The union of *Hina*, Mother of Sound, and *Kāne* produce *Lono*. He is Sound as Cosmic Vibration, Messenger of *Kāne*, and Lord of Love, Peace, and Renewed Life. He is god of agriculture, clouds, weather, and vibration, and he is strongly associated with the season of *Makahiki*.

Here are just a few *kino lau* and associated phenomenon of *Lono*. *Kama-pua'a* the pig demigod, *olomea*, a soft wood used for fire starting, *hala*, pandanus, and *'uha-loa* a small weedy plant used to sooth a sore throat, and *'āma'uma'u*, ferns.

## **Third Creation**

### ***Kahiko***

The union of *La'ila'i* and *Keali'iwahilani* produce *Kahiko*. He is the Past. Born without eyes, he is the memory of the ancient wisdom, and the knower of the future.

## **Seven Brothers**

The union of *Kapalanihehau* and *Kahiko* produce seven brothers. They are:

- Lihau'ula*** more commonly known as ***Milu***, he is Dawn and Lord of the Underworld. He is the Beginning and the End.
- Wakea*** is Solar Energy and The Upper Light.
- Keaokia'i*** Lord of the East. The name means literally "The Overlooking Cloud" or "The Guarding Light."
- Keaoholo*** Lord of the West. The name means literally "The Running Cloud" or "The Resolving Light."
- La'amaoamo*** is the Life giving power of the Wind.
- Keaoho'opua*** Lord of the South. The name means literally "The Billowing Cloud" or "The Foretelling Light."
- Keaoloa*** Lord of the North. The name means literally "The Long Cloud" or "The Everlasting Light."

## Chapter 2



### ***Pa'a-i-lalo* – Earthly Bodies**

#### **Earthly Elements**

**I**n this first section, we will look at the sacred and spiritual aspects of Earth or Stone, Water, Fire, and Wind or Air. These four elements of life symbolize eternity in form, and along with Divine Spirit, they make up the body of the Earth. The four elements, known as the Pillars of Nature, are of negative polarity as compared to the element of Divine Spirit.

The Hawaiians believed that the presence of Divine Spirit is reflected in physical reality and most especially in Nature, and that we are with Divine Spirit when we live in the beauty of Nature.

When we live outside the beauty of Nature, we are living in a state of dis-ease. This situation can be caused

by the physical traumas that humankind has brought upon the Earth, and by personal illness that is caused by a distorted perception of the Sacred Landscape, over reliance on one or two of the elements, and/or by false worship of the elements. Because of these things, and the fact that our bodies are made up of the elements, the elements also represent the nature of a person.

Understanding of, and mediation upon the Pillars of Nature and/or their guardian *'Aumākua*, can release their power and bring them into balance, thus turning an unhealthy state into one of health. This is the secret to true healing as taught by the *kahuna* of old.

### ***Honua (Earth), Pōhaku (Stone)***

Earth is of the most essential element to physical reality. Earth is physical, solid, stable and it possesses the ability to stay at rest and to bring a sense of groundedness to humankind.

Each element has its own elemental *'Aumākua* which are expressions of *Ka 'Ekahi*, the mysterious source of all things and of all not-things.

The special *'Aumākua* that oversee the Earth element and all Guardian Spirits of the Earth are *Hina*, the Earth Mother, and *Kū*, the Architect and Builder. Focus on *Hina* and *Kū* to contact the Earth element and bring health and wealth.

### ***Wai (Fresh Water), Kai (Sea Water)***

The two forms of water are fresh and sea. Water is magnetic, cooling, nurturing, purifying, and emotional, and it possesses the ability to shrink, contract, and memorize. Water is all that is feminine and is the *Nā* in *Hūnā*, and the Yin of Yin and Yang.

The vast ocean is ruled by *Kanaloa* and *Kamohali'i* is the male 'Aumakua of land and sea. Lono dwells in the rain clouds and Kahaloapuna is the Princess of the Living Water. These 'Aumākua rule the water element and all spirits of the water.

Seawater or water mixed with salt is known as Pī Kai. This form of water is used in purifying and cleansing.

## **Ahi (Fire)**

Fire is electric, warming, healing, and passionate, and it possesses the ability to expand and transform. Because of Fire's passion and ability to transform, Fire can be destructive. Fire is all that is masculine and is the *Hū* in *Hūnā*, and the Yang of Yin and Yang.

*Pele*, the Volcano goddess, along with several of her siblings are especially connected to the Fire element. The more commonly encountered siblings are *Hi'aka-i-ka-poli-o-pele* and *Pele-hi'iaka-i-keahienaena*. Before *Pele* arrived in Hawai'i, *'Ai-lā'au* was the god of Fire. The element of fire and the spirits of fire are ruled by these 'Aumākua.

Fire and Water either alone or in combination are the elements that rule most the world's forces of change.

## **Makani (Wind), Hā (Air)**

Air is mental, motivating, and possesses the ability of movement. This is the first element that we must know and learn to use in order to manifest our reality.

The first thing that we do on our own when we are born is to learn to breathe, and it is one of the last things we do before we die. This is how it is for all things on



the Sacred Landscape and especially in our individual realities, the beginning is breath, and the ending is breath.

Air is the highest element and is ruled by the highest 'Aumākua. These 'Aumākua are never seen to touch the ground.

## **Humankind**

Here we will look at some of the commonly held and esoteric concepts regarding the human physical and energy bodies. We will see that the Hawaiian concept of the human body was markedly different from the common modern concept.

The human frame defines the physical body as well as serving as the physical representation for that which is non-physical such as the intellect, or psychic ability.

The body is seen as having four corners or *kihi* consisting of the shoulders and the thighbones. These corners represent the completeness of the human body because the area they define contains all the major organs.

For purposes of ritual or healing the *kahuna* or practitioner is considered of negative polarity as compared to the 'Aumākua positive polarity.

Here is the physical body from the top down:

### **Head – Po‘o**

The head was considered the dwelling place of the spirit ('*uhane*). The brain cavity was termed *Ka-Lua-Ka 'Uhane*, Cave of the Spirit.

The head and the space around it was considered the temporary dwelling place of a persons 'Aumākua and

other good spirits. Because of these beliefs the head and the space down to the shoulders was a *kapu* (forbidden) area of the body. Touching the head or shoulders without permission was at best an impolite and inconsiderate action, while slapping or hitting the face was a serious offense. This belief is still evident in many Pacific and Pacific Rim cultures. Because of these beliefs, a return to the custom of handing a lei to a person, or asking if a lei may be placed over someone's head, is becoming ever more commonplace in Hawai'i.

The crown of the head (*mino*), or posterior fontanel, is one of the triple *piko* which is a concept of shared spiritual and emotional bonds that connect a person to their ancestors, either past, present, or future. The other two *piko* are the navel and the genitals. These *piko* can be thought of as types of umbilical cords. This concept is the product of a fusion of reasoning and mysticism. All the *piko*, along with the four corners of the body, are considered points of power similar to the chakras of eastern beliefs.

The aforementioned *piko* of the head is located by the whorl of hair at the crown of the head. It is the symbolic umbilical cord to never known and deceased relatives, some of which have been elevated to the status of 'Aumakua. This is the entrance point of psychic inspiration.

The *Manawa* is the top of the head at the fontanel of an adult, or the anterior fontanel of an infant. From this spot one's own spirit-form, 'uhane, exits and returns during dream excursions and leaves at death, and where good spirits enter and exit. The word for dream, *moe'uhane*, means "sleep-spirit."

The Teachings assign other significant attributes to this spot such as the belief that a person approaching

death can pass on their *Mana* by breathing on the *Manawa* of another person, and in the stories of the beginning times, where *Haumea*, the Earth-Mother Goddess, gave birth through the *Manawa*.

*Manawa*, as a component of our spirit, indicates spirit as an animating essence, while *'uhane* is our spirit-form.

The word *Manawa* also means “time and chronology” and “seat of emotions.”

Where the skull attaches to the spine is termed *Honu*. This is where the personal *Mana* of Inner Light (*Kukui*) enters the body. The *Kukui* fills the *Kaluaka 'Uhane*, Cave of the Spirit, and circulates from here through the rest of the body.

## **Eyes – *Maka***

The Eye is capable of seeing the True Knowledge. This vision is called *Maka-ike*. This is a type of inner knowing (*ho'ike*) or revelatory knowledge.

Other types of visions that are experienced are the waking vision experienced during daylight (*akakū* – or halted shadow), and the (*hihi'o*) which is seen in the half-awake, half-asleep state either while falling asleep or when awakening.

## **Nose – *Ihu***

The Hawaiian nose was capable of subtle perceptions. This capability is supported by the still existing fifty-five or more words that describe various qualities of an odor.

If an unexpected smell in a given setting is encountered, then that smell was considered a mystic

portent. The message relayed by this scent came with the inner knowing of the person who had received the smell.

Remember that a smell is the essence of something, and this essence exists on the boundary of the physical and spiritual realms. When you perceive a smell, you are experiencing something not quite of this world.

### **Ear – *Pepeiao***

It is through the process of hearing (*lohe* or *ho 'olono*) that we can experience the living language. *Ho 'olono* means to listen, hear, obey, and obedient, attentive. The word is derived from the god *Lono* who is the Lord of sound and the messenger of *Kāne* the creator.

The importance of the ear, sound, and language to the human experience is emphasized in other meanings of *pepeiao*. These meanings are: “Lugs or blocks inside a canoe to which the booms, and perhaps the mast are fastened,” “canoe seat,” and “chocks upon which a canoe rests.” The meanings illustrate that we are anchored to reality, and propelled through it, by sound and its effects.

### **Throat/Mouth – *Pu'u/Waha***

Or, more precisely the voice (*leo*) is very powerful because it can speak. Thoughts put into words were considered thoughts put into action. Therefore, saying something like “I should slap you in the face” is just as bad as having really slapped the person.

The voice can also make prophetic statements, and '*ūlāleo* (sacred voice) used in chants and prayers.

The area from the throat upward is considered of positive polarity when compared to other parts of the human body.

### **Heart/Chest – *Pu'uwai/Poli***

The teachings tell us that Heart is the center of balanced polarity. It transforms personal biological, emotional, and mental energies into *Mana Aloha*, a kind of universal energy of love.

The *Kukui*, which enters at the base of the skull, passes through the Heart as it circulates evenly back and forth between the *Ka-Lua-Ka 'Uhane* and the *Ka Lua Ka Inaina* (Cave of the Beast), which is the lower body cavity.

The upper center area of the chest is termed *poli*. This area is where beloved and cherished people, places, and things are emotionally held as in the saying “I hold that memory close to my bosom.”

### **Navel – *Piko***

The navel and umbilical cord links a person equally with their parents and their children.

This *piko*, the umbilical cord, and the placenta were venerated. The part of the umbilical cord that would naturally drop off of the baby was taken to a special place and secured so it would not be disturbed. All the islands had places reserved for placement of the cord, usually these were stones. The placenta was usually buried under a tree and the tree became the property of the child. The tree was a place that the person's spirit could inhabit after death if so desired.

## **Intestines, Stomach – *Na‘au***

*Na‘au* as the seat of abstract qualities is used in the following word combinations: *na‘au ao*-light (*ao*) inside the gut; therefore intelligence. *Na‘au ahonui* - great breath (*ahonui*) in the gut; patience. *na‘au ‘auwā* - a loud wail (*‘auwā*) in the gut; therefore great, overwhelming grief (usually expressed by wailing). *na‘au ‘ino* - bad, harmful (*‘ino*) in the gut; malicious, wicked. *na‘au lua* - two (*lua*) in the gut; therefore undecided, unstable, inconstant. *na‘au pō* - darkness (*pō*) in the gut; ignorance.

The *na‘au* are thought to be the seat of intellect, affection, and moral power. Word combinations that use *na‘au* emphasize this part of the body as the seat of abstract qualities. These words speak of grief, patience, wickedness, indecision, ignorance, and others.

At first, this concept may be hard to grasp. But, if you consider sayings such as; “gut reaction,” “a feeling in the pit of my stomach,” “gut emotions,” “I cannot stomach that,” “butterflies in my stomach,” and so on, you will get a feel for this concept.

Recent medical research has affirmed the existence of this second brain calling it the enteric nervous system. Considered a single entity, it is located in sheaths of tissue lining the esophagus, stomach, small intestines, and colon. Consisting of a network of neurons, support cells like those found in the brain and complex circuitry that enables it to learn, remember, and to act independently thus producing our “gut” feelings.

This region of the body is referred to collectively as *Ka Lua Ka Inaina* meaning Cave of the Beast. The area of the body from the stomach downward is considered of negative polarity when compared to the upper part of the body.

## **Genitals – Piko**

The genitals link a person with their children both born and those yet to be born. This *piko* offers physical evidence of a person's role as a link in the long spiritual chain that connect the 'Aumākuā through the offspring of the infinite future.

So revered were the genitals that *mele* (song) and *oli* (chant) were written about the genitals of individuals, usually the *ali* 'i or ruling class. Before the arrival of the Europeans, this was never thought to be vulgar.

The genitals are the most important source of self-generated *Mana*. There is no hard evidence to support that the Hawaiians practiced any form of sexual/spiritual disciplines akin to the Tantric yoga of India, though the deep layers of many chants hint at the existence of such a practice. Tad James, in his book, *Lost Secrets of Ancient Hawaiian Huna; vol. I<sub>2</sub>* names these practices *Aloha-ai*.

## **Feet and Legs – Wāwae**

The feet are the place where negative earthbound waste and energies naturally pass out of the body by maintaining contact with the Earth. This helps us to maintain balanced energies in our lives.

I am sure most people have experienced the uplifted spirits and increased energy that comes from walking barefoot in grass or water. The term “grounded” comes to mind here.

When resuscitation of a dead person is performed, the person's released soul is captured and then placed back inside the person through the feet. Starting at the

toe or instep and moving upwards the soul is massaged back into the body. This massage technique is the same as is used on a person that has fainted.

## **Ruling Elements of the Human Body**

Fire is the ruling element of a man's genitals, and the ruling element of a woman's head.

Water is the ruling element of a woman's genitals, and the ruling element of a man's head. Because of the magnetism of water, a woman typically draws her Mana up from the Earth, and a man typically draws his Mana down of the Heavens. However, during orgasm the Water element in a woman is reduced and her Fire element is increased which causes her to draw down Mana from the Heavens and increase in consciousness. A man on the other hand loses Fire during orgasm, which causes a decrease in consciousness.

The Air element rules the area of the body from the throat to the abdominal region.

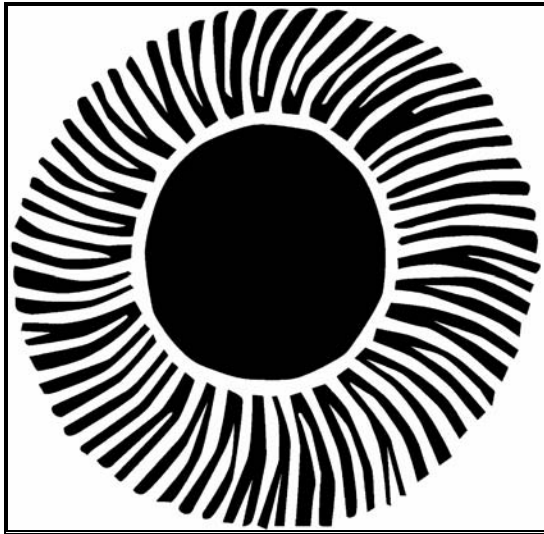
The Earth element rules the area below the genital region to the ground.

The four elements are of negative polarity as compared to the element of Spirit, which is positive.





# Explorations



## **Exploration 11:**

### ***Ho'okikī Kukui* – A Technique for Increasing Inner Light**

**I**n this Exploration, you will learn to visualize the flow of Divine Energy as it courses through your body. This flow of Divine Energy is known as *Kukui*. The path of this flow is visualized as the pattern of a numeral 8 if viewed while looking at someone from the side. The center of the figure eight is the center of your chest at the height of your *pu'u-wai*, or heart, and the top and bottom are the top of your head and your genitals, respectively.

Using this technique results in several beneficial effects such as increased calmness, more energy, better

concentration and mental clarity, all of which lead to a more effective outcome of a task.

1. Start by taking several deep breaths, or if you prefer do a cycle of the *Ha-'alo* Exploration from Part 1. Then breathe in a way that you find comfortable.
2. Visualize a white light entering through the Honu and filling your head. Remember that the *Honu* is the point where your spine attaches to your skull at the back of the neck.
3. When the light has filled your head, imagine a stream of light moving out from your forehead a few inches and then curving downward towards the center of your chest.
4. As the light reaches your chest, see it moving into your body at an angle towards your lower back
5. When the light reaches the lower back, visualize it following your spine downward until it reaches the base of the spine.
6. From the base of the spine, the light starts curving upwards and outwards passing a few inches out of the body at the genitals.
7. Next, the light moves towards the center of your chest where it enters the body and moves back and upwards towards your spine.

8. Finally, the light passes the *Honu* once again and continues to circulate following the path just described.
9. Continue to visualize the light following the path for a few cycles.
10. Once you have a feel for this path, close your eyes, and become aware of the beating of your heart.
11. Now imagine that at the exact moment your heart beats is when the light crosses the center of the figure eight pattern. At this point your heart, your *pu'u-wai*, is capable of transforming emotions and energies into a type of universal love energy. In order for this to take place just relax and breathe while consciously being aware of the cycling of your *Kukui* or Inner Light.
12. Stay in this state of awareness as long as you wish.

Once you have learned this Exploration it is easy to do it with your eyes open, and at any time you wish. It can also be combined with the *Hakalau* Exploration found at the end of Part 3.

## **Exploration 12:** ***Kāhea Pū* – Calling Together**

*Kāhea Pū* is a technique to add power to the non-physical components of your voice for use in chanting and speaking, and in all techniques that require

vocalizations of one sort or another. Manifestations of these non-physical components appear in such ways as increased confidence and authority, effectiveness of outcome, and may be noticeable in the physical components of your voice.

The added energy will come from visualizing all of your personal *'aumāku*a speaking or sounding in unison with you.

*Kāhea Pū*, while quite simple, can be very powerful. The more you practice it and become at ease with it the more benefit you will receive. Here are the steps:

1. For mastering this technique, I suggest using a vowel tone. In this case, we will use *pū*, which is sounded as in the word “pool” with the vowel sound lengthened. (Once you understand the process, you can choose whatever sound or phrase is appropriate for the situation at hand.)
2. Create a visualize image of all your ancestors in a line or group behind you. You can also include people of importance to you even if they are not your ancestors such as close friends, teachers, and people who you admire. See this group as so large that it disappears below the horizon that is behind, and stretches back into the distant past. You do not need to know their names, or see their faces, but if you do, that is fine. All you really need to do is to feel their presence. Think of them as silently waiting to speak. Once you are holding this image then move on to the next step.

3. Think of how it will sound with this many people speaking at the same time. Recall a time when you were in a church group reciting a prayer, or at a sporting event singing a national anthem. Recall what that feels and sounds like. When you have this feeling move on to the next step.
4. Take in a deep breath while imagining all those behind you also inhaling. Now, sound “puu...” in unison with all those behind you. Feel the power of this multitude adding to your own voice.
5. When you reach the end of the breath, you may relax. Notice how you feel and how the space you are in feels. Repeat the exercise if you wish.

The goal in doing this exercise is to be able to visualize instantly the multitude standing behind you and supporting you as you speak. Once mastered, you can manifest this thought-form whenever you wish to call upon the support of your group of ancestors and friends.

Some appropriate times to use this technique include the saying of prayers, using words of power, and vocalizations used for manifestation and healings. You may wish to try using *Kāhea Pū* as you do the Explorations found at the end of Part Two.



## Part 5



### ***Hāpuku* – A Potpourri of Subjects**

#### **Introduction**

**P**art Five consists of short subjects that deal with humanity's interactions with and interpretations of the Sacred Landscape. *Hāpuku* means to gather indiscriminately, usually for one's own purposes.

#### **Overview**

Chapter One looks at the linking of time to the natural cycles of the Sacred Landscape, and how the progression of the cycles were viewed and interpreted in ancient Hawai'i. Observation of the passing of the natural cycles is an important method for integrating your perceived reality with the true reality of the Sacred Landscape.



Chapter Two examines the meanings associated with various numbers. Numbers do more than just enumerate the quantity of things. They are symbols that represent the energies and the phenomenon of those energies that exist. Knowing about the meanings of numbers will help you better understand and interpret the different types of relationships that are encountered upon the Sacred Landscape.

# Chapter 1



## ***Hou Au* – ...And in the Present there is No Time**

**I**n the book *Hula Puha vol.II The Sounds of Power* by Elizabeth Tartar, a book about ancient sacred chants and dance, the author's focus is on Hawaiian concepts of time. These chants include temporal irregularities in otherwise well metered performances. From this, the author concludes that Hawaiian time is “not based on equidistant, mathematically measurable pulse, but rather on immeasurable polychronic cycles of nature.” In other words, time reflects the natural rhythms of the Sacred Landscape. It is important to remember that the ancients did not seek a reconciliation *of* time, as we do today. They accepted time as it was, and if anything, they sought reconciliation *with* time.

The linking of time to the cycles of nature, instead of the hands of a clock, is a very important concept in the Teachings.

The ancient Hawaiians perceived a day as having four corners or *kīhi* marked by sunset, sunrise, the sun at its zenith, and the transition across the sky meridian by the Milky Way or similar set of stars.

The four corners of a day frame both the physical and non-physical elements of a day in a way similar to how the four corners of the human body frame the elements that make-up a human being. Both humans and days have physical characteristics and personalities that set them apart from others of their kind.

The fact that the moment of occurrence during the day of each *kīhi* varied throughout the year meant that the length of each day segment also varied. This only added to the physical makeup of the day.

In the Kumulipo creation chant the beginning of all things is marked by the rotation of the Sky against the Earth. This movement started at a turning point in space (au) and time (au), and is seen as a flow or current (au). This flow is discernable as a cycle (au) of movement of the celestial bodies in the sky from east to west.

The Sun (*Lā*), Moon (*Mahina*), and the Milky Way and key stars were used to mark the passing of time. There were lunar, solar and star calendars. The lunar being the most important.

The star or sidereal calendar marked the beginning of the year with the rising of the Pleiades in the evening. This calendar was also used to calculate from one vernal or autumnal equinox to another. This calendar was essential to open sea navigation. The cycles of the Sun kept annual time and was used in conjunction with

the star calendars to indicate when corrections in the lunar calendar were needed. The year was divided into two parts.

The cycles of the Moon counted the passing of days. The lunar month was marked by the full moon and the new moon. The lunar month started with the first visible Moon rising in the east and ended with the New Moon. The month was subdivided into three ten day groupings called *anahulu*. The start of each day (*lā*) was marked by the Moon's rising, with the day's quality indicated by the name of that particular Moon. Depending on whether the New Moon happened during daylight or not, the length of the month varied between 29, 29.5, and 30 solar days. Extra days, and sometimes an extra month, were added to the length of the lunar year in order to keep it synchronized with the solar and star calendars. The Lunar calendar was the most important to everyday life.

Each day was also divided and tracked by celestial events. Midnight was marked by the Milky Way or a comparable set of stars crossing the meridian alluded to as *ua huli ka i'a*, "the fish has turned". Noon was called *Kau Ka Lā I Ka Lolo*, "the hour of triumph," or literally meaning "Sun on the brain." "The hour of triumph" refers to the belief that at noon when no shadow is cast the full power of the sun passes into those that worship it. The sunset was called *Kihi*, meaning outside corner, and sunrise was called *Kihi Puka*, *puka* meaning "to rise" or "appear."

As you can see, the Hawaiian's life was coordinated with the cycles of the moon and sun, and the passing of time was marked by these natural cycles. The awareness of these cycles kept the Hawaiian of old connected

to the Sacred Landscape and to the non-linear perception of time. This is in stark contrast to how the current world marks time by using mechanical means and artificial divisions of the year and day. These modern methods serve only to keep us connected with the world of commerce and science, and reinforce the notion that time is linear.

Both the ancient and modern methods have their place, but if you wish to connect deeply with the Sacred Landscape then a return to a daily awareness of the lunar cycle is necessary. A good start to returning to a lunar awareness can be achieved by making or purchasing a calendar that shows the daily phase of the moon and then refer to Appendix C which contains a basic definition of the Hawaiian days. For more information you can visit the Creating Anahola website at <http://www.creatinganahola.net>.

## Chapter 2



### ***Ho'ohelu* – The Meaning of Numbers**

The existence of a form of higher mathematics or a developed ritual use of numbers by the Hawaiian is only hinted at in the teachings that remain today. It is obvious that relationships of numbers was of more than just passing interest to the *kahuna* of many fields such as navigators, canoe builders, and those that watched the sky. Certain numbers had *Mana* because they were the embodiment of gods and represented the mysteries of existence.

*Ho'ohelu* means to count, to enumerate, to compute, to list and to dig in the Earth with the fingers. Here we see a very strong connection between numbers and the human quest for discovering the hidden things of the Earth, and of one's reality. The fingers can grasp the physical, and by understanding the physical, a pathway to the non-physical elements can be cleared. By count-

ing and enumerating, the non-physical can be symbolized in a physical manner. Next, we will look at some of the important numbers.

## ***Kahi* – One**

Along with its enumerate meaning of One, *kahi* means alone, someone, companion, and mate.

*Kahi* also represents many horizontal or parallel motions such as shaving, combing, planing, rubbing with the palms of the hands, and using a finger to scrape the inside of a bowl. A possible side effect of these actions is heat from friction.

In the old days fire was started with the friction of rubbing wood together. Within *kahi* is found the word for Fire, *ahi*. Fire, or heat, is the first active element in the *Kumulipo*, it is created by the friction between Dark (*Pō*) and Light (*Ao*). Fire is a kinetic energy that gives off light and heat (which rises).

Because Fire, heat, light, kinetic energy and the direction up are considered male in the teachings, *Kahi* seems to be a male entity that is constructive with a balancing female side that is capable of nurturing. And it would seem that *Kahi* has a mate.

## ***Lua* – Two**

*Lua* means Two, double; equal, likeness; and companion, mate.

In contrast with the gentle use of hands described by *kahi*, *lua* is a dangerous style of hand-to-hand fighting that inflicts much pain.

*Lua* also names many non-horizontal things such as pit, crater, and cave. Caves are dark and can offer

protection and shelter, while low places, such as pits and craters, are collecting places for cool air and rain.

Within *lua* is found the word for rain, *ua*. As we know, Rain falls down and then spreads out seeking the lowest point. Pooled water is potential energy.

Potential energy, spreading out, the direction down, wet, cool, and darkness are all considered female in the teachings.

So, it appears that *Lua* is a calm female entity that is capable of affording much protection and shelter.

*Kahi* and *Lua* are mates and equals. They are another example of the harmonized opposites that are found throughout the teachings. Moisture rising into the air caused by heating is the first step in creating rain which falls back to Earth. This cycle is essential to the existence of life on this planet.

### ***Kolu – Three***

*Kolu* means Three. With the addition of *kolu* to other words, time and Cycles become eternal, as in the word *Manawa-kolu*. *Manawa* means time and *Manawa-kolu* means everlasting.

To understand why Three brings the connotation of everlasting we must look at the Hawaiian's strong belief in the connection to ancestors, offspring, and the yet to be born. The ancestors are the link to the past. Through them comes inherited *Mana*, and they are also the link to the Beginning, back to *Kahiki*. Offspring and the yet to be born are the link to the future. Through your offspring, you are everlasting.



Offspring come about from the union of Female and Male. Three comes from the union of One and Two. In other words, Three is the offspring of One and Two. So Three represents the everlasting.

## **Hā – Four**

*Hā* means four, but it also means breath and life energy. Four indicates completeness and completed cycles.

The four sided nature of a cycle is seen in our breath, *Hā*, where we pause between each inhalation and exhalation.

Another illustration of the square shape of cycles is seen in the naming of the day parts where Sunrise and Sunset have names that contain the meaning of corner.

Also, the human body is thought of as having four corners, the shoulders and thighs. These enclose the vital organs, thus representing the whole body.

Four, and multiples of four, are considered sacred.

Though Ten was the basis for computation, Four was considered the lowest class or grouping of numbers. The classes were increased by multiplying Four by Ten; 4, 40, 400, 4000, 40,000 and so on. Each of these classes had a specific name. Four is considered a sacred number in many ancient cultures, but this use of Four is unique to the Hawaiian.

The sacredness of four is also found in the four pillars of nature that are the symbol of the presence of the Divine in Nature. These pillars are the elements of fire, water, earth, and air. These four elements also represent the descent of spirit into matter. In ancient Hawaiian *heiau* this concept was represented by a four sided pyramid or tower known as *Ka-leo-a-ke-akua* which is commonly translated as The Oracle.

## ***Lima* – Five**

*Lima* is the word for hand and five.

Five was a ritual number. Five was most often used as the number of repetitions of an action involved in a ritual. When picking plants for medicine, five plants would be gathered with the right hand while praying to *Kū* and then five would be picked with the left hand while praying to *Hina*.

## ***Hiku* – Seven**

Though not much is recorded specifically about Seven, as one delves into the Teaching it becomes obvious that the Hawaiians noticed the many things in nature that come in sevens, such as the colors of the rainbow, and in other gross divisions within the electromagnetic spectrum.

For the ancient Hawaiians, as in many indigenous cultures, the stellar constellation of Pleiades figures heavily into the Sacred Landscape. The Pleiades is a cluster of stars that has seven stars that are easily seen with the naked eye. The constellations rising marked the beginning of a new year, and the onset of a period called *Makahiki*. *Makahiki* lasted from about late October until February, which is the rainy season. This was a time when many *kapu* (loosely meaning laws) were suspended and laborious activities were abandoned in favor of athletic skills and practice.

A seven-pointed star is central to a design known as the Eye of *Kanaloa*. This design is used in Serge Kahili King's teachings. These teachings have a core of seven principles from which reality, and existing within that reality, can be defined and explained.

Also, a seven pointed star is often seen in design motifs on *kapa* or bark cloth.

Sometimes gods are grouped by sevens, but this may be due to Western influences.

## **Walu – Eight**

*Walu* means Eight. As mentioned, Eight is a sacred number because Eight is a multiple of four. As the first multiple, Eight, represents Divine Power.

Attached to the end of a few words, *walu* adds the meaning of many, much, and overflowing; in great quantity as in a waterfall or rain, sometimes with implications of chiefly *Mana*; joint action, all together, united, and cooperative.

Considering these meanings together, one gets the feeling of an all-encompassing connectedness that leads us to a more esoteric meaning.

The octopus, which has eight legs, is a *kino lau* (body form) of *Kanaloa*. Within the realm of *Kanaloa* are psychic powers, which the octopus symbolizes. Also within the realm of *Kanaloa* is the ability to heal.

In the field of navigation the sky was divided into eight sections by visualizing the form of an octopus with tentacles outspread as superimposed over the sky. The open seas could be traveled by knowing the position and movement of stars in the sky in relationship to the eight sections.

So, Eight can be considered a symbol of the unseen connections that bind together humankind's sacred relationship with all things, and humankind's ability to harmonize those relationships and move within them.

## ***‘Umi or Hulu – Ten***

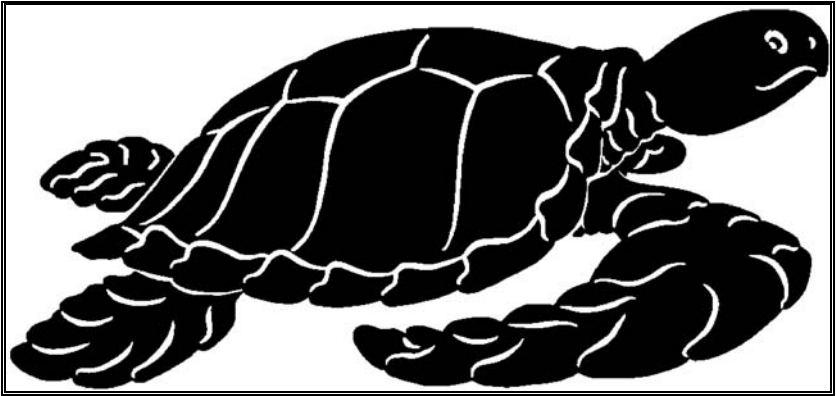
Ten is the basis for computation (see *Hā* above).

*Hulu* is now an obsolete word, but in the earlier Hawaiian method of keeping time, the month was divided into groups of ten days, or *anahulu*. There were three *anahulu* in a month.

Other significant uses of Ten are found in some of the very early Central Polynesian theologies where the period leading up to the creation of the universe has ten successive periods or days. Ten was also the number of levels in the sky that led up to heaven.



## Conclusion



All the cultures and civilizations that we have created – the ones we remember, the ones we have forgotten, and the ones that surround us today – have been nourished and informed by our relationship with the Sacred Landscape. The important stories that these cultures tell are stories of our relationship with the Sacred Landscape. Through these stories, we enrich our connection with the Sacred Landscape and pass that connection from one to another and from one generation to the next.

These stories are also about ourselves as individuals because as physical beings, we have risen from the soil, sun, water and wind of the Sacred Landscape and it is to the Sacred Landscape that our bodies will return after our journeys here have ended.

Ultimately, these stories are about our relationship with and our connection to *Ka 'Ekahi*, the Divine Source of All Things, because the elements that make up the Sacred Landscape and us are the physical manifestation of that Source.

The telling of stories that define a culture and us as human is not unique to the Hawaiian culture. All keepers of cultural knowledge knew that if the connection to the Sacred Landscape was lost then what defines us as human would be lost as well.

The Hawaiian stories and teachings keep alive my connection with the Sacred Landscape. Their truth and beauty fill my heart. So, it is with a Hawaiian heart that I will continue my journey on the Path of Aloha as I know that there is so much more to discover upon on the Sacred Landscape.

In *Creating Anahola: Huna Perspectives on a Sacred Landscape* I have pointed out many contours of the Sacred Landscape but they are many more to explore. I hope that what I have shared is intriguing and that you, too, will continue your journey. If you would like to share your discoveries, or wish to see how my journey goes, please visit me at <http://www.sacredspace.net>.

If you have decided to set out on your own journey, and need ideas as to which direction to go, here are a few “signposts” that never fail to point me in interesting directions.

1. God is reflected in the beauty of nature and in the beauty of our personal reality, and we are with God when surrounded by beauty. Seek out beautiful places.
2. Truth is the Reality around us. If the Reality you see isn't beautiful, always remember that you have the power to make it beautiful by directly changing Reality, or by changing your perception of the Reality.

3. All things and all not-things have a positive and a negative nature, a masculine and feminine aspect. Try to understand which side you are encountering.
4. Listen to *all* the sounds around you. They will tell you much about the Sacred Landscape and your present reality.
5. Pay close attention to what you are focused on but also look at what you are not focused on. Ask yourself, “Is what I am focused on worth the time and energy I am putting into it?”
6. All things and all not-things move in cycles. Observe the cycles that exist within nature.
7. Share your stories of the Sacred Landscape with other journeyers and those who seem interested, and listen to the stories that they wish to share.

If you find your path difficult for whatever reason and are unsure of how to proceed or if you should proceed at all, ask yourself if the path is *pono*, or correct. For guidelines to help judge if something is *pono*, use the following from the book *Ho‘opono* by Pali J. Lee and John K. Willis:

“If it is good, if it is in balance, if it is right, if it helps, if it is righteous, if it corrects, if it is responsible, if it is caring, if it



honors, if it is humble, if it is peaceful, if it is neat, if it is proper, and if it is well mannered, it is pono.”

If you answer “no” to any of the guidelines then you may want to reconsider proceeding down the path in question. If you answer “yes” to all the guidelines then you know you are on the Path of Aloha.

In closing, I will leave you with two proverbs that you may find useful on your journeys:

*He pūko 'a kani 'āina –*  
A coral reef that grows into an island.

A person starting in a small way gains steadily until he becomes firmly established.

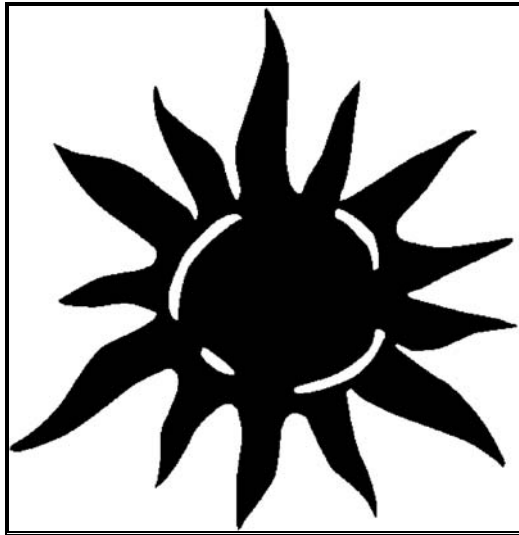
*He pūnāwai kahe wale ke aloha –*  
Love is a spring that flows freely.

Love is without bounds and exists for all.



*Aloha. Ā hui hou aku,*  
Curby Hō'ikeāmaka Rule – February, 2005

# Explorations



## **Exporation 13:**

### ***Hō‘ailona a me Kaona – Using Symbols to Encode Informtion***

**O**n the cover of this book, you will see a tattoo design. I designed this tattoo and it has special meaning to me. Some of these meaning may be apparent to you or others who have studied the Teachings or have received meanings from other sources such as other cultural teachings or meditation. Some of the meanings are personal and are not known by others.

I will use this design to help you apply one of the underlying tenets of *Creating Anahola*; everything has multiple layers of meaning. After doing this exercise you might want to consider creating symbols of your own.

Look at the symbol on the top of the design. What do you see? A circle with a dot in the center, right? Does it mean anything else to you?

Because of the Teachings I have received, and knowledge I have come to know as true, I see much more than a circle with a dot in the center. I see the entire universe and unlimited creative potential, how the universe was created, and my relationship with it.

Here are some of the *kaona*, or hidden layers of meaning: The circle represents the all-encompassing-wholeness of the universe and the dot represents the absolute singularity of being. On a grand scale, the dot of absolute singularity is the Mysterious Source of All, and from that source radiates the unlimited Divine Energy that makes up all things and all not-things, which are represented by the circle. On a lesser scale, the dot represents an individual surrounded by the encircling Sacred Landscape that is co-created and sustained by Divine Energy flowing from the individual. On a minute scale, the dot is a virtual particle as it pops into existence from the surrounding sea of *Aka*.

For this exercise, I ask that you study or meditate upon the entire design. Encoded in its symbols are many of the Teachings that are presented in *Creating Anahola*. It is your task to see how many of those Teachings that you can discover.

I have chosen to present this exercise in a manner known as the “heavy way”, which involves dialogue between the teacher and the student. This means I am not spelling out the answers. I have done my part in giving you the information; it is now your task to seek the answers.

Please feel free to visit me at the Creating Anahola website to see how you did – [www.creatinganahola.net](http://www.creatinganahola.net).



# Appendix A

## ‘*Ōlelo Hawai‘i* – The Hawaiian Language

The written Hawaiian language has ten vowels; a, ā, e, ē, i, ī, o, ō, u, ū. The macron or long mark above a vowel indicates a vowel that is always stressed or accented. Some stressed vowels when spoken are pronounced differently than when unstressed. Vowels without the macron can also take on the stressed sound if they are in an accented syllable.

The following lists are a guide to pronouncing the vowel sounds used in Hawaiian. Ultimately, imitating a native speaker is the best way to learn correct pronunciation.

e like *ea* in *head* (stressed or unstressed)

ē like *ay* in *pay* (stressed)

i like *y* in *city* (unstressed)

ī, ī like *ee* in *see* (stressed)

a like *a* and *o* in *above* (unstressed)

a, ā like *a* in *far* (stressed)

o, ō like *o* in *only* (stressed or unstressed)

u, ū like *oo* in *moon*, with well-rounded lips (stressed or unstressed)

Unlike English, the vowels are pronounced without off-glides, which are slight changes in pitch either up or down at the end of the sound. The trick to producing a

pure vowel sound is to form your mouth in the shape needed to sound the vowel, and then do not change that shape while producing the sound.

By using combinations of vowels known as diphthongs, the English vowel sounds with their off-glides are approximated. In Hawaiian, there are twenty diphthongs. However, only six of them produce the true vowel sounds that relate to vowel harmonics; *ei*, *ai*, *ae*, *ao*, *au*, and *ou*.

These diphthongs are pronounced as follows:

- ae* like *i* in high (upward glide)
- ai* like *i* in light (downward glide)
- ao* like *ow* in how (upward glide)
- au* like *ou* in ouch (downward glide)
- ei* like *a* in ate (upward glide)
- ou* like *o* in nose (downward glide)

These fourteen vowel and diphthong sounds represent the seven base vowel sounds and their intermediate variations. When sounded in a relaxed manner these vowels each create a different set of audible and inaudible harmonics and vibrations in the body of the sounder and other persons and objects.

The consonants of the modern day Hawaiian language are *h*, *k*, *l*, *m*, *n*, *p*, *w*, and *ʻ*. However, before European contact there was no strict pronunciation of some of these as the consonant sounds were not as important to word meaning as were the vowel sounds. This led to blended groupings of the following conso-

nants: t – k, b – p, l – r – d, and v – w. This meant that consonant sounds varied, not only from location to location, but also between speakers in the same location, which would cause the words *aloha* and *aroha* to have the same meaning and usage. The solidification of the consonant sounds into their modern state began in 1826 when a group of missionaries selected the current sounds in order to create a standardized written alphabet for the Hawaiian language.

Today, the vowels are sounded much like they are in English with the following exceptions:

K – Pronounced as in English but with less aspiration and with some variation towards a “t” sound.

The “t” sound is still heard and used in chanting, and in the dialect from the island of Ni‘ihau where Hawaiian is still spoken. This is not to say that in these cases that all “k” are pronounced as “t” because in the greater Polynesian language family “t” and “k” are different consonants.

P – Pronounced as in English but with less aspiration.

W – The sound of this consonant lies somewhere between a soft “w” and a soft “v” with a leaning towards the “w.” The “w” sound is usually heard after *u* and *o*. A lax “v” sound after *i* and *e*. After *a* or initially, the sound is the preference of the speaker, or the one that sounds best.



Now days it is common to hear it pronounced as a hard “v” as in the word “violet” however, this is incorrect.

‘ – This is a glottal stop which is the sound heard between the English “oh-oh.” This consonant is called an *‘okina*. It replaces the “k” in many words from the greater Polynesian language family.

## Appendix B

### **How to Look For the Hidden Meanings of Words**

**M**uch knowledge is encoded within the words of the Hawaiian language. Many examples of this are found throughout *Creating Anahola*. While many have been explored in *Creating Anahola* and elsewhere, there remain many more words yet to be explored.

The method of searching for hidden meanings within words is simple, but what can be difficult at times is determining if a hidden word really has any bearing on the meaning of the word within which it is hidden. When you encounter these situations, it is important to keep in mind the context in which the word you are studying is being used, and the accepted meaning of that word.

The most important tool in searching for hidden meanings is a good Hawaiian dictionary. The ones that I rely on are *Hawaiian Dictionary* by Pukui and Elbert, *A Dictionary of the Hawaiian Language* by Andrews, and *Treasury of Hawaiian Words in One Hundred and One Categories* by Kent. Also of use at times is a good book on Hawaiian grammar. Of the ones that I use that are still in print, I recommend *Hawaiian Grammar* by Pukui and Elbert because their dictionary refers to this work. Other useful resources are glossaries included in books about Hawaiian subjects, resources on the World Wide Web such as the searchable dictionary at <http://ulukau.org/english.php>.

When breaking down a word, keep in mind that all Hawaiian words end in a vowel and two adjacent vowels of the same letter are always separated by an *'okina*.

Here is a breakdown of the word *aloha*:

1. Divide the word in questions into root words starting with the largest and working towards the smallest. Usually single letter words are ignored. Aloha, loha, alo, oha, ha, lo.
2. Then look for reversed words. Ahola, hola, aho, ola, ho, la.
3. Next, rearrange the syllables of the word. Loha'a, haloa, loaha.
4. Sometimes a search for words created by doubling the vowels and adding an *'okina* can be helpful. Lo'o, ha'a, la'a, lo'aha, etc.
5. The next step is to get out the dictionary and look up the meanings of the words that were found. Write them all down and see if the meanings relate to one another.

If you wish to practice the method using *aloha* then you can compare your findings with the ones in Chapter Two of Part One. Another way to practice this method is to look through the Hawaiian dictionary until you find a word that is of interest, and then search within that word.

# Appendix C

## Hawaiian Lunar Calendar

### *Hilo*

This is the first night of the lunar month. The new moon looks like a twisted thread, “*o Hilo ka po mua no ka puahilo ana o ka mahina.*” This is the first night of the kapu period of *Kū* during which his worshippers performed various rites. Generally, this is a bad day for healing. A literally meaning of this word is “to twist.”

### *Hoaka*

With a crescent-shaped moon, this second night of the lunar month is a *Kū kapu* day. A bad night for fishing because ghosts cast shadows and frightened away fish. The *Akua* could also be persuaded to “cast their shadows” on their worshipers. This is an excellent day for healing, and a favorable day for planting. Literally, clear.

### *Kū Kahi*

Third night. This word (and those that follow, *Kū Lua*, *Kū Kolu*, and *Kū Pau*) is one of the four *kapu* days of *Kū*. Some say, on this day a man is sacrificed; it is also the day of a very low tide.

### *Kū Lua*

Fourth night. *Kalo* (taro) planted will have two shoots. Day of freedom from *Kū kapu*.

- Kū Kolu*** Fifth night. First night of the rising moon. It is a good fishing day. Sand is exposed, the day is clear, and the sea calm. Low tides are ideal for gathering *limu* (seaweed).
- Kū Pau*** Sixth night. Day of low tide.
- 'Ole Kū Kahi*** Seventh night. The rough sea bares the beach and rocks. On this night it is light after the moon sets. Considered unfortunate for planting and much of anything else, including fishing. *Kahuna lapa'au* might wait to begin healing until after these *'Ole* nights were passed.
- 'Ole Kū Lua*** Eighth night. Rough seas continue. It is disliked for planting, but considered a good night for torch-fishing.
- 'Ole Kū Kolu*** Ninth night, with rough seas, some torch-fishing. Farmers think little of the day.
- 'Ole Kū Pau*** Tenth night, when farmers plant. It is the fourth in this group of nights, the last day of rough seas.
- Huna*** Eleventh night, a day much liked by the farmers. Recommended for planting root plants and gourds. The tide is low and the fishing good. When the sharp points of the crescent are lost. Literally, to conceal. *Ho 'ao* is the day of the night of *Huna*.

***Mohalu***

Twelfth night. The moon begins to round. Sacred to *Lono*, god of vegetation. This is a *Kāne Kapu* day. Fish, fruits, and seaweed are *kapu* (forbidden) to eat. This night was liked for planting flowers because it was believed they would be round and perfect like the moon. Literally, to spread out.

***Hua***

Thirteenth night. Anything that bears fruit is planted on this day. Fishing is good and the land is fruitful. This day of prayer is one of the sacred nights of *Lono*. The moon is rounded like *hua* (egg). This word means “to increase.”

***Akua***

Fourteenth night, with a perfectly round moon. The day is *kapu* to all *Akua* as is the night. Offerings are made to increase food. One of the nights when the ghostly processions of the Night Marchers are commonly seen.

***Hoku***

Fifteenth night, a day that succeeds the night of the full moon. It is well liked by farmers. If planted on this night, root plants and bananas will be prolific, though small-fruited. Fishing is good.

***Mahealani***

Sixteenth night, when the full moon begins to wane. Good for all work.

Fertility of all plants. "Luck." A good night during which to divine the future or to ask for omens from the *Akua* to find hidden objects. A day of low tide.

***Ku-lua*** Seventeenth night, when the moon seems to dip into the ocean. A time for offering the first fruits to the *Akua*. Farmers trust this day; the sea gathers up and replaces the sand.

***La'au-ku-kahi*** Eighteenth night. A day favored for gathering medicinal plants and for creating medicine. This day is avoided for planting.

***La'au-ku-lua*** Nineteenth night, considered favorable for planting. A day favored for gathering medicinal plants and for creating medicine. The sea is rough.

***La'au-pau*** Twentieth night, a day for planting. A day favored for gathering medicinal plants and for creating medicine. Also a day for boisterousness.

***Ole-ku-kahi*** Twenty-first night. "Nothing to be had from the sea." These were the days for planting potato slips, banana suckers, and gourd seeds. Not good for healing.

***Ole-ku-lua*** Twenty-second night, a good day for planting. Also a day of rough seas.

- Ole-pau*** Twenty-third night. First day of *Kanaloa kapu*. Good for healing. A planting day with rough seas.
- Kaloa-ku-kahi*** (shortened from *Ka‘aloa*) Twenty-fourth night, a *Kanaloa kapu* day. High seas; also a planting day.
- Kaloa-ku-lua*** Twenty-fifth night, last night of *Kanaloa kapu*. Good for planting plants with long stems (such as bananas, hala, sugar cane, bamboo). Good for healing.
- Kaloa-pau*** Twenty-sixth night. Literally, last.
- Kāne*** Twenty-seventh night, when the moon diminishes. A potato planting day. *Kapu Kāne*, kapu nights of *Kāne* and *Lono*. Prayers are made to *Kāne* and *Lono*. No planting or fishing is allowed - such activities were *kapu*. No fires are made, no *kapa* (tapa cloth) is beaten, and all sound is forbidden. Another night on which the Night Marchers, ghosts, and spirits are often seen. Good for healing. Families who recognized shark has *‘Aumākua* might choose this day to transfigure their recently deceased relatives into sharks.
- Lono*** Twenty-eighth night, second day of *Kapu Kāne* followed by a free day.



Prayers for rain were made. Gourds planted at this time were fruitful. Good for healing and all positive things. Sound *kapu* again in effect. Favorable for men fishing with lines and for girls diving for sea urchins.

***Mauli***

Twenty-ninth night, the last night the moon is visible. A good day for marriage. Fishing good. Tides are low. The sea gathers up the sand and returns it to its place. Literally, over shadowed.

***Muku***

Thirtieth night. The moon has entirely disappeared; end of the lunar month. Fishing is good, but healing *kahuna* should not begin treating patients on this night, as the name also means “cut-off.” Literally, cut off.

## Appendix D

### **A Few *Kino Lau*, Associated Phenomenon, and Forms of the *Akua*, ‘*Aumākua* and *Akua Li‘i***

This list contains references to many names of mythological figures, gods, and demigods that are not mentioned in this book. They are listed here as a possible catalyst for your own exploration.

**bat (‘*ōpe‘ape‘a*):** *Pikoi-a-ka-‘alalā*, a demigod born at Wailua, Kaua‘i

**bird catchers:** Ha‘ina-kolo

**birds (gods and the birds**

**whose forms they assumed):** *Hina-puku-‘ai* (‘*ele-paio*, flycatcher), *Ka-‘alae-nui-a-Hina* (‘*alae*, mudhen), *Kihawahine* (*moa*, chicken), *Kū* (‘*io*, hawk), *Kū-ka-ua-kahi* (*pueo*, owl), *Kumu-kahi* (*kōlea*, plover), *Laenihi* (*moa*, chicken), *Pikoi-a-ka-‘alalā* (‘*alalā*, crow), *Pua* (‘*alae*, mudhen), *Pueo-kahi* (*pueo*, owl), *Puna-‘ai-koa‘e* (*koa‘e*, tropic bird)

**breadfruit (‘*ulu*):** Haumea, Kāmeha-‘ikana

**calendar:** *Kū*, *Kanaloa*, *Kane*

**canoe bailers:** *Hina-(i)-ke-kā*

<b>canoe makers:</b>	Kū-moku-hāli'i, Kū-'-ālanawao, Kū-pulupulu, Laka, Lea, Ka-pū-o-alaka'i
<b>caterpillar:</b>	Kumu-hea, Kū-waha-ilo
<b>chicken (<i>moa</i>):</b>	Kiha-wahine, Lae-nihi
<b>childbirth:</b>	Haumea, Hulu
<b>clouds:</b>	Lono, Kama-pua'a
<b>coconuts (<i>niu</i>):</b>	Niu-loa-hiki, Kāne-pūniu
<b>coral:</b>	Hina-(i)-ke-kā, Hina.-'ōpūhala-ko'a
<b>creation:</b>	Kāne, Haumea (of humans); Papa, Pele, Kama-pua'a, Kana, Palila (of land forms); Kaulu, Kū-'īlio-loa, Māui, Lono-i-ka-'ou-ali'i, Lono-ka-'eho (of natural phenomena)
<b>crow ('alalā):</b>	Pikoi-a-ka-'alalā
<b>days of month, periods of day:</b>	Kū (1 <sup>st</sup> to 3 <sup>rd</sup> day of lunar month, dawn), Kāne (27 <sup>th</sup> to 28 <sup>th</sup> day of lunar month, dawn), Kanaloa (23 <sup>rd</sup> to 24 <sup>th</sup> day of lunar month, sunset), Lono (28 <sup>th</sup> day of lunar month)
<b>dog ('īlio):</b>	Kū-'īlio-loa, Kihawahine
<b>eel (<i>puhi</i>):</b>	Niu-loa-hiki

<b>‘elepaio (flycatcher):</b>	Hina-puku-‘ai
<b>farming:</b>	Lono, Hina-puku-‘ai, Kū-ka-‘ō‘ō, Makali‘i, Kū-ke-olo‘ewa, Makani-ke-oe
<b>ferns:</b>	Hi‘iaka-i-ka-poli-o-Pele ( <i>palā‘ā</i> , lace fern); Kama-pua‘a (‘āma‘uma‘u)
<b>fertility:</b>	Lono, Haumea
<b>fire:</b>	Pele, Lono-makua, ‘Ai-lā‘au
<b>fish:</b>	Kama-pua‘a ( <i>humuhumu-nukunuku-a-pua‘a</i> ), Kiha-wahine (mullet), Lō-lupe (sting ray), Mālei (parrotfish), Niu-Loa-hiki (eel), Pahulu (goatfish), Pīmoe ( <i>ulua</i> ). See <i>sharks</i>
<b>fishing:</b>	Kū-‘ula-kai, Hina-puku-i‘a, ‘Ai‘ai, Haumakapu‘a, Hau-wahine, Kane-‘āpua, Kū, Mālei
<b>forests:</b>	Kū-moku-hāli‘i, Kāne, Kū-pulupulu, Laka
<b>goatfish (weke):</b>	Pahulu
<b>gourd:</b>	Hina-(i)-ke-kā, Hōkeo
<b>hawk (‘io):</b>	Kū
<b>health, healing, medicine:</b>	Hi‘iaka-ika-poli-o-Pele, Lono-pūhā, Ma‘i-ola, Hi‘iaka-i-ka-pua-‘ena‘ena,

	Hauwahine, Hina, Hina-‘ea, Hina-lau-limu-kala, Kamaka-nui-‘aha‘ilono, Kanaloa, Kū, Kū-ke-olo‘ewa, Maui-ola, ‘Ōpelu-nui-kau-ha‘alilo
<b>hula:</b>	Laka, Hi‘iaka-i-ka-poli-o-Pele, Kapo-‘ula-kīna‘u, the four Maile sisters
<b>kite:</b>	Lō-lupe
<b>juggling:</b>	Kana
<b>kukui (candlenut):</b>	Kama-pua‘a
<b>lactation:</b>	Nu‘a-kea
<b>lizard (mo‘o):</b>	The <i>mo‘o</i> in legends are not actual lizards, but were thought to resemble giant lizards. They were water-dwelling supernaturals; many were harmful. <i>Hi‘iaka-i-ka-poli-o-Pele</i> , probably the most famous slayer of <i>mo‘o</i> ; <i>Mo‘o-i-nanea</i> , the chiefess of all <i>mo‘o</i> ; <i>Kihawahine</i> , and <i>Lani-kāula</i>
<b>loli (sea cucumber):</b>	Kumu-hea
<b>love:</b>	Lono-i-ke-aweawe-aloha, Ma-kani-ke-oe, Lau-kapalili, Hono-a-lele
<b>lua fighting (marshal art):</b>	Ku‘i-a-lua

<b>maile:</b>	Maile-ha‘i-wale, Maile-kalu-hea, Maile-lau-li‘i, Maile-pākaha
<b>medicine:</b>	See <i>health</i>
<b>menehune:</b>	Kū-leo-nui
<b>mirages:</b>	Lima-loa
<b>mists:</b>	Lilinoe
<b>mo‘o:</b>	See <i>lizard</i>
<b>moon:</b>	Hina-i-ka-malama
<b>mudhen (‘alae):</b>	See <i>birds</i>
<b>mullet:</b>	Kiha-wahine
<b>natural and inorganic phenomena:</b>	Kū (High mountains, high sea, sky), Kāne (Emerged world, light, lightning, spring water ( <i>wai</i> )), Kanaloa (Subterranean world, below the horizon, sea bottom, seawater ( <i>kai</i> ), tides), Lono (Clouds bearing rain, thunder, sound)
<b>navigation:</b>	Makali‘i, Hilo
<b>nightmares:</b>	Pahulu
<b>‘ōhi‘a:</b>	Kū
<b>omens:</b>	Ke-ao-melemele
<b>owl (pueo):</b>	Pueo-kahi
<b>pandanus (hala):</b>	Kama-pua‘a

<b>parrotfish (<i>uhu</i>):</b>	Mālei
<b>plants:</b>	Haumea (breadfruit), Hi'iaka-i-ka-poli-o-Pele ( <i>pala</i> 'ā, lace fern), Hina-'ea ( <i>lele</i> , a kind of banana), Kama-pua'a ('āma'uma'u, <i>hala</i> , <i>kūkae-pua'a</i> , <i>kukui</i> , <i>olomea</i> , 'uha-loa), Kāmeha'ikana (breadfruit), Kanaloa (banana, bamboo, 'awa), Kāne (banana, sugarcane, bamboo, 'awa), Kāne-pūniu (coconuts), Kapo-'ula-kīna'u ( <i>hala-pepe</i> ), Kū (forest trees( <i>lehua</i> , <i>koa</i> , 'ōhi'a, etc.), coconut tree, breadfruit ('ulu), 'ie'ie), Lono (gourd, sweet potato, <i>kukui</i> ), Maile-ha'i-wale, Maile-kaluhea, Maile-lau-li'i, Maile-pākaha ( <i>maile</i> vine); Niu-loa-hiki (coconuts)
<b>plover (<i>kōlea</i>):</b>	Kumu-kahi
<b>rain:</b>	Lono, Kū, Kū-ke-olo'ewa
<b>rat ('iole):</b>	Pikoi-a-ka-'alalā
<b>resuscitation:</b>	Hi'iaka-i-ka-poli-o-Pele, Lōlupe, Laenihi
<b>riddling:</b>	See Kū-ā-Pāka'a, Pikoi-aka-'alalā
<b>sea:</b>	Kanaloa, Lono, Hale-lehua, Lima-loa

<b>sea cucumber:</b>	See <i>loli</i>
<b>seasons:</b>	Kū (season of <i>kapu pule</i> - temple ritual), Kāne (sun's northern limit on ellipse, summer), Kanaloa (Winter), Lono (Makahiki season roughly late Nov. to late Feb.)
<b>sexuality:</b>	Kama-pua‘a, Nānā-hoa
<b>sharks:</b>	Ka-moho-ali‘i, Ka-‘ahu-pāhau, Ka-‘ehu-iki-manō-o-Pu‘u-loa, Ka-hi‘u-kā, Ka-holi-a-Kāne, Kāne-‘āpua, Ka-welo-mahamaha-i‘a, Keali‘i-kau-o-Ka‘ū, Kū-hai-moana
<b>sky:</b>	Kine-hoa-lani
<b>sleep:</b>	Niolopua
<b>snow:</b>	Poli-‘ahu
<b>soothsayers:</b>	Ke-ao-melemele
<b>sorcery:</b>	Kālai-pāhoa, Kapo-‘ula-kīna‘u, Uli, Ka-‘alae-nui-a-Hina, Pua, Maka-kū-koa‘e, Kū-ke-olo‘ewa, Kū-waha-ilo, Lō-lupe, Pahulu.
<b>soul conducting:</b>	Ka-‘ōnohi-o-ka-lā, Kū-ke-olo‘ewa, Kū-waha-ilo, Lō-lupe, Kāne-hūnā-moku
<b>speech:</b>	Ha‘u-lili



<b>spider:</b>	Kiha-wahine, Waka
<b>squid:</b>	Kanaloa
<b>stars:</b>	Makali'i (Pleiades)
<b>sting ray (<i>lupe</i>):</b>	Lō-lupe
<b>sun:</b>	Ka-‘onohi-o-ka-lā
<b>sunlight:</b>	Kāne.
<b>sunrise, sunset:</b>	Hina-‘ea
<b>tapa making:</b>	Ha‘ina-kolo, Hina-‘ea, La‘a-hana, Maikohā
<b>thieving:</b>	Makua-‘aihue, Ōpelu-nuī-kau-ha‘alilo, ‘Iwa
<b>thunder:</b>	Kāne-hekili
<b>travelers:</b>	Hi‘iaka-i-ka-pua-‘ena‘ena
<b>tropic bird (<i>koa‘e</i>):</b>	Puna-‘ai-koa‘e
<b>twilight:</b>	Lā‘ie-i-ka-wai
<b><i>uluu</i> (crevally, jack):</b>	Pimoe
<b>underworld:</b>	Milu, Ka-hō-āli‘i
<b>volcanoes:</b>	Pele
<b>war:</b>	Kū, Kū-kā‘ili-moku, Kū-ke-olo‘ewa, Kū-nui-a-kea, Lono-maka-ihe (spear fighting), Ku‘i-a-lua (lua fighting).
<b>water:</b>	Kāne and Kanaloa, Kāne-i-ka-wai-ola

**winds:**

La'a-maomao, Makani-ke-oe  
(Lau-kapalili), Lono, Halulu-  
ko'a-ko'a, Hono-a-lele



# Appendix E

## **Suggested Reading and References**

**F**irst, I invite you to visit the website that supports this book, [www.creatinganahola.net](http://www.creatinganahola.net) and to my personal website [www.sacredspace.net](http://www.sacredspace.net). There you will find more references, resources, and links to help you in your explorations of the Sacred Landscape. You are also welcome to contact me directly via either of the websites.

### **Huna / Ho‘omanamana**

*Urban Shaman* - by Serge Kahili King, Ph. D. King is an internationally renowned author and teacher of Hawaiian shamanism, and founder of Aloha International. - [www.huna.org/](http://www.huna.org/).

He is also my personal friend and teacher. His website is [www.sergeking.com](http://www.sergeking.com).

*Instant Healing: Mastering the Way of the Hawaiian Shaman Using Words, Images, Touch, and Energy* - by Serge Kahili King, Ph. D.

*Mastering Your Hidden Self: A Guide to the Huna Way* - by Serge Kahili King, Ph. D.

*The Kahuna Religion of Hawaii* - by Bray Kaonohiokala, Douglas Low.

*Lost Secrets of Ancient Hawaiian Huna* Vol. 1 & 2 - Tad James (Vol. 2 with George Naope).

*Mana Cards: The Power of Hawaiian Wisdom* - by Catherine Becker Ph.D., Daya Nardin. Note: The book included with this card deck is well researched and covers a wide range of Hawaiian subjects.

*Aloha International* - <http://www.huna.org/> - A resource for Huna and alternative or complementary healing.

## **Hawaiian Subject Matter**

*A Dictionary of the Hawaiian Language, to Which Is Appended an English-Hawaiian Vocabulary and a Chronological Table of Remarkable Events* - by Lorrin Andrews.

*Hawaiian Dictionary: Hawaiian-English, English-Hawaiian* - by Mary Kawena Pukui, Samuel H. Elbert.

*Hawaiian Grammar* - by Samuel H. Elbert, Mary Kawena Pukui.

*Hawaiian Language and Hawaiian English Dictionary a Complete Grammar* - by H. Judd.

*Hawaiian Nation: Man, Gods, and Nature* - by Michael K. & Agard, Keoni K. Dudley.

*Nana I Ke Kumu: (Look to the Source) Vol. 1 & 2* - by E. W. Haertig, Mary Kawena Pukui, Catherine A. Lee.

*Tales From The Night Rainbow: The Story of a Woman, a People, and an Island* - by Pali Jae Lee, Koko Willis.

Hiking - <http://www.hawaiitrails.org/home.asp> - trail maps on-line.

Hula Preservation Society - <http://www.hulapreservation.org/>.

Internet Sacred Text Archive - <http://www.sacred-texts.com/pac/index.htm>. Contains many interesting works that are out-of-print or hard to find.

The Hawaiian Electronic Library - <http://ulukau.org/english.php> - Contains dictionaries, books, and newspapers that can be read and searched on line.

## **Modern Viewpoints**

*The Field: The Quest for the Secret Force of the Universe* - by Lynne McTaggart.

*The Spell of the Sensuous: Perception and Language in a More-Than-Human World* - by David Abram.

## **Sound and Voice**

*Chanting: Discovering Spirit in Sound* - by Robert Gass, Kathleen A. Brehony.

*Healing Sounds: The Power of Harmonics* - by Jonathan Goldman.

*Sacred Sounds: Transformation Through Music and Word* - by Ted Andrews.

*Shifting Frequencies* - by Jonathan Goldman.



# Glossary

- a'e.** 1. directional. Upward, sideways, nearby, contiguous, adjoining, next, approaching (often expresses space and time near the addressee.)
- 'ae.** 1. interj. Yes; to say yes, consent, conform, grant, agree, approve, let, confirm, admit, permit, allow, accept, yield; approval, admission, permission. 2. Fine, mashed, comminuted, as dust or powder; silky soft, as down; smooth, as well-mixed poi or bread dough. 3. To rise, of the tide.
- ahi.** Fire, match, lightning; to burn in a fire, destroy by fire.
- aho.nui.** Patience; patient, enduring, long suffering; to tolerate. Lit., great breath.
- 'ailona.** and **hō.'ai.lona.** Sign, symbol, representation, insignia, emblem, mark, badge, signal, omen, portent, target, credential, token of recognition, a lot that is cast; title (legal); depth sounding; to mark; to take a depth sounding; to draw lots.
- 'āina.** 1. Land, earth.
- aka.** 1. Shadow. **ho'o.aka.** To cast a shadow. 2. Reflection, image, likeness, faint glimmer preceding dawn or the rising of



the moon; essence of an offering rather than the flesh; to appear, of moonlight. Many words compounded with *aka* express clarity, brightness, related to this meaning. **3.** Embryo at the moment of conception. **4.** Newly hatched fish in the stage in which its body is still transparent. **5.** To appear, make an entrance, reveal one's self **6.** Knuckles, as of hands or ankles; joints of the backbone; node and stalk of kava; kava slip for planting.

**‘ā.kau.** **1.** Right (not *left*). **2.** North (when one faces west, the direction of the sun's course, the right hand is to the north).

**ala.** **1.** Path, road, trail. **2.** To waken, stay awake; awake. **ho‘āla, ho‘o.ala** To awaken someone. **3.** To rise up, arise, get up, come forward. **ho‘āla** To arouse, stir up, incite, renew, restore, revive, raise; to restore, as a building; summons.

**aloha.** Aloha, love, affection, compassion, mercy, sympathy, pity, kindness, sentiment, grace, charity; greeting, salutation, regards; sweetheart, lover, loved one; beloved, loving, kind, compassionate, charitable, lovable; to love, be fond of; to show kindness, mercy, pity, charity, affection; to venerate; to remember with affection; to greet, hail.

Greetings! Hello! Good-by! Farewell!  
Alas!

- ao.** 1. Light, day, daylight, dawn; to dawn, grow light; enlightened; to regain consciousness. a. To marry; marriage (old term, probably *lit.*, to stay until daylight).b. (*Cap.*) Night of the day called Huna, eleventh night of the month, when the ho‘āo nuptials took place. 2. Any kind of a cloud. 3. World, earth, realm. 4. To be careful, beware, watch out.
- ‘a‘ole.** No, not, never; to be none, to have none, -un. Commonly pronounced ‘a‘ale.
- au.** 1. Period of time, age, era, epoch, cycle, the passing of time. 2. Current; to flow, as a current. 3. Movement, eddy, tide, motion; to move, drift, float, walk, hurry, stir; succession or training, as of thought, trend. 4. To rub, massage, polish. 5. To set, as a net or fish trap. 6. An action of the mind as in “my mind is exercising.” 7. The pronoun “I” and “me.”
- au. ho‘au.** To dedicate, set apart, as in a housewarming.
- akua.** 1. God, goddess, spirit, ghost, devil, image, idol, corpse; divine, supernatural, godly. 2. (*Cap.*) God (Christian).
- ‘au.makua.** and the plural **‘au.mākua.** 1. Family or personal gods, deified ancestors who might assume the shape of sharks (all is-

lands except Kaua'i), owls (as at Mānoa, O'ahu and Ka'ū and Puna, Hawai'i), hawks (Hawai'i), 'elepaio, 'iwi, mudhens, octopuses, eels, mice, rats, dogs, caterpillars, rocks, cowries, clouds, or plants. A symbiotic relationship existed; mortals did not harm or eat 'aumākua (they fed sharks), and 'aumākua warned and reprimanded mortals in dreams, visions, and calls. *Fig.*, a trustworthy person. **2.** To offer grace to 'aumākua before eating; to bless in the name of 'aumākua. **3.** To ask someone to hula; the request was not refused without giving the caller a lei or flower.

**ea.** **1.** Sovereignty, rule, independence. **2.** Life, air, breath, respiration, vapor, gas; fumes, as of tobacco; breeze, spirit. **3.** To rise, go up, raise, become erect.

**hā.** **1.** num. Four, fourth. **2.** To breathe, exhale; to breathe upon, as kava after praying and before prognosticating; breath, life. **3.** Stalk that supports the leaf and enfolds the stem of certain plants, as taro, sugar cane; layers in a banana stump. **4.** Trough, ditch, sluice; to form a ditch or trough. **5.** Stick or furrowed stone used as a sinker, with hooks attached.

**ha'a.ha'a** Redup. of **ha'a** **1.** low, lowly, minimum, humble, degraded, meek, unpretentious,

modest, unassuming, unobtrusive; low-ness, humility.

**Hā Breath.** This is a controlled breathing technique that involves breathing in through your nose (if possible) and exhaling through your mouth while making a quiet “haaa” sound.

**hai.** 1. Offering, sacrifice; to offer, sacrifice. 2. To speak.

**hai.pule.** 1. Religious, devout, pious, reverent; piety, a pious person; to worship; to hold prayers or service, as to consecrate a heiau; church service. 2. To speak or say a prayer.

**hā.loa.** 1. Far-reaching, long. 2. A type of prayer. *Lit.*, long breath.

**he'e.** 1. Octopus, commonly known as squid. 2. To slide, surf, slip, flee. 3. To melt, flow, drip, soften; to skim, as milk. 4. To hang down, as fruit; to sag; to bear breadfruit. 5. n. Line that supports the mast, stay.

**he'e nalu.** To ride a surfboard; surfing; surf rider. *Lit.*, wave sliding.

**hei.** 1. Net, snare, stratagem, ruse; to ensnare, entangle, catch in a net; to festoon with leis. 2. String figure, cat's cradle; to make such. 3. n. Motion of hands and fingers, especially of the dying. (Some persons did not make string figures, hei,

at night because of the association of the figures with the motions of death.) **4.** Adept, deft; to absorb, as knowledge or skill. **5.** Var. of hai, to sacrifice.

**hei.au.** Pre-Christian place of worship, shrine; some heiau were elaborately constructed stone platforms, others simple earth terraces.

**hema.** **1.** Left, left side. **2.** South, southern.

**honi.** **1.** To kiss; a kiss; formerly, to touch noses on the side in greeting. **2.** To smell, sniff, scent; a scent, **ho'o.honi.** **3.** To touch, as a match to a combustible.

**honu.** **1.** General name for turtle and tortoise. **2.** The back of the neck where it meets the skull.

**honua.** **1.** Land, earth, world; background, as of quilt designs; basic, at the foundation, fundamental. **2.** as a particle - Suddenly, abruptly and without reason.

**ho'o.mana.mana.** **1.** To impart mana, as to idols or objects; to deify; superstitious. **2.** To make reality from Divine Energy. **3.** Ancient name for the teachings that are now known as Huna.

**ho'o.nu'a** To heap up; to give generously and continuously; to indulge, as a child; surging, rising in swells, as the sea.

**hū.** **1.** To rise or swell, as yeast or souring poi; to ferment, leaven, overflow, percolate, effervesce, boil over; to surge or rise to the

surface, as emotion; to gush forth; rising, swelling, outburst. **2.** To roar, grunt, hum, whistle; huh (interj.!) **3.** A spinning top. **4.** To depart from the proper course, miss the way.

**huki.** **1.** To pull or tug, as on a rope; to draw, stretch, reach; to support, as a political party. **2.** A fit of any kind, convulsion, stroke, spasm, epileptic fit; twitching, cramp, as in the leg; to have a fit or cramp. **3.** Soft, tender, as cooked meat that pulls apart when picked up. **4.** Twisted, drawn at the mouth, as a result of illness.

**hukī.** To retract, pull, or influence Kī with negative intent or a negative mind set. (CHR)

**-huki. ho‘o.huki.** Willful, headstrong.

**huki.huki.** **1.** To pull or draw frequently, or by many persons; to pull by jerks or continuously, as in the tug-of-war game; to gather, as taro; friction, dissension. **2.** To disagree, quarrel; disagreement; not cooperative, headstrong, obstinate. **3.** The constant, opposing emotional pull two or more persons in conflict may exert on a third person, ostensibly to win his love, loyalty or influence but actually to gain supremacy in the two-way power struggle.

**huki.kū.** **1.** Snobbish, haughty. **2.** Uncooperative.

**huki like.** To pull or work together, cooperate.

- hula.** 1. The hula, a hula dancer; to dance the hula. 2. nvt. Song or chant used for the hula; to sing or chant for a hula. 3. To twitch, as a muscle or eyelid; to palpitate, throb.
- huna.** 1. Minute particle, grain, crumb, gram, speck, tiny bit, scrap, minutia; small, little, powdery. 2. Hidden secret; hidden. 3. To hide; to conceal; to keep from the sight or knowledge of another. 4. Eleventh night of the lunar month.
- hū.nā.** To hide, conceal, disguise, secrete; confidential; covert.
- i.** 1. Agent, source, instrument, causation. 2. To, towards, at, in, on, by, because of, for, due to, by means of. (The Proto Polynesian root is 'i and ki).
- 'i.** 1. To say, speak, suppose. 2. Supreme, great, best.
- ia'u.** 1. Me, to me; because of or due to me.
- iho.** 1. To go down, descend; downhill, towards the sea; to subside; go south or before the wind; descent. 2. Core, as of an apple, breadfruit, or pandanus; cob, as or corn; heart, as of celery.
- kahuna.** 1. Priest, sorcerer, magician, wizard, minister, expert in any profession (whether male or female); in the 1845 laws doctors, surgeons, and dentists were called kahuna. **ho'o.kahuna** To

cause to be a kahuna or pretend to be one; to ordain or train as a kahuna.

**kai.** Sea, sea water; area near the sea, sea-side, lowlands; tide, current in the sea.

**kake.** **1.** Chants with mixed or garbled words, for and by chiefs, with inserted syllables and some secret words (as: nohouwo o luhuna, nohouwo o lahalo, for: no‘u ‘o luna, nou ‘o lalo, mine are the chiefs, mine are the commoners); to use this language; play language used for amusement and intrigue; code. **Hula kake**, hula danced to a garbled chant. **ho‘o.kake.** To speak kake, to speak unclearly. **2.** To slip back and forth; to mix, shuffle. **ho‘o.kake.** to disturb.

**kānā.wai.** Law, code, rule, statute, act, regulation, ordinance, decree, edict; legal; to obey a law; to be prohibited; to learn from experience. One of the ancient kānāwai was that of the god Kū that no one might lean backwards (*kīki‘i*) during ceremonies.

**kaona.** Hidden meaning, as in Hawaiian poetry; concealed reference, as to a person, thing, or place; words with double meanings that might bring good or bad fortune.

**kā.peke.peke.** **1.** To walk unsteadily, totter; insecure, unsteady. *Fig.*, doubtful, uncertain, vague, inconstant, fickle. **2.** To talk in



code. **Pa'a kāpekepeke**, vaguely, incompletely recorded, as a legend.

**kau.like.** Equality, equation, equity, justice; equal, impartial, just, mutual, parallel; to balance evenly, make alike, be in a similar situation, treat fairly and impartially, dispense justice; to arrive at the same time (For. 4:293). **ho'o.kau.like.** To equalize, balance.

**kī or ki.** **1.** Ti, a woody plant (*Cordyline terminalis*) in the lily family, native to tropical Asia and Australia. The leaves were put to many uses by the Hawaiians, as for house thatch, food wrappers, hula skirts, sandals; the thick, sweet roots were baked for food. Green ti leaves are still believed to afford protection from spirits and to purify a menstruating woman. **2.** To shoot or aim, as with a gun; to squirt water, as with a syringe; to blow from the mouth, as a fisherman spitting chewed kukui nut on the sea to quiet it; to spit, as an angry cat; to travel fast. **ho'o.kī.** to cause to shoot; to sick on, as a dog; to make a cat spit; to snort; emitted. **3.** A component of Divine Energy that is the animating force of the universe; a medium or means of transfer for translating thought into reality. (CHR) Note: See i and 'i for information relating to the Proto Polynesian meanings.

**kī-** Intensifying prefix.

- kī.** Intensifying suffix.
- kia.** **1.** Pillar, prop, post, pole; mast of a ship, spar; nail, spike; rod used in snaring birds with gum; one who so snares birds; fish trap. **2.** To concentrate or direct, especially in sorcery; a sorcerer may concentrate his prayers to influence a person or object. **3.** To consciously concentrate or direct Kī. (CHR)
- kia.kī.lua.** To consciously concentrate or direct Kī with a resolute determination.
- kihi.** Outside corner, edge, tip, extremity; apex of an angle; sharp point of a leaf; to turn aside.
- kī.kau.** **1.** To give freely and with good will. **2.** To extend, push, or influence Kī with positive intent or a positive mind set. (CHR)
- kī.ki'i.** **1.** To lean back; to tilt, heel, as a ship; to stretch out, extend. See kānāwai. **2.** Spiral fishhook with the end curled back fairly close to the shaft.
- kiko.** **1.** Dot, point, spot, speck of any kind; section of a story; cock or trigger of a gun; hatch; to pick up food, as chickens. **2.** Taboo mark consisting of two crossed ti leaves held in place by a pebble. **3.** Thin end of a fish pole.
- kī.koi.** **1.** Rude, sarcastic. **2.** To do in irregular, haphazard fashion, as skipping about while reading; irregular.

- kī.ko'o.** Span; extent; a measure from the end of the thumb to the end of the index finger; chord of an arc; a bent bow; a long surf-board; to stretch, reach or stick out; extend, as the hands, or as a bird its wings; to move; to shoot, as from a bow; to step in order to reach.
- kī.lua.** To do with determination.
- kino lau.** 1. Many forms taken by a supernatural body.
- ko'o.** 1. Brace, support, wand, prop, helper; pole as used in pushing a canoe; to pole, push with a pole, prop; to uphold. 2. Force, strength; strong. 3. Loose, slack; to lay on in folds, as pleats in a dress; to loosen, slacken.
- kū.** 1. To stand, stop, halt, anchor, moor; to rise, as dust; to hit, strike, jab; to park, as a car; to alight, as a bird or plane on the ground; to land, as a plane or ship; to stay, remain, exist; to reach, extend, arrive; upright, perpendicular, steep, erect, standing, parked. **Ho'okū** 1. to make known publicly. 2. Stand, pedestal, base; stem, as of a goblet; frame of a bed, including footboard and headboard; end, as of a rainbow. 3. In a state of, resembling, like, due to, because of. 4. To appear, show, reveal; to start, go; to achieve; to change into, transform; beginning, appearance; arrival. 5. To run in schools, as fish; numerous, as octopus

in season. **6.** Suitable, proper, O.K., appropriate, fitting; ready, prepared; to fit, as clothes; merit, cause; to deserve. **7.** To rule or reign, as a land. **8.** To soak, as clothes. **9.** To post, as a bond. **10.** Name for the third, fourth, fifth, and sixth days of the month, usually called respectively *Kū Kahi*, *Kū Lua*, *Kū Kolu*, *Kū Pau*. **11.** Ancient Hawaiian god of war. **12.** To set apart a period for prayers for a special object; to pray for. **13.** Months of pregnancy. **14.** As a qualifying verb - Abruptly, rudely, defiantly, unceremoniously, without observance of taboos or niceties, brusque.

**kua.** **1.** Back, rear, burden, windward; to carry on the back, as a child. **ho‘o.kua** To persevere in work even when interest and pleasure have gone from it; burdensome. **2.** To hew, chop, chip, hack, dub, strike, cut out; to fell, strike down, as an image; anvil, as of a blacksmith or for beating tapa; house used for beating tapa. **3.** Beam, rafter.

**kuhi.kuhi.pu‘u.one.** Seer, soothsayer, especially a class of priests who advised concerning building and locating of temples, homes, fish ponds. One-who-points-out-contours. Lit., point out the sand dunes.

**kuhi.lani.** **1.** To point out and interpret signs in the sky; a reader of signs in the sky. **2.** To

keep others doing one's bidding, lord it over others, domineer, bossy.

**kupu.** 1. Sprout, growth; offspring; upstart, as one rising suddenly and conspicuously to high position; to sprout, grow, germinate, increase; to occur. 2. Spirit, supernatural being.

**lalo.** 1. Down, downward, low, lower, under, beneath, below, subordinate; depth, lowness, west. 2. Leeward, lee, southern.

**lā.** 1. Sun, sun heat; sunny, solar. 2. Day, date. 3. A sail.

**lō-** Prefix, perhaps short for lo'o-, to obtain; cf. lōhai, lōkahi, lōkea, lōmilo, lo'ohia, lo'okahi, lōpi'o, lōuhu.

**loa'a.** To find, get, obtain, discover, acquire, have, take, earn, gain, incur, locate, procure, reach, receive, catch, win, succeed; gain, earnings, profit, spoils, harvest, revenue, income, winnings, receipts, wealth, product, property, success, solution, answer; to have or beget a child; to be born; to find none to compare with; unequalled, incomparable, successful (often pronounced lo'a).

**lō.kahi.** Unity, agreement, accord, unison, harmony; agreed, in unity. **ho'o.lō.kahi** To bring about unity; to make peace and unity; to be in agreement.

- luna.** High, upper, above, over, up; on, in, to, into.
- ma.** At, in, on, beside, along, through; by means of, because of, in behalf of, according to.
- mā-** **1.** Short for *maka*, eye. **2.** Short for *maka*, mesh. **3.** Short for *make*, desire. **4.** Stative for effects indicating quality or state
- makai.** Towards the sea.
- mā.kia.** **1.** Aim, motto, purpose; to aim or strive for, to concentrate on. **2.** Pin, nail, wedge, spike, stake, bolt; to nail, bolt, crucify, pin; to establish, as a kingdom; to destroy by sorcery; to drive stakes, as in surveying; to fasten.
- mana.** **1.** Supernatural or divine power, mana, miraculous power; a powerful nation, authority; to give mana to, to make powerful; to have mana, power, authority; authorization, privilege; miraculous, divinely powerful, spiritual; possessed of mana, power. **2.** Branch, limb, crotch; crosspiece, as of the cross; a line projecting from another line; stream branch; road branch or fork, variant, version, as of a tale; to branch out, spread out. **3.** Hook used in catching eels. **4.** Stage in growth of fish in which colors appear; stage of a fetus in which limbs begin to develop. **5.** A taboo house in a heiau.

- mana.mana.** 1. Reduplication of mana 1. **ho'o.mana.mana.** To impart mana, as to idols or objects; to deify; superstitious. 2. Appendages, claws, branches, rays, forks; to branch out. 3. Finger, toe.
- mana'o.** Thought, idea, belief, opinion, theory, thesis, intention, meaning, suggestion, desire, want; to think, estimate, anticipate, expect, suppose, mediate, deem, consider (not the intellectual process of no'ono'o). **ho'o.mana'o.** To remember, recall, commemorate, reflect deeply on, meditate.
- manana.** 1. To stretch out, as arms, fingers, feet; to spread out, as the tentacles of an octopus; **ho'o.manana.** To stretch out, extend; to loosen, as a grip.
- manawa.** 1. Time, turn, season, date, chronology, period of time. 2. Affections, feelings, disposition, heart, seat of emotions. 3. Anterior fontanel in the heads of infants; top of the head of adults at position of the fontanel.
- mau.** 1. Always, steady, constant, ever, unceasing, permanent, stationary, continual, perpetual; to continue, persevere, preserve, endure, last; preservation, continuation. 2. Snagged, caught, as a fish or hook; grounded, as a canoe. 3. Conceived, as at the very moment of conception.

- mauka.** Towards the inland.
- Māui.** The demigod and trickster that snared the sun and pulled the Hawaiian Islands from the sea. For inner meanings see au, i, ‘ī, ma, mā-, mau, māuiui, ui, u‘i.
- māuiui.** To ask continually, frequently.
- moe.** **1.** To sleep, lie down; to lie in wait, ambush; to prostrate oneself, as before a chief; to lay down, as cards; to sit on eggs; horizontal. **2.** To marry, mate with, sleep with, cohabit; marriage. **3.** Dream. **4.** Calm, as the sea.
- nā.** **1.** Calmed, quieted, pacified, assuaged, soothed; settled, as a claim. **2.** To moan, groan, wail.
- na‘au.** Intestines, bowels, guts; mind, heart, affections; of the heart or mind; mood, temper, feelings. *Fig.*, child.
- nalu.** **1.** Wave, surf; full of waves; to form waves; wavy, as wood grain. **2.** To ponder, meditate, reflect, mull over, speculate.
- no‘o.no‘o.** Thought, reflection, thinking, meditation; to think, reflect, meditate, concentrate; to consider, as a case at law; thoughtful, mental.
- nu‘a.** **1.** Thick; piled one on top of the other, as leis, mats, or ocean swells; heaped; lush, thick-growing; much traveled, as a road; multitude, as of people, mass.



- ho'o.nu'a** To heap up; to give generously and continuously; to indulge, as a child; surging, rising in swells, as the sea.
- 'oia.'i'o.** True; truth, fact; truly, firmly, certainly, genuine, real, sure, verily, authentic; faithfulness. **hō.'oia.'i'o** To verify, certify, check, convince, make sure, prove; to acknowledge, as a title; deed, proof, verification.
- ola.** Life, health, well-being, living, livelihood, means of support, salvation; alive, living; curable, spared, recovered; healed; to live; to spare, save, heal, grant life, survive, thrive.
- 'ōlelo.** Language, speech, word, quotation, statement, utterance, term, tidings; to speak, say, state, talk, mention, quote, converse, tell; oral, verbatim, verbal, motion (in early House of Nobles regulations).
- 'ō.lelo huna.** and **'ō.lelo kā.peke.peke.** Secret language, speech with hidden meaning.
- pā.kakahi.** To distribute one at a time to several; scattered, here and there, as light rain.
- piko.** **1.** Navel, navel string, umbilical cord. *Fig.*, blood relative, genitals. **2.** Summit or top of a hill or mountain; crest; crown of the head; crown of the hat made on a frame (pāpale pahu); tip of the ear; end

of a rope; border of a land; center, as of a fishpond wall or kōnane board; place where a stem is attached to the leaf, as of taro.

- pili.** 1. To cling, stick, adhere, touch, join, adjoin, cleave to, associate with, be with, be close or adjacent; clinging, sticking; close relationship, relative; thing belonging to. 2. A grass (*Heteropogon contortus*) known in many warm regions, formerly used for thatching houses in Hawai‘i; sometimes added to the hula altar to Laka, for knowledge to pili or cling; thatch (preceded by ke). 3. To refer, concern, relate, pertain, apply. ho‘o.pili. 4. Border, edge of time units, especially of late night. 5. A narrow or precarious pass. Rare.
- pō.** 1. Night, darkness, obscurity; the realm of the gods; pertaining to or of the gods, chaos, or hell; dark, obscure, benighted; formerly the period of 24 hours beginning with nightfall (the Hawaiian “day” began at nightfall.) *Fig.*, ignorance; ignorant. 2. Thick, dense, of flowers or heady fragrance; to issue perfume.
- poina.** To forget; forgotten.
- po‘ina kai.** Cresting of the sea, place where the sea crests and breaks.
- poli.** Bosom, breast; depression; (poetic) heart, arms.

- pu.** 1. To come forth from; to come out of, as words out of the mouth; to draw out or move off, as a canoe from the place where it was manufactured. 2. To call; to call out; to proclaim; to call upon inanimate matter, as to call upon the mountains.
- puehu.** 1. Scattered, dispersed, routed, gone, tousled; fine, crumbling; every which way, as hair in the wind. 2. Peeling, as sunburn. 3. Remainder, remnant; to remain.
- puka.** 1. Hole (perforation); door, entrance, gate, slit, vent, opening, issue. 2. To pass through, appear, emerge, come out, get out of, issue, come into sight; to rise, as the sun.
- pule.** 1. Prayer, magic spell, incantation, blessing, grace, church service, church; to pray, worship, say grace, ask a blessing, cast a spell.
- pume.hana.** 1. Warm, warm-hearted; warmth, affection. ho'ō.pume.hana To warm, heat.
- pu'u.wai.** Heart. Use of pu'uwai as a center of emotions (instead of na'au, ōpū, or loko) is probably a Western concept, but was noted in a chant dated 1853.
- ua.** 1. Rain; to rain; rainy. See rain. Rain was beloved as it preserved the land; it was called kahiko o ke akua, adornment of deity.

- ‘uhane.** Soul, spirit, ghost; dirge or song of lamentation (*rare*); spiritual.
- ui.** **1.** To ask, question, appeal, turn to for help or advice, query. **2.** To stir up, activate.
- u‘i.** Vigorous.
- ‘ū.lā.leo.** An intense emotional appeal to the gods, as in chant; a voice from the spirits.

