for KAUA'I
perpetuating the culture of the island
All Local
All Community
All Kaua'i
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Aloha It's Kaua'i's Spirit

Akahai

Kindness, to be expressed with tenderness.

Lōkahi

Unity, to be expressed with harmony.

'Olu'olu

Agreeable, to be expressed with pleasantness.

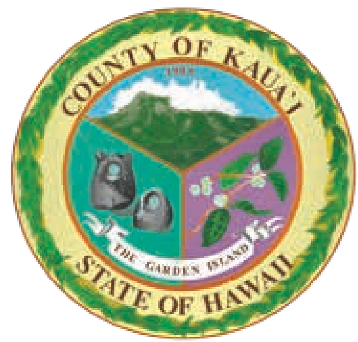
Ha'aha'a

Humility, to be expressed with modesty.

Ahonui

Patience, to be expressed with perseverance.

Mike Coots



MESSAGE FROM THE MAYOR

Aloha! It is a pleasure to extend my warmest wishes to the publisher and staff of *For Kaua'i* as they launch a glossy new publication!

Since it was established more than a decade ago, *For Kaua'i* has made its mark as one of the state's finest community newspapers. I believe that this can be attributed to its strong focus on local businesses and features on nonprofits, community and local culture.

So it is not surprising that *For Kaua'i* owner/publisher Barbara Bennett received the State of Hawai'i 2016 Small Business Advocate in Media and Journalism award. Her vision for this publication has remained steadfast throughout the years – "All Local, All Community, All Kaua'i."

Please join me in offering heartfelt congratulations to Barbara and her staff for producing a quality publication in print and online, as well as for their latest venture!

Aloha Pumehana,

Bernard P. Carvalho, Jr.
Mayor, County of Kaua'i
2016

A Pictorial Cultural Magazine like No Other

By Barbara Bennett, *For Kaua'i* Owner and Publisher

Aloha and welcome to the first annual glossy edition of *For Kaua'i*, continuing our vision of supporting the community, businesses and nonprofit organizations. It is because of you that we strive for excellence in content and design, both online and in print.

We have been printing a Kaua'i community newspaper for the past 13 years. First with *Kaua'i People*, a weekly newspaper that was published for seven years and was replaced with *For Kaua'i* six years ago. In January 2015, we decided to lead our community newspaper with a cultural theme, which has brought our readership closer to the essence of Kaua'i and its people.

Now, as gift to our wonderful community, we are introducing *For Kaua'i Annual Magazine*, published in a beautiful glossy format for you to keep it forever as a reminder of the rich cultural history of this island.

Going forward, we will be discontinuing free mailed subscriptions and changing it to paid subscriptions. If you wish to continue receiving *For Kaua'i* monthly community newspaper, please fill up the pullout insert between pages 48 and 49 and return it to us. You can also purchase additional copies of this glossy edition of *For Kaua'i* Annual Magazine.

Whether you receive *For Kaua'i* monthly newspaper in your mailbox or pick up a free copy in one of more than 90 stands islandwide (also at Honolulu Airport); we encourage you to keep reading our monthly print edition. You can also download a PDF file of the current and past editions of our newspaper at www.forkauaionline.com. It will read just the way you have received it.

Additionally, our online presence continues with daily stories, Kaua'i's most complete calendar and press releases. Take a minute to like us on Facebook, Instagram and Twitter, where you'll find additional pictures and messages about Kaua'i.

For Kaua'i, an award-winning publication on Kaua'i has been acknowledged by the U.S. Small Business Administration, Hawai'i District Office and the Hawai'i Publishers Association. Multiple journalism awards in 2015 and 2016 only reinforce why more people read *For Kaua'i*.

A good newspaper is central to the growth and success of the community it serves. A cultural newspaper is even more important to the community. It records the past and present. Kauai's essence is based on the aloha spirit, the beauty of the island and its people.

A good community newspaper provides encouragement and praise for the good being accomplished. It helps to bring attention where it is most needed and helps people to get things done.

An exciting aspect about *For Kaua'i* besides its wonderful design, feature stories, extraordinary website and business partnerships that resulted in this collaborative effort is that all staff are here on Kaua'i. All the money stays on Kaua'i.

With your support and the support of the community, we can continue to succeed at our goals with our most valuable and committed staff.

I thank you for having supported our endeavors in all these past years. We will continue to serve you with our vision and aloha.

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The Gift of a Positive Vision

By Léo Azambuja

The word vision has three different meanings. It can be to be able to see, to have a supernatural experience or, my favorite meaning, to imagine. If you have a positive vision, you are halfway to achieve your dreams.

"In order to carry a positive action we must develop here a positive vision," the Dalai Lama once said.

In 2014, I had a vision of a renewed *For Kaua'i*, a newspaper that would further engage our island community in a positive manner, a newspaper that would perpetuate and cherish the island's culture. I presented my vision to our team at *For Kaua'i*, and their support was overwhelming. Starting in 2015, we have always led our newspaper with a cultural story.

Then in late 2015, Barbara Bennett, *For Kaua'i* owner and publisher, had a vision. She wanted to preserve in perpetuity all those timeless cultural stories and beautiful pictures we had been publishing. She proposed we publish a glossy annual magazine.

I confess that at first, I was a little skeptical about it. I wasn't sure it would be possible to pull all the extra work and that this project would be financially sustainable.

An informal meeting with Paramacharya Palaniswami at the Wailua Hindu Temple helped to clear a few hurdles and understand much better what it takes to publish a glossy magazine. After all, those guys have been editing and publishing Hinduism Today, a successful worldwide magazine – from their state-of-the-art, organic office right next to the temple.

Over the next few months, I navigated over uncharted territory. I have been a newspaper photographer, reporter, cartoonist and editor. Magazine editor was a new hat for me. But I must say I'm amazingly lucky to be part of this project. I'm lucky to be part of a team spearheaded by Barbara, a woman who never ceases to have vision.

So this is what we came up with, a glossy, coffee-table style cultural magazine. We expect that you keep this publication forever, treasure it and show it your children and grandchildren. But our vision doesn't stop here. We want it to be an annual publication. And it just may happen.

The vision for this glossy magazine has already paid off in so many ways. At this point, we have exceeded all our expectations for this publication, both in editorial content and financial return.

As I always said, and it doesn't hurt to repeat, we owe this to our community. We do this for you, with you, *for Kaua'i*.

Mahalo nui loa, Kaua'i.

Māhā'ulepū Ahupua'a's Legacy

By Léo Azambuja

For more than 1,000 years, Māhā'ulepū Ahupua'a's rich fishing grounds and a valley floor blessed with a self-replenishing aquifer, perfect for agriculture, supported a thriving Hawaiian community.

Today, the uninhabited 2,700-acre ahupua'a is considered a crown jewel of Kaua'i's South Shore. Despite development threats and a former sugar plantation that leveled precious historic sites, Māhā'ulepū still stands as a rich cultural and archaeological site.

"It's the last accessible undeveloped ahupua'a on the South Shore," Mālama Māhā'ulepū CEO Greg Peters said. "There's a tremendous amount of importance with that."

In January 1778, coming from O'ahu's leeward side, Capt. James Cook sailed the HMS Resolution past Māhā'ulepū, and draughtsman James Webber drew grass huts lined up along the coastline, according to Kaua'i-based geologist Chuck Blay.

"This was one of the first parts of Kaua'i that Cook saw up close," Blay said.

Léo Azambuja

Suzanne Kashiwaeda with grandson Adrien Smith, and Napua Romo with granddaughters 'Anonui and Hi'iaka Emery. Romo and Kashiwaeda fought to preserve Māhā'ulepū. Photo by Léo Azambuja

From Mount Ha'upu down to the ocean, the whole area is a "critical landscape" with early native Hawaiian sites, and a natural history dating back millions of years, said Peters.

"It's a living museum with scenic beauty, unique geology, endangered and threatened species, native Hawaiian sites and stories," he said of Māhā'ulepū.

And there's the recreational value: Fishing, surfing, hiking, kitesurfing and windsurfing, said Marty Kuala, a longtime board member of Mālama Māhā'ulepū.

The area, however, nearly became a resort destination. In 1974, a group of young Hawaiians successfully fought against a massive development.

"I was 19 years old; we were the youngest boisterous group of teenagers on the island. We just got a whole bunch of local people together and basically… saved the place," said Napua Romo, one of the original founders of 'Ohana Māhā'ulepū, later reborn as the nonprofit Mālama Māhā'ulepū.

Developers were seeking approval for a marina, two golf courses, four hotels, bike trails to the sand dunes, 2,667 condo units and 952 homes.

"Can you imagine this whole area becoming golf courses?" Romo said.

Those plans may have failed, but Māhā'ulepū's demise as a thriving Hawaiian community began some 180 years ago, when sugar plantations first came to the island.

In 1835, Ladd & Company opened Kōloa Mill, near Māhā'ulepū. Surrounded by fertile soil, it was the first sugar mill in the state of Hawai'i. By 1898, the sugar plantation covered much of the land surrounding Māhā'ulepū, producing 225,000 tons per year. The mill ceased operations in 1996.

The valley floor at Māhā'ulepū is a self-replenishing aquifer, with several wells there and nearby adding to Kōloa's water supply, according to Peters.

In the last few years, a plan for a nearly 600-acre dairy farm with 2,000 milking cows was unveiled for the valley, causing a stir in the community. Despite local opposition and a lawsuit filed against the planned dairy, development plans are moving forward.

Waiopili Stream comes through the valley floor and runs adjacent to Makauwahi Sinkhole before discharging south of Māhā'ulepū Beach. It's currently the most polluted stream on Kaua'i, and officials can't pinpoint the exact cause of the pollution, though it's likely from feral animals in the

Léo Azambuja

Napua Romo shows Adrien Smith a rock where ancient Hawaiians likely used to sharpen spears in Māhā'ulepū.

Léo Azambuja

Hi'iaka Emery shows a small shell she found at the shore.

Léo Azambuja

Geologist Chuck Blay published a book breaking down the rich geological features of Māhā'ulepū.

valley. Peters said Mālama Māhā'ulepū supports agriculture, but is against the planned dairy because of concerns about potential added pollution.

Near Makauwahi Sinkhole, the Waiopili Heiau suffered extensive damage due to a limestone quarry that operated there for decades. In the last few years, the limestone quarry moved to a different location, but it is still inside the ahupua'a.

Alongside the top of Ha'upu Ridge, many platforms are home to ancient heiau, said Romo, who has been to one of those heiau.

Kuala said it's "really quite extraordinary" that there are many historic sites left and being found, despite all the bulldozing during the sugar plantation days. All the way down to Kukui'ula, she said, the land was covered with Hawaiian homes and heiau, and now it's all gone.

The caves in the back of Makauwahi Sinkhole, one of the area's most precious geological features, harbor a blind amphipod and a blind spider that exist nowhere else. The sinkhole is also key to many secrets about the area's past.

The sinkhole was formed when an 80-foot-tall sand dune solidified. Over the years, underground freshwater gradually dissolved the limestone, forming a massive cave. Later, the cave's roof collapsed, creating a sinkhole.

When Capt. Cook arrived on Kaua'i, there was still water inside the sinkhole, according to Blay. It had a much wider entrance, and Romo said Native Hawaiians used the area to store canoes.

Recent archaeological excavations have uncovered layers of sediments dating back 9,500 years, and many plants and bird species were detected in those sediments. When the digging reached a timeline of 1,200 years, human presence became evident, with artifacts, fish hooks and bones being found, Blay said.

But it's not just the cave that is rich in historic sites.

"This whole area is an archaeological site," Blay said of the ahupua'a. "If you start digging, you'll find remains all along this coastline."

Though rare, in the past, large storms have uncovered a shoreline limestone carved with a "tremendous array" of petroglyphs, said Blay, who has seen them only once.

Romo said Māhā'ulepū was the site of a major war hundreds years ago, killing many warriors.

"They haven't found big burial sites yet, but we found bones in the valley," she said.

Suzanne Kashiwaeda, another longtime board member of Mālama Māhā'ulepū, said it is important that visitors know the area is a large burial site, and they should be respectful.

"This incredible bounty of resources – cultural, historic, environmental, recreational and educational resources – is also what makes it so attractive for development and exploitation," Peters said.

Among many misconceptions about Māhā'ulepū, he said, is that it's a protected place, but it is vulnerable to development and there are competing land uses, sometimes incompatible.

Yet, Peters said, Mālama Māhā'ulepū tries to find what resonates with every stakeholder or resident or visitor, and then find a way to appeal to them in that level.

Visit www.mālama-mahaulepu.org for more information on the nonprofit.

The Battle of Māhāʻulepu

By Jan TenBruggencate

The Ka'ie'ie Waho Channel is a daunting 60-mile passage, across which no early Hawaiian chief was able to launch a successful attack on Kaua'i.

It is an old Kaua'i tradition that the bones of unsuccessful armies are buried in the dunes of Māhā'ulepū.

However, it is not only war, but also peace that is called to mind by these sands – a remarkable act of generosity by a powerful early Kaua'i chief, Kukona.

There are well-known stories about Kamehameha's two failed attempts to bring his armies across the channel. But once Kamehameha had Kaua'i's king under his control – he reportedly did it using subterfuge – Kukona's ancient story protected the Kaua'i king.

Kaua'i ali'i 'aimoku, or King Kukona, destroyed an invading army that included soldiers and chiefs from four islands. Kukona is said to have been the father of the better-known Kaua'i ruler Manokalanipo. According to some reports, father and son fought the battle together.

A warlike Big Island chief, Kalaunuiohua, had defeated kings on Maui, Molokai and O'ahu, and then headed for Kaua'i with those now-vassal kings and their armies. But Kukona was ready. Stories differ, but they suggest the four-army fleet from the eastern islands landed on beaches from Māhā'ulepū to Kōloa. But when they came ashore, Kukona led them into a trap and defeated them, taking all four chiefs hostage.

"when they came ashore, Kukona led them into a trap and defeated them"

The battle was called Kawelewele-iwi, and it occurred at least two centuries before Kamehameha.

Three of the hostage kings plotted to kill Kukona. Only the Maui chief, Kamaluohua, argued against the plot, saying Kukona should not be harmed since he had spared their lives.

As a result of the Maui chief's goodwill, Kukona set them all free and furthermore did not claim their lands "Your lands shall be yours to live in as before," historian David Malo quotes Kukona as saying.

The subsequent time of tranquility, called Kamaluohua's Peace or the Long Peace of Kamaluohua, was called on for generations afterward in truce negotiations.

In her Hawaiian Mythology, Martha Beckwith said that many times in later years, Kukona's act was "cited as precedent for securing a peaceful ending of hostilities."

Malo said Kukona's generosity was specifically repaid generations later, when another Big Island chief had another Kaua'i chief in his clutches.

Said Malo: "Kamehameha I had this affair of Kukona's in mind when he allowed Kaumuali'i to live at the time he met him in Honolulu." Kaumuali'i was Kaua'i's 23rd island-wide ruler. Kukona had been its seventh.

The ancient stories differ rather dramatically with the historians telling them, but the essence of Kamaluohua's Peace runs through them all.

Similarly, there are modern stories that the bones in the Māhā'ulepū area dunes are simply the remains of commoner residents of the region.

Some suggest they are even the remains of warriors from one of Kamehameha's failed efforts to invade.

But perhaps they are burials from the great invasion called the Kawelewele-iwi, which led to a historic and famed peace.

Léo Azambuja

Māhā'ulepu Beach.

Looking Back Toward the Future

By Léo Azambuja

Early Hawaiians significantly altered the environment over a span of at least 1,200 years, burning forests and building fishponds and extensive lo'i systems. But they worked closely with nature to ensure a wealth of resources for a long-lasting, self-sustainable society.

As a result, before Capt. James Cook first arrived in Hawai'i in 1778, there was enough food production to feed a population ranging anywhere from 400,000 to one million. Today, the islands' population tops 1.4 million – and roughly 85 percent of our food is imported.

"I think a lot of people within the state (of Hawai'i) recognize that the amount of food and fuel we're importing isn't sustainable," said Kawika Winter, Ph.D., director of Limahuli Garden and Preserve. "So, as we look at more sustainable ways that we can live in these islands, instead of reinventing the wheel, we can look back to a system that worked for a long time."

Some may say it's a crazy idea, he said, but Limahuli Valley is one of the few places on Kaua'i and one of a handful in the state where there are people trying to demonstrate how to manage resources and have abundance by looking back at ancient Hawaiian practices.

There are pockets all over the world where there is a "very deep wisdom" on how to live in harmony and in abundance, and not have this abundance come from depleting nature – and the Hawaiian culture is an example of that, Winter said.

The 1,000-acre Limahuli Valley lies within the Hā'ena Ahupua'a, deep into Kaua'i's North Shore. The valley is blessed with one of the few remaining pristine streams in Hawai'i. From the top of the mountains at 3,330 feet, Limahuli Stream plunges 800 feet to form a stunning waterfall, and then runs throughout the valley on its way to the ocean.

Limahuli Garden and Preserve is part of the National Tropical Botanical Garden, and is the only botanical garden in the world that actively works with a near-shore fishery – the Hā'ena Community Based Subsistence Fishing Area – according to Winter. And what opens the door to it, he said, is the ahupua'a concept.

Winter, who holds three botany degrees from the University of Hawai'i at Mānoa, said he is trying to figure out through his research how to apply traditional resource management from early Hawaiians into the 21st century. One of the challenges at Limahuli is that they don't do just agricultural practices and near-shore fishery management.

"A lot of work in this valley is forest management," said Winter, adding the answers to restore a healthy forest based on an ahupua'a model aren't so readily available – traditional forest management practices haven't been well documented.

Part of what Limahuli Garden does, he said, is try to become a model of land management that works with communities and natural resources to produce abundant resources. If they can be successful with this model, they can demonstrate to others how they can use it in their own lives.

Tiana Kamen, educational coordinator at Limahuli, runs a program at the gardens and at its several lo'i, or taro fields, that has the potential to create a lifelong bond between her students and nature.

"When you love something, you take care of it," she said.

Several students from all grades work on the lo'i, harvesting, weeding and fertilizing it the way early Hawaiians did. Kamen said she always starts with an oli, or chant, when the students ask nature for permission to work the land. This grounds them and creates a bond from the beginning.

Regardless of what those students will do in life, she said, they'll always carry that bond with them, which will allow them to make better decisions, as they grow up, regarding the environment.

Lahela Correa is the Visitor Program manager at the garden. Her family comes from the Hā'ena Ahupua'a, where they fished and farmed. From the time she was in elementary school, she worked on the land. She said she didn't understand the value of it until she became a mother.

"Now I have more respect for my culture, I have more respect for what my parents taught me," she said.

Today, her family still farms and throws net to put food on the table. These days, however, the impacts of an increasing population have made it much more challenging to find fish, she said.

But she says there must be a balance, a point that Winter addresses. For an ahupua'a system to work, it must have a model that includes people. If we really love this place, he said, we have to find a way to involve people, because we'll never get rid of them.

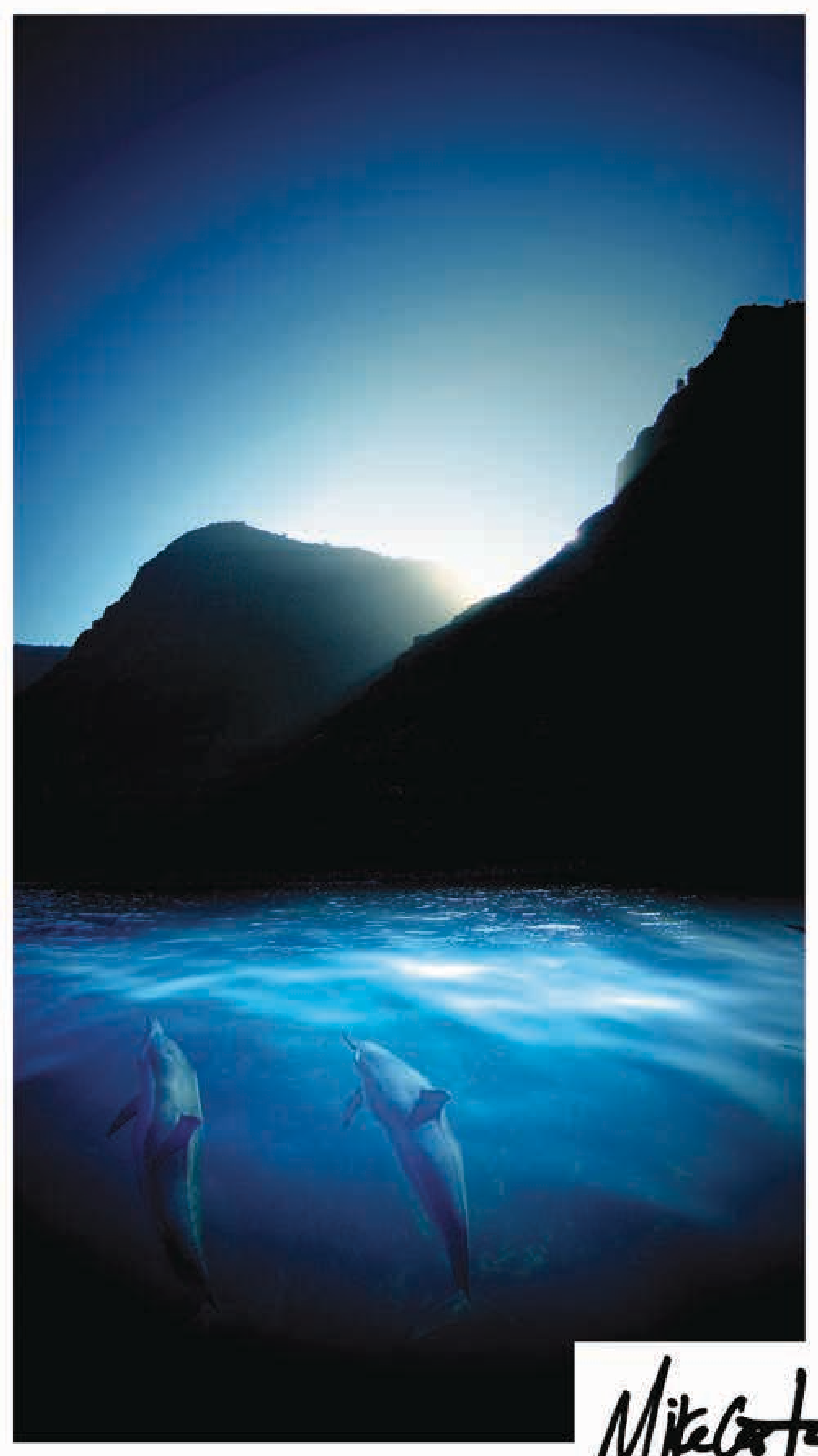
"I like to believe there's a way, and I believe the ahupua'a system provides a model that allows for people and ecosystems to thrive," Winter said.

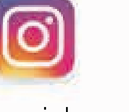
After all, it has been tried and proven to work in old Hawai'i, he said.

"We have this amazing system that had people, thriving communities in thriving ecosystems," Winter said. "That's what we call social ecological ecosystems, looking at the whole big thing as one system and not arbitrarily drawing lines between human communities and nature."

Limahuli Gardens.

Léo Azambuja





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HEIVA I TAHITI

By Léo Azambuja

Tahitian dance, known for its excitement, fast drumming, shaking of the hips and challenging steps, has won the hearts of many hula dancers on Kaua'i. In most Polynesian lu'au in the island's hotels and resorts, Tahitian dance is now the main and last act.

But how different is Tahitian dance from Hawaiian hula? And add to the question every culture in the Polynesian Triangle, from Aotearoa to Rapa Nui to Hawai'i.

"In all of the Polynesian dances, there's really no difference. They all tell a story through their hands and hips," said kumu Carol Akau-Casil, adding the drumming and the music also connect all Polynesian cultures.

She danced in the very first Kaua'i Tahiti Fete back in 1971. The festival, created by kumu Joe Kahauleilo, would run until 1977. Ten years later, Akau-Casil reinstated the festival and ran it until 2000. During that time, in the early 1990s, she brought 50 Tahitian dancers and dignitaries to Kaua'i, establishing the festival as the connection between Tahiti, Hawai'i and beyond.

"Today, all other festivals you hear in the United States, Japan, Holland, Canada, stem from our festival," said Akau-Casil, who is bringing the Kaua'i Tahiti Fete back this July. She said 71 Tahitians will be here for the event.

In Hawaiian mythology, Tahitian chief La'amaikahiki is credited with introducing hula dancing to Hawai'i and also the kaeke, a large drum made from hollowed coconut trunk and shark skin. He was either the son or hānai son of Wailua Chief Moikeha, who sent his youngest son, Kila, to Tahiti to bring La'amaikahiki here.

Kumu Leilani Rivera Low, of Halau Hula 'O Leilani, has taught Hawaiian and Polynesian dances for more than 35 years on Kaua'i. Her latest project, a lu'au on the grounds of an Eastside resort, offers a cultural and educational experience in an intimate setting by the beach and next to a centenary coconut grove.

Opposite: From left to right, Kela Cummings, Sydnee White and Christy Daligdig, or Urahutia Productions during 'Auli'i Lu'au at the Sheraton Po'ipū.

Léo Azambuja

"At Lu'au Makaīwa we like to educate our audience on the difference between the majority of the Polynesian cultures," said Rivera Low, adding many visitors assume Tahitian and Hawaiian dances are the same. While they have similarities, she said, they are distinct cultures within the Polynesian Triangle.

In Hawai'i, a hula school is called a halau. In Tahiti, the equivalent is called a pupu ori, said Mi Nei Martins, who runs a Polynesian lu'au on the South Shore.

Martins, a decorated Tahitian dancer, was the first non-Tahitian resident to be accepted in the prestigious Le Conservatoire Artistique Territorial in Papeete, Tahiti. She said there are three basic kinds of Tahitian dance; otea, ahuroa and aparima.

In the otea, also known as ori Tahiti, dancers shake their hips rapidly to a fast drumbeat. In Hawai'i, the equivalent to otea would be the olapa, but Hawaiians use their whole bodies and their hands while dancing to a slower drumbeat, according to Akau-Casil.

"The Tahitians call it the ancient way of dancing," Akau-Casil said of the otea.

The ahuroa, also called ahuroa purotu, is similar to slow Hawaiian hula, with graceful movements and stringed instruments. Riveral Low said in this type of dance, Tahitians tell through intricate hand movements and swaying hips the stories of their land, flowers, people and ali'i.

Opposite: Tahitian dancer Mi Nei Martins, of Kaua'i, was the first non-Tahitian resident to be accepted in the prestigious Le Conservatoire Artistique Territorial in Papeete, Tahiti.

"When the Tahitians do ahuroa, they talk with their hands," Akau-Casil said.

The aparima, Martins said, is a mixture of the two previous dances, with fast-paced dance movements to the music of stringed instruments and drums. Akau-Casil said it's like the Hawaiian hula with implements, with fast and feisty songs.

The Heiva i Kaua'i, to be held in August, also celebrates Tahitian dance, heritage and culture.

The timing of both events is not a coincidence. Every July, there's a monumental celebration in Tahiti called Heiva i Tahiti, comparable to Hawai'i's Merry Monarch festival, according to Martins. She said the professor she learned from in Tahiti sets the standards and creates the rules for the Heiva i Tahiti.

Martins was 12 years old when she first visited Tahiti. She had learned hula from her mother, and she knew Tahitian dance too. But seeing the Tahitians dancing in person was "life-changing," she said.

"I wanted to dance the way they were dancing," Martins said. "I'd never seen that in Hawai'i or in California."

Her friend took her to the Conservatoire Artistique, but the government-ran school wouldn't accept non-Tahitian residents. The teacher decided to teach Martins at home, and the young girl impressed her so much that she got permission to enter the Conservatoire.

"So for the next five years, I continued to travel back to Tahiti, every summer and holiday season," she said.

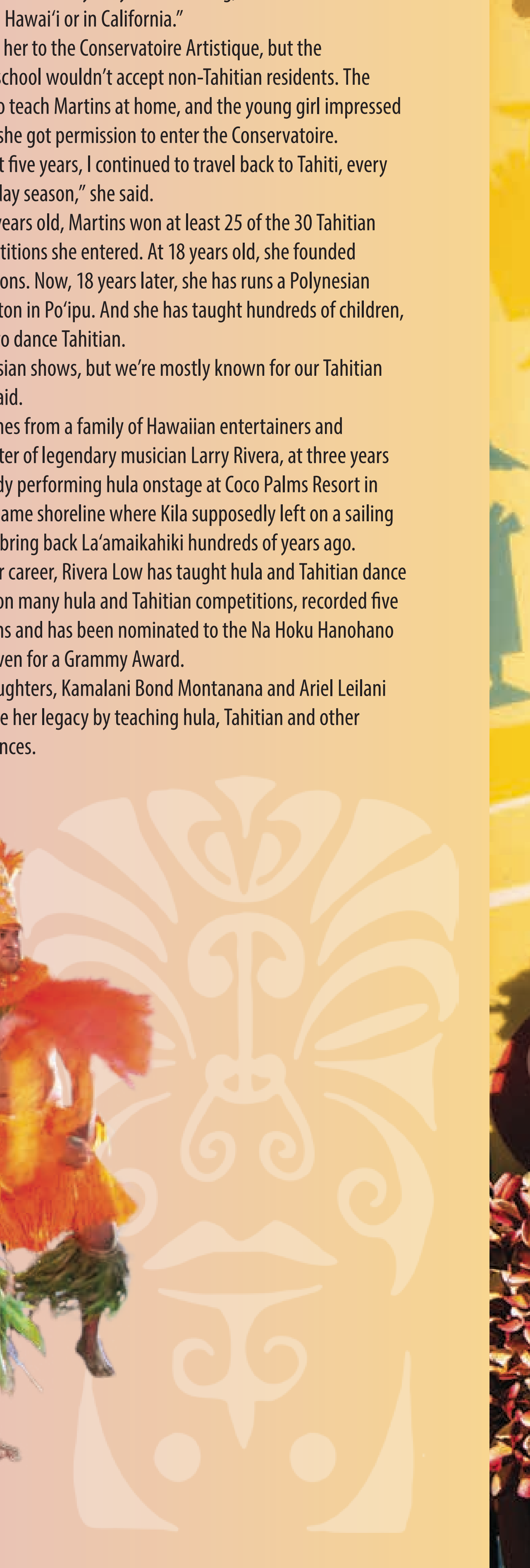
From 14 to 25 years old, Martins won at least 25 of the 30 Tahitian dance solo competitions she entered. At 18 years old, she founded Urahutia productions. Now, 18 years later, she has runs a Polynesian lu'au at the Sheraton in Po'ipu. And she has taught hundreds of children, teens and adults to dance Tahitian.

"We do Polynesian shows, but we're mostly known for our Tahitian dance," Martins said.

Rivera Low comes from a family of Hawaiian entertainers and musicians. Daughter of legendary musician Larry Rivera, at three years old she was already performing hula onstage at Coco Palms Resort in Wailua, near the same shoreline where Kila supposedly left on a sailing canoe to Tahiti to bring back La'amaikahiki hundreds of years ago.

Throughout her career, Rivera Low has taught hula and Tahitian dance to hundreds, won many hula and Tahitian competitions, recorded five Hawaiian albums and has been nominated to the Na Hoku Hanohano Awards and even for a Grammy Award.

Her daughters, Kamalani Bond Montanana and Ariel Leilani Bond, continue her legacy by teaching hula, Tahitian and other Polynesian dances.



Roxanne McCann

Roxanne McCann

HUMEHUME, KAUMUALI'I'S *Lost Son*

By Léo Azambuja

Humehume, the first child of King Kaumuali'i, left Kaua'i at only 4 years old to receive a Western education in New England. After years without any news of him, he was believed to be dead. But he would find his way back home 16 years later.

In May 1820, when Kaumuali'i reunited with Humehume, the first thing the king did was to hold his son firmly and press his nose against his son's nose, sharing hā, the breath of life.

"Both were unable to speak for quite some time. The scene was truly affecting. I know not when I have wept more freely," missionary Samuel Ruggles, who witnessed the father-and-son reunion, wrote in his journal.

Kaumuali'i's firstborn lived a short yet extraordinary life. Born a royal on his homeland, he was treated like a serf abroad, became homeless and fought two wars for the United States before he was 17 years old. Back on Kaua'i, he challenged the almighty House of Kamehameha Dynasty. Ultimately, it was influenza that would claim his life at 26 years old.

The late 18th century was a time of change for Hawai'i. Following the arrival of Capt. James Cook in 1778, other ships came to Hawai'i and introduced fire weapons to chiefs and warriors who were used to go to war with spears and clubs. By 1794, King Kamehameha had conquered almost the entire archipelago, aided by haole advisors and Western weapons.

Yet, Kaua'i stood unconquered despite two botched attempts by Kamehameha; one in 1796 and another in 1804.

Kaumuali'i, well aware of Kamehameha's plans, sent his 4-year-old son, Humehume, to the United States to receive a Western education in 1804. His true motives are unknown. He might've wanted to keep his firstborn out of harm's way, or perhaps he wished to give him an edge as a future ruler of Kaua'i.

Kaumuali'i paid the equivalent of $115,000 in today's currency to American Capt. James Rowan to take the young Hawaiian to New England and provide him with care and an education. Prior to Humehume's departure, Kaumuali'i gave him the English name of George, after England's king.

Kauamuali'i's plans for his son, however, didn't pan out as he wished.

After 18 months at sea, the boy arrived in New England, where he became known as George Prince. He was assigned to receive an education from schoolmaster Samuel Cotting. Humehume lived for a couple years with Rowan. When the money Rowan got paid ran out, Cotting reluctantly took the boy under his wing.

Soon after, the schoolmaster quit his job and moved inland to Fitchburg, Mass., where he took odd jobs and could barely make ends meet. He also tried to strip Humehume from his Hawaiian heritage, including his Hawaiian name. The boy would be known simply by George Prince.

Years passed, and Kauamuali'i never heard back from Rowan, and no captain who came to Kaua'i had heard of Humehume. By then, the king believed his son was dead.

This painting by Evelyn Ritter, in exhibit at Kaua'i Museum, depicts the moment King Kaumuali'i met his son Humehume for the first time after 16 years. The king draped a prized 'ahu 'ula over his son's shoulder, signifying he regarded Humehume as a high-ranking ali'i, or chief.

"The man he go with bad man. He fool me / he tell me he take good care of my son / he speak lie he no speak good / I think my son died some man tell me he no dead / I tell him he lie / I supposed he dead," Kaumuali'i would write years later in a letter to the American Board of Commissioners for Foreign Missions, thanking them for bringing his son back to Kaua'i.

To Cotting, Humehume was a burden, despite using him for hard labor. He even petitioned the Massachusetts Legislature in May 1810 to take Humehume and "recover him to his native place, or dispose of him as you may deem proper." Cotting also asked for remuneration, but there are no records any action was taken on his petition.

The 10-year-old dark-skinned Hawaiian was faced with a harsh reality. He was sent away to be educated and to return as the heir to the ali'i nui, or supreme chief, of Kaua'i. Now, he no longer spoke his native language, was ostracized and unwanted in a foreign land. His childhood was lost to hard labor and abuse, as he would write in an open letter to Cotting in a New England newspaper years later, on Jan. 2, 1817.

"You have not only abused me but you have your fellow mortals . . . You did not let me attend the schools as I had ought. That was Capt. Rowen entention (sic) when he committed me to your care. But no, after you had got under your protection, you used me like a dog more than a human being. Yes you put me to all the hardships that any human being could have," Humehume wrote in the letter.

When the War of 1812 between the U.S. and England broke out, Cotting tried to enlist Humehume in the Army. But the military wouldn't accept the 13-year-old Hawaiian likely because he wasn't a U.S. citizen – foreigners weren't allowed to serve.

Humehume left Cotting soon after. Still just barely a teenager, he headed to the coast, became homeless and worked odd jobs, arriving at Newburyport, Mass. in December 1813. Once there, despite being 14 years old and having neither parental consent nor American citizenship, he managed to join the U.S. Marines, a relatively new branch of the military formed in 1798 and eager to accept new bodies.

Humehume was trained to be a sharpshooter aboard the *Wasp*, a 118-foot sloop-of-war. On June 28, 1814, the *Wasp* won a bloody battle against British sloop-of-war *Reindeer*, but lost several men and Humehume was seriously injured. Struck with a boarding pike, he fell to the ground and only survived because a fellow crewman killed the aggressor as he was about to deliver a fatal blow.

The *Wasp* continued to France, where Humehume was hospitalized. The *Wasp* then left without him to the U.S., and she and her crew were never seen again, likely sinking in the Atlantic.

An engraved portrait of Humehume by Samuel Morse in 1816.

In the U.S., Humehume was discharged from the Marines, and the war was soon over. But he would join the Navy in 1815, and fight again for the U.S. in a short-lived war against Algeria. In the following year, Humehume was assigned to shore duty at the Charleston Navy Yard in Boston.

In May 1816, his life would take a sharp turn once again.

A young Hawaiian named Benjamin Corroa showed up at Humehume's work at the Navy yard, looking for Hawaiians to convert to Christianity. He barely spoke English, and Humehume had lost his first language. Somehow they communicated, and figured out George Prince was indeed Humehume, the lost son of Kaumuali'i.

Humehume was said to be in tears when he realized who he really was. Corroa relayed the encounter to Henry 'Ōpūkaha'ia, another young Hawaiian who had arrived as a boy in New England. 'Ōpūkaha'ia, the first Hawaiian to convert to Christianity, was bright and charismatic.

This new connection proved pivotal in Humehume's life and eventual return to Kaua'i. By the end of the summer, he was taken to New Haven to hear Yale President, the Rev. Timothy Dwight, deliver the college's commencement. Under Dwight's influence, the American Board of Commissioners for Foreign Missions provided tutoring, room and boarding in a Christian home for Humehume. He began to be groomed as a Christian for his return to Kaua'i, and potentially open the doors for a Christian mission.

In May 1817, Capt. William Heath Davis delivered a letter from Humehume to Kaumuali'i. It was the first time in more than 13 years that Kaumuali'i received any news from his son. In the letter, Humehume explained his trials and assured his father of his return to Kaua'i in a few years.

In October 1819, the American brig *Thaddeus* left Boston carrying the first missionaries to Hawai'i. With them, there were four Hawaiians, including Humehume. The *Thaddeus* would reach the Big Island in March 1820. There, Humehume fell in love with Elizabeth Peke Davis, known as Betty, a charming 18-year-old half-Hawaiian girl.

Ten years prior, Kaumuali'i had reached a peace agreement with Kamehameha on O'ahu. Kaumuali'i would continue to rule Kaua'i and Ni'ihau as long as he served under Kamehameha. Some disgruntled O'ahu chiefs plotted to poison Kaumuali'i, but Isaac Davis, a haole advisor to Kamehameha and the father of Betty, warned the Kaua'i king, saving his life. But Davis paid his deed with his own life; the O'ahu chiefs poisoned him.

Betty was then adopted by John Young, another haole advisor to Kamehameha.

The *Thaddeus* left to O'ahu without Humehume. When he reunited with the missionaries days later on O'ahu, he had Betty by his side – as his wife. The missionaries spent a few days on O'ahu and left to Kaua'i with Humehume and Betty.

There isn't much that is known about Humehume's mother, other than she was a commoner. Upon his return, however, he was treated by his father as a high-ranking chief. Kaumuali'i presented him with an 'ahu 'ula, a feather cloak fit for only the most powerful chiefs. Humehume was also given the Waimea Ahupua'a and the Russian Fort, built on the site of Pā'ula'ula o Hipo, a powerful heiau and still regarded as such.

Bringing Humehume to Kaua'i was an opportunity for the missionaries to settle here. Besides Waimea on Kaua'i, the missionaries established themselves in Honolulu and in Kailua, Big Island.

Once on Kaua'i, Humehume fell out of grace with the missionaries at the same fast pace as he embraced his Hawaiian roots. He was soon living in Hawaiian-style homes, dressing like a Hawaiian, eating Hawaiian food and striving to learn how to speak Hawaiian.

But as much as he embraced his native culture, his future as Kaua'i's next ali'i nui was uncertain.

This painting by Evelyn Ritter, in exhibit at Kaua'i Museum, shows Humehume as a sharpshooter fighting aboard the U.S. sloop of war Wasp against the British during the War of 1812.

When Humehume reunited with his father, Kamehameha had been dead for a few months. Kamehameha's son, Liholiho, became Kamehameha II, and ruled the Islands alongside one of his father's widow, the all-powerful Ka'ahumanu.

In September 1821, after an extended tour around Kaua'i, Liholiho left to O'ahu. Prior to leaving, he invited Kaumuali'i aboard his luxury schooner and whisked him to O'ahu as a prisoner of the State.

On O'ahu, Ka'ahumanu married Kaumuali'i, strenghtening the House of Kamehameha's reign over Kaua'i. Ka'ahumanu would go as far as taking Kaumuali'i's younger son, Keali'iahonui, as another one of her husbands.

Then in May 26, 1824, Kaumuali'i died of a lung infection on O'ahu. At that time, Liholiho had been on a trip to England for a few months. Soon after Kaumuali'i's death, a panel of O'ahu chiefs told Humehume that his father said from his deathbed the control of Kaua'i and Ni'ihau was to be transferred to commander-in-chief Kalanimoku until Liholiho returned. By then, the fate of Kaua'i would be decided.

Following Kaumuali'i's death, there was a lot of tension on Kaua'i, as it was customary in old Hawai'i after death of an ali'i. Kalanimoku appointed his nephew, Kāhala'i, as temporary governor of Kaua'i and sent him to take control of the Russian Fort and establish his authority on the island.

But Kāhala'i and his entourage drank frequently and didn't do much in island affairs. Furthermore, the people of Kaua'i hated O'ahu chiefs for they had plotted to kill Kaumuali'i many years prior, and they also suspected the king's last wishes for Kaua'i were twisted by Kalanimoku and Ka'ahumanu for their own benefit.

This scenario never sat well with Humehume, who referred to Liholiho as the "ruler of the Windward Islands," meaning the islands east of Kaua'i. He also told the Rev. Hiram Bingham that Ka'ahumanu poisoned him while he was on Maui for his father's burial – he got really sick and almost died there. And he believed Ka'ahumanu had poisoned Kaumuali'i too.

Kalanimoku arrived on Kaua'i for a council of chiefs to settle land matters. He told Kaua'i chiefs the land allocation would remain the same as it was before Kaumuali'i's death. This didn't please Humehume, who had lost Waimea and the Russian Fort, and had been allocated to the secluded valley of Wahiawa, east of Hanapepe. Other chiefs loyal to Humehume didn't like this either.

Humehume would soon summon a council of war. On Aug. 7, 1824, he and a small group armed with only clubs and old Hawaiian weapons, broke into the armory at the Russian Fort, where he knew Kaumuali'i had stashed Western weapons.

But before they could clear all the weapons and take over the fort, they were discovered. One of Humehume's men fired a bayonet, waking up other guards sleeping inside the fort. An alarm was sounded.

Kalanimoku's men rushed to the fort, and Humehume and his allies, outnumbered, defended themselves as they could. Ten of his men died, and the survivors managed to retreat to Wahiawa with about 100 muskets, powder and a brass cannon they named "Humehume."

Kalanimoku sent the news to O'ahu and asked for reinforcements, which arrived in the form of weapons and more than 2,000 warriors. Humehume had about 200 men on his side.

On the morning of Aug. 19, hundreds of warriors marched toward Humehume's stronghold in Hanapepe Valley, and quickly routed them. Outnumbered, Humehume told his men flee. He tried to escape on a horse, taking with Betty and their two-year-old daughter, but the horse was shot. Knowing his family would be killed if they were captured together, they separated. Humehume left toward the mountains, while his family was captured and safely brought to Waimea.

They were the lucky ones. More than 100 died in the battle.

After King Kaumuali'i died on May 26, 1824, representatives from Liholiho established his authority on Kaua'i. Less than three months later, Humehume led a rebellion against Liholiho's commander in chief. Painting of King Kaumuali'i by Evelyn Ritter in exhibit at Kaua'i Museum.

"Many, even women and children, were shot or thrust through with bayonets indiscriminately. The fight was called the "Pig Eating" ('Aipua'a) because the dead were left lying for the wild hogs to devour," historian Samuel Kamakau wrote.

Despite repeated search parties, Humehume was never captured. He survived by hiding deep in the forest and drinking spring water and eating local plants. But a month after the battle, on Sept. 16, 1824, Humehume surrendered.

Taken to the Russian Fort, he waited for his judgment the following day, when Kalanimoku would decide his fate. Death penalty was a real prospect.

When Humehume was brought to Kalanimoku, the O'ahu chief was seated in a chair, flanked by several armed warriors. Kalanimoku stood up, took off his feather cloak, draped it over Humehume's shoulder and clearly said, "Humehume. Live."

In the aftermath, Kaua'i lost a great deal. If before the battle, Kalanimoku said land allocation would remain the same, now it was a different story. Almost all Kaua'i chiefs, even those loyal to Kalanimoku, lost their lands to O'ahu, Maui and Big Island chiefs.

"The last will of Kaumuali'i who had the title to the lands, was not respected," Kamakau wrote.

Humehume and his family were sent to live on O'ahu. His last, yet slim hope to return to Kaua'i and regain any authority hinged on Liholiho, still in England. But Liholiho and wife Kamāmalu died of measles in England.

Kaumuali'i's son was a warrior from birth – Humehume means to tie up the malo, the loincloth worn by Hawaiian warriors. He survived many battles for the U.S. and for his island. But he couldn't survive a Western illness. During the 1800s, as many as 90 percent of native Hawaiians succumbed to newly introduced diseases. Isolated from the rest of the world for centuries, they had little resistance against Western diseases.

Influenza would kill Humehume on May 3, 1826. Betty asked Bingham for help in the funeral, but she was turned down by the reverend, who said it was inappropriate to use the church's building for someone who spurned the Lord. Next, Betty tried to ask Ka'ahumanu for a state funeral for Humehume, but she wouldn't even listen to her.

Betty made funeral arrangements herself, and Humehume was buried inside a simple wooden coffin in a commoner's cemetery. Today, his gravesite is unknown.

With Betty, Humehume had two children, a boy who died at 13 months old and a girl named Harriet Kawahinekipi Kaumuali'i who died at 20 years old. They had no grandchildren.

The information for this article came from several reliable sources, with the bulk of it from Douglas Warne's book, Humehume of Kaua'i – A Boy's Journey to America, an Ali'i's Return Home, *available for purchase at the Kaua'i Museum in Līhu'e.*

Surrendering after spending a month hiding in Hanapepe Valley, Humehume faced a potential death penalty. Kalanimoku took off his feather cloak, draped it over Humehume's shoulders and said, 'Humehume. Live." Painting by Evelyn Ritter in exhibit at Kaua'i Museum.

He Kumulipo

The Source of Darkness

By Léo Azambuja

At the time that turned the heat
of the earth,
At the time when the heavens
turned and changed,
At the time when the light of the
sun was subdued
To cause light to break forth,
At the time of the night of
Makalii (winter)
Then began the slime which
established the earth,
The source of deepest darkness.
Of the depth of darkness,
of the depth of darkness,
Of the darkness of the sun,
in the depth of night,
It is night,
So was night born.

This is the opening verse of *He Kumulipo, No Ka I i Mamao A Ia Alapai Wahine*, translated into English in 1895 by Hawai'i's last reigning monarch, Queen Lili'uokalani.

Considered by many Hawaiian scholars as the most important work of literature of the entire Polynesia, the Kumulipo – as it is widely known – is actually a 2,102-line chant that survived orally for nearly 200 years before it was first published in Hawaiian language in 1889 by King Kalākaua, Lili'uokalani's brother and predecessor.

"The Kumulipo is probably the most detailed, comprehensive and insightful opportunity we have to see what our ancestors believed in and to help define who we are as Hawaiians today," said Kaua'i native Kawika Makanani, a retired Hawaiian history teacher and librarian who worked for 37 years at Kamehameha Schools on O'ahu.

Westerners first heard the Kumulipo, or The Source of Darkness, when Capt. James Cook came ashore at Kealakekua Bay on the Big Island in 1779 – a year after he had departed Kaua'i to search for the elusive Northwest Passage.

Composed by Keaulumoku in 1700, according to Lili'uokalani's translation, the Kumulipo is an ancient prayer for the dedication of Big Island high chief Lonoikamakahiki (renamed Ka I i Mamao) to the gods soon after his birth, and at which time the honors of Kapu, Wela, Hoano and Moe were conferred to him by his father, King Keaweikekahialiiokamoku.

Noteworthy, Lili'uokalani's ancestry places her as the great great granddaughter of Lonoikamakahiki.

"It's primarily a genealogy, but what's interesting about it, is that it describes in metaphorical terms the beginnings of the universe," Makanani said.

Divided into 16 wa, or eras, the Kumulipo depicts the origins of all living and non-living things, all intrinsically connected. It tells the history of the Hawaiian people and presents their ideas about space and time, explaining life forms and sharing many different concepts, including numbering.

Léo Azambuja

Kula Aupuni N'ihau A Kahelelani Aloha hula dancers.

Léo Azambuja

Kumu hula Kaua'i Iki.

the Hawaiian monarchy was overthrown by a coup d'état orchestrated mainly by United States and European businessmen. Two years later, Lili'uokalani was put under house arrest following a counter-revolution, despite the queen denying knowledge of the plan.

While spending a year in house arrest, Lili'uokalani took on the massive and challenging task of translating the Kumulipo from Hawaiian to English language. Her work was published in 1897, and again in 1978.

Kaua'i Iki said it is fascinating that the Kumulipo survived orally through all those years. Perhaps it might have helped that a mistake while reciting important chants could mean a death sentence under the old Kapu system, which carried a set of legal proscriptions sanctioned by religious beliefs, and was enforced by the secular power of political authority. The kapu system was abolished in 1819.

At 53 years old, Kaua'i Iki said he spent his whole life performing or watching hula, but he has seen only one school, Halau Kū Māna of O'ahu, chant the Kumulipo. And they had to break it down in sections.

Makanani said he has heard of young Hawaiian scholars chanting the Kumulipo, but he has never seen it.

"It is quite a feat, and it has to be the right time and the right place," said Makanani, adding it would take hours.

And then there's the duality, a concept in Hawaiian philosophy that everything comes in pairs. In the very genesis of the Hawaiian cosmos, the Kumulipo describes two primeval powers, male and female. Throughout the entire Kumulipo, this duality is a major element, Makanani said.

Although having studied the Kumulipo for many years, he said he is still just a student rather than an expert – and most who have studied the Kumulipo would probably say the same thing.

"It is a very complex and difficult chant and it calls upon knowledge that does not necessarily exists today, so it leaves a lot of room for interpretation," said Makanani, adding the Kumulipo draws in many old ideas, metaphors and terminology. "We can never gain a full understanding of the Kumulipo at this point."

The Kumulipo, he said, demonstrates the Hawaiians' broad intelligence and understanding of the universe and their place in it. Maoris, Tahitians, Marquesans, Easter Islanders, they all have their literatures, but nothing they have compares to the Kumulipo.

The "frightening thing" about this, Makanani said, is that maybe they had similar works that haven't survived. Or even in Hawai'i, there might've been other chants of similar or greater significance that we don't know about, and are now lost.

"So the Kumulipo is such a significant tool for helping us understand who our Hawaiian ancestors were and the lives that they lived and what they believed in," he said.

Kumu hula Kaua'i Iki runs a halau at a school in Kekaha, Kaua'i's Westside, attended primarily by Ni'ihau natives or sons of Ni'ihau natives. In the past, he was an art curator at the Bishop Museum on O'ahu, at the Smithsonian Museum in Washington D.C., and at several other museums across the nation.

Chanting, Kaua'i Iki said, is an essential element of the Hawaiian culture. It was through chanting that Hawaiians communicated with their gods. Chanting was also key to the preservation of the culture, because in the chants, he said, are stories, protocols and references to gods, chiefs and places. And the Kumulipo stands as one of the most important Hawaiian chants.

"It's very important, it's a cosmogonic genealogy, it's a creation story… it's the origin of our people, the origin of our traditions," he said of the Kumulipo.

In 1820, Christian missionaries arrived in Hawai'i, and soon put Hawaiian language into writing for the first time, reducing the language's many dialects into a uniform system. But it wasn't until Kalākaua's reign that the Kumulipo was written down.

In 1891, Kalākaua died and was succeeded by his sister, Lydia Lili'u Loloku Walania Wewehi Kamaka'eha, who was crowned as Queen Lili'uokalani. In 1893,

Kula Aupuni N'ihau A Kahelelani Aloha hula dancer.

Léo Azambuja

Changing Seasons, Winds of Change

By Virginia Beck

The winds of change are always unsettling, disturbing us and upsetting our plans. For us on Kaua'i, we are used to having to adapt to the weather, and change our daily routines to accommodate wind, rain and sunshine – not to mention the ocean conditions.

On our Pacific frontier island, we are out here amidst the ocean deeps and the amazing shifts of wind and weather. Weather forces from far away, blow about the globe, and here we are in the middle of it all. The Hawaiian archipelago is a blessed miracle. Here, under the blazing sun, we are gifted with rain, water to nourish us all, plants, people and other living creatures. We are truly the fortunate islands.

Hawai'i is water wealthy, especially Kaua'i. Even if we grumble a bit, we know how valuable and necessary it is. So we all help each other to prepare for whatever comes, be it storms, or for picnics and parties in our sunny beaches. A community, a family, an 'ohana, a group of people who work and play together and support each other.

During times of change we hui together and provide helping hands and support.

To me, the real beauty of Kaua'i is her people and the way they help each other, naturally looking out for visitors and strangers, helping them find what they need. The chance encounters with people from all walks of life; every nationality, tourists, visiting families,

Honeymooners. Here, you will meet people from all over the globe, every culture.

How interesting it is that we all make plans, forgetting they are always interrupted and altered. So we plan for whatever may come: back to school, luaus, jobs, getting promoted or learning new skills; never, ever really thinking our lives could be changed in a single second, and our plans might not unfold exactly the way we thought they would.

When our plans are halted or we encounter obstacles, we always seem surprised. What? What! How could this happen? We still believe in a world we control, at least in our imagination.

Isn't it funny we each think our plan is the one will actually happen?

There are at least 7.2 billion people out there thinking the same thing. The chances of our one life plan going exactly the way we thought are pretty small. It is mostly through fortunate accident our hard work, diligent attentions, and dreams turn out the way we thought. That and a supportive community.

Sometimes the obstacles turn us in a new direction. Hawaiians know that when you are in the rip current, you don't fight it. You go with it and try to direct your flow to a more desirable spot. It may take you to a delightful new adventure.

Kaua'i often frustrates visitors and newcomers because things are not like on the Mainland. We do things differently here; and that is the magic of it. The chance to try new things, to get lost and find a beautiful country road and old houses. To wind up at an entirely different restaurant, and try completely new food. To meet people you would never have met if your original plan worked out.

Surrender doesn't come easily. Most of my life, God has dragged me kicking and screaming toward my good, with me saying, "Wait, this isn't what I planned!" As I develop some small wisdom, I now can say, "Here we go again!"

If you can embrace the change, like any current, you can use the energy to push you onward in your life journey and see and learn more than you could ever have imagined.

You are surfing the waves in the ocean of life.

And no matter what, you are on Kaua'i, the jewel of the planet. That is an amazing accomplishment, big enough for a lifetime.

Mike Coots

Legacy of Kekaha Sugar Co. Lives On

By Léo Azambuja

The Kaua'i Historical Society unveiled in March 2015 a colossal project that took nearly 15 years: The preservation and cataloguing of about 1,000 maps and roughly five tons of ledgers corresponding to more than a century of operations at the former Kekaha Sugar Co.

"It's like a sampling of the plantation culture and history that was on this island," KHS consultant Donna Stewart said of the project.

The maps show in great detail how the Westside's wetlands became plantation fields, how those fields changed over a century, the location of irrigation ditches and drainage pumps, and where plantation camps were built.

A 10-foot-long by 8-foot-wide map reveals the wetlands that once covered much of the land between Waimea and Polihale, former KHS President Randy Wichman said. Those were the largest wetlands in the entire Pacific.

"It's the only map I've ever seen of the wetlands," he said.

The ledgers recorded the plantation workers' daily life in the camps, such as who bought what at the stores, how much the workers got paid, which days they worked and who got hurt. Some even have passports with photos.

"In a way, this whole collection is to reconnect the generations," Wichman said.

In November 1999, after more than a century in operation, Kekaha Sugar folded. In 2000, Chris Faye, great-granddaughter of the company's founder, Hans Peter Faye, saved some records from going to the trash. But there was a lot more than what she could keep, so she called KHS Executive Director Mary Requilman.

Wichman said it took him and a team of volunteers three days to retrieve hundreds of maps and records spread all over the floor of the company's main building, and tons of ledgers and documents upstairs and in the attic.

Author and KHS member Pat Griffin was mostly responsible for cataloguing the ledgers years ago, according to Stewart.

Then in 2010, Malina Pereza put together a system and a volunteer team to catalog the maps. In June 2014, Pereza lost a battle to leukemia, at 26 years old. Marianne Buley, who had been trained by Pereza, finished the project.

"She left a legacy... for the Historical Society and the people of Kaua'i," Requilman said of Pereza. "What she's done for us will live on forever."

The seed that sprouted into Kekaha Sugar Co. was planted in 1880 by 21-year-old Norway immigrant Hans Peter Faye. Once on Kaua'i, he founded H.P. Faye & Co. sugar plantation by securing a loan from Paul Isenberg and leasing lands in Mana from his uncle, Valdemar Knudsen.

In 1898, H.P. Faye helped to merge three sugar companies into Kekaha Sugar Co., operating on lands leased from the government. By the late 1930s, those lands were considered the most valuable asset of the former Territory of Hawai'i, said Mike Faye, H.P. Faye's grandson.

At the height of their employment, Kekaha Sugar had about 2,000 workers, according to Mike Faye. By comparison, the nearby Waimea Plantation had somewhere between 200 and 250 workers.

Over the decades, they employed thousands of workers and built plantation camps, the Kekaha Mill, the 27-mile Kekaha Ditch and the 21-mile Koke'e Ditch, among many accomplishments. The plantations were responsible for a lot of the infrastructure in Hawai'i, Chris Faye said.

"It was like a mini county government, they had to take care of their own plumbing, electricity, infrastructure, making roads, trains, machines," she said.

In the early days, Chris Faye said, there was no Kekaha Town – there was no water there. The nearest village was Poki'i, which rested on the foothills of the mountains, where water was available. There were also other villages along those foothills.

And there was Mana, an old Hawaiian village near Polihale, turned into a camp. Over the years, Mana Camp developed into what Wichman called a "full giant-little-city." At one point, Chris Faye said, there were 3,000 people living in Mana. There was a movie theater, a swimming pool named after a hometown boy who died in the war, schools, stores and many homes.

In 1989, Mana Camp was shut down for good, and the last two residents left. Chris Faye said many factors contributed to the closure: Tight government control of sugar prices, rising expenses, labor unions, field mechanization and stricter health regulations.

Mike Faye moved six or seven structures – including the store, the school and H.P. Faye's original home – to what now is the Waimea Plantation Cottages, a charming resort made entirely of restored plantation homes. Those structures are still a gathering place for reunions for former planation workers and their families.

The old Mana site is now flattened and covered by brush.

Gone too are the days when Kaua'i's main corporations were local.

"Everybody made money off the sugar plantations," Chris Faye said. "All the sugar was owned by Hawai'i corporations, all the money stayed in Hawai'i."

But the plantations left a living legacy. Commercial success meant bringing more foreign workers, and that was the basis of our population, Stewart said.

"I don't know, if we had never had sugar plantations, what the population would be like or what the island would be like," she said.

Léo Azambuja

Billy Fernandez, left, and Randy Wichman hold a 1913 Kekaha Sugar Co. map in the main hall of the Historic County Building in Lihu'e during a presentation March 6, 2015.

The Hawaiian Makahiki Season

By Jan TenBruggencate

One thing that sets us as humans apart from other species is the times in our lives when we do something different, when we ritually vary our routine.

In the Judeo-Christian tradition, Sundays (or Saturdays for some) are times when people do something different than normal – such as worshipping and avoiding toil.

In the Hawaiian tradition, Makahiki was like that. It was a four-month period that roughly corresponds to our winter, starting around the end of October or early November. It was a time, David Malo wrote, when “ordinary religious ceremonies were omitted; the only ones that were observed being those connected with the Makahiki festival.”

It was a time when people stopped work for several days, and thereafter conducted only the work required to provide food.

Except for the tax collectors, whose task it was to travel the countryside levying taxes. The highest chief received the tribute, and then distributed it among subchiefs and retainers.

The Handys, in their book “Native Planters in Old Hawai‘i,” call Makahiki the Harvest Festival, a time when crops were harvested and tributes paid to the chiefs.

Makahiki was a time devoted to sporting activities. There were foot races and canoe races, spear throwing and surfing, bowling with ulu maika stones, games of chance and games of ritual fun. Hula was a great part of Makahiki ceremony.

There are other other examples of times and places that change the everyday rules.

In the first year of World War I, the combatants agreed to stop killing each other in celebration of Christmas. It was the suggestion of Pope Benedict XV.

The Christmas Truce of 1914 got Germans and the British and their allies out of the trenches to sing carols, exchange gifts and even play some soccer.

It was a rare case of varying the killing routine, and it was not repeated in World War I, as that war became ever more brutal.

Hawaiians had a related tradition, not associated with a time but a place. There were refuges, sanctuaries, which would protect people from punishment if they could get there before being caught.

There were designated places on several islands that were designated pu‘uhonua – sanctuaries where law enforcement and enemy armies would not follow. A criminal, a defeated warrior or a civilian seeking safety was protected if he or she could get into the boundaries of the place of refuge.

courtesy of Hui Malama O Kāneiolouma

Steward Rupert Rowe talks to visitors from Hawaiian Islands Land Trust in the Kāneiolouma Complex in 2015.

The most famous may be Pu‘uhonua O Honaunau, a National Historical Park on Hawai‘i Island. But there are others. The Hauola City of Refuge lies along the mouth of Wailua River on Kaua‘i. There was said to be one at La‘ie on O‘ahu and at Kawela on Molokai.

It was a European tradition that criminals could gain asylum if they could get to a church. And many countries even today grant asylum to those persecuted in other countries, if only they can get across the border.

Having rules, but also having a way to lift them, is a feature of cultures everywhere.

courtesy of Hui Malama O Kāneiolouma

About 100 students from Kamehameha Schools on O‘ahu visited Kāneiolouma Complex and its intact Makahiki arena in 2014.

courtesy of Hui Malama O Kāneiolouma

Steward Rupert Rowe and historian Randy Wichman led a Hawaiian Islands Land Trust visit to Kāneiolouma Complex in 2015.

Preserving Kaua'i's Culture in Pa'akai

By Léo Azambuja

Each summer, 17 families return to a small stretch of red earth near the ocean in Hanapepe to continue a tradition spanning several generations. It's the only place in the world that still makes in a traditional way the Hawaiian sea salt, or pa'akai – "to solidify the sea."

"Basically, it is part of our culture, Hawaiian culture," said Frank Santos, who started working alongside his mother on the salt beds in Hanapepe, Kaua'i's Westside, a half-century ago.

The flaky, crystalized Hawaiian sea salt is only made during the summer months, said Kuulei Santos, Frank's daughter. During the winter, that whole patch of red earth between Salt Pond Beach Park and Hanapepe Airport is usually flooded.

By the end of May, or earlier if it's dry enough, the families come back to the area to start working on the salt beds, or pune'e. It's a backbreaking, time-consuming endeavor, and interestingly enough, there's a lot of mud involved in creating a product that turns out pure white.

"You get dirty doing this, your clothes get stained, you smell… It's a very dirty process," Kuulei said.

Additionally, there's absolutely no money involved. The Hawaiian pa'akai made in Hanapepe is not available for sale anywhere in the world; it can only be given away or traded.

The Santos family manages two wells that provide enough salt water for 12-to-14 beds. If it's a good year – meaning a dry season – the Santos family will do three-to-four harvests, each filling up about 12 pakinis, or large buckets. If it's a bad year – a rainy summer – there will be no salt; exactly what happened last year.

Kuulei said she only fully embraced the family tradition after she became a young mother. From then on, she has been one of the most vocal advocates of this ancient Hawaiian practice. Her children joined the family tradition a lot earlier.

"I came here when I first walked," said Waileia Siale-Santos, Kuulei's youngest daughter.

When Waileia was 4 years old, Frank built a tiny salt bed for her. Now 13 years old, Waileia looks forward to come back each year and redo that same bed, teaching younger children what her grandfather once taught her.

Kuulei said there is something special about working together as a family and creating something difficult and time- and energy-consuming; and then give it away. Sometimes there will be about 25 family members working together.

"There's something to be said about being able to stand on the exact same place that my grandmother stood, and my kids' great-grandmother, and create a product just because we love our culture, we love our history, we love the fact that we can get together as a family and do something unique and then give it away," Kuulei said.

This month, the Santos family will again embark together on their summer-long journey.

The first thing to do is empty the wells, or waipuna, and clean their walls. Within a day or two, water naturally fills up the wells. The presence of brine shrimp in the wells is a good sign; the shrimp love salt water.

Meanwhile, family members will use rough rocks to clean the salt beds that have been left unattended since last season.

Dark-grey mud is harvested from the surrounding area and properly cleaned before being poured over the salt beds. The beds are then smoothed with large, smooth rocks.

Once the mud hardens, the beds are ready. Salt water is transferred from the well into a waiku, a special holding bed. There, the water heats up before it is transferred to one of the salt beds. In the beds, water evaporation causes salt crystals to form and sink. Every two or three days, a family member will come by, add more water and stir the salt.

Pililani Kali

The Santos family at work in the Hanapepe salt beds.

Family fun.

Piilani Kali

Piilani Kali

The Santos family at work.

Contributed photo

Aerial view of the Hanapepe salt beds.

When it's time, harvesting is done by carefully raking the salt layers and placing the salt in baskets. The salt is then dipped into fresh water to rinse off mud and other debris, and left to dry for up to a month-and-a-half.

The top layer of salt is pure white, and is usually used as table salt. The middle layer has a pinkish color from the brine shrimp, and is used mostly for cooking. The bottom layer has a dark, muddy color, and is left on the bed until the season ends. This darker layer is used in fishing coolers, for pickling, in blessings or taro-field and fishpond maintenance.

Some people may also harvest red clay from the mountains in Waimea, and blend it with the white salt to produce 'alaea salt, a reddish salt rich in minerals.

"Once people taste the salt, they want more of it, the taste of it is so sweet, it makes you want to use it on all your food," Frank said.

His wife, Abbey Santos, said the whole process is a nice family tradition that promotes bonding.

"Everyone wants to be a part of it," Abbey said.

However, many issues threaten the tradition, according to Kuulei: Dust from the nearby airport and roads, homelessness in the county park, feral cats, old waterlines bursting, and people partying in the parking lot and leaving behind trash and broken glass, and even needles and condoms.

But Kuulei has long played an active and vocal role in protecting the salt pans.

"For every tradition, you need your kupuna, you need your keiki; and without this, it won't thrive and continue," she said of the elderly and the young children. "And you need us – the middle generation – to help fight to keep it protected."

Frank said many entities have tried to lease or acquire the land, currently under jurisdiction of the state Department of Transportation. Keeping it as is, he said, is where the value is.

"This is truly a gift given to us," Frank said of the salt-making tradition. "It's so important we teach the young."

Léo Azambuja

Frank Santos, with his daughter, Kuulei Santos, and his granddaughter, Waileia Siale-Santos, at the Hanapepe salt beds.

Hawai'i and the Rising Sun

By Léo Azambuja

Of all ethnic groups comprising Hawai'i's melting pot, no other had more impact in the state's modern socio-politico-economic landscape than early Japanese immigrants.

When large sugar plantations began to lead the Hawaiian Kingdom's economy in the second half of the 19th century, immigrants from all over the world started pouring into the islands.

"At that time in Hawai'i, the sugar industry was taking place, and there was a need for cheap labor for the sugar plantations," said Gerald Hirata, president of the Kaua'i Soto Zen Temple in Hanapepe.

It was mainly the sugar plantations, and later pineapple, that provided the fuel for the fire under Hawai'i's melting pot. Chinese, Japanese, Portuguese, Puerto Ricans, Koreans, Filipinos, Spanish, Germans, Russians, North Americans and others, all came to Hawai'i to take part in the then-boiling agricultural businesses.

But those from the Land of Rising Sun would outnumber everyone by large digits.

Between 1868, when the first Japanese arrived to work in the plantations, and 1924, when the Federal Immigration Act limited the annual number of immigrants to the United States, 200,000 Japanese came to Hawai'i. About 40 percent of them returned home, and the rest merged into local society.

By comparison, 120,000 Filipinos came here between 1906 and 1946. About 50,000 Chinese came between 1852 and 1887, when their immigration fizzled following the 1882 U.S. Chinese Exclusion Act. Other groups came in much smaller numbers.

Léo Azambuja

From left to right, Maile Taniguchi, Steven Domingo, Fay Tateishi and Aiko Nakaya are seen here at the Kaua'i Soto Zen Temple in Hanapepe.

Léo Azambuja

Kaua'i Soto Zen Temple in Hanapepe.

Léo Azambuja

A young participant of the Hanapepe Bon Dance in 2015.

“Because the Japanese came in great numbers and represented a large percentage of the island population, many of the native Japanese culture and traditions could flourish in the islands,” said Hirata, who is a third- and fourth-generation Japanese in Hawai‘i.

By the time Japan attacked Pearl Harbor in 1941, prompting the U.S. to enter World War II, there were 160,000 Japanese living in the Territory of Hawai‘i. They represented roughly 40 percent of the islands’ population. About three-quarters of them were Americans by birth.

On the Mainland, 120,000 Japanese – three-quarters of them American citizens – were sent to 10 internment centers from February 1942 to 1945.

In Hawai‘i, probably because of the large percentage of the Japanese community, only 1,500 Japanese were sent to interment centers, and they were mostly community leaders such as Buddhist ministers, Japanese language teachers and other prominent members, according to Hirata.

Despite widespread discrimination during the war, the Japanese-Americans volunteered to fight for the U.S. and were banded together in the 100th Battallion, 442nd Regimental Combat Team. To this day, the “Go for Broke” regiment, as they became known, remain the most highly decorated unit in the U.S. military history.

When the war was over, many from the “Go for Broke” regiment utilized the G.I. Bill to attend university. Among those was the late Sen. Daniel Inouye, who became the first Japanese-American elected to the U.S. House in 1959 and to the U.S. Senate in 1962.

“We were convinced we deserved something better than the plantation and second-class citizenship. We wanted to exert ourselves and participate in developing Hawai‘i and in making policy,” Inouye once said.

Inouye remained in the U.S. Senate until his death on Dec. 17, 2012. Because he was the longest-serving U.S. senator at the time of his death – and the second longest-serving senator ever – he was also the President Pro Tempore of the United States, third in the presidential line of succession. He was largely responsible for much of the federal funding for education, military and infrastructure projects in Hawai‘i.

Hirata said he had a rich cultural upbringing because there was a Buddhist temple in the plantation village he grew up on Kaua‘i’s Westside. But just like most ethnic groups here, the local Hawaiian culture super-imposes all that.

“A lot of us had to leave, I wasn’t going to work for the sugar plantation or the pineapple fields,” he said.

Though O‘ahu had more choices in furthering education, many of his contemporaries left to Mainland colleges. Today, Hirata said, there are more work and educational opportunities on Kaua‘i and across the state.

“Growing up, although I always had a very strong sense of identity, I always perceived myself as local, because when I go to Japan, I feel like a stranger there,” he said. “So I think of myself as local boy who is multi-cultural but with a strong Japanese identity. And I think there are a lot of other ethnic groups that think the same way.”

Giving koden is a Japanese tradition that has been incorporated by the broader local community. It is about offering money at a funeral to the surviving family, Hirata said.

“In Hawai‘i now, whether you go to a Filipino funeral, a Hawaiian funeral or Portuguese funeral, people will give koden to the family,” he said.

Another folk Japanese tradition that found a home in the islands is the bon dance during the summer. From June through August, all nine Buddhist temples on Kaua‘i take turns hosting a bon dance each Friday and Saturday, with the exception of Fourth of July weekend.

It’s a time when the spirits of the Japanese ancestors come back to visit and dance with their living relatives. It’s a family affair, a happy time, Hirata said, with lots of dancing, music, singing and respect for the deceased.

And because it’s a festival in Hawai‘i, it inevitably involves food. Hirata said every island has a different kind of bon dance. Kaua‘i is the only one where we can find the famous Flying Saucer, an oval-shaped sandwich stuffed with sloppy Joe.

“My mom told me that we were the first temple to do (the flying saucer),” Hirata said. “I have enough sources to confirm that.”

He said the Kaua‘i Soto Zen has the largest bon dance on Kaua‘i, and some even say it’s the largest in the state.

“Our temple’s goal is to really continue this folk tradition,” said Hirata, adding they make sure people learn the dances, the drumming, the singing, and then “carry on with the food, making it a nice festival so people can enjoy it.”

Taiko drummers perform during the Hanapepe Bon Dance at the Kaua‘i Soto Zen Temple.

Léo Azambuja

Balancing Past and Future at Ke Kahua O Kāneiolouma

By Léo Azambuja

For the last 18 years, a group of about 35 people has been working diligently to bring back a massive socio-cultural and historical site on Kaua'i's South Shore that was once one of the most important gathering places on the island.

"I had a mission and a vision of what lies here. And to make it work, you have to be humble, you have to be patient and you have to have compassion. It took us that time to create what you see today," said Rupert Rowe, who has been carefully restoring Ke Kahua O Kāneiolouma in Po'ipū since 1998.

Ke Kahua O Kāneiolouma, or Kāneiolouma Complex, dates back to at least 1400 A.D. The 13-acre site is wahi pana, a storied place. It contains intricate walls and terraces; all remnants of an ancient Hawaiian village with various houses, irrigation channels, taro fields, a sacred spring, fish ponds, several heiau, shrines and altars. In the center of the complex lies what is likely the only intact makahiki arena in Hawai'i.

The Kāneiolouma Complex had been mentioned in quite a few historical, cultural and archaeological pieces of literature for at least 130 years. Although it is only 100 yards from world-famous Po'ipū Beach, the site sat for many years hidden from plain view, completely covered by many kinds of invasive plants and trees.

Today, most of the invasive vegetation has been killed and removed by Rowe and his crew, revealing an elaborate set of ancient stone structures. Several native trees were planted, and an $800,000 stonewall was erected around the site's perimeter to protect it. Four giant tiki face the road, and it's virtually impossible for anyone passing by to miss the site.

"When we first started off this, nobody really had a clue, but culturally it only works if you know how to mālama the 'aina," Rowe said. "If you give love to the land, the land will give you back something."

In 1998, Billy Kaohelauli'i was cleaning the site, and got into trouble with the State Historical Preservation Division. He then called his friend, Rowe, who told him they needed to do a pule, or prayer, to get the OK before cleaning the site.

"You have to ask for entry, and by asking they'll let you know," Rowe said. "After they accepted what we were going to do, mālama the land, we never had a problem; we had obstacles, but an obstacle is really not a problem, it's just how you get from one spot to another."

It would take another 12 years for the County of Kaua'i to enter into an official stewardship agreement with Hui Mālama O Kāneiolouma, a group led by Rowe. Under a 10-year, renewable agreement signed by Mayor Bernard Carvalho Jr. July 23, 2010, the county keeps jurisdiction over the site, but Hui Mālama O Kāneiolouma provides custodianship, including labor, without pay.

Still under the agreement, the county agrees to provide archaeological information, structural surveys, environmental impact statements and other help associate with plans for future use. The stewards may also request the county grant-writing support and help with large clearing and hauling projects.

In 2011, the county added a two-acre state parcel to the complex, containing a couple house sites, fireplaces and a sharpening stone.

There is still a small open-zoned parcel where the Nukumoi Surf Shop sits, that the Hui Mālama o Kāneiolouma hopes to acquire and utilize it as a visitor center and a gateway to the complex.

The group's goal is to perpetuate the culture by restoring the complex, and to honor the sacred sites while enhancing recreation and education opportunities. They also want to provide a living link to Hawaiian traditions and heritage.

The outline for the site's complete restoration will follow the mapping done in 1959 by Native Hawaiian archaeological expert Henry Kekahuna.

"No such a thing as a real, truly authentic Hawaiian village of ancient type exists anywhere in the Hawaiian Islands today," Kekahuna wrote in a 1959 report about the complex.

Rowe said a man called Dave Wellman mapped Peru's sacred Machu Picchu in three dimensions, and did the same thing at Kāneiolouma by utilizing multiple cameras and feeding the information into a computer program. This technology helps to rebuild the stone structures similar to what they looked like.

Once finished, the complex will have access paths, guided tours, interpretive signs, a visitor center (depending on funding), restored houses, fishponds and other structures, and will also have a flood control plan in place with mitigation measures.

When Rowe first came to Kāneiolouma, he told Kaohelauli'i to just sit down and take the energy. Back then, he said, no one thought it was possible to rebuild the place.

"When I left there, I knew what I had to do," Rowe said.

Most of the original crew from those early days is still with the project. They meet monthly from 5:30 or 6 a.m. until 8 or 9 a.m. to clean the site, just like in the early days, when no one was paying much attention to their work.

"If we work as 'we,' everybody is on the same page, everybody will give from the heart," Rowe said of his crew.

There may be a lot more to do, but what the small group of volunteers has already accomplished is quite monumental. They became a lifeline between past and future for a place that holds many clues to how Hawaiians once thrived on this island.

"There is a past, and the past will always have a future. But in the present is how you prepare yourself to make two become one," said Rowe, explaining we in the present are the "balance between past and future."

Visit www.kaneiolouma.org for updates and more information.

Léo Azambuja

Stewards of Ke Kahua Kāneiolouma, from left to right, Kane Turalde, Daniel Simao, Billy Kaohelauli'i, Tyson Gomez, Rupert Rowe, Chad Schimmelfenning, Kimo Burgess and Keoki Makaneole.

Aerial photo courtesy of Hui Malama O Kāneiolouma

Hawaiʻi Wisdom

E lauhoe mai na waʻa; i ke ka, i ka hoe;
i ka hoe, i ke ka; pae aku i ka ʻaina.

Everybody paddle the canoes together; bail and paddle, paddle and bail, and the shore is reached."

Pitch in with a will, everybody, and the work is quickly done. Along with promoting teamwork, this saying offers a phrase of encouragement for group members to persevere during the drudgery of a task until the goal is achieved.

Source: *ʻŌlelo Noʻeau*, by Mary Kawena Pukui.

A Canoe Is an Island, an Island Is a Canoe

By Jan TenBruggencate

Let's face it. I'm a canoe nut.

I've built them and rigged them, surfed them, sailed them, raced them across interisland channels, voyaged on them, fished off them. At various times, I've steered and stroked and been the "engine room." I've even coached a few unlucky souls.

But as much as I love the things you can do with a canoe, I recognize that canoes are more than what you can do with them.

"The Hawaiian canoe is the metaphor for everything in Hawai'i," said my friend, Maunakea Trask, whose day job is serving as Kaua'i's County Attorney.

He says he learned key lessons in life from his days messing around in canoes.

Many of us can make that claim.

I was in the middle of a discussion on sustainability and responsibility with another canoe guy, Luke Evslin, when he recalled a Hawaiian saying, "He wa'a he moku, he moku he wa'a."

Loosely translated, it means a canoe is an island, and an island is a canoe.

The longer you think about that, the deeper it gets.

The crews on the voyaging canoe Hokule'a talk about this all the time. The community of the canoe is entirely dependent on its individual members. If one member doesn't pull his or her weight, the performance of the whole group suffers. If one is sick or injured, and another needs to tend that person, then the team is weakened by two people. It gets very clear that the group needs to treat all its members well, to nurture them and to see to their safety. And correspondingly, the crewmembers have a responsibility to pull their weight.

In racing canoes, a few fortunate paddlers have experienced perfect timing in a canoe. It's that moment when every paddle starts its power pull at the same moment, snaps through the stroke efficiently, exits the water and quickly re-engages. Everybody in synch. The canoe sits up in the water and seems to slide. Paddlers sit taller and lift their chins. Paddling suddenly becomes less of a chore and more of a joy.

And the boat goes really fast.

Once you've felt it, you want to feel it again. And again.

It's that good.

This message of the canoe is that we're all in this together.

A lot of folks argue that islands are good examples for how we should live together. As discrete places, isolated, with limited access to resources, with small populations, islands readily demonstrate impacts of change.

"The boundaries of the island encourage us to think we can get to truly know it. The scale seems human. Indeed the scale of islands allows many of us to understand the loss when we destroy what makes them special," wrote W. William Weeks, an executive vice president of The Nature Conservancy.

Hawaiian paddlers know islands, and an island may be a metaphor for the planet. But the canoe is the ultimate metaphor.

Two native Hawaiians are seen here with outrigger canoes in Waikiki circa late 1800s.

ʻŌhiʻa, Mother of the Forest Under Threat

By Jan TenBruggencate

Enjoy the Hawaiian landscape today, because it will be very different in a few years.

Every new import, whether it's a disease, a weed or an insect, degrades the local environment.

Think of the papaya ringspot virus, which devastated the state's papaya industry until a resistant papaya variety was developed. Or the Formosan termite, which is chewing away at houses all around you. Thus far, only chemical treatments are keeping them at bay.

The Hawaiian native forest is under wide-spectrum attack top to bottom, from diseases, weeds, feral animals, even climate change. But perhaps nothing is as existential a threat as the ʻŌhiʻa Wilt, otherwise known as Rapid ʻŌhiʻa Death.

To understand its significance, it is useful to understand the importance of the ʻōhiʻa tree (*Metrosideros polymorpha*) in the Hawaiian landscape. It is one of the first trees to take root on fresh lava flows. It is also a dominant canopy tree in much of the ancient Hawaiian wet forest. It grows from near sea level to more than a mile high on the mountain slopes.

Its crimson to orange blossoms produce pollen for native insects and abundant nectar for a range of charismatic Hawaiian forest birds, like the red ʻapapane and the ʻiʻiwi. Its flaky bark hides insects that feed other forest birds, like the green ʻamakihi and tiny gray Kauaʻi creeper or ʻakikiki.

I drove high on the side of Mauna Loa recently, and even on that stark lava landscape, a big ʻōhiʻa tree will provide shaded habitat for ʻohelo berry bushes, pilo, various ferns, pukiawe, ʻaʻaliʻi and more. Each tree supports its own little ecosystem.

In the west forest, the trees are the foundation of the upland watersheds.

But when Rapid ʻŌhiʻa Death showed up on the Big Island few years ago, the forest had seen nothing like it. Mature, healthy trees went from vibrant to dead in weeks – their brown papery leaves still hanging on the branches.

The ʻōhiʻa – sometimes called ʻōhiʻa lehua – seems to have no resistance to the fungus that causes the disease. The *Ceratocystis fimbriata* is a vascular wilt fungus. And it is rampaging across the Big Island, killing ʻōhiʻa trees.

It is not well understood how the disease spreads, but foresters have placed a quarantine on the movement off the Big Island of any parts of the ʻōhiʻa, including seedlings, lumber and artistic items like turned bowls. And people working in the forest are encouraged to regularly disinfect machetes, chain saws, truck tires, even their boots – all to prevent accidentally spreading the fungus into new areas.

So far it's a Big Island problem, but the ʻōhiʻa forests in the rest of the state are clearly at risk. How long before a hiker's dirty boot carries the fungus from a Big Island forest to a Maui, Oʻahu or Kauaʻi forest – the same way the tiny seeds of the clidemia weed spread along hiking trails statewide.

In many Hawaiian forests, the ʻōhiʻa serves as the mother tree, the tall canopy species that allows dappled sunlight to the ferns and shrubs below. Its roots and lower branches sprout with mosses. When it falls, its rotting trunks form the rich substrate for a new generation of forest plants.

Without the mother of the forest, how will the rest of the forest survive?

Kau Kau Kaua'i Style

By Léo Azambuja

For someone coming to Kaua'i for the first time, trying local foods can be quite a unique experience. If you are open to try different things, you will embark on a whole new culinary adventure.

Today's local Hawaiian cuisine is a combination of early Hawaiian foods and dishes from several ethnic groups who came to Hawai'i in the last two centuries, especially during the old plantation days.

There are countless types of food establishments on Kaua'i where you can enjoy local foods. The best places to try local food are always the smaller ma-and-pa types of restaurants. But Kaua'i's upscale restaurants and resorts also offer many dishes with Hawaiian flair – and if you see it on their menu, order it, you won't be disappointed.

Makawelli poi

Laurie Cicotello

Before we go any further, I need to mention poi, arguably the most important food in Hawai'i, going back to early Polynesian settlers on the Islands. Poi is a sour and watery paste made from taro, a plant that is the heart of old Hawaiian religion, culture and social life.

Old Hawaiian legends tell the story of the first Hawaiian child named Hāloa. He was a stillborn, and on the site where he was buried, taro grew. His younger brother was also named Hāloa, and he was tasked with taking care of the taro. As long as they took care of each other, there would be no hunger in Hawai'i.

So, if you don't like poi the first time you eat it, it's OK. Try it again. A third time if you must. A lot of people say you have to "acquire" a taste for it. And once you do, you'll love it. A lot of people like it plain, but it also goes really well when mixed with other local foods.

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Kau Kau Kaua'i Style

Lu'au are the best places to find Hawaiian foods. Whether it's a paid event or a local 'ohana, or family, gathering, it's here where you'll find many dishes – including poi – you have never seen before. Try them all.

Lomi lomi salmon is a type of ceviche made with salmon. Because of its tingly, vinegary taste, it is perfect to eat with poi.

There is no salmon in Hawai'i, so this is obviously a dish developed after contact with the West. But lomi lomi salmon is unique in a sense that it was brought to Hawai'i by Hawaiians themselves.

More than 150 years ago, quite a few Hawaiians left for seasonal work in the Pacific Northwest. Many settled there, especially in Canada, where they were treated as equals by the government. It is believed Hawaiians living there created lomi lomi salmon.

Kalua pig is another local dish that goes good with poi. Traditionally, a whole pig is cooked for several hours in a deep pit lined with heated lava rocks and banana or ti leaves, and then covered with more leaves. It is usually served with cabbage.

Cooking in imu, or pits, is a traditional ancient Hawaiian practice. Early Polynesian settlers brought pigs to Hawai'i, but they were small pigs. The domestic pigs and wild boars cooked in imu nowadays were introduced by westerners.

Laurie Cicotello

Kalua pork with sticky rice, macaroni salad, lomi lomi salmon and haupia.

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Photo courtesy of Kaua'i Museum

Hawaiians prepare a pig in the imu, along with some lau lau.

Kau Kau Kaua'i Style

Another local food brought here by early Polynesian settlers and common in lu'au is the purple and delicious 'uala, or sweet potato.

If you are lucky enough to come across 'opihi in a family gathering, try it. Many 'opihi pickers have lost their lives trying to pry the shells of these tiny mollusks from lava rocks dotting the coastline. It is that good; to die for.

I love to say "lau lau" as much as I love to eat it. The lau lau is made of taro leaves and meat – chicken, fish, pork or beef. Everything is wrapped with a ti leaf, which is tied at the top with a string and then steamed. It looks like a little green bag of surprises. And what a surprise when you open it!

Rice is also considered a local food, and it is prepared in a manner that we call "sticky rice." You get the idea. Here in Hawai'i, many restaurants serve rice for breakfast, with eggs and meat, usually Portuguese sausage, ham or bacon.

Aside from the Portuguese sausage, the sweet bread and the Portuguese bean soup, one of the greatest culinary contributions from the early Portuguese immigrants is the malasada. It's a deep-fried dough ball rolled in sugar. Of course, there are variations, such as vanilla cream, chocolate, ice cream, etc. It is just as sinful as it seems. But it tastes oh, so good.

Laurie Cicotello

Homemade pipikaula

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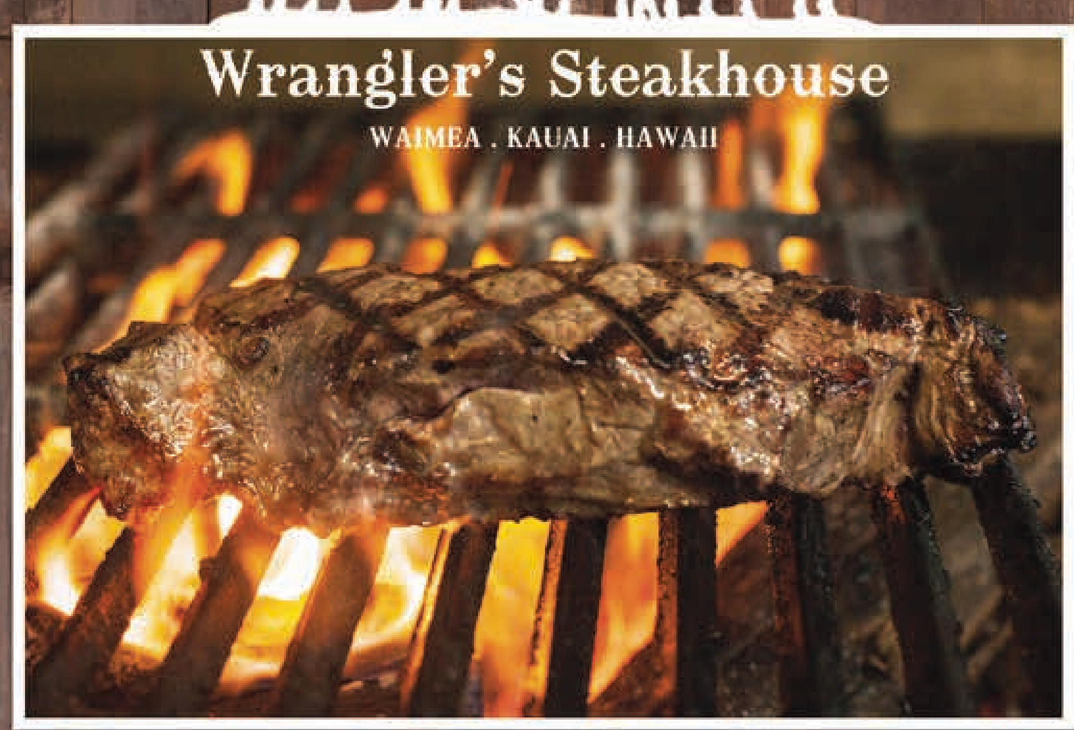

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Kau Kau Kaua‘i Style

The saimin, so popular among locals, is simply ramen soup with many added ingredients. And no other saimin restaurant is so iconic as Hamura Saimin, a small family restaurant in Līhu‘e. Tucked in a narrow backstreet, the place is always crowded with locals and visitors.

The loco moco is a bowl of sticky rice topped with a hamburger patty, a fried egg and gravy. However, it is not unusual for local kids to add mayonnaise, ketchup and hot sauce, making a weird-looking sauce that actually doesn't taste so bad. But I like it just with the plain gravy much better, perhaps with a little bit of Hawaiian chili pepper water.

The manapua came from Chinese immigrants in the 19th century. The name comes from mea ono (cake or pastry) and pua‘a (pork). It started out as a baked bun filled with pork. Today, manapuas can also have curry chicken, kalua pig, sweet potato, hot dogs and other fillings.

Laurie Cicotello

Hamura saimin

Laurie Cicotello

Loco moco and Korean chicken, from Mark's Place

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Kau Kau Kaua'i Style

The musubi is an iconic food of Hawai'i. Historians say the origins of spam musubi goes back to Japanese-Americans locked up in internment camps on the Mainland during World War II. They would place spam over rice in baking pans, and cut it to serve. On Kaua'i, the late Barbara Funamura laid claims to inventing the spam musubi in the 1980s in her Joni Hana Restaurant in Lihu'e. There's also the story of a Japanese woman on O'ahu, Mitsuko Kaneshiro, who is said to have first made spam musubi for her children and then started selling it in the 1980s.

Regardless of who invented it, the spam musubi is a huge hit among locals, especially for a quick, cheap and tasty snack.

Another tasty snack is the ahi poke, served in many variations. It's widely available throughout the island's supermarkets. Poke has become so popular that many upscale restaurants have their own version.

The most important thing to look for in poke is the freshness of the ahi. Many markets serve poke made with previously frozen fish, which is cheaper and more readily available than fresh fish. Virtually all frozen fish sold in Hawai'i is treated carbon monoxide to retain color. While CO is not poisonous to eat, you may be buying old fish that looks fresh. For that matter, I always choose fresh over frozen. But if frozen is all that is available, I just go with it.

Ahi poke

Laurie Cicotello

Laurie Cicotello

Kulolo from Pono Market

Laurie Cicotello

Lomi lomi salmon from Juliet Higa's 'Okole Maluna Hawaiian Grill in Windsor, Colo. Juliet's mother and sister own Wong's Chinese Restaurant in Hanapepe.

My favorite ahi poke on the island is from Ishihara Market in Waimea. Like many markets on Kaua'i, they have spicy poke, wasabi poke, chili pepper poke, limu poke, shoyu poke and other kinds of poke. They also have poke made with hamachi, salmon, shrimp and even lobster sometimes. They're all good. The Fish Express in Līhu'e also has excellent poke; try the spicy ahi bowl, served with rice.

And last on this list is the Flying Saucer, a unique Sloppy Joe sandwich served during bon dances. Kaua'i Soto Zen President Gerald Hirata said the Flying Saucer was invented for the Hanapepe Bon Dance decades ago.

It got its name because the original sandwiches were made in old, round, iron sandwich makers. The sandwich's hanging tips were cut off, giving shape to a circular Sloppy Joe. No bon dance on Kaua'i is complete without Flying Saucers.

This is just a short list. The more you eat Hawaiian food, the more you'll be asking for it, and the more you'll discover new flavors.

And here in Hawai'i, whenever you are offered food, you must accept it, otherwise it's considered rude. So when someone tells you, "kau kau," you know what to do.

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Hawai'i Wisdom

Ho'ola'i na manu i ke aheahe.

The birds poise quietly in the gentle breezes.

Said of those who are at peace with the world, undisturbed and contented.
Source: *'Ōlelo No'eau*, by Mary Kawena Pukui.

By 1939, when waterbird game hunting was banned in Hawai'i, there were very few ae'o (Hawaiian black-necked stilt) left. In 1982, their population was estimated to be less than 1,000, and mostly on Maui and O'ahu, according to the Conservation Registry.

The ae'o, which means "one standing tall," is endemic to Hawai'i and is listed as endangered since 1970, according to the United States Fish and Wildlife Service. Though their population is recovering, it's believed there are less than 2,000 of them in Hawai'i.

Loss of natural habitat and predation of their chicks by native and introduced species are the main threats to the survival of the ae'o as a species.

Their habitat includes mudflats, ponds and wetlands, such as the Kawaiele Waterbird Sanctuary on Kaua'i's Westside, shown in this picture.

The 39-acre sanctuary is also home to the Kōloa maoli (Hawaiian duck), the 'alae 'ula (Hawaiian moorhen), the 'alae ke'oke'o (Hawaiian coot) and the occasional nene (Hawaiian goose).

A Hawaiian black-necked stilt, or ae'o, is seen here at the 39-acre Kawaiele Waterbird Sanctuary on Kaua'i's Westside.

Léo Azambuja

Mo'olelo o ka Wa'a

Kaiola Canoe Club members, left to right, Phil Morgan, Kim Matzen, Pepe Trask, Joe Rapozo, Mark Baird and Arthur Chow are seen here paddling in Niumalu.

By Léo Azambuja

For early Hawaiians, canoes, or wa'a, were an essential part of their lives and society. They were the vessels – literally and figuratively – that moved them forward in life; from voyaging and finding food to celebrations and fighting wars.

But early Hawaiians were also fond of sports. And outrigger canoe racing, or heihei wa'a, was a popular sport among Hawaiian chiefs.

Mauna Kea Trask, who grew up paddling outrigger canoes, said they are "the ultimate metaphor for Kaua'i." There are six people paddling together, moving forward, everyone with a specific role, just like a community.

"That's how you get anywhere. And I love that you move forward, you're always moving forward," said Trask, adding outrigger canoes are some of the most seaworthy vessels around, but they can't go backwards.

"They're terribly inefficient going backwards. You can't stop them going forward, but backwards they don't work," he said.

Despite a period during in which the sport almost disappeared in Hawai'i, mostly due to missionary influence starting in the 1820s, Hawaiian outrigger canoe racing made a comeback in 1875, when King Kālakaua declared Nov. 16 as the official annual regatta day.

But it is Kaua'i-born Prince Kūhiō who is credited as promoting outrigger canoe racing as an international sport, after he commissioned the first canoe to be built specifically for racing in 1906. Today, it has spread all over the world – even to places without an ocean – and is Hawai'i's official team sport.

"Hawai'i put it on the map for racing," said Mauna Kea Trask's father, Pepe Trask, who has been paddling for more than 20 years.

Art Chow, a coach at Kaiola Canoe Club in Niumalu, started paddling in the late 1950s for the now-gone Kaua'i Canoe Club, the first outrigger canoe club on the island and "the heart that branched out" to the majority of the existing outrigger canoe clubs here.

"My parents used to paddle, so it was a big thing for us. We see our parents paddling, we like go there too. Eventually we reached age and we started paddling," Chow said.

Back in those days, there were no racing canoes; they paddled in 800-pound koa fishing canoes. At one point, the club had 16 koa canoes, he said.

Like on Kaua'i, the sport has also grown exponentially elsewhere in the state.

Every year, more than a thousand men and women from all over the world compete in an grueling 44-mile race between Molokai and O'ahu that originally started with only three canoes in 1952.

Léo Azambuja

Léo Azambuja

Luke Evslin and one of his ultra-light open class outrigger canoes by Wailua River.

The Molokai Hoe, the men's race, and the Na Wahine O Ke Kai, the women's race, are considered the Olympics of outrigger canoe paddling, and winning it is the most prestigious achievement for an outrigger canoe team.

When Chow competed in the Molokai Hoe for the first time, in 1967, all canoes were made of koa, he said.

Today, the few koa canoes left on Kaua'i – less than a handful – "are worth more than their weight in gold," Pepe Trask said.

In the early 1970s, the fiberglass canoes came out, Chow said. All of a sudden, the weight of the canoes dropped to 400 pounds, and the price dropped to a fraction.

The use of fiberglass made the sport accessible and affordable, according to Pepe Trask. It also helped to standardize the canoes. The uniqueness of each koa tree caused each canoe to be different, whereas fiberglass construction allowed all canoes to have a standard length and width.

Léo Azambuja

From left to right, Phil Morgan, Kim Matzen, Pepe Trask, Joe Rapozo, Mark Baird and Arthur Chow are seen here paddling in Niumalu.

Still, the standard for the Hawaiian outrigger canoe race was taken from the Malia, the old koa canoes, while in Tahiti boat design was quickly evolving.

As a result, in 1976, Hawai'i teams were badly beaten in the Molokai Hoe by Tahitians who were racing boats they had designed, according to Luke Evslin, a lifetime canoe paddler and a coach at Pu'uwai Canoe Club in Wailua.

"They just kinda smoked us," Evslin said of the Tahitians who placed four or five teams in the top spots and beat the Hawaiians by a large margin.

From then on, Hawaiian outrigger canoe associations started enforcing their standards more strictly, according to Evslin. The adopted standard for outrigger canoes, still in place today, states the canoes should be no more than 40 feet in length, have a certain water length, no deck, a blunt entry and a blunt exit.

This sort of stopped the evolution of the canoes in Hawai'i, while elsewhere the boat design kept evolving, according to Evslin.

While some purists defend the current regulations, he said he would like those regulations to open up soon.

"That's definitely the thing to be changing, Hawai'i is the only place left in the world with these restrictions," he said.

Evslin and two of his high-school buddies, each with a different area of expertise – design, manufacturing and business – own a company on O'ahu that produces ultra-fast boats measuring 45 feet in length and weighing less than 200 pounds. This different class of boats is called unlimited. He says they are also easier and safer for children to take out in the open ocean.

While the women from Hawai'i have not lost a Molokai race since 2005, the last time a male team from Hawai'i won the race was in 2005. Evslin said this is because the Tahitian men have strong sponsors back home.

In the last couple years, three Kaua'i teams, Pu'uwai, Hanalei and Namolokama, joined efforts to come up with a strong contender for the race, and they have done quite well since. They came in 8th place overall in 2014, and Evslin said they have potential to soon be the top Hawai'i team in the future.

But racing is just one facet of outrigger canoe paddling.

"You get to go off land, you get to go on the kai, on the ocean," Pepe Trask said. "It cleans you out, it refreshes you."

And then you become more physical, more alert, more disciplined, you get to go to different beaches on Kaua'i and to compete on different islands, he said.

"Those are a lot of the tangible benefits, and you get life-long friendships," said Pepe Trask, adding you meet people from a broad spectrum – dentists, lawyers, carpenters, teachers, construction workers, cooks – in a neutral place.

"It's a great sport, it's physically demanding, it's spiritually fulfilling," he said.

Chow says he's still in it to stay physically fit and mentally strong.

Tough he still comes around at Kaiola to help with some coaching, Mauna Kea Trask has taken a break from paddling to spend more time with his young family. But he's not done.

"It's like a life thing, right? You're never really out, you just gotta do what you gotta do," he said. "I'm going to come back."

Ho‘oulu ka ‘Ulu o Hawai‘i Nei

By Léo Azambuja

A food crop that once played a major role in providing food security for hundreds of thousands of native Hawaiians could be the key to unlock sustainability for millions of people living in some of the most hunger-ridden areas in the world.

“People are starting to really recognize our food systems don’t work, and breadfruit is a really important way in the Pacific to have a sustainable food system in a very environmentally beneficial way,” said Diane Ragone, director of the Breadfruit Institute at the National Tropical Botanical Garden.

‘Ulu, the Hawaiian name for all varieties of breadfruit, is a starchy fruit that when cooked, resembles a potato in texture and flavor, but is a lot more versatile in the kitchen. If harvested when it’s really young, it tastes like artichoke hearts. If left on the tree to mature further, the fruit turns soft and sweet, and can be eaten raw.

When you look at the nutritional value of this gluten-free staple, it is high in complex carbohydrates, rich in dietary fiber, iron, calcium, potassium, magnesium, thiamin, niacin and vitamin A and B. It also has a moderate glycemic index compared to potatoes, white rice and white bread.

Reaching maturity in three to four years, a single tree producing 100 to 200 fruits per year can provide 200 to 400 pounds of food.

Ragone has been doing research on breadfruit for about 30 years, collecting, documenting and studying hundreds of varieties from all over the globe. Since the 1990s, people have been calling NTBG wanting breadfruit, she said.

Meanwhile, in the last few years, knowing the value and the potential breadfruit could have globally, NTBG partnered with Dr. Susan Murch, Professor and Canada Research Chair at the University of British Columbia, Okanagan, who does micro-propagation. From a single breadfruit bud, thousands of clones can be grown. Then, Cultivaris, LLC, an innovative horticultural company based in California and Germany, grows the clones until they are healthy enough to be shipped anywhere in the world.

“All these pieces started coming together,” said Ragone, who years ago compared world maps showing areas most affected by hunger and areas where breadfruit was suitable to grow. The result was a striking similarity.

Jim Wiseman

Breadfruit Institute director Diane Ragone shows a tray full of breadfruit tree saplings.

An ‘ulu tree at the National Tropical Botanical Garden in Lawa‘i.

Léo Azambuja

Léo Azambuja

Diane Ragone and an ʻulu tree at NTBG headquarters in Lawaʻi.

"That's why we launched in 2009 a Global Hunger Initiative, to really try to make these varieties available and work with partners around the world," she said.

Since then, the Breadfruit Institute, with the help of many domestic and foreign partners, has sold or given away more than 63,000 breadfruit trees to 35 different countries, according to Ragone.

"It's truly an international program," Ragone said.

In Hawaiʻi alone, the institute gave away more than 10,480 trees. More than 1,500 of those trees are on Kauaʻi, distributed through the Plant a Tree of Life project during events such as Arbor Day and the Kauaʻi Community Seed and Plant Exchange. Another 300 trees were distributed through another project.

"We wanted to get trees in the community, and we provided the trees free," Ragone said.

For thousands of years, Pacific islanders have used breadfruit as part of their daily diet. First cultivated in the western Pacific, breadfruit spread to Melanesia, Micronesia and Polynesia in the last 3,000 to 4,000 years.

Léo Azambuja

Tahitians brought the Hawaiian variety of breadfruit, ʻulu (the same Hawaiian word for all breadfruits), in voyaging canoes to Hawaiʻi 500 to 700 years ago. For centuries, ʻulu played a major role in Hawaiʻi's sustainability, contributing to a system that provided food for hundreds of thousands. On Kauaʻi, large groves were planted along the leeward coasts and windward valleys. On the Big Island, Oʻahu, Maui, Lanaʻi and Molokai, vast groves covered valleys and leeward and windward coastal areas.

But in the last century, especially in growing urban areas, groves were cut down, and cultivation and use declined.

Léo Azambuja

A ripe and an immature male breadfruit, and a female breadfruit.

Today, as much as 85 percent of the food consumed here is imported.

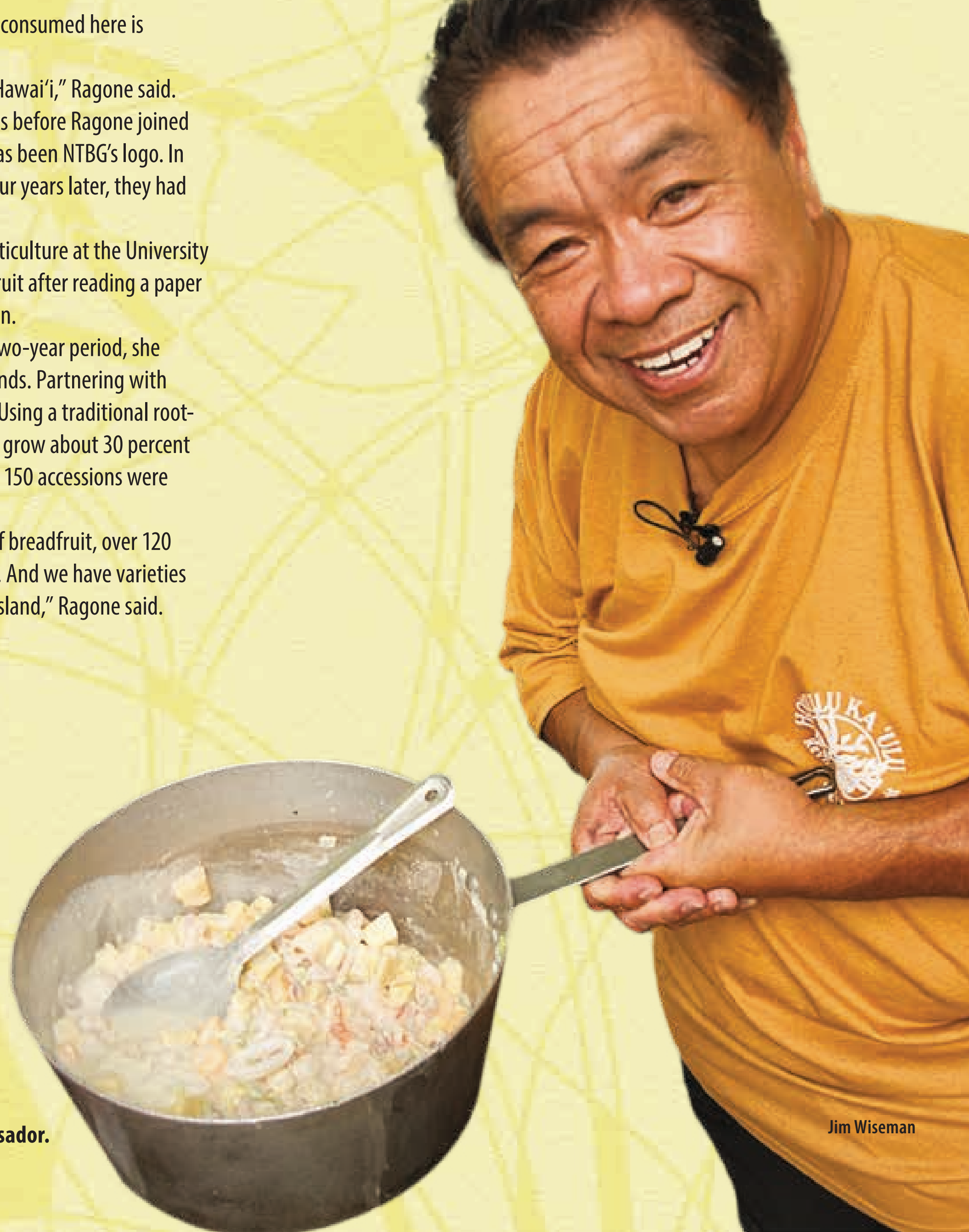
"There's a real need for sustainability in Hawaiʻi," Ragone said.

NTBG's affair with breadfruit started years before Ragone joined the nonprofit. Since the 1970s, breadfruit has been NTBG's logo. In 1978, they started a small collection, and four years later, they had 25 trees.

In 1983, while working on her PhD in horticulture at the University of Hawaiʻi, Ragone got interested in breadfruit after reading a paper about it and learning about NTBG's collection.

She would later move to Samoa. Over a two-year period, she collected nearly 400 accessions from 45 islands. Partnering with NTBG, she brought those plants to Hawaiʻi. Using a traditional root-shoot propagation method, she was able to grow about 30 percent of them at NTBG. In the mid-1990s, another 150 accessions were documented and collected.

"We have the world's largest collection of breadfruit, over 120 varieties – 285 trees on Maui, 45 trees here. And we have varieties that are now rare or extinct on their home island," Ragone said.



Jim Wiseman

Sam Choy, Hawaiʻi's Breadfruit Ambassador.

The main reason to create the collection was conservation, she said. There has been a drastic reduction in breadfruit diversity because of cultural changes, powerful storms and sea-level rising.

In 2003, because of NTBG's large collection of breadfruit, they founded the Breadfruit Institute. The institute's mission is to promote the conservation, study and use of breadfruit for food and reforestation.

"It's a lot of responsibility, but it's an incredible resource," Ragone said.

Amy Langley

Above: Volunteers David Hubbard and Carina Squire working in the Breadfruit Research Orchard in the McBryde Garden at NTBG.

Jim Wiseman

Left: A breadfruit salad.

Léo Azambuja

Diane Ragone shows an 'ulu fruit ready to be picked.

Queen Emma's Journey

By Léo Azambuja

In January 1871, Queen Emma, still grieving the loss of her husband and their young son, made a remarkable journey from Lawa'i to Kōke'e, and through Alaka'i Swamp to Kilohana Lookout.

Along the way, riding on horseback, dozens of hula dancers, women, children, musicians and folks from all walks of life joined the queen, adding to a cavalcade extending for more than half mile.

Queen Emma's journey would never be forgotten. For the last 27 years, the Eo e Emalani i Alaka'i in Kōke'e honors the queen's journey by reenacting part of the events that took place 144 years ago. Every year, someone is carefully picked to embody the queen for the event.

"She loved the people, she never shied away from touching them or being near them," Nalani Kaauwai Brun said of Queen Emma, one of Hawai'i's most beloved royals. Brun incarnated the queen during the 2105 event.

The Eo e Emalani i Alaka'i was first held in 1988, with less than 100 people. Today, more than 2,000 converge to Kōke'e every October the celebrate Queen Emma, and about 500 of them are hula dancers who come to perform hula for the queen, just like in the queen's historic journey.

When the queen arrives on horseback with her lady in waiting and her guide at the Kanaloahululu Meadow at Kōke'e State Park, it's not unusual for people to break down in tears.

"I've seen people actually cry when they watch her ride in. They feel they are taken back in time," said Puni Patrick, who got to personify the queen in 2012.

"I was really honored to do that," she said. "Having grown up dancing hula, especially when I was younger, having learned mele for Queen Emma, I can only image what it is like for these young hula dancers to be in Kōke'e and to share mele for Queen Emma in front of someone who represents her."

For the last three years, Wai Kuapahi has been the doing the selection of who will become Queen Emma for a day. But she says it's not really her doing the choosing; it's Queen Emma herself, who appears to Kuapahi in her dreams.

"I classify myself as a messenger from the queen," Kuapahi said. "I'm like the conduit for her; my selections are based on dreams that I get from her.… She appears in my dreams, it's her choosing."

Kuapahi has experience portraying the queen as well. Back in 2009, she was picked to portray Queen Emma by the director and the staff of Hui o Laka, the nonprofit that runs Kōke'e Museum and organizes the Eo e Emalani i Alaka'i.

"Who would ever know she would pick me to be her messenger, the bearer of good news?" Kuapahi said of Queen Emma's visits in her dreams.

On June 19, 1856, the 20-year-old Emalani Kalanikaumaka'amano Kaleleonalani Na'ea married Alexander Liholiho, who had been reigning Hawai'i as King Kamehameha IV since Jan. 11, 1855. Both were members the Kamehameha family: Liholiho was Kamehameha I's great-grandson, and Emalani was the great-granddaughter of Keli'imaka'i, Kamehameha I's only full brother, according to Hawaiian historian George Kanahele.

Hula dancers perform at Kanaloahululu Meadow at Kōke'e State Park,during the Eo e Emalani i Alaka'i.

Together, Kamehameha IV and Queen Emma championed Hawaiian life and culture. They raised initial funds to open a hospital for the Hawaiians in 1859, now called Queen Emma's Medical Center. The queen's efforts also helped fund two schools; 'Iolani School and St. Andrews Priori on O'ahu, both still operating. Additionally, she helped in the building of St. Andrews Cathedral in Honolulu.

Life was good for the young royal couple, beloved by the Hawaiians. But soon disaster would strike them. On Aug. 27, 1862, their four-year-old son, Prince Albert Edward Kamehameha (Princeville is named after him), succumbed to an illness, likely meningitis. Fifteen months later, King Kamehameha IV, who had never recovered from the loss of his son, also died. He was 29.

"In a matter of two years, Queen Emma lost her husband and lost her son," said Patrick, who is also a member of Daughters of Hawai'i, a nonprofit organization founded in 1903 to perpetuate the memory, spirit, history and language of old Hawai'i.

Despite her loss and pain, the queen continued to champion Hawaiian culture and a better life for her people.

"She persevere past the death of her husband and her son," Brun said. "She still took on the role of ali'i, which is to always take care of our people, and she became the greatest humanitarian ali'i that there was. In fact, she was the first ali'i to bequeath things to the people."

Over the course of her life, Queen Emma became the "people's queen," according to Tami Chock, the Kaua'i representative for the Daughters of Hawai'i. The queen was also a role model for Hawaiians, especially to the women.

"I see her as a leader of Hawaiian women, our culture, our language," said Daughters of Hawai'i member Kanoe Ahuna, adding Queen Emma was a strong, empowered woman, loyal to her people and to the 'aina.

"I think what attracted me to her was, she suffered such a tremendous loss, but she worked through it and continued to give back with her time and resources to uplift her people," Patrick said.

In December 1870, Queen Emma arrived on Kaua'i, staying at a beach cottage in Lawa'i. The cottage still stands today, in the property owned by Allerton Gardens and managed by the National Tropical Botanical Garden. The next month, she took off on horseback to see the beauty of Kōke'e that her husband's brother, Lot Kapuaiwa (King Kamehameha V), had seen during a hunting trip.

With the help of Waldermar Knudsen, she was provided a guide named Kaluahi. At the 2015 event, Kaluahi was played by his great-grandson, Harrom Kaili.

As people found out Queen Emma was heading to Kōke'e, they asked to join the queen on her trip. By the time the queen left Waimea heading toward the mountains, more than a 100 people were following her.

Michelle Hookano, a member of Hui o Laka, said when the queen and her entourage arrived at Kōke'e, they could only go so far on horseback, and had to walk the rest of the way through the Alaka'i Swamp to get to Kilohana Lookout to see the stunning views of Wainiha Valley and Hanalei.

"They actually had to spend the night in the swamp, and you can imagine what a night there would be in January," said Hookano, adding the queen chanted to keep the spirits high in the cold of the night. It also said hula dancers performed for the queen, which inspired the hula-performance tradition at the event.

The next morning, the queen and her followers reached Kilohana Lookout and made their way back to Waimea, where the governor treated the queen to a large pa'ina.

The Eo e Emalani i Alaka'i, performed every October, starts in the morning with Hawaiian music. The queen arrives at the meadows at noon, with her lady in waiting and her guide. From then on, hula performances from several halau from all over Hawai'i, the Mainland and even a few countries take center stage. Even the queen herself performs hula.

Kuapahi said the event is a "humbling experience."

"Words cannot describe what you feel when the queen starts to come into the meadow," she said.

The Ni'ihau children from three halau from kumu hula Kaua'i Iki.

Léo Azambuja

Nalani Ka'auwai Brun performs hula at Kōke'e State Park, during the 2015 Eo e Emalani i Alaka'i, when she incorporated Queen Emma.

Royal Treatment from a King

By Jan TenBruggencate

Kaumuali'i, the last king of Kaua'i, belied the meme of royals as petulant needy folks. He was a superb host.

He had, as one would have said generations ago, the breeding.

His father was Kaeo, the brother of Maui's famed Kahekili and son of Maui's supreme chief Kekaulike.

His mother, Kamakahelei, was the ruler of Kaua'i. She had succeeded Peleioholani, who had ruled both O'ahu and Kaua'i.

Kaumuali'i was just sixteen when his mother died in 1794 and he became heir to the throne of Kaua'i and Ni'ihau.

But the story of his reign, his ceding of the kingdom to Kamehameha and his death on O'ahu in 1824 are for another time.

From the missionary Hiram Bingham, we learn of his ability to welcome guests.

It was the summer of 1821 when Chiefess Kalakua, a consort of Kamehameha and sister of his queen, Ka'ahumanu, decided to take a ship, the Tartar, to Kaua'i.

There were some challenging politics involved.

Kamehameha was dead. Kaumuali'i had married into the Kamehameha dynasty through Ka'ahumanu, the kingdom's regent. Kalakua was thus his sister-in-law, but she would also be the mother of a queen, and the grandmother of three Hawaiian kings. She had clout.

The ship Tartar arrived off Waimea early on July 9. Kalakua and her retainers waited on board the Tartar until a proper welcome could be prepared. A crew of 20 men was set to work slaughtering and cooking pigs, dogs and chickens for a feast.

Kaumuali'i and his Kaua'i queen, Kapule, went to the coast near the Russian Fort in the early afternoon to meet the canoe that brought Kalakua ashore.

They "met her near the water side; and, with ancient etiquette, they embraced each other, joined noses. . . lifted up their voices and wept; then sat down together on the sandy beach, and in remembrance of past sorrows, or in proof of friendship, continued crying for a time," Bingham wrote.

Kaumuali'i moved out of his own home, and spread the courtyard in front with the famous patterned makaloa mats of Ni'ihau. He himself moved into humbler quarters and left his home to her. At dinner time, the king personally helped "set the feast before her."

The next day, they enjoyed stringing fragant yellow hala fruit into lei. And then everyone went surfing – "the favorite amusement of all classes – sporting in the surf."

Not just royals got the royal treatment.

Some time later, while Liholiho, Kamehameha II, was visiting Kaua'i, a group of missionaries met them at Ha'ena after a tiring, long, cross-island hike. The Kaua'i king ordered a dinner made for the hikers, and as his own home had already been turned over to Liholiho, he gave the missionaries his backup, a leaf hut.

"Spreading down their mats on the green grass they made us a comfortable bed, then five sheets of beaten bark cloth were presented each of us for bed clothes," Bingham wrote.

Kaumuali'i lost his kingdom, but he was clearly a class act.

Hawai'i Wisdom

'A'ohe lokomaika'i i nele i ke pana'i.

No kind deed has ever lacked its reward.

Hawaiians are known for their generosity, hospitality and warm sharing. This giving nature is grounded in the principle of reciprocity. When given, the Hawaiian will give back in equal measure or more, be it a gift or a smile.

Source: *'Ōlelo No'eau*, by Mary Kawena Pukui.

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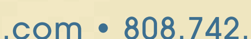

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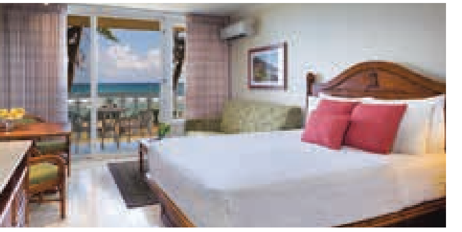

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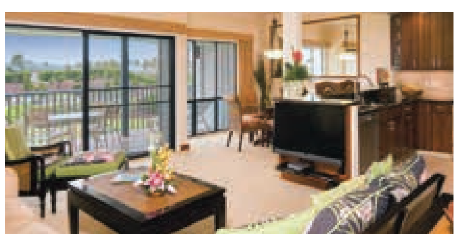

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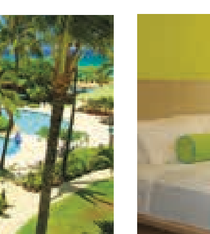

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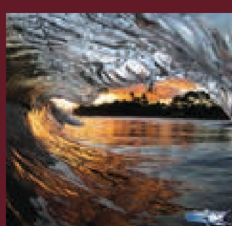

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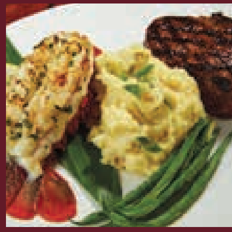

Keoki's Paradise

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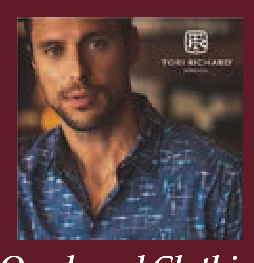

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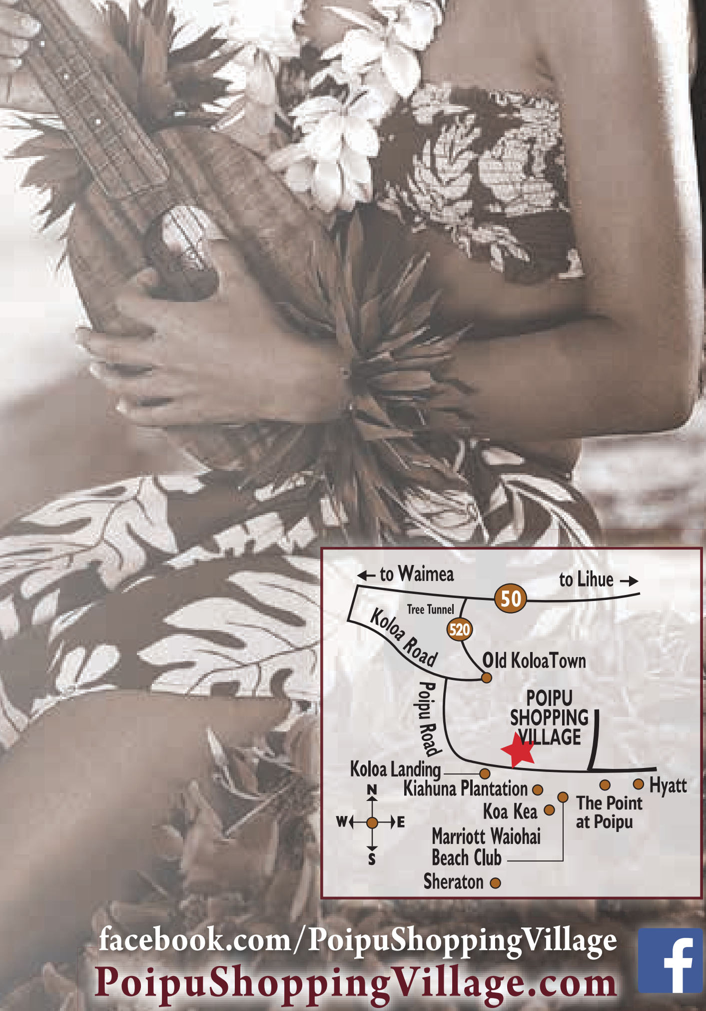

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During its first 40 years, Robert's had stores in Kauai's busiest shopping areas following the formula of "location, location, and location." But they learned busy locations weren't necessarily the best. Having too many customers at once prevented giving the level of service they wanted. Moving to less accessible locations meant less customer traffic, but actually resulted in increased sales. Robert's customers now search for the store after hearing of its reputation. In an enjoyable, no-pressure setting, customers sense the staff's desire to inform rather than to sell. There are no commissions on sales because that would be counter-productive to Robert's belief that good service first ultimately brings more sales.

Robert's prices lower than its competition partly because they own their buildings and avoid high rents. They also get lower product costs from many vendors because of their steady sales volume. But the biggest reason for their reasonable prices is their belief that providing good value is an integral part of providing good service, and prices are just high enough to make a reasonable profit.

However first-time Robert's customers are often surprised that no additional discounts are given, even with very large purchases. Everyone pays the same price, which are never adjusted just to make the sale. Customers accustomed to bargaining will find their proposals ignored but will still be happy to pay the price … the same low price that everyone else has paid.

They may also be understandably apprehensive about paying for jewelry and returning home empty-handed. Because much of what Robert's sells is custom-made requiring weeks to manufacture, customers often first see their purchase when the mailman arrives and are relieved and happy to find their jewelry more beautiful than expected.

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