

Malcolm Nāea Chun

Ka Wana Series



Pihana Nā Mamo



Malcolm Nāea Chun

Ka Wana Series

Curriculum Research & Development Group University of Hawai'i © 2006 by the Curriculum Research & Development Group, University of Hawaiʻi All rights reserved Printed in the United States of America

ISBN 10: 1-58351-043-5 ISBN 13: 978-1-58351-043-8 ISBN 10: 1-58351-040-0 (set) ISBN 13: 978-1-58351-040-7 (set) eISBN: 978-1-58351-108-4

Prior written permission must be obtained from the Curriculum Research & Development Group to reproduce or transmit this work or portions thereof in any form or by any electronic or mechanical means, including any information storage or retrieval system, unless expressly permitted by federal copyright law.

Pihana Nā Mamo: The Native Hawaiian Special Education Project (Grant Number: H221A000002) is funded by the U.S. Department of Education, under the Native Hawaiian Education Program as authorized under Part B of Title VII of the Elementary and Secondary Education Act of 1965 (ESEA), as amended by the No Child Left Behind Act of 2001 (P.L. 107-110), and is administered by the Office of Special Education Programs, Office of Elementary and Secondary Education, U.S. Department of Education. Opinions expressed herein are those of the author and do not necessarily reflect the position of the U.S. Department of Education, and such endorsement should not be inferred.

Series note: Ka Wana Series, Book 1

Book design Erin Sakihara and layout by Wayne Shishido Cover design by Robin M. Clark

Distributed by the Curriculum Research & Development Group University of Hawai'i 1776 University Avenue Honolulu, HI 96822-2463

E-mail: crdg@hawaii.edu Web: www.hawaii.edu/crdg

CRDG Pihana Nā Mamo Staff

Morris K. Lai, Principal Investigator
Hugh H. Dunn, Pihana Nā Mamo Director
Malcolm N. Chun, Cultural Specialist
Robin M. Clark, Graphic Artist
Terry Ann F. Higa, Internal Evaluator
Lillian M. Kido, Support Specialist
Mark C. Yap, Media Specialist

Hawai'i Department of Education Pihana Nā Mamo Staff

Gloria S. Kishi, Pihana Nā Mamo Director Cynthia L. H. Choy, Makua Hānai Coordinator JoAnn Kaakua, Kākoʻo Coordinator Maggie Hanohano, Heluhelu Coordinator Doreen K. Yamashiro, Data Coordinator

CRDG Production Staff

Lori Ward, Managing Editor Lehua Ledbetter, Copyrights Erin Sakihara, Book design Wayne Shishido, Layout Robin M. Clark, Cover design

CRDG Administration

Donald B. Young, Director Kathleen F. Berg, Associate Director

Ka Wana Series

Pono

The Way of Living

Welina

Traditional and Contemporary Ways of Welcome and Hospitality

A'o

Educational Traditions

Ola

Traditional Concepts of Health and Healing

Ho'oponopono

Traditional Ways of Healing to Make Things Right Again

Ho'omana

Understanding the Sacred and Spiritual

Alaka'i

Traditional Leadership

Kākā'ōlelo

Traditions of Oratory and Speech Making

Ho'onohonoho

Traditional Ways of Cultural Management

Kapu

Gender Roles in Traditional Society

Hewa

The Wrong Way of Living

Ka 'Ōlelo Mua Foreword

Of all the concepts that might describe the Native Hawaiian value system, author Malcolm Naea Chun has chosen pono as the one that best encompasses all the relevant ideas. The notion of pono was so important that scholar Davida Malo devoted an entire chapter to it in his book on Hawaiian traditions. It is also the characteristic that Kamehameha saw as summarizing his life.

Pono, The Way of Living describes the concept of pono as an overarching belief system that defines the right way to live. Chun, a cultural specialist with the University of Hawai'i's Curriculum Research & Development Group (CRDG), has researched historical accounts to provide us with a deeper appreciation of the interrelated and interdependent principles that guided our Hawaiian ancestors in their daily lives. For many students and their families, these accounts will provide a compelling picture of how they might improve their lives today.

This book is part of the Ka Wana Series, a set of publications developed through Pihana Nā Mamo and designed to assist parents, teachers, students, and staff in their study and modern-day application of Hawaiian customs and traditions.

Pihana Nā Mamo is a joint project of CRDG and the Hawai'i Department of Education, and production of the Ka Wana series represents the work of many collaborators. Mahalo to the many who have assisted in the production of Pono: Reviewers Stephen Boggs, Papali'i Failautusi Avegalio, Hirini Moko

Mead, Linda Thomas, and Gene Uno for their reading and comments; Lori Ward for editing and proofreading; project co-directors Gloria S. Kishi and Hugh Dunn; Allen Emura of the DOE Reprographic Section, Puanani Wilhelm and the Hawaiian Studies and Language Programs Section for proofreading, the Pihana Nā Mamo 'ohana of the Hawai'i Department of Education and the Curriculum Research & Development Group, College of Education, University of Hawai'i at Mānoa campus, and the U.S. Department of Education, which provided the funding for Pihana Nā Mamo.

Morris K. Lai, Principal Investigator Pihana Nā Mamo

Ölela Ha'i Mua. Preface

Do you believe I'm wearing a kukui lei? It's Hawaiian in looks—it's plastic made in Hong Kong. That's what became of a lot our beliefs. I wore this on purpose. I wanted you to know this is kukui nut. It's not kukui nut, but it's Hawaiian, but it's Hawaiian made in Hong Kong of plastic, and that's the way a lot of our beliefs and customs have become.

—attributed to Mary Kawena Pukui



Throughout the Americanization of the Hawaiian Islands beginning in the nineteenth century and accelerating following statehood, the indigenous population of Native Hawaiians has sought to understand their role in the new society. Cultural revival and identification have gone beyond academic and intellectual arguments to a reality in communities and families, and are now part of the political landscape of the islands. In asking the question "Who are we?" people are really asking how they see the world differently from others, and how this affects the way they make decisions. These are questions about a people's world view—how they see the world around them, and ultimately how they see themselves. A popular term to describe the answers to these questions is "values."

Values are concepts and ideas that are important to a people in defining who they are, what they are doing here, and where they are going. Values are often expressed through the importance

people place on things held in common. In the United States, these may be things such as eating hot dogs, or playing sports like football, baseball, and basketball, or they may be things that bring a diverse group of people together such as freedom of speech or the right to vote.

In the 1960s, social workers at the Queen Lili'uokalani Children's Center, funded by a trust created to benefit orphaned and destitute Native Hawaiian children, began to notice behaviors of their children and families that were quite different from the textbook cases they had been taught in school. A lot of these new situations had to do with Hawaiian cultural behavior and responses, and involved dreams, traditional healing practices, and attitudes towards modern trained professionals.

In response, the Center initiated a project to identify Hawaiian cultural and social practices and behaviors, and to study them as they contrasted with their Western counterparts. The impact and influence of the resulting books, entitled *Nānā I Ke Kumu*, are still felt in Native Hawaiian communities, where the books are now a standard reference of study and research.

A decade later, state Senator Kenneth F. Brown, a descendant of the nineteenth century historian John Papa 'Ī'ī, became interested in knowing and understanding more about Hawaiian values. Brown had been appointed to chair the bicentennial commemorations for the arrival of Captain James Cook in 1778. George Kanahele described his approach.

[...] he [Brown] proposed a number of activities centered around a Bicentennial Conference on Hawaiian Values. The goal of the conference lay in "rediscovering the essence that was here upon the arrival of Cook. Our purpose will

be to understand ourselves better by tracing the values of Hawai'i from the beginning of western influence. [. . .] This is a large order. A voyage of rediscovery back into the past can be a hazardous undertaking. It could flounder. The essence of that long ago society may elude us or its values prove forever lost. [. . .] The rewards of success hold such a promise for us that the journey is compelling, [. . .] The values we seek, then, could have meaning for our survival [. . .]" (1986, 7)

The following year Kanahele heard a talk given by Rubellite Kawena Johnson, a professor of Hawaiian language and literature at the University of Hawaiii, at a humanities conference held in Honolulu wherein she submitted several questions that intrigued him. "Can traditional Hawaiian values be known? Are we able to discover them? Do we know what values motivated the ancient Hawaiian society and to what extent they are present now in Hawaiian society? Moreover, do we know what values are proper for present-day Hawaiians in a multiethnic society?" Johnson had an impact on Kanahele's interest. He wrote

She made a strong plea for the need to study traditional Hawaiian values. Not only can such values be uncovered, she said, but they must be. [...] She concluded that because now enough material about Hawai'i's old culture is available, the time for humanities scholars to really get involved "has arrived." (1986, 9)

Brown and Kanahele were also greatly influenced by a similar movement they saw in Aotearoa (New Zealand) among the Maori people and initiated a new project they called WAIAHA. The name came from a combination of the words wai (who) and aha (what), and represented the question "who and what is a Hawaiian?" Funded by a private corporation, the

final result of the project was to be a series of books dealing with traditional and modern Hawaiian values. It had three goals.

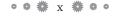
(1) to fill the gap in our knowledge and understanding of Hawaiian values, particularly in terms of the relevance of traditional values to today's world; (2) to stimulate wider interest among Hawaiians in learning about and maintaining those values that enhance our individual dignity as a people; and (3) to provide additional material to those parents or teachers who are involved in the teaching of values at home or in the classrooms where so little is taught. (Kanahele, 1982)

Although the series did not materialize, the idea of the project was finally realized in a book called $K\bar{u}$ Kanaka in which Kanahele attempted to answer those questions in depth through a study of Hawaiian values. He also recognized the limitations of this personal search and study.

Yet our search is not ended. We have made a genuine start, but much more needs to be explored. We have not fully examined the whole scope of Hawaiian aesthetic values which, while they may have been perceived in early times as being more functional and technical than artistic, are viewed today primarily in aesthetic terms. Nor have we adequately considered the important ideas and values connected with the human body, either in terms of its health or as a means to knowing pleasure, recreation, and art. Nor have we devoted enough attention to the social customs and attitudes of Hawaiians, especially in ancient times [...]

Perhaps a search of this kind is never over, in that each generation must launch its own quest. (1986, 497–498)

As a young researcher and writer I had been involved in the early stages of the WAIAHA project and submitted one of



the few articles to Dr. Kanahele. Mine was on the 'ohana, or extended family system. Later, as the cultural officer for the Office of Hawaiian Affairs, I hoped to advance the idea of a published series on culturally important things for Hawaiians to know today. We were able to publish two books from a dream list of thirteen, *Hoʻokipa* on traditional protocols and *Moʻokūʻauhau* on genealogies.

Later, as the cultural specialist for the Queen Lili'uokalani Children's Center, I had the chance to revive this idea through the need to update the now classic works of *Nānā I Ke Kumu*. This was in 1992, and it was, by then, considered historical information. Even with greater economic, political, and social pressures on Hawaiian children and their families, we were still seeing cases that involved Hawaiian cultural practices and behaviors foreign to both Hawaiian and non-Hawaiian workers. It was clear that these cultural issues needed to be considered in any programs designed to help Native Hawaiians deal with he these stresses. We were having to re-adapt traditional healing practices like ho'oponopono to accommodate changes such as family schedules, misunderstanding or not knowing Hawaiian language and concepts, and having non-Hawaiian family members. Although there was once again a great need for a series that would examine, in depth, key concepts and values for Native Hawaiians to understand and practice today, the trustees of the Center chose not to fund the publication.

By that time I had met the Rev. Dr. Martin Brokenleg, a Lakota, Episcopalian priest, and practicing clinical psychologist who had co-authored a small book entitled *Reclaiming Youth at Risk, Our Hope for the Future*. Martin proposed that by understanding and using traditional indigenous forms of behavioral development and practices, indigenous communities could help their young people overcome such influences as

drugs and gangs through greater self-esteem and cultural awareness. He has been able to redefine values from individual, and sometimes disconnected words, to an interconnected concept more in tune with the ideas of extended family and peoplehood. Instead of having long lists of individual values, we are able to see, through four guide words, how those individual values are interconnected and interrelated with each other. Simply put, Martin proposes that a native young person needs a sense of belonging, or grounding in his or her people or community. A native people are a people because they have an identity and culture that distinguishes them from others. By belonging to and identifying with this group they are able to receive, contribute, and be valued. For them to be able to contribute, they must able to have mastery in a skill or knowledge. That mastery allows them to become independent by producing something of their own, and through that production and sharing, contribute to the group. Finally, in practicing generosity by contributing the products of their skill or knowledge, and by teaching the next generation, all the important individual values like compassion, patience, humbleness, and so on are brought into the process.

When I became the scholar-in-residence for the Hawaiʻi Department of Education's special education project called Pihana Nā Mamo, I was given the opportunity to put all of those ideas into practice by creating a series of publications for the teachers, parents, and children of Hawaiʻi. This series will apply Martin's four guidelines of belonging, mastery, independence, and generosity to the earlier idea of a series of books describing Hawaiian cultural values. The series will include the following titles: *Pono* (The Way of Life), *Hoʻoponopono* (Making Things Pono), *Welina* (Protocol), *Aʻo* (Education), *Ola* (Health), *Hoʻomana* (Religion), *Alakaʻi* (Leadership) *Hoʻonohonoho* (Cultural Management), *Kākāʻōlelo*

(Speech and Oratory), Kapu (Gender Roles), and Hewa (Doing Wrong). The English titles are my translations of the Hawaiian and refer more to what is written than how those Hawaiian words are used in everyday speech. They represent what I believe is fundamental to seeing the world around us through Hawaiian vision, thought, and feelings, and they influence how decisions and ideas are formed by Hawaiians. Each title is supported by historical and cultural examples taken from our oral and written literature, in most cases directly from primary sources. In the body of Hawaiian literature these are the writings of nineteenth century writers Davida Malo, Samuel Manaiakalani Kamakau, Ioane (John) Papa 'Ī'ī, and others who contributed to volumes of Hawaiian newspapers, books, manuscripts, and oral accounts recorded by explorers, adventurers, beachcombers, missionaries, and foreign visitors. They recorded the stories of how Hawaiians acted, reacted, responded, and behaved in different situations. It is a record that is available to each one of us to research—to check, double check, and review for ourselves.

Researching these accounts has, itself, been a rediscovery into how we see the world, and how we see it differently from others, much as Kenneth Brown envisioned in 1978. Careful examination of the words, written in Hawaiian and English, revealed what kind of example the events represented. For instance, the Pahikaua war is a noteworthy event as it appears to be a pivotal event in the life of the kingdom. The 'Ai Pua'a war on Kaua'i is lesser known in Hawaiian history. But both were important because had the outcomes of these civil wars been different, the development of the kingdom under the rule of the Kamehamehas might not have occurred. By reexamining carefully accounts of the Pahikaua war, I was able to find one of the earliest examples of the concept and practice of ho'oponopono, although no mention of the term was used

in the accounts. By examining what had been said and the reactions of those involved, a perfect match was revealed with the practice of hoʻoponopono used today, which shows us how, to our ancestors, this practice was as natural as breathing.

Visually this series was inspired by the *Arts and Crafts of Hawaii* series written by Te Rangi Hiroa (Sir Peter Buck) and published by the Bernice Pauahi Bishop Museum. The second printing of the series was done in bright pastel colors and in small booklets so that they could be used individually instead of dragging out a huge book. I had asked our graphic artist, Robin Clark, to look at kapa samples in Dr. William Brigham's extensive study on Hawaiian kapa (barkcloth) so we could show what the Hawaiian color palette looked like on the covers. The choice of the wana, or sea urchin, stamp pattern used for marking kapa was chosen to complement the use of traditional arts and crafts, and there is no symbolism or double meaning in its use for the series.

By compiling these early accounts and examples, it is our hope that they will become more accessible to teachers, parents, and students. They are cultural and historical treasures given to all of us by our ancestors.

Knowing how our ancestors behaved begs the question of whether we are doing the same. If we are practicing our culture in a way similar to how they did, then we know that Hawaiian culture is very much alive today. If we do things differently than they did, we have to ask if those changes have been to our benefit, and whether we can reclaim what has been forgotten, lost, or suppressed. The touching of noses, or honi ihu, is a good example of this rediscovery. Today many Hawaiians do not recognize this as a traditional practice that has been replaced by a hug or a kiss. In fact, most English translations of primary

sources call it kissing, hence implying lip-to-lip or lip-to-cheek. Some see the touching of noses as undue influence of the cultural exchanges with our Maori cousins from Aotearoa (New Zealand), but the historical and traditional record is very clear. This is a traditional Hawaiian practice. Should it be made the practice today? The answer to that is still uncertain as there are an increasing number of Hawaiians invoking the traditional honi ihu while many others retain with hugs and kisses.

How will these stories affect you? It is our hope that you may discover some new insights into how you see the world and interact with it. If you are a teacher working with Native Hawaiian families, this knowledge may help you to understand reactions and responses to your teaching. It is our hope that it can also provide you with tools and opportunities to use our cultural history to help these 'ohana learn from the traditions.

If you are a parent you may discover new ways to help your children develop a true and deep sense of belonging based on the cultural and historical treasures left to them by our ancestors. If you are a school administrator you may discover new ways of working with Native Hawaiian communities to overcome the many so-called obstacles to learning and retention, and to build a community on your campus.

If you are not Native Hawaiian you may begin a new journey to deeply understanding our people, and our ways of living. You may find new cultural tools that could help your own family situations.

I have a vivid memory of myself as a very little boy in my grandfather's backyard on Makalapua Street, in what were then the outskirts of downtown Honolulu. From the wooden bench where I sat, the house was to my right and there was a

tiny garden to the left with a little grassy mound. I was sitting there watching things because my grandfather had gone into a tall shed next to the house, and while he was in there he yelled out to me to keep still and to wait for him. I heard the sound of water hitting a bucket, and then he came out zipping up his pants and holding the bucket. He then went to a water faucet and began to fill the bucket with water, and then he took it to a plant and dumped everything around the plant. By that time I was at his side hanging on to his blue jeans. He looked down and said, pointing to the plant, "Baby, this is medicine that can make you well. Let's go back inside." Many years later I would learn that plant, which most people consider a weed, was the pōpolo, one of the first medicinal plants given to us by the god Kamakanuiahailono. My grandfather did not teach me how to make medicines; instead, he gave me the greater gift of seeing the world through different eyes. It is this gift that, after such a long journey, is now made real in this series. E ola!



E mālama 'ia nā pono o ka 'āina e nā 'ōpio. "The traditions of the land are preserved by the youth." Traditional proverb

Ua mau ke ea o ka ʿāina i ka pono. The soveignty of the Kingdom is perpetuated by justice. Motto of the Kingdom and State of Hawaiʻi

E 'oni wale no 'oukou i ku'u pono, 'a'ole e pau. Try as you may to undo the good I have done, you cannot. Kamehameha's dying statement



The current emphasis on "values" and the desire to understand what they mean, are perplexing from the traditional Native Hawaiian world view. There are no words in Hawaiian for "values," "morals," or "ethics." This lack is not uncommon in traditional cultures where moral or ethical practices were an integral part of everyday life.

However, there are many words for actions and expressions of what people today consider to be values. Words such as aloha (compassion), lōkahi (unity), 'oia'i'o (truth), ha'aha'a (humbleness), and ahonui (patience) describe values that are prominent in Hawaiian life, even though none of these by themselves accurately describe the moral and ethic world of Native Hawaiians. You could list, and keep on listing, these concepts as values. But would everyone agree on them? Or would we keep adding more so that the list might never be complete?

To avoid such a situation, some have attempted to describe these values in a holistic approach to show their connection to each other. In doing so we use catch-all phrases such as "a way of life," "quality of life," or "the circle of life."

But what do these phrases mean and how do they describe the values inherent in a native world view? I think one of the best explanations comes from Brendtro, Brokenleg, and Van Bockern in their work, *Reclaiming Youth at Risk*. They offer some guiding principles that may help in understanding the Lakota (Sioux) Indian world view. The terms they use to describe the interrelatedness of the many values of the traditional native world are belonging, mastery, independence, and generosity. By understanding what these words mean and how they are related to each other, I believe we can begin to discover what values are important in Hawaiian culture.

Belonging

If one asks Native Hawaiians what the most important thing in life should be, some might say it is aloha (compassion or love). But what does it mean to practice aloha, and more importantly, why should people practice it? The answer might be that aloha is vital since it is desirable to enjoy positive relationships with others. The cultural practice of being in a relationship with another person is central to the idea of "belonging." A native people are a people because they have an identity and culture that distinguishes them from others. By belonging to and identifying with this group, they also are able to receive, contribute, and be valued.

According to Brendtro, Brokenleg, and Van Bockern, this desire for membership in the group explains youths' fascination with and need to belong to gangs. A community of people who no longer have the time and interest to involve youth in their way of life increase the chances that undesirable alternatives will be found to replace what may be missing in these young peoples' lives. Without sanctioned rites of passage that uphold the way of life of a native people, young people may not know when they are expected to behave as adults or how to assume grown-up responsibilities.

For example, in traditional native patterns of child development, older children often look after their younger relatives, and in doing so, learn and practice adult responsibilities. Such passing on of knowledge and skills was one of the most effective means in native cultures of nurturing maturity. This transfer of knowledge and skills from one generation to the next is perhaps the most important assurance that a people's cultural legacy continues. This is the essence of the proverb, "E mālama 'ia nā pono o ka 'āina e nā 'ōpio" or "The traditions of the land are preserved by the youth."

According to scholar Davida Malo, a person with knowledge and skills who contributed to the community was a kanaka, or a *person*, or *somebody*. This notion is further reinforced in the motto of King Kamehameha II. His motto "Ho'okanaka," which some have translated as "to be a man" is really more expansive—*be someone*... *be a kanaka*, not anybody, or nobody.

Mastery

Learning skills and developing gifts are fundamental for native youth. By developing talents, a person is able to become an active participant in the community. It also usually means that young people need to be in a relationship with a mentor or teacher who has such skills. Such relationships allow the student to take risks and make mistakes in a protected and controlled situation. These mentor-student relationships ensure that no one will get hurt and that persons are encouraged instead of discouraged (Brendtro, Brokenleg, and Van Bockern).

We can see such teaching experiences exemplified in traditional Hawaiian ways of learning. Pukui, Haertig, and Lee describe this process of learning.

The elders well knew that: "I ka nānā no a 'ike, by observing, one learns. I ka ho'olohe no a ho'omaopopo, by listening one commits to memory. I ka hana no a 'ike, by practice one masters the skill."

To this, a final directive was added: Never interrupt. Wait until the lesson is over and the elder gives you permission. Then and not until then *nīnau*. Ask questions. (48)

A closer examination of these steps can further our understanding and appreciation of this learning process.

Observation, or nānā, is critical in island life. In fishing, for example, great skills of observation were extremely important for one to be able to provide food for the family and community. A person needed to be able to look at the sea, observe wave patterns, and see where the schools of fish were located, or if there were any at all.

Handy and Pukui describe the ability of such skilled people in Ka'ū on the island of Hawai'i.

[...] these men, who sharply watched every sign of ocean and air, the fact that here the flow (au moana) of ocean around the island came together from east and west alongshore, pushed by whatsoever wind—trade winds (koʻolau), southerlies (kona), north-westerlies (kiu). And they knew that here ran the big fish they treasured most for subsistence—'ahi (tuna), aku (bonito), 'a'u (swordfish), ulua (Caranx) and mahimahi (dolphin fish), and the smaller but much relished 'opleu (mackerel). (223)



Listening, or hoʻolohe, is another important aspect of Native Hawaiian learning, requiring one to be attentive and patient. In traditional schools, particularly those of the kāhuna (professionals), students had to memorize prayers and chants that also contained a "formula" or "process" that was to be used. Because Native Hawaiians transmitted such important information through oral means, listening was a vital skill. An interesting note is that because these professionals often dealt with prayers, most people think of kāhuna as "priests."

Reflection, or to consider and think about what is being taught and what needs to be done, was an important component in the Native Hawaiian learning process. The term "pa'a ka waha" described the expectation that one was to observe, listen, and consider all the options before leaping to any conclusions. The term literally means to "shut the mouth."

The actual **practice** of doing the task was the next step in learning, as exemplified by the phrase "hana ka lima," literally "the hands create or do." Having observed the stages necessary to create something, having heard the instructions and given it serious thought, one could then actually do it by one's self. Mistakes could be made and corrected at this point, as part of the learning process, without fear of punishment.

Questioning, or nīnau, is often encouraged from the beginning in other cultures, but in a Native Hawaiian learning process it is regarded as being something a person would consider almost as a last resort while mastering a skill. Only after having observed, listened, reflected, and practiced, might any questions be asked of the teacher or mentor. These questions would be of the utmost importance, rather than trivial, or of little consequence.

This methodology is clearly recorded by the historian Samuel Manaiakalani Kamakau when he described how such a practice was conducted in "the Hawaiian school of medical kahunas."

The foundation of the knowledge and skill of the kahuna *lapa'au* was the god. [...] Second came prayer. [...] That was the first basic learned by the pupil, and the prayers were memorized by the pupil until he could say them without hesitation while making offerings of food and praying ritually. Third came [the diagnosing of diseases by means of] the *papa 'ili'ili*, the "table of pebbles." This was an arrangement of pebbles in the form of a man, from head to foot, until there was an outline of an entire man. The study of the pebbles began at the feet. [...]

While the teacher taught, the pupils sat alert and remembered carefully everything that was taught them. [...] By the time the instruction with the 'ili'ili, the pebbles, was finished, the pupils knew thoroughly the symptoms and the "rules" [...] for treatment of the diseases. [...] Then the teacher would bring in a man who had many disorders and would call the pupils one by one to go and "feel," haha, for the disease. If the diagnosis ('ike haha) was the same as that of the teacher, then the teacher knew that the pupil had knowledge of haha. (1968, 107–108)

Independence

When a youngster has mastered a skill, he or she is not dependent upon his or her teacher or mentor anymore. The student can function "in-dependently," though the notion of independence in the traditional Hawaiian world differs from some contemporary views. Independence, particularly in the western world, is a complete state of individuality and separation. As Handy and Pukui (75) observed, "an individual alone is unthinkable, in the context of Hawaiian relationship." This sense of independence arises from the results of one's labor and creativity. The resulting development of one's own style or

ways implies that a person is ready (or capable of being) in his or her own right, to be teacher and mentor to others, thus "independent."

Generosity

When one is able to give back by teaching and mentoring others, this is being generous. A generous person is someone who is able to share knowledge and skills with his or her people and community. At this point, a person has come full circle in that, through this generosity, one is able to enjoy relationships with others and experience a sense of belonging.

Kamakau gives a vivid example of this cycle of life in his account of the High Chief Kaʻahumanu.

[...] her mind ran in the same channels with those of the old counselors who had passed on before her. Whenever a member of family obtained land, whether a district, an ahupua'a, or some smaller division, the whole family were informed of it, and the property divided among them all. Each member worked for the good of the others and they thus learned to love each other. The home of one was the home of all, and they were all well acquainted with each other, as was common with the chiefs of old. This accounts for their devotion to each other. [...] This working for the common good of the family was a fine practice which it would be well for our people today to emulate. (1992, 314)





Curriculum Research & Development Group University of Hawai'i

Instructional Services Branch
Office of Curriculum, Instruction and Student Support
Hawai'i Department of Education



