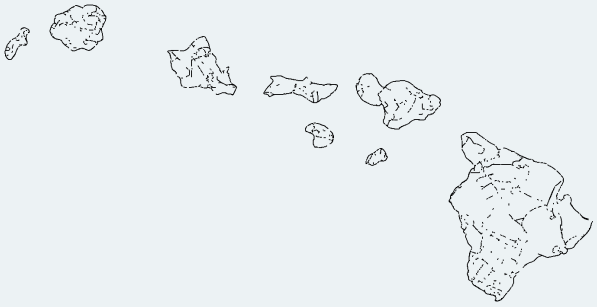
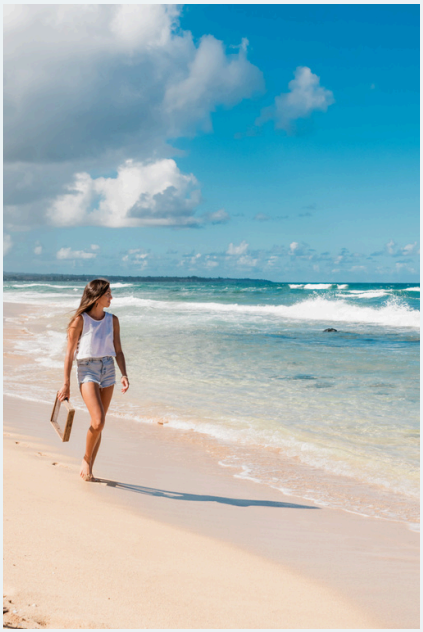
Created by Allegra Kanna Scribner
'Ōpala Art

for Outrigger Kaua'i Beach Resort



NĀ MOKU HOʻOMAU

THE ENDURING ISLANDS



note from the artist

While stories of old were once told using the abundance of surrounding natural resources, what is more prevalent today is a most unnatural material- marine debris; traveling thousands of miles to wash up on Hawaiian shores by the tons.

Nā Moku Hoʻomau is ultimately a work of hope and resiliance. It celebrates the endurance of Hawaiʻi, honors the ʻike preserved by those who came before us, and invites each of us to become part of the ongoing story of caring for these islands.

Woven into each islands's geography are symbols that represent moʻolelo, wahi pani, and mele that are disappearing to memory with time. These excerpts were gathered from some of the oldest written sources available, most of them being directly translated from the original Hawaiian language.

None of the materials used in this piece were cut, colored, or manipulated in any way. They have been incorporated as they were found.

niʻihau

Represented in white (keʻokeʻo) for the island's white pūpū shell, gathered and strung into intricate lei.





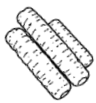
Halulu and Halāliʻi are shallow, intermittent saltwater lakes. When their water evaporated, paʻakai (salt) remained upon the land. Niʻihau's salt was remembered as exceptionally fine and white, nearly powder-like. The cleanest salt could be lifted from the upper foam, before earth mixed into it.

Historical accounts even record vessels traveling between Niʻihau and Hanalei with full cargoes of paʻakai, showing how the island's salt moved into a wider network of exchange.



The ʻulu were remembered as ʻulu hua i ka hāpapa, the breadfruit that bears on the ground. It was said that when the ʻulu grew, it would fruit and spread out wide above the sinkholes and was famous for fruiting on the coral flatlands. It was so low to the ground that around two feet and a few inches is all that was seen of it.

At Kawaihoa there were said to be only five of these elima kumu ʻulu pau loa- and each carried its own name: Hikinakalā, Kulimoku, Hakaleleaponi, Kalama, and Nauluhuaikahāpapa.
There was just one ʻulu tree left some years ago, as of now, its survival is unknown.



Before pigs and sheep dug up and destroyed the plants, sugarcane grew from the sand dunes of near Halāliʻi lake. The wind would blow over the sugarcane and cover them, almost up to the leaves.

Niʻihauans would dig up the stalks by hand, where came the saying:
"Ke kō ʻeii lima o Halāliʻi", The sugar cane of Halāliʻi, dug out by hand.
These kō no longer exist.

As Pa'aka'a watched the fishermen at Wailua, he noticed how difficult it was to paddle the canoes out to the deep sea, so he tried to find a way to lessen the labor. Day and night he dreamed. At last a thought came to him.

He found and cut two slender, straight sticks nine feet in length. Then he took a roll of lauhala and wove a small square mat. This finished, he tied its ends to the sticks, thus making a sail as he had dreamed of doing, so that his shoulders would not ache from paddling his canoe. Thus was the first sail made.

1



1

2

kaua‘i

Represented in purple for the mokihana, a small fruit that is gathered green and matures toward darker purplish-brown tones. The native Kaua‘i mokihana is used to make lei.



2

Pīkoiaka‘alalā was famed as skilled archer from Kapa'a, Kaua'i. His arrows could strike the smallest and most distant targets. His skill is mentioned in other legends across other islands, like this mo‘olelo from the Big Island:

Canoe makers serving chief Keawenuia‘umi were troubled by supernatural ‘elepaio (a type of native bird) in the upland forest while they were trying to work. The boastful local archer Mainele had promised to kill the birds but repeatedly failed.

Pikoi arrived without announcing his identity and asked the steward Waiākea to keep his presence secret. While Mainele performed before the chief and spectators, Pikoi quietly demonstrated impossible accuracy among the birds and rats of the forest. When he finally faced the troublesome ‘elepaio, he succeeded where Mainele had failed. The victory revealed that genuine mastery needed no boasting: Pikoi's restraint and skill spoke for him.

‘A‘ole i piliwi ‘ia
Kahi wai a‘o ‘Alekoki
Ua ho‘ohoku ka ua i uka
Noho maila i Nu‘uanu

Anuanu makehewa au
Ke kali ‘ana i laila
Kainō paha ua pa‘a
Kou mana‘o i ane‘i

I ‘ōi‘i ‘ane‘i au
Ka pi‘ina a‘o Ma‘ema‘e
He ‘ala onaona kou
Kai hiki mai i ‘ane‘i

Ua malu nēia kino
Mamuli o ko leo
Kau nui aku ka mana‘o
Kahi wai a‘o Kapena

Just unbelievable
Are the waters of ‘Alekoki
The rain adorns the highlands
Settling upon Nu‘uanu

I’m overcome with col
Waiting there
I had mistakenly assumed
Your thoughts dwell on me

I’ve been all about
On the climb to Ma‘ema‘e
You have a sweet perfume
That has come to me here

This body is reserved
By your word
Thoughts are drawn to
The waters of Kapena

‘Alekoki is a story-telling song from the 1850s, based on a chant that tells about a rendezvous with a beautiful girl at the ‘Alekoki Pool in Nu‘uanu Stream. The words were pronounced clearly and carefully listened to, the more stanzas the better. There are several versions. This one comes from Charles E. King, who credits it to Kalākaua and the melody to Lizzie Alohikea. The chant is also credited to Lunalilo. It is said he wrote it for Kamāmalu, whom he was forbidden to marry because of “selfish and political” reasons.

Pani a pa‘a ia mai
Nā mana wai a‘o uka
Ma luna a‘e nō au
Ma nā lumi li‘ili‘i

Ma waho a‘o Māmala
Hao mai nei ehuehu
Pulu au i ka huna kai
Kai he‘ehe‘e i ka ‘ili

Ho‘okahi nō koa nui
Nānā e ‘alo ia ‘ino
‘Ino‘ino mai nei luna
I ka hao a ka makani

E kilohi au i ka nani
Nā pua o Mauna‘ala
Ha‘ina mai ka puana
Kahi wai a‘o ‘Alekoki

Closed off and dammed up
Are the streams of the heights
I am there above
In the little niches

Outside of Māmala Harbor
The seaspray is pelting me
I’m soaked with salty spray
Streaking my skin

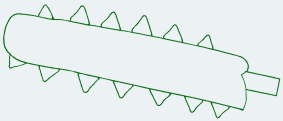
There’s only one great warrior
Who shall brave that storm
It’s all blustery above
Where the wind is gusting

I gaze upon the beauty
The blossoms of Mauna‘ala
The tale is told in the refrain
Of the waters of ‘Alekoki



o‘ahu

Represented by golden-yellow (melemele) for the flower ‘ilima, traditionally used in cherished lei and associated with chiefly adornment.



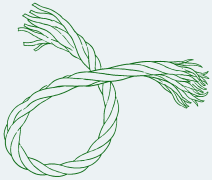
“Kaʻao Hoʻoniua Puʻuwai no Ka-Miki” (The Heart Stirring story of Kaniki), tells readers that the chief Kalaeokaʻīlio (translated as: The Dog’s Forehead) and also the name of the northwestern point of Molokaʻi, in the land of Kaluakoʻi), was one of the great ʻōlohe, or master fighters of Molokaʻi.

In this legend, it is recorded that Kalaeokaʻīlio was known throughout the Hawaiian Islands for his fighting skills. Students wishing to learn wrestling, lua, bone breaking, war club fighting, and various ʻōlohe techniques sought him out as their teacher.







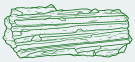




molokai

Several traditions remember a moʻo named Kamalō in the land itself. In one, kamaʻāina asked Kamalō to stop a shark akua who was stealing fish from their nets. Kamalō defeated the shark and became part of the ridge, remaining there as a warning and guardian.

Another account remembers Kamalō as female, who names the shark Kainalu. After losing their battle, she crawled into the mountain, stretched her body along the ridge between Kamalōʻō and Kapualei, and died there. The ridge became her enduring form- her kino lau and her presence as an ʻaumakua of the area.



Represented by green (ʻōmaʻomaʻo), for the kukui nut tree.

Kaululaʻau, the son of ruiling chieif Kakaʻalaneo and Kanikaniaula, was becoming increasingly mischievous at his hometown of Lele on Maui. At a time when the ʻulu (breadfruit) were becoming scarce, Kaululaʻau destroyed the ʻulu trees his father had planted. In a rage, Kakaʻalaneo banished him to Lānaʻi- an island people feared because it was filled with spirits who killed anyone who tried to live there.



Kaululaʻau was dropped off on the shore of Lānaʻi and left with food and kapa. His personal akua warned him not to sleep in the open, so each night he hid in a cave. Each day the spirits asked him where he was sleeping, and each time he gave them a different answer: among the reeds, in thorny vines, in the towering surf, then in the smaller waves. Night after night they exhausted themselves searching the wrong places.



1

Kaululaʻau's cave, and his bright fire

Through cleverness, persistence, and the guidance of his akua, Kaululaʻau overcame nearly all of Lānaʻi's spirits. Kaululaʻau's fire burned so steadily that its light could be seen from Maui.

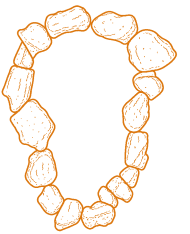
When Kakaʻalaneo learned his son was still alive, he sent a double canoe to bring him home.

Kaululaʻau's victory made it possible for people to live on Lānaʻi. As the legends put it, "Kaululaʻau was cunning like Pūnia" (a famous wily trickster hero from the Kohala coast of the Big Island).

Lanaʻi



1



Represented by the color orange (ʻālani) for the Kaunaʻoa vine, which is endemic to Hawaiʻi.

The moʻo (lizard) represents the legend of Puʻuoinaina:

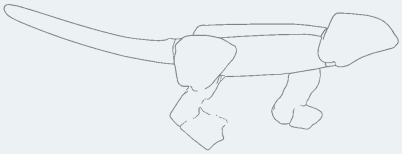
The two hills beyond Maʻalea Bay on Maui were moʻo beings, and they placed their first child, moʻo Puʻuoinaina on Kahoʻolawe.

She becomes the wife of the two sons of the kahuna of Hua, Kaʻakakai and Kaʻanahua, who take the form of birds and leave to Hanaula, a mountain on Maui, when the great drought comes and there alone rain falls.

But Puʻuoinaina also takes Lohiau (the volcano godess Pele's lover, originally from Kauaʻi) for her husband while he is living at Maʻalaea. Once Pele found out and found Puʻuoinaina the giant moʻo stretching from Kahoʻolawe to Makena, she became so enraged that she cut Puʻuoinaina in two- tail became the hill Puʻuolai at Makena, the head became the rock islet of Molokini.



kahoʻolawe



Represented by the color is grey (ʻāhinahina), after the silvery Hinahina plant and windswept landscape





Traveling through Koʻolau Maui, the wind-being Makanikeoe found a small forest-covered opening near Kaloa. He reduced himself to the size of a crab or shrimp and entered. Within the cave he discovered waters feeding the streams of Waikamōʻī and also flows to the stream of ʻOʻopuola, which is the boundary between Koʻolau and Hāmākualoa.

In the cave in that forest of ʻOʻopuola, Makanikeoe also discovered a sleeping kupua (supernatural being) in the form of a great ʻōʻopu (goby fish). The ʻōʻopu kupua is called Kaʻoʻopili. It was here that the mele was composed:

ʻAkāhi au a ike i ka nani o Koʻolau
Ke loku maila kaua ia o ʻOʻopuola
Ola no Makaʻiwa i ke ʻehu a ke kai

I have finally seen the beauty of Koʻolau
The rains that pour down at ʻOʻopuola
Makaʻiwa has its life in the mist of the sea

maui

Represented in pink (ʻākala), for the fragrant pink Lokelani rose.







Travel around eastern Maui could be dangerous, especially through forests known for robbery and ambush.

Kihapiʻilani, a king remembered for his generosity and care for the common people, called chiefs and makaʻāinana together to gather dense, smooth basalt and pave a dependable alanui (path) by passing the stones by hand.

The pathway, known as *Kīpapa o Kihapiʻilani*, extended across streams, hala forest, uplands, and ahupuaʻa - from Kawaipapa and Pihehe through Honomāʻele, Kīpahulu, Kaupō, ʻOʻopuola, and toward Hāmākualoa- portions of which can still be seen today.



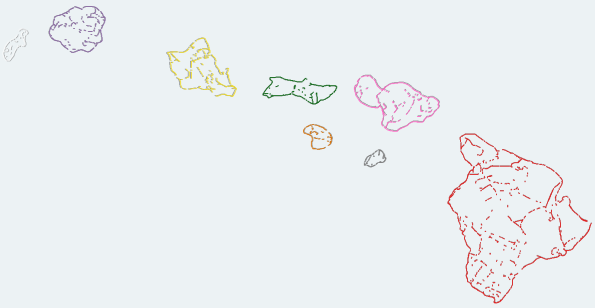
A beloved chiefess of Kamaʻoa died just before she was about to give birth and was placed in a sealed cave. On the day her child should have been born, a vine emerged from her piko (belly button), slipped through the cave entrance, and traveled westward across the land. At a distant chief's home, the vine produced a gourd. The chief investigated it daily and tested if it was ripe to pick.

Back in her homeland, the chiefess's spirit appeared to a kahuna, who followed the vine and found the chief with the gourd. He led the chief back to the cave in which the body lay, and it persuaded him to respect the gourd that had rippened on his land.
The gourd was carried back to Kamaʻoa and wrapped in fine kapa. When it opened, two seeds fell out and became identical twin girls, who would grow to be the ancestress of the Kamaʻoa plain.

The people of the seven ahupuaʻa (district boundaries) that were crossed by the vine in its westward growth- Kamaʻoa, Pakini-iki, Pakini-nui, Kahuku, Kiao, Manuka, and Kapu'a (which is in Kona where the gourd fruited)- regarded themselves as descended from the gourd. Throughout this area gourd vines were buried in a deep hole when the dried, instead of being burned.

big island

Represented by the color red (ulaʻula), for the ʻōhiʻa lehua blossom.



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