



**Lost Secrets of
Ancient Hawaiian**

Huna

Vol. I

by

Tad James (Kiaina'auaomaikalani)

2002

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Lost Secrets of Ancient
Hawaiian Huna — I

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by

Tad James

with

George Naope and Rex Shudde

Lost Secrets of Ancient Hawaiian Huna – I

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Even though many of the techniques described in this book are described in a metaphorical way, they are nevertheless very powerful. It is therefore important that they are only used for the good of all. The techniques presented herein are presented for your own use, and not for use with other people. Instruction in these techniques is available from:

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Introduction

The goals of our study and the goals of all esoteric study are the same: to discover the secrets of the universe. In ancient times in Hawai'i, as in many cultures throughout the world, the Kahuna were deeply involved in the study of the nature of mankind and the universe. As we have said before, their search yielded a science of psychology and medicine that was capable of healing most ills of the people at that time. In fact, in ancient Hawai'i, mental illness was virtually unknown. The teaching of the Kahuna of ancient Hawai'i regarding the function of the conscious mind and the unconscious mind (the science of La'au Kahea) was so complete that western science has only recently achieved a comparable level of understanding with the work of Milton H. Erickson, M.D., (a highly respected psychiatrist, psychologist, and hypnotherapist), in the late 1960's.

It is our desire, and the purpose of the present work, to reclaim that ancient science. In these pages, together, we will attempt to reclaim the ancient teachings from the dim dark past. As we shall see, we will reclaim it from a number of attempts to bury (Ho'ohuna) the teachings even more deeply. We shall see if the present work is successful in its attempt to put forth the teachings in a way that is understandable to the general reader. In addition, much of what has been written about esoteric matters is overburdened by the need of the authors to obscure the material. We hope our presentation is clear and understandable.

Much of the subject matter of the teachings in ancient Hawai'i is not yet in books. In fact, as we shall see, these practices were illegal in Hawai'i from 1820 to at least 1979, and possibly 1989. Much of this material was repressed to avoid persecution and was not available. As in other parts of the world, a concerted attempt was (and in some quarters still is) made to wipe out the teaching. In fact, a practitioner of Huna from Kona asked me several years ago, "Why don't you let those old chants die?" I said to her, "Because they won't! They call to me." These teachings have awaited the time when the people of the earth would be ready to understand them, a time when they were needed again. They waited until the consciousness of the people would be at a high enough level to understand.

Some of these profound teachings have not been taught in public for several hundred years. During much of this time they were hidden — kept secret inside the family history. Many of the prospective heirs of the ancient knowledge were not willing to accept the passing of the baton of the family teaching. It is still true that many of the younger Hawai'ians today are not interested

in the ancient teachings, although with the Sovereignty Movement there is, happily, renewed interest in these ancient teachings and preservation of the culture.

With evangelistic zeal, the missionaries from Boston arrived in Hawai'i in 1820. They found much they could not understand and much which directly challenged their own beliefs. Those missionaries who chose to preserve the culture were faced with the task of comprehending it, but they did not have the level of consciousness to make sense of what they found. As the philosopher Ludwig Wittgenstein said, "Whereof one cannot think, thereof one cannot speak." If many of the concepts were unthinkable for the new arrivals, what can we expect from their inquiry? If a scholar does not understand his field of inquiry, what will be the result of his approach to the subject? What can we expect?

You probably realize that much of what has been written about this ancient science is not complete. Many of the scholars of the science had an axe to grind in attempting to prove that the Kahuna were simply reprehensible sorcerers and con men. Ironically, this led some scholars to a fascination with sorcery (ana'ana). It also concealed the richness of the teachings and the aliveness of the Kahuna practices.

The tradition of the Kahuna is less limited than it has been portrayed. The science also contains many profound teachings and practices for spiritual illumination (Na'auao) and powerful techniques for psychological healing (La'au Kahea). The medical doctors of ancient Hawai'i (La'au Lapa'au) are on record as having performed the first autopsy — long before modern western medical science.

When the missionaries arrived, there were Kahuna of every human endeavor in Hawai'i. There were

Kahuna of fishing, farming, and planting. There were Kahuna of government, politics, and negotiation. In fact all the knowledge was kept in the Kahuna system, much as all knowledge was maintained in the Catholic Church in the middle ages in western Europe. Is this, then, a religion? No more than meditation, psychology or medicine is today.

We are indebted to the people who kept this knowledge available for everyone to learn, and who therefore kept it alive — Max Freedom Long, David K. Bray (Daddy Bray — a self-proclaimed and publicly practicing Kahuna), Taneo Sands, and George Naope are such people, and we are indebted to them as well as to countless others for pieces of the puzzle.

We have studied with the people who know the ancient ways (in Hawai'i, it is traditional not to say that one is a Kahuna, since in the past it was illegal, and since it is traditional to let one's works speak for themselves), and have received permission to teach what we know. Even so, it would be inaccurate to say that ours is a traditional description of the practices of ancient Hawai'i. The techniques and practices that we present in this book are the result of much related research. We have reset these techniques into a clear format and description that can be easily understood and utilized by someone who was schooled in western thought.

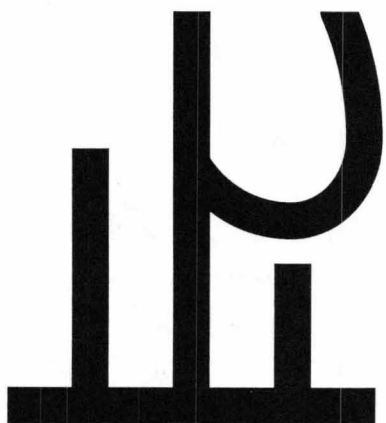
While this is a presentation of techniques of the past, we present them in an updated manner so that they are comprehensible, simple and usable. If you are familiar with any of the chants of ancient Hawai'i, you may find the translations that are included here to be quite different from those that you learned. It is also possible that you have studied the same techniques from a different Hawai'ian school; your descriptions of the

techniques may vary. If the presentation is at variance with what you know, remember that in ancient times each Ahupua'a (land division within an island) would be inhabited by a different family, and therefore have different traditions of the same one great teaching. The great Kahuna Daddy Bray would often say, "There are many sources of light — the sun, the stars, the moon; there are many paths, and there are many teachers. All the paths are the same, and all the teachers are teaching the same thing, and all the sources of light are the same. The teaching and the paths all lead to the same place — within you to the one great source — the light." If what we say is different from what you know, we offer the following ancient saying:

A ohe pau ko ike
i kou halau.

Think not that all wisdom
is in your school.

There are also those who may say that teachings from the past should be left in the past. To them, we say, "The planet cries out for them."



History of Huna

The Ho'omaka (initiate) had been laid out on a long black solid block of lava rock, 4 feet high, by 6 feet by 3 feet. Around the lava rock in each corner and in the center on each side was a Kukui nut oil lamp that provided light for the five Kahuna to do their work. As the initiate lay there, the Kahuna Lomilomi massaged the Ho'omaka for what seemed like days. As they worked, their chants reverberated into the cool night air:

*“Kau ka halia, i ka manawa,
He hiamoe kou. Ho ala ana oe, o oe, o
O halau lani o hoa ka lei,
He me manu e, e kani nei...”*

Each day the Ho'omaka went, he felt deeper and deeper into himself. During what seemed like the second

day, the images came flooding back. He remembered a time long ago. He remembered!

The days of The Order of Kāne had come to an end. The soldiers of Pa‘ao had arrived; they were hunting all the Kahuna of the old order and burning the temples. In this time, as he remembered, he was a young Kahuna and he feared for his life. As he hid near the temple, he sensed his doom. All his masters were dead, his mother, father, wife, and young baby daughter had all been killed. He knew that all was lost and felt he was next. Even though the soldiers of Pa‘ao were all around, he managed to survive through the night. And as the sun rose in the morning, the Pohaku O Kāne (the stone images of the One God who had created the universe) had laid themselves down. None were broken, none were damaged. And as he remembered, the sadness came flooding back and then the tears. The perfect times were over. That idyllic time of love, peace, and happiness was over.

When the Ho‘omaka awoke, the face of the kindly old Kahuna was smiling down on him. She said, "Welcome back." He said, "We aren't the first. I remembered when we were here before." She smiled as he continued, "There was a time when we all lived in harmony. Women were equally honored and could rise to the highest level with the men." "Yes, little one; you are right," she said. "In the ancient times it was so. Those times are gone now, but they will return." "But why did it end?" he asked. "Everything moves in cycles, from the highest to the lowest and back to the highest. The time of balance was over long ago, and we are now in a time of imbalance, a time for extremes. But the balanced times will return. It is predicted. They will return."



An Ancient Science: The science that is now called Huna is a very old science. We believe that it may be as old as 35,000 years, and is a part of the original teachings of the peoples of the earth which were centered here in Hawai'i on a continent which no longer exists. All that remains physically of that land are the mountain peaks of the island chain called Hawai'i.

Long after the original teachings of the peoples of the earth were codified and spread throughout the world, the continent disappeared. The teachings continued in Hawai'i and in other parts of the world.

For a long time prior to 750 A.D., there flourished a system of personal development, healing, and spiritual discipline that was known by "everyone." The system was a balanced system — one that honored men and women equally. There were almost no secrets; in fact, there were so few secrets that the information that comprised the techniques wasn't even organized or formally taught. It just formed the background of "how it was" in the world.

In Hawai'i, this teaching was originally called Ho'omanana ("to make Mana, or life force energy"). The people who practiced these teachings and techniques knew that all power and all life force emanated from the One, the source of all — all life, all energy, which in Hawai'i was called I'o. In those times, the same knowledge was taught everywhere else on the planet, too. Around the world today, only remnants of this system survive.

There are only remnants of this system around the Earth, because starting in 325 A.D. (it may have started as early as several thousand years B.C., but the effects were definitely under way by 325 A.D.) a wave began to sweep around the planet in an attempt to destroy the balanced systems — the original teachings of the

peoples of the Earth. The wave hit Hawai'i sometime between 750 and 1250 A.D. At that time, the Kahuna Pa'ao arrived in Hawai'i and found a very peace-loving people living in a paradise.

Several years later Pa'ao returned with a number of warriors and priests who overturned the original system in Hawai'i. When Pa'ao arrived, he installed his system and changed the original teaching. The old order was overturned and the current order of Kū was installed.

The Huna we teach predates the teaching of Pa'ao. So it is very ancient — from before 750 A.D. We believe that before that time the existing order was a balanced system which could be called The Order of I'o. This is true all over the world. The balanced Male/Female system in western Europe was called Wicca and, like Huna, there were attempts to wipe out this teaching. The Holy Inquisition conducted by "The Church," for example, killed hundreds of thousands of people and reduced the population of Spain by more than 50% in 200 years. In India, too, a system called Tantra was challenged by the newer system called Vedanta. Although Tantra fared better than Wicca, both systems were subject to much persecution. The situation was the same all over the world, from the Native Americans to the Aborigines of Australia. Each of the peoples bearing the original teachings experienced serious pressure to eradicate the culture and the teachings. These destructive pressures continue today.

In Hawai'i, fortunately, the original teachings were hidden in the chants of the Ancient Ones — when the original teachings were overturned, they went underground. The original teachings were hidden inside the chants and the Hulahula (Hula dances), where they have waited. They have waited, hidden, for a long long time.

The newer arrivals adopted chants and Hulahula which contained mysteries hidden to them but which were simply waiting for a rebirth of the original teachings.

The teachings were buried again (to a second level) in the ancient chants when the missionaries arrived from Boston in 1820. Their arrival was not accidental, since the more modern Hawai'ian system (order of Kū) called the Kapu system, had been ended by King Kamehameha II in 1819.

Once again the new priests brought their new gods, and the original teachings were buried even deeper. The missionaries began to do away with the old "superstitious ways." In 1820, they passed the first of the laws designed to eradicate the ancient teachings:

"Section 1034: Sorcery — Penalty, Any person who shall attempt the cure of another by the practice of sorcery, witchcraft, *ananna (sic)*, *hoo-piopia*, *hoounauna*, or *hoomanamana*, or other superstitious or deceitful methods, shall, upon conviction thereof, be fined in a sum not less than one hundred dollars or be imprisoned not to exceed six months at hard labor.' There is also another section of the law which classes the kahuna with bunco men and defines him as one posing as a kahuna, taking money under pretense of having magical power, or *admitting* he is a kahuna. For this the fine goes up to a thousand dollars and a year in prison."

— Long, 1948

So, in a Pacific Island nation influenced by American Missionaries, the people were disallowed from practicing their original teachings until the federal government of the United States passed the Native American Religious Freedoms Act in 1979. Amazingly, in 1953

the Kahuna, Daddy Bray, was arrested for chanting a chant in the Hawai'ian language at Hulihee Palace in downtown Kona — a chant quite similar to a chant we teach at our Huna seminars in Hawai'i.

That a country could proudly proclaim freedom of speech and simultaneously ban the practice and teaching of Huna as illegal in Hawai'i from 1820 to 1979 is absolutely inconceivable. How could that have happened? What did we not see that allowed us to disenfranchise the dear, sweet, loving people of this land? Further, we shall see that this has not been, even today, fully addressed.

We believe the final law against the practice of the ancient ways was repealed in 1989. It was predicted that this would happen. Today, the entire planet is experiencing a revival of the old teachings where once again we will experience the return of the balanced systems of teaching.

The older, male-dominant, patriarchal systems are finding it harder and harder to survive. Look around you; the world is changing. Old systems are disintegrating. Most notably, the Communist system wasn't vanquished by armaments; it fell apart of its own accord because it denied the rights of women and because it denied spirit.

This offering is part of the revival of the original teaching that was predicted right from the arrival of the first newcomers in 750 A.D.

The Promise of Huna: The teaching which is now called Huna was originally called Ho'omana. "Ho'o" means to make. "Mana" means life force, equivalent to Ki (as in Aikido), Chi (as in Tai Chi) or Shakti in the Sanskrit language. Taken together, the word Ho'omana means empowerment or to empower. The

purpose of the original teaching was learning the ways to increase life force.

Do you remember the Big Kahuna in the Frankie Avalon, Annette Funicello movies in the late 60's? In the humor of that name, we may be closer to the true meaning than we realize. The Big Kahuna was someone who was good at surfing — he knew something about surfing that other surfers didn't know. He was the best!

What Is A Kahuna?: “Ka” means “the,” or “light,” and Huna means “secret,” but it doesn't mean secret in the sense that it did when you were a child. It means secret in the sense of “esoteric,” or “hidden.” For example, if you were going to have a meaningful conversation with a quantum physicist, you'd probably have to study quantum physics for 4 or 5 years. So Huna means knowledge which is not secret as much as hidden from view. Huna means knowledge which is “concealed” or wisdom which is “protected like a treasure.” If we divide the word differently (a common practice in discovering the deeper meanings of Hawai'ian words), “Kahu” means “honored servant” or “high servant who takes charge of persons, property, or knowledge.” “Na” means to care for, to settle difficulties, in a legal sense; quiet, pacified, as an aggrieved child; calmed, quieted, as one's passions — calm and centered.

Today we would translate the word Kahuna as being roughly equivalent to Ph.D. — a specialist in some field. So, in ancient times, there were Kahuna of fishing, farming and planting; there were Kahuna of philosophy, negotiation, and government; there were Kahuna of canoe building, navigation, and tiki (statue) carving; and there were Kahuna of child birthing and rearing; none of those types of Huna will be covered in this book. There were also (and this is our main interest in Huna), medi-

cal Kahuna called La'au Lapa'au; predictors called Kilo-kilo, or those who did divination; psychological healers called La'au Kahea; and mystical initiators, called Na'auao.

In 1850, the Kahuna Kapihe of Kona may have succinctly captured the essence of the Science of Huna in the saying,

“E iho ana o luna.
E pi'i ana o lalo.
E hui ana na moku.
E ku ana ka paia.”

Which means,

“Bring down that which is above by means of the light.

“To ascend take from darkness into light that which is below by means of light.

“This will transform the spiritual energy as it flows from the source and integrates all the islands (inside you), giving peace.

“This will affect you profoundly, and change your life bringing illumination, and you will feel the delightful supreme fire.”

Notice the similarity to the Hermetic axiom from the Emerald Tablet (approximately 1500 A.D.),

“That which is above is like that which is below, and that which is below is like that which is above.”

— Hermes Trismegistus

The Scope of Huna: Huna is as broadly based as any other shamanistic system and it is important to know that there are correspondences from Huna to all other shamanistic and magical teachings. We can think

of the origins of thought in Huna to be the same as Wicca, Alchemy or Hermetics in western Europe; the same as the Native American tradition; the same as the Aboriginal teachings in Australia, the Maori teachings in New Zealand, or the original teaching of Tantra in India.

So whereas there was the tradition of the Holy Guardian Spirit in Hermetics, Alchemy and the Native American Tradition, in Huna we have the tradition of the Higher Self.

Where there was the tradition of the five elements in Hermetics, Alchemy and Tantra in India, in Huna we also have the five elements.

Where there was the tradition of the Dream Time in the Native American Tradition, Maori and Aboriginal traditions, in Huna we have Moe Uhane (Dreamtime).

Where there were herbs used in healing in the Native American, Chinese and other traditions, in Huna we have a tradition of herbal healing.

Where there was energy healing in the Philippines, in Reiki, and in Chinese acupuncture, there is use of symbols for energy healing in Huna.

Where there was a tradition of using the numbers and the stars for making predictions in Astrology, the Cabalah, and in Numerology, also in Huna we have a tradition of using the stars and numbers for prediction.

And where there was a tradition of chanting in the Native American Tradition, the Aboriginal, the Maori traditions, and in the tradition of Tantra, in Huna we have a similar tradition of chanting.

Of course there *should* be correspondences between Huna and the other disciplines if they all came from the same origin. While most, if not all, of what comprises the major esoteric disciplines has been written and pub-

lished, more than 80 percent of ancient Huna remains unpublished.

This book is a beginning to reclaim what, in this revival, has been called Huna and the teachings of I'o.

Esoteric Studies: As you begin your study of Huna, or whatever esoteric discipline you choose, please consider the following:

The spirit of any esoteric training does not lie solely in the information being taught. It also includes the teacher's influence which, over time, tunes the pupil to higher and higher levels of vibration. An esoteric school is different from all other schools. Although its intent is to communicate wisdom, its real power lies in its contacts with the unseen and the essence of inner worlds. Unless it has these contacts, it cannot give its pupils the power to put the intellectual theory into practice. All of the different schools of the original teachings generally share the same principles but they differ very much in how they gather their power and in their ability to apply and share that power.

Any training in esoteric studies should increase positive character traits in the initiate. Above all, it should bring increasing balance of the mind. If it does not do this, something is wrong. What could possibly be the purpose if a student experiences the heavens open to him, and yet loses his reason, his livelihood, and his friends? To put it clearly, training in Huna should not cause a person to lose his job, relationships, and all that is dear to him. The result of any esoteric study is, and should always be, balance. Remember that you have four parts to your personality: physical, emotional, intellectual, and spiritual; and any method of training should take into account all four of these. It should then

bring them into balance if it is to produce the stability that comes from having symmetry and harmony in life.

“Unless the study of esoteric science yields fruits of practical application, it is unworthy of the pursuit of any serious minded person, and unless these fruits be the fruits of the spirit, it is unworthy of the study of any spiritually minded person.”

— Dion Fortune

Please remember that any teacher (Kumu) of the esoteric sciences cannot reveal his entire system to one who is uninitiated, and the more the teacher knows, the less he will be inclined to reveal immediately. But no *real* teacher would ever withhold knowledge from anyone who was worthy to receive it. On the other hand, for his own protection, he cannot accept as a pupil someone who would be likely to abuse that knowledge or betray that trust.

“The true trainer of souls knows that it serves no useful purpose to require an oath, for unless he is prepared to carry his pupils bodily into the Kingdom of Heaven, he must teach them to walk on their own feet, and he can never do that as long as he keeps them in the splints of an oath. . . What is required of the neophyte is not a blind obedience but an intelligent comprehension of principles. . . that he shall have reached such a degree of self-discipline that, when a principle is explained to him, he will immediately be able to put it into practice. . . If the light that is in him be so dim that he cannot understand the principles involved, he should not be placed in the position of having to deal with problems beyond his powers. . . never surrender your will, never surrender your

judgment.”

— Dion Fortune

Remember this: there is no one other than you who has the power to give you initiation or the power to refuse it to you; as soon as you are ready for initiation you claim it by your right, not your grace.

“A great body of tradition exists, though scattered and concealed and the student in whom the inner eye is open can penetrate its significance when he studies it . . . an initiator . . . should codify this knowledge and reduce it to an intelligible system; the value of an occult school depends in a large measure on the manner in which this purely mundane work has been done.

“If we seek the roots of living spiritual experience, we are unwise to look for it along the lines of organized . . . tradition . . . In every record of the foundation of an Order we read of a meeting between its founder and an illuminated teacher who gave him his contacts by virtue of his personal magnetism.”

— Dion Fortune, 1922, 1987

The Kahuna State

The Haumana (student) bowed to his Kumu (teacher). He had just finished the initiation process that moved him to a new level of training. He was excited. He had hoped for years. He had dreamed of this day. He knew what he wanted — he wanted to go all the way. He wanted it all — to learn everything there was to learn. He had, it seemed, passed all the tests; some of which he knew, some of which he did not know. Although he was not aware of it, up to this point, those who had instructed him were mostly concerned that he understood and that he had learned what he was supposed to learn.

This was the first time he had met with the Kumu. To this point usually it had been just the Alaka'i (instructor, assistant) teaching the classes. The Kumu began to speak, and as she spoke her voice reverberated

with waves of eternity.

*“E pule kakou.
E Kū,
E Lono,
E Kāne,
E Kanaloa,
E hoe.
E Iho ana o Luna
E Pi‘i ana o lalo
E Hui ana na moku
E Kū ana ka paia
E ola mei makou
E ola mei makou
Ho mei ka mana, ka ike, ke ola no
Amama.”*

The Haumana’s head began to expand. As the Kumu continued, the Haumana found it hard to focus on the words the Kumu spoke. Finally, he managed to focus in, and the first words he heard and understood were, “You need to understand, my son, we know why you’re here. You’re here for your gain, you’re here for your power, and what we want is your enlightenment first. Then we want your service. You can’t understand that now, but you will, you will.” The Kumu continued,

*“Ai, Ai, Ai.
Ho‘opuka e-ka-la ma ka hikina e
Kahua ka‘i hele no tumutahi
Ha‘a mai na‘i wa me Hi‘iaka
Tapo Laka ika ulu wehiwehi...”*

“Now, sit and meditate on the light as you have been instructed, my son, and pay attention to what you

see." The Haumana closed his eyes, and rolled them up to the right, then to the left, then the rolled them straight up, and just as he did, the Kumu touched him between the eyebrows, and a burst of light filled his head. At that moment, he was free! He floated straight upward and into the sun, and he became one with the infinite light of the sun. As he merged with the sun, his entire body seemed to be disappearing, or so it seemed to him. First head, then his neck, then his torso, his limbs — all disappeared in the light. Then finally his conscious awareness became one with, and merged in, the light. As it did, his consciousness expanded to the size of the universe, and he became one with the light, the glorious light!

The Teaching of Ha-wai-i: (This legend is not necessarily verifiable, but it is fun!)

When the first Hoale (slang for Caucasian), no doubt one of Captain Cook's crew, arrived at the Island of Hawai'i, he came ashore, and asked the first Hawai'ian he saw, "What's the name of this place? Where do you live?" The Hawai'ian answered, "Hawai'i."

Then the sailor went to another area of the Big Island and asked the next Hawai'ian he saw, "Where do you live?" The second Hawai'ian said, "Hawai'i." And then a third, with the same answer, so the island was named "Hawai'i." What each Hawai'ian meant was, "I live in the supreme Mana that rides on the life's breath."

When the sailor visited the next island, he asked the first Hawai'ian he saw, "Where do you live?" This Hawai'ian said, "Hawai'i." And then another island and

another, and still the same answer, "Hawai'i." So Captain Cook named all the Islands, "Hawai'i."

But Hawai'i isn't just a place in the middle of the Pacific, it's a place inside you — a place that, wherever you go in the world, is still inside you. You see, what the Hawai'ian was saying was, "I live in:

- Ha — meaning breath, or breath of life
- wai — meaning water, but also a code word for Mana or life force, and
- 'i — meaning supreme."

But Hawai'i is not just in the Hawai'ian. You also carry it with you, and so you can connect with *your* Hawai'i — the supreme life's force that rides on the breath, any time, anywhere.

Just stop and take a full breath in through the nose and out through the mouth with the sound, "Ha." The out-breath is whispered loudly, and is twice as long as the in-breath.

So if you're in traffic, bumper to bumper, and you have to be somewhere, and you're about to rip the bumper off the car with your bare hands: just stop and take a full breath in through the nose and out through the mouth with the sound, "Ha," and reconnect with the Hawai'i in you.

If you've had a rough day at the office and you're tired, really tired, but it's only three o'clock: don't take that 14th cup of coffee: forget about it. Stop and take a full breath in through the nose and out through the mouth with the sound, "Ha," and reconnect with the Hawai'i in you.

If your kids are raising the roof, and your dog just mangled your 120-dollar Reeboks, the cat just furballed

in your bed, and you are about to yell and throw all of them out: just stop and take a full breath in through the nose and out through the mouth with the sound, “Ha,” and reconnect with the Hawai‘i in you.

You’re about to go in to see your boss, and you hope he’s in a good mood, ’cause the last time he wasn’t and that wasn’t fun, and you’re really anxious: stop and take a full breath in through the nose and out through the mouth with the sound, “Ha,” and reconnect with the Hawai‘i in you.

Remember — anywhere, anytime — you can reconnect with the supreme Mana that rides on your life’s breath — the Hawai‘i inside you. Just stop and take a full breath in through the nose and out through the mouth with the sound, “Ha,” and reconnect with the Hawai‘i in you. Anyone can — anytime, anywhere. So wherever you go, you can be in the flow of the supreme Mana that rides on the life’s breath.

In the early 1800’s, when the first white visitors arrived in Hawai‘i, the Hawai‘ians watched them carefully, especially when they spoke or prayed. Soon the Hawai‘ians noticed something odd about the missionaries. The Hawai‘ians had confirmed their suspicions — the newcomers didn’t breathe, at least not the way the Hawai‘ians did. The Hawai‘ians were miffed. Before any Hawai‘ian would begin to chant, or even to make a pronouncement, they always breathed and meditated, but the new arrivals didn’t, so they were called Hoale. Ha, meaning “breath,” and Ole, meaning “lacking.”

So let’s not be Hoale, at least not in the true meaning. As you’re reading now let’s breathe together, doing the Ha breath for five minutes. Why not stop and do that now? Just take a deep breath in through the nose, filling your lungs completely. Then exhale through the

mouth, loudly whispering the word “Haaaa,” and exhaling completely. Continue for 5 minutes — put on some nice music if you wish or just sit quietly. (By the way if you begin to hyperventilate or feel lightheaded at any time during any breathing technique, just stop and wait for it to pass.)

Meditation: Now that we know how to breathe, let’s look at the process of meditating.

Throughout the world, all the ancient teachings agree — any Kahuna, Shamanistic, or magical discipline requires that the Kahuna be able to enter an altered state rapidly and at will. But what kind of an altered state? The word Kahu-na will give us a clue. Na means “quiet, calm, centered.” So some kind of ability to enter a calm centered state is what is necessary. But that in itself is not enough.

You see, in actual practice, a calm, centered state is just the first step. Ultimately, we must reveal the finer planes of creation (see Chapter 3). Levels of the creation unseen to the normal eye must be revealed directly to the Kahuna. To achieve this, many cultures used drugs. Native Americans in dry southern climates used peyote. Rituals, such as rattling or drumming, were also used to induce an altered state. But, to be honest, Hawai’i didn’t really have an effective substance for achieving altered states. Awa (kavakava) is only mildly hallucinogenic. (Personally, I find this rather refreshing that in Huna we do not need massive amounts of mind altering drugs as did some of our counterparts in other cultures. Excessive drug use can lock you into the lower planes, and thus de-evolve the user.) So in Hawai’i, other means were found to evolve the consciousness.

In every system, one of the first things a Kahuna learns is the ability to access altered states rapidly; hav-

ing this ability is what often determines success. The first step in cultivating the ability to rapidly access altered states is to learn a form of active meditation.

The Active Meditation of the Kahuna —

Hakalau: One meaning of Hakalau is, “To stare at, as in meditation and to allow to spread out.” If you’ve never tried it before, right now, this technique can be a real eye opener. Try it.

1. **Ho‘ohaka:** Pick a spot on the wall, preferably above eye level, and let your field of vision bump up against your eyebrows, but the eyes are not so high so as to cut off the field of vision.
2. **Ku‘u:** “To let go.” As you stare at this spot, just let your mind go loose and focus all of your attention on the spot.
3. **Lau:** “To spread out.” Notice that within a matter of moments your vision begins to spread out and you see more in the peripheral than in the central part of your vision.
4. **Hakalau:** Now, pay attention to the peripheral. In fact, pay more attention to the peripheral than to the central part of your vision.
5. **Ho‘okohi:** Stay in this state as long as you can. Notice how it feels. Notice the ecstatic feelings that begin to come to you as you continue the state.

(This description is almost the same as Patanjali’s description in the *Yoga Sutras* of Dharana, Dhyana, and Samadhi leading to Samyama.)

Hakalau is the means, then, in the Hawai‘ian system for entering a rapid trance state at will. In our Huna Intensives given in Hawai‘i, we suggest to the Hau-*mana* (students) that they use this technique inside and outside of class — all the time — until it becomes automatic. This is the state we are in as we go from place

to place, walking, cycling, riding in a car, etc. And as you do it more and more, you will also find that it is impossible to hold a negative state in consciousness when you are in peripheral vision. Hakalau is also why some Shamans won't actually make eye contact with you, because it could interfere with the state. (Truthfully, if eye contact can interfere with your state then you need more practice with a qualified guide.)

The ability to enter a trance state rapidly and at will is deepened by sitting in meditation and deepening the experience. The technique is practiced with the eyes closed, and adds some additional techniques to Hakalau.

Sitting Meditation: The Kahuna, Kapihe was quoted in 1850, as saying,

“E iho ana o luna.
E pi'i ana o lalo.
E hui ana na moku.”
— Kapihe, 1850

This translates as, “Bring down that which is above by means of the light. To ascend, take from darkness into light all that which is below (in the dark areas of the unconscious mind) by means of light. This will integrate all the islands (all the parts inside you), transforming the spiritual energy as it flows from the source and giving you peace.”

Another ancient chant gives a more specific technique:

“Kaa akau, kaa hema.
Kū makani hai ka lani.
Hekili kaakaa i ka lani.”

“Roll the eyes up to the right, roll the eyes up to the left.

Lift the eyes straight up to open up the heavens.

Let flow the fine rain, roll the eyes up to stare at the heavens.”

Here are the specific steps to Hi‘olani (or meditation):

1. **O ku‘u:** Find a comfortable place to sit — in a chair or on the ground will do. Darken the room, or cover the eyes so that no external light gets in. (This is important, at least the first time you do it.)
2. **Ha:** If you wish, begin by doing 5 to 15 minutes of Ha breathing as described above.
3. **Ka‘a:** Roll the eyes up and to the right, then up and to the left, and then straight up to the heavens. Focus the eyes without strain, as if looking up at the sky, on the space between the eyebrows. (You can roll the eyes up even more if it is comfortable.) Remember the feeling of Hakalau, and take that into meditation with you.
4. **Kala:** E iho ana o luna. As you look up to the space between the eyebrows, focus on the light. Pay attention to the light, let the light come to you, welcome the light. Watch the light. (If as you begin, you do not see the light easily, just press lightly on your eyeballs pushing them up and inward. Then let go, and watch the light.)
5. **Ku‘u:** “To let go.” Now, just let go and watch the light. If there are other thoughts, and the light is still there, that’s okay. If you’ve forgotten to pay attention to the light, gently bring your attention back to the light.
6. **No‘o:** At the same time, meditation; concentration on the light. No‘ono‘o: Thought, reflection, thinking, meditation — to think, reflect, meditate,

concentrate on, and consider the light.

This technique is similar to a description of meditation on the light in Patanjali's Yoga Sutras: "From meditation on the light in the head, comes knowledge of things which are subtle, hidden or far distant" (Patanjali III, 24). "Upon the cerebral light, the vision of the perfected ones" (Patanjali III, 31).

This is the first technique for meditating on the light. Time spent doing this process is well worth the investment. The process expands your consciousness permanently and cultivates the nervous system's ability to go into an altered state rapidly and at will. It develops your ability to enter the Kahuna State at will.

The Philosophy of Meditation: The inner light, and the inner light alone can ultimately take us by the hand, and deliver us to the Great light. This is where we came from, and ultimately where we will return. Truly it is where we desire to be now. Reaching the source of all light in and of itself is a supreme achievement, worthy of a lifetime of meditation. To bring an experience like this to our conscious awareness, so that it does not pass us by like a flash of lightning, we must prepare for its dawning. Ho'opuka e ka la, ma ka hikina!

The Three Selves, The Four Bodies

The Haumana was nervous, for this was to be the first of his major initiations into the Order of Kāne. As he made his way to the appointed meeting place, he wondered just what his initiation would mean. As he walked, he thought of all the reasons why he wanted to study the ancient science of Ho‘omanamana. Even as a child he remembered being fascinated with things mysterious and esoteric. He had always loved the idea of knowing the secrets and mysteries of the universe. The idea of being of service had not yet dawned upon him, but it would.

As he neared the Pu‘uhonua O Honaunau (City of Refuge), he remembered all that he had learned about the Pu‘uhonua. They had all been built in the ancient time (hundreds of years ago), during the time of bal-

ance. The legend was that if a person were to walk, or swim, or crawl (even drag) inside the boundaries of a Pu'uhonua, then any and all past transgressions and sins were immediately forgiven and, with the aid of a Kahuna, was immediately reborn to a new life.

The Haumana managed to make his way to the area late in the afternoon, and as he neared the entry to the Pu'uhonua, he passed by the small cluster of Noni trees, and then he saw the Kahuna. The Kahuna was tall, very tall — maybe six feet, maybe more. Her hair was very long, with streaks of gray. There was great wisdom in her eyes, and when she looked at the Haumana, he felt as if she could see to the depth of his soul. Trembling, the Haumana walked with the Kahuna out toward the ocean, around past the small bay. Once past the tall stone wall, they stopped at the main platform of the Heiau. The Kahuna chanted:

*“Aloha na hale o makou I maka-maka ole,
Ke ala nui hele mauka o pu'u kahea la, ie ie!
Ka-he-a. E kahea aku ka pono. . .”*

The Kahuna stopped in midsentence. That was unusual. She drew in a long deep breath. “This is a very special initiation,” she said, “I’m to reinitiate you and instruct you to the highest levels. You see, you have been here before as a great one — a Kahuna Na‘auao.”

If he wasn't in awe before, the Haumana was now. Silently, he followed the Kahuna around past the Heiau and over to the ancient site — the one that had been used for thousands of years. Together they stood by the very tall solid lava spear that rose 20 feet into the air. “Now, breathe — like this.” The Kahuna took a deep breath in through the nose, and exhaled, making the sound, “Haaaaaaa.” “Keep breathing,” she said.

Then she began to chant:

*“Aumakua, aumakua
Na aumakua o ka po
Na aumakua o ke ao
Na aumakua o ka pau luna
Na aumakua o ka pau lalo
Hele mai, hele mai
Ho mei ka ike, ka mana, ke ola no
Elieli kapu, elieli noa
Amama, ua noa.”*

As she started the sixth line of the chant, the Kahuna placed her hand on the top of the Haumana's head. As she did, the Haumana felt the top of his head disappear into what seemed to be infinity. In gratitude, he fell to the ground, lying face down with his hands outstretched over his head. As he fell to the ground everything around him disappeared, and from somewhere above, but not through his ears, he heard a familiar chant,

*“Kau ka halia,
I ka manawa,
He hiamoe kou. . .”*

For a moment, he realized he was in that place of boundlessness described in the chant. Then he disappeared in the light.

Hours later, he regained consciousness, but the crown of his head was still gone — it would be three days before he felt that it had come back. In later years he would remember this initiation as the one that started it all — the one that put him back on the path.

The Three Selves: One of the most important parts of the ancient teaching is that we are not just one mind, but that we are made up of three minds. The Kahuna knew this thousands of years ago.

In the “infinite wisdom” of the missionaries who arrived in Hawai‘i in 1819, it was decided that the Hawai‘ians were “heathens,” that they couldn’t have thought as deeply or as logically as the newcomers from Boston. That was unfortunate, because the missionaries did not realize mental illness was virtually unknown before the arrival of the white man. Mental illness was rare because the Hawai‘ian Kahuna had a more highly developed system of psychology and mental health than is present even today.

By 1970 Milton Erickson, M.D., had nearly brought the Western perception to the level of understanding of the ancient Hawai‘ians. He had a nearly complete understanding of the Conscious Mind and the Unconscious Mind and their functions. Long before Erickson, the ancient Hawai‘ians called the Conscious Mind, ‘Uhane.

‘Uhane: 1. Soul, a spirit.

First, appreciate that you aren’t just a Conscious Mind. The Conscious Mind is the logical, reasonable, rational part of you — the part of you that you know and call “I” when you say, “I think ... I am ... I do ... I have ...”

The teachings of ancient Hawai‘i said that as there was a Conscious Mind (which most of us know), there was also an Unconscious Mind (which most of us do not know). And just as there was a Conscious Mind and an Unconscious Mind, there was also a Higher Conscious Mind, known as the Higher Self. Each of these minds was separate, distinct from the others; the Conscious Mind had hidden from its consciousness an Unconscious

Mind which had certain functions that were separate and distinct from the Conscious Mind. Further, there was, also hidden from the Conscious Mind, a Higher Conscious Mind with very specific functions equally separate and distinct from the Conscious Mind. The Conscious Mind could not perceive either of these minds directly, except in certain states of consciousness. As we are already relatively aware of our Conscious Mind, the next mind to get to know is our Unconscious Mind.

The Unconscious Mind: What we call the Unconscious Mind, the ancient Kahuna called, Unihipili:

- u: The seat of our emotions from which come feeling or grief; to stem from the heart; the mother element; the milk of life.
- ni: To pour out a liquid.
- hi: To blow out with force any liquid from the mouth.
- pili: To cling, stick, adhere, touch, join, adjoin, cleave to, associate with, be with, be close or adjacent; close relationship, relative; to belong to.

The Unconscious Mind is a very important part of you. Think about it for just a moment. Here's a part of you that runs your body; it makes your heart beat, causes the lymph system to circulate, your breathing to continue, your eyes to blink, your stomach to digest your food, and many other tasks that you never even considered. Consider this too. How aware are you of all the various things your Unconscious Mind does? How well do you know your Unconscious Mind? Do you consider your Unconscious Mind as a close and trusted

friend or are you at odds with your unconscious? The ancient ones taught that really trusting and getting to know your Unconscious Mind was a very important task — the first step. Whatever your relationship with your Unconscious Mind, you will probably find as you read on that you are much closer to it than ever before.

Prime Directives of the Unconscious Mind

1. Store our memories
2. Organize our memories
3. Be the domain of the emotions
4. Repress memories with unresolved negative emotions
5. Present repressed memories to release the emotions
6. Keep repressed emotions repressed for protection
7. Run the body
8. Preserve the body
9. Be a highly moral being
10. Take direction, follow orders
11. Control and maintain all perceptions
12. Generate, store, distribute and transmit energy
13. Respond with instinct and habit
14. Needs repetition for building habits
15. Seek more and more
16. Function with a minimum of parts
17. Be symbolic
18. Take everything personally
19. Work on the principle of least effort

The ancient ones, the La'au Kahea (Kāhuna who were psychologists), postulated that the Unconscious Mind had certain functions, which we could call the Prime Directives of the Unconscious Mind.

Prime Directives of the Unconscious

Mind: The term Prime Directives means that the Unconscious Mind is “hard wired” (it comes from the factory this way) to provide or to do the following:

- 1. Store our memories:** The Unconscious Mind provides for the storage of memories. In the Penfield study (1957) scientists drilled a hole in a woman’s head and probed her brain with an electrode. They discovered that she had full memory and recall of an event that had happened when she was two years old. They took this to mean that everything that happens to us is recorded faithfully and stored as memory. Carl Pribram won the Nobel Prize in 1960 for his theory that memories were stored holographically throughout the nervous system. The Unconscious Mind is responsible for storing and accessing these memories.
- 2. Organize our memories:** The Unconscious Mind organizes all our stored memories. It uses “indexes” to point to and allow for access to these memories. Your Time Line is one such index. Values are another such index. (See James, 1988 for a further description.)
- 3. Be the domain of the emotions:** The Unconscious Mind is the domain of the emotions. Although they can be felt consciously, emotions are not the domain of the Conscious Mind. They are generated by, and are the responsibility of, the Unconscious Mind.
- 4. Repress memories with unresolved negative emotions:** Some interesting paradoxical situations can occur. The Unconscious Mind is also charged with the responsibility of repressing memories with unresolved negative emotion. An unresolved nega-

tive emotion will repress the content of the memory in accordance with the intensity of the emotion. These repressed negative emotions are trapped in the body, and in many cases can block the flow of communication through the body's neural network pathways.

5. **Present repressed memories to release the emotions:** Memories which have been repressed are then presented to release the trapped negative emotions. This is the next function which the Unconscious Mind is designed to perform. In a number of cases, and with disfavor from the Conscious Mind, the Unconscious Mind may stop presenting the memories for release. At the time of presentation of the memory, if the Conscious Mind can make the memory rational and preserve the learnings, the memory can then be cleared of the negative emotions.
6. **Keep repressed emotions repressed for protection:** The Unconscious Mind has the option of keeping the memories repressed, and often does. This, however, is a short term directive. In the longer term, the Unconscious Mind will continue to present memories for release, because the repressed emotions are not good for the body. (See Prime Directive number 8.)
7. **Run the body:** The Unconscious Mind has also been called the "body-mind" or the mind of the body; it provides the consciousness and the direction for the functioning of the body.
8. **Preserve the body:** The Unconscious Mind is in charge of preserving the body. This means, other things being equal, that if you walk out to the street and step in front of a bus, your Unconscious

Mind will jump you back out of the way to keep you safe. In times of extreme danger many people notice that the Unconscious Mind takes over; the Conscious Mind is not at all involved at that moment. (When this happens, the instinct of the Fight or Flight response has been activated, and the survival mechanism of the Unconscious Mind takes over.)

9. **Be a highly moral being:** This is not necessarily a prime directive as much as it is a built-in program. It is included, however, because it is so important in healing. If the Unconscious Mind is so moral, the question might arise, "what kind of morality?" — any kind of morality which it has been taught and which it believes. That is why there is honor even among thieves.
10. **Take direction, follow orders:** The Unconscious Mind likes direction from a Conscious Mind when there is rapport. If there is no rapport, the Unconscious Mind will not follow the orders or directions from the Conscious Mind and it will do whatever it thinks is right (which may be different from what the Conscious Mind wants). With rapport, the Unconscious Mind will follow virtually any direction from the Conscious Mind. Trust is important. If the Unconscious Mind is in charge of all our physical and many of our mental processes, rapport is a must.
11. **Control and maintain all perceptions:** As our sensory perceptions enter the neurology from outside the body, they must pass through the Unconscious Mind before becoming available as conscious perceptions. The Unconscious Mind filters the massive amount of incoming information to make it

manageable for the Conscious Mind.

12. **Generate, store, distribute and transmit energy:** As the body's "manager," the Unconscious Mind is in charge of the energy of the body. Most of the body's energy is generated by the interaction of glucose with oxygen. Since the Unconscious Mind is in charge of energy, it can be asked to increase the energy in the body for various purposes including weight loss and healing.
13. **Respond with instinct and habit:** Some instincts are built in at birth. Habits are cultivated over time. The Unconscious Mind is responsible for generating and maintaining both instincts and habits over time.
14. **Needs repetition in building habits:** With regard to time, the Unconscious Mind really acts as if it were in an "ongoing now" most of the time, so needs a fair amount of repetition to build a habit. (See also Prime Directive 8.)
15. **Seek more and more:** The Unconscious Mind is directed to continually seek more and more. So perhaps the new car you just had to have, and finally bought, seemed like "just any old car" after a short period of time (say, three weeks), and you were prompted to wonder, "what's next?" Perhaps you were already seeking something else.
16. **Optimum functioning with a minimum of parts:** The Unconscious Mind will function perfectly with a minimum of parts. In fact, the fewer parts the better. Since more parts means more possibility of inner conflict, and since each part cannot be expected to have the intention of the whole as its highest intention, fewer parts are better. The most perfect functioning occurs as a whole inte-

grated functioning unity.

17. **Be symbolic:** The Unconscious Mind is symbolic. It is in many areas, preliterate, so it creates, uses, and responds to symbols. (Thank you Carl Jung for first pointing this out to us.) Much of what the Unconscious Mind gives us is symbolic. This does not mean that a given symbol is meaningless, quite the contrary. Just because a message from the Unconscious Mind is symbolic, does not mean that it is unimportant.
18. **Works on the principle of least effort:** The Unconscious Mind works on the principle of least effort, doing as little as it can to achieve what it is asked. This principle serves the Unconscious Mind well in energy conservation, but not necessarily in healing. For example, if you are asking the Unconscious Mind to clear up certain symptoms, you must ask when it will start and when it will finish the process. Otherwise you may find six months later that the process is incomplete. When asked, "Why?" the Unconscious Mind may say: "I haven't started yet," or, "I haven't finished yet."
19. **Takes everything personally:** Remember that old saying "Don't point because one finger's pointing out away from you, but three are pointing back at you?" That is because the Unconscious Mind takes everything personally. The good news is that what you like about your friend, is you. The bad news is that what you dislike about your friend, is you. Perception is projection. What you see is who you are. So think the best about everybody you meet. Especially, think the best about everyone you know — think that they are magnificent, and they will be. More importantly, so will you.

Next, we'll look at the Higher Conscious Mind.

The Higher Conscious Mind: The great Kahuna, Daddy Bray, who lived in Kona (he died in 1968) said that mankind is made up of material and spiritual parts — mankind is made up equally of matter and spirit, like a magnet with one pole in matter and one pole in spirit. If that is the case, then the whole of mankind has not yet been recognized by western psychology. The Kahuna say we are also a Higher Conscious Mind. The term used in ancient times was Aumakua, meaning:

Au: A flame of fire whirling through the air, as a spirit; or spirit; yours, mine, spirit of another person.

Makua: Parent, older, senior, mature; or to sustain.

(The word aumakua was also used as a “grab-bag” term meaning any parental spirit, and included many ancestors and gods who were worshiped under this term. To avoid confusion, we will refer to this case as aumakua, and the Higher Conscious Mind as Aumakua.)

1. **Be Guardian Spirit:** The Aumakua is the Guardian Spirit, a parental spirit watching over an individual, bringing protection and safeguarding the individual.
2. **Be God Spirit in the individual.** The Aumakua is our own personal connectedness — our connection — to God.
3. **Make everything the way we want it.** Even in the western tradition of High Magic, connection with our Aumakua and communication with our Aumakua has the potential to make everything in

Prime Directives of the Aumakua

1. Be Guardian Spirit, Parental Spirit.
2. Be God Spirit in the individual.
3. Make everything the way we want it.
4. Be totally balanced male and female energy.
5. Express man's and woman's own perfection.
6. Connect to the higher realms of creation.
7. Represent the process of evolution in Huna.
8. Recognize causes (source of events).
9. Remove complexes, fixations and identifications.
10. Produce attainments (siddhis, etc.) including ESP etc.
11. Know, predict and affect the future.
12. Make no mistakes.
13. Not interfere with Conscious Mind's free will (must be asked).
14. Be all forgiving, because we are all one.

life the way we want it. This is, however, not guaranteed, because often we resist having things the way we want them. Sometimes we need the learnings.

4. **Be totally balanced male and female energy.**
This may be a rather mind-bending concept to understand if it is the first time you have considered this. The Higher Conscious Mind is in its makeup, a balance of the assertive male energy and the nurturing female energy (see Chapter 6.)
5. **Express man's and woman's own perfection.**
As the goal of evolution, the Higher Self shows us the way. "The evolution of all forms of life from the lowest to the highest is a basic concept in Huna

that must be kept well in mind . . . the sexes were separated early in the evolutionary climb, and that only when a self rises high enough to become a High Self, are the two halves of [human being] reunited to make a complete spirit containing both in its male and female parts (Long, 1965).

6. **Connect to the higher realms of creation.** Since the Higher Self is our connection to God, it represents our connection to the higher realms of creation.
7. **Represent the process of evolution in Huna.** Since the Higher Self is the expression of the process of evolution, "To see the picture clearly, we must think of all three of the selves (Minds) of a man incarnating as a team and note that when one of the team steps up . . . the others step up also . . ." (Long, 1965).
8. **Recognize causes, as in Cause and Effect.** Aumakua can recognize the source of the events happening right now in our life. The Higher Self has the perspective to rise above the events of today, and to look back into the past to find the causes. Direct knowledge of past lives is a function of the Higher Self.
9. **Remove complexes, fixations and false identifications.** This means, among other things, that connectedness with the Higher Self has the ability to clear up the psychological ailments that plague people.
10. **Produce attainments.** These powers include ESP, clairvoyance, clairaudience, etc.
11. **Know, predict and affect the future.** Sometimes people are unwittingly communicating only with the Unconscious Mind when they ask to know

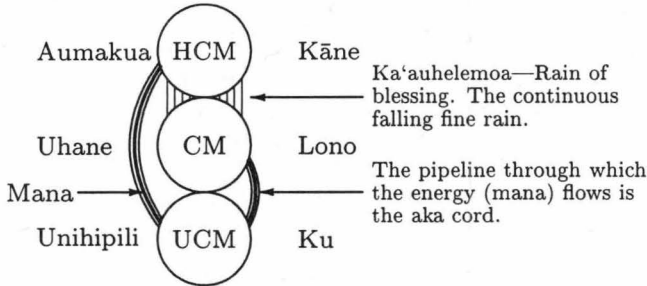
or predict the future. Knowing the future is not a function of the Unconscious Mind, so the results produced are often questionable. Questions about the future will produce the desired results, however, if the Unconscious Mind is in communication with or connected to the Higher Conscious Mind.

12. **Make no mistakes.** Worried about making mistakes? If you operate as the Higher Self, that will not be a problem.
13. **Not interfere with Conscious Mind's free will.** The Higher Self cannot interfere with any of the other Minds. The Doctrine of Free Will says that a higher mind cannot directly interfere with a lower mind. One of the paradoxes is that to gain the assistance of the Higher Conscious Mind, we need only ask.
14. **Be all forgiving, because all is one.** Many times, people say, "I need to ask my Higher Self for forgiveness." But from its vantage in life, the Higher Conscious Mind is all knowing, seeing everything as one. It is the Conscious Mind who sees the Higher Self as different from it. The Higher Self sees all as one.

Next, what is the relationship between the three minds of mankind, and how are they connected?

Connectedness: Each of the minds is connected to the other by means of life force energy, called, in the Hawai'ian system, Mana — the fourth element in this equation.

As you look at the chart, notice the connections: There is a connection between the Conscious Mind and the Unconscious Mind, and the flow of energy and information goes both ways. There is also a connection



between the Unconscious Mind and the Higher Conscious Mind, and information and energy flows both ways. But there is no direct communication between the Conscious Mind and the Higher Conscious Mind. Even so, the Higher Conscious Mind may communicate with us by way of energy enveloping us, “falling down” from above. An ancient chant says:

“Li ta I’o o ka’auhelemoa la”

“I tremble; I have goose flesh; the I’o comes inside me because of the continuously falling fine rain.”

The Ka’auhelemoa is well known in Hawai’i — it’s that fine rain with small drops that blows off the mountains, and when it reaches you, you feel it, but when you touch your skin, it is not wet.

Aka Connections: Mana is the means by which the three minds of mankind communicate with each other, but the Mana needs to flow through something. Imagine a piece of surgical tubing — a little tube, about the size of piece of rope. The tubes are made of a non-material, etheric substance called Aka.

Aka: Shadow. Of spiritual essence.

Aka is the etheric substance, which acts as a medium to transmit the Mana. It is sticky and so connects and stays connected to whatever we touch. The Aka cords look like small cords or ropes which are hollow in the middle, through which the Mana passes.

The Three Minds of Mankind: Leinani Melville describes the three minds of mankind as (Rodman, 1979):

“The Hawai‘ian Kahuna taught that man’s three minds are (1) mana ‘o, (2) mana ‘o io, and (3) mana ‘o ia ao.”

Mana ‘o is the lower physical consciousness of the human brain. It is the mind that awakens from sleep when the physical being emerges from its slumber.

Mana ‘o means: 1. The mind. 2. Mind power; the power of the mind; the power of thought; the power of thinking. 3. To think, conceive, reflect upon a subject; to determine by thinking. 4. To realize; to imagine. 5. To exercise one’s powers of judgment. 6. To will, wish. 7. To desire, crave, yearn, as to long for appeasement of one’s carnal appetite; an expression of desire.

Mana ‘o i‘o means: “mind of the soul.” Mana ‘o i‘o is not exactly the soul which the ancients knew either as i‘o or unihipili. It is the mind of the inner spiritual being.

Mana ‘o ia ao means: 1. The power of the mind that comes from the inner being; inner mind power; thought power of the inner consciousness. 2. Soul consciousness. 3. The inner

intellectual process. 4. God's gift to man to aid his mental development.

The Outer Expressions: In our diagram above there are also three names that were used to signify the Outer Expression of the minds. When given external expression, the minds were given other names — Kū, Lono, and Kāne. In their external form, these three would be represented by a Tiki (wooden carving) — the ancient Hawai'ians did not have paper as such to write on. The Tikis carved on the Island of Hawai'i, District of Kona (Kona Temple Images) have the following characteristics:

Kū: Represents the Unconscious Mind. Has a short headdress (meaning that the Unconscious Mind does not have a lot of imagination), with streamers reaching all the way down to the ground (meaning the Unconscious Mind has full contact with the physical. The eyes are partially open (meaning the Unconscious Mind has some contact with the outer world).

Lono: Represents the Conscious Mind. Has a tall headdress (meaning the Conscious Mind has a lofty creative imagination) but there are no eyes (meaning that the Conscious Mind has no contact with the outside world).

Kāne: Represents the Higher Conscious Mind. The Higher Self is represented by an uncarved upright stone — mankind cannot put form to the formless one.

What's interesting is that Kū, Lono, and Kāne are also the names of three of the four major gods in the Hawai'ian system. (More about the fourth in just a moment.) Why is this so? Why are the names of these major Hawai'ian gods the same as the name of the three selves? The reason is one of the most important as-

sumptions of the Huna magic system — the Law of Correspondence, (as stated by the Kahuna Kapihe in Kona in 1850) which is “E iho ana o luna. E pi‘i ana o lalo,” which implies, “That which is above is like that which is below, and that which is below is like that which is above.” Ultimately what this means is that, taken in total, you are no different from the universe. If you are the same as the universe, then the Higher Self, Kāne, is the same as the creator, Kāne. Lono, as the representation of the Conscious Mind is also the God of knowledge, intellect, and celebration (among other things). Kū, as the representation of the Unconscious Mind is also the god of the physical, the emotions, and interestingly enough, war and conflict.

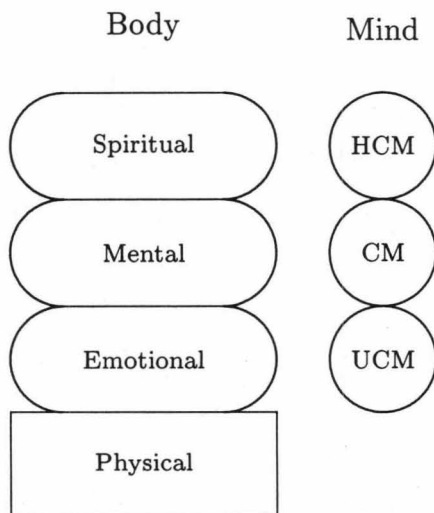
Kanaloa: Now, how about the fourth major god in the ancient Hawai‘ian system? As we already know, the fourth major element in the equation of the makeup of the human mind, is Mana, and the highest kind of Mana was called Mana-loa so the fourth major god was called Kanaloa. He was the god of the Oceans (code word for Mana), and of healing, and he is called upon in the ancient chant, Pule Hee:

“E Kanaloa, ke akua o ka hee . . .
E ka hee o kai uli.”

“Please listen, oh Kanaloa, god of the healing
light, god of change and healing . . .
By means of flowing from the source . . . let the
Mana flow.”

The Bodies of Mankind: We have seen that we have three minds. Next, we need to know that each mind resides in a different body. First we have a physical body, which provides the physical support for the

three other bodies that house the three minds. The Emotional Body (in the Western system also called the Astral Body) houses the Unconscious Mind. The Mental Body houses the Conscious Mind. The Spiritual Body houses the Higher Conscious Mind. Each mind controls the body in which it resides.



This completes the picture of the minds and bodies of mankind. Next, how do we as individuals evolve according to the ancient Hawai‘ian system?

The Evolution of Mankind: The great Kahuna, Daddy Bray said that moving from Unconscious Mind to Conscious Mind to Higher Conscious Mind is the lesson of life, and moving from Higher Conscious Mind to Conscious Mind to Unconscious Mind is the lesson of Kahuna Mastery (Yardley, 1990). What did he mean by this? What are the implications of this kind of thinking?

Let’s see from our own experience how this is true. We all know people who only experience or pay atten-

tion to the physical body. We expect that this type of person is not very evolved, since his concerns are very often just about physical or material issues.

Some people only experience the physical and the emotional body together. This person will be more in touch with emotions, yet not very intellectually developed.

Some people experience just the Physical and the Mental Body, but not the Emotional. This person will likely be dissociated from feelings.

Anyone who has not developed one or more of the bodies will be unable to perform a function relating to that body. For example, someone not having the emotional body fully developed would be unable to feel or express tender affections (incapable of feeling them personally or understanding them in other people).

Worldwide, in the average person, the physical body is the only one that has fully evolved. In some people from the developed parts of the world, we find that the emotional body has matured, and the mental body has grown up to be capable of functioning subjectively. Often in this person, the mental body is not mature enough to engage in abstract thought. It is even more rare to find the progression of thought including true spiritual nature and not just emotional ideals. The great thinkers and healers of our time would, of course, have all four bodies functioning.

We could go on and on with examples of different combinations, but we would ultimately have to say that spiritual evolution in the Huna system involves maturing of the bodies (and the functions of each body). In Huna, the means of an individual's spiritual growth developing a fully integrated functioning in each body as it develops and matures. As each body matures fully at

a different age, not all are available for development at the same time. Each body can develop and integrate as a person matures:

The Physical Body: Is made up of flesh and blood. It is of the material world, and is ready to develop (although it is not fully developed) at birth.

The Emotional Body: This body resides on the Astral or Psychic Plane, and is sometimes in Eastern esoteric schools called the Desire Body. As the Emotional Body comes into maturity, the instincts, passions, and the desire to attract or possess also begin to mature. The development of this body begins when the person is born. It is half-way mature at puberty when a person begins to notice an increase in emotions, response to attraction, the beginnings of picture consciousness, and the desire for union. Now, it becomes possible for the individual to express tender affections — his or her emotional side. Maturity of this body can be complete in the teenage years.

The Mental Body: The Mental Body (located on the Mental Plane) comes into play and concrete thought begins to be possible. The individual begins to experience finiteness, boundaries and limits. The Mental Body can be roughly halfway mature by the mid- to late-twenties. As the maturing process continues the mind now begins to develop the ability to appreciate abstract qualities. Both deductive and inductive thinking processes begin to develop. The Mental Body can be fully mature in the mid thirties.

Halfway through the maturity of the Mental Body, the spiritual nature of the individual quickens — the individual may now feel an urgency to get on with “something,” usually spiritual. This development of increasing maturity can bring about a spiritual awak-

ening where the individual reevaluates his entire life's path and direction. In Western society, this awakening, between the ages of 28 and 32, is often viewed as a crisis instead of a natural development of the Mental Body. In Western astrology this corresponds to the Saturn return.

The Spiritual Body: To complete the evolutionary cycle, the being must return to spirit. Although it is possible for the Spiritual Body to grow toward maturity soon after the development of the Mental Body in the mid thirties, some individuals may never be aware of their Spiritual Body in a single lifetime. The Spiritual Body can be halfway mature in the late forties, and completed in the fifties. If it matures, spiritual pursuits may become all- important, all-consuming.

Halfway through the maturing of the Spiritual Body (late forties, sometimes even later), the spiritual nature of the individual really asserts itself. If the earlier spiritual message was heeded in the late twenties, this quickening need not be disruptive. If the spiritual awakening was not fully attended to in the late twenties, there can be another reevaluation at this time which may again be mistaken as a crisis. In Western astrology, this time corresponds to the Uranus opposition and may bring midlife discomfort.

It is important to remember that, although the various bodies are available to mature at these ages, individuals develop at different rates; one person may develop spiritually very early, another may develop late in life, or may not develop spiritually at all. The Kahuna of ancient Hawai'i were adept at discovering which children would develop quickly and which ones would not. Uncle George (our mentor in the ancient Hawai'ian chants, George Naope) was selected by his grandmother at a

very young age to learn the ancient chants.

Balance During Growth: Balancing the functions of the body is especially important when it comes to processes which speed up our evolution, such as bringing down spirit (see Chapter 11). Each of the four bodies needs balance so that the person remains balanced. The ancient saying is, "First Noa then Noho."

Noa: Freed from taboo, constantly burning, of fire, or the cleansing through the fire of spirit.

Noho: Bringing spirit down inside the physical body.

One process by which we do this is breathing. Because Mana, the life force energy, is the fourth element in our transformational equation, and as the word for four is "Ha" (also meaning breath), the way is through the breathing (see Chapter 6).

The Process of Evolution: Spiritual evolution is the fundamental work of mankind. As we begin our climb out of the lowest depths of the evolutionary path, we begin to realize that there is something more to life. At some point in our climb we begin to ask, "What can I do spiritually to evolve myself more quickly?"

First consider that we are evolving not as one self, or one mind, but as three. Continuing evolution for all forms of life, moving from lowest to highest, is a basic concept in Huna which is well documented in the Kumulipo (the ancient Hawai'ian chant of creation, Beckwith, 1951). It is easiest to think of all three selves of a person incarnating in a single human being, and then each one evolving so that the Unconscious Mind evolves to become a Conscious Mind, and the Conscious Mind

evolves to become a Higher Conscious Mind. Think of the three as a team — when one of the team steps up, the others step up also.

Our Own Evolution: The description of the Higher Self lights the evolutionary path for us. Our evolution as a Conscious Mind requires that we first establish rapport with the Unconscious Mind. It is a mistake to believe that the Unconscious Mind can be beaten into submission. It must be loved and nurtured by the Conscious Mind, as a parent would love a child.

Then, with rapport established, the Unconscious Mind must be cleared of all negative emotions, fixations, complexes and false identifications. This is required for the Unconscious Mind to evolve and become a Conscious Mind. The Conscious Mind must assist the Unconscious Mind to do this process. Milton Erickson established that clearing out all the negative emotions, fixations, complexes and false identifications requires *co-operation* of both the Conscious Mind and the Unconscious Mind.

When this has been accomplished, we must then equalize the energy in the Physical Body so that the neurology can handle the balanced energy of the Higher Self. This means we must harmonize the male and female, the fire and water, the Yin and Yang (see Chapter 6).

This balance will culture the nervous system so that it can handle the higher vibrational energies — the higher vibration or frequency of the Higher Self. We then need to continue to raise the ability of the nervous system to handle higher and higher vibrations and frequencies of the energy (see Chapter 6 for a description). The specific ways for doing this are outlined in Chapters 10 and 11.

Ancient Hawaiian Huna

“An initiate. . . is one whose Higher Self it is
that looks out at us through his eyes.”

— Fortune, 1924, 1987

The Huna of Taneo Sands
Kumalae

“The principles of Huna are easy to understand, little one,” the Kahuna said. “Do what you do. If you feel it will hurt no other person. This principle should be burned into your mind — ‘do what you want, hurt no other kind.’ But do what you must do, what you need to do that will allow you to accumulate the Mana that will take you to the light. Remain balanced. Serve. Let absolutely no one, or no thing sway you from your path.”

Taneo Sands Kumalae was a Kahuna who was born in Hawai‘i, trained in Hawai‘i, lived much of her life in New York City, and died in New York in 1980. If we are right, she was of the Kumalae family of great Kahuna.

Although we never met her, we have been greatly influenced by her work. We received her teachings directly from one of her students, and include them here because of the simplicity and the beauty of her philosophy. We offer this to the great Kahuna Taneo Sands Kumalae — Amama.

Why Are We Here: The universe requires form to experience the form. Every form (of life) has a strong urge to choose positively for itself to maintain itself and its species. We are experiencing that experience of form, right now. The highest form of experience is consciousness of self. The purpose of incarnation is to experience ourselves joyously — to experience the source within!

Attention and Having What You Want: You deserve the best of everything. It's yours and it can't be kept from you unless you're blocking it. To get the very best in life, be the very best. What you get is what you believe you're entitled to. You can have anything you want, but there is a payment. You have to pay attention. What is pain? It is communication which has not been attended to. You only pay for nonattention with pain. This means you will want to give up denial.

It is possible to communicate directly with any part of the body. The parts need to be communicated with so they know they have your attention. In your health, you can be motivated by a carrot or a stick. The carrot is usually better. When you get results, give thanks. Thank the Mana.

The Lower Self (Unconscious Mind): The body of the Lower Self is like a fishnet. It catches programs (complexes and fixations) like fish. Our memories are stored with positive and negative energies. Stored energies in the Lower Self connect with other similar

energies and they start to make a dam(n). Dam(n)s are stuck spots, blockages.

We draw to us two kinds of energies: (1) Those that joyously evolve us, or (2) those that make us pay attention to where the stuck spots are. The fishnet is like a magnet for our karma. When you resist something, that resistance automatically attaches to that which you resist (through an Aka cord, see Chapter 3).

If There Is No Forgiveness: When there is no forgiveness, you bind the other person to you (in the same way) by guilt and resentment. If you feel like a victim, you are probably victimizing someone. If you feel like you are being manipulated, you are probably manipulating. People who take undue responsibility for other people's lives may be avoiding taking responsibility for their own.

What To Do: Release, weed out negatives, seed in positives. First, make a connection with Lower Self, then later with Higher Self. Begin by forgiving people. Ask your Lower Self to bring to your attention people to forgive. Then say "I forgive you." Then experience their forgiveness. Be sure the forgiveness goes both ways. Say the things you need to say, let them say what they need to say. And forgive. (See Ho'oponoono — Chapter 8.) You can acknowledge the good, or you may have to pay for it with the pain. To avoid the pain, acknowledge and reward yourself, credit the source and acknowledge the universe. Remember that, in you, inspiration comes from your universal connection. When you eat, thank the source, thank the fruit.

The World Is As We Are: There is no difference between you and the Universe. To adjust the external world, first adjust the internal. When you adjust the internal, the external automatically adjusts. What you

see is who you are. The people in your life are a barometer of your experience of life. The significant people in your life are a reflection of your internal state. When you give, give with joy. If you give with discomfort, or reluctance, you'll get that back. So give with joy.

The Five Keys To a Happy Unhipili (Unconscious Mind):

1. Rhythm
2. Rhyme
3. Repetition
4. Ritual
5. Reward

How We Say Things: Watch your language! How you say things is important. Remember, you are "it" there is nothing external to you. When you make "it" external, you give up your direct contact with the source essence of it. You give up your power. When something comes to you, it comes to you through the form. It is not the form; the form is only the channel. Say "The power comes to me through . . ." Instead of "from." God is not him! It's/she's/he's *me!* There is no power external to me.

To Grow: Be willing to pour all your power into serving.

To Make It So: To make something "so," that is not yet "so." Function on an "as if" basis. Then it will become so. It doesn't have to be "true" in order for it to work for you. If you are doing something on a repetitive basis, then it really is true for you. You can't esteem someone else until you esteem yourself. First, integrate all inside yourself. (E hui ana na moku.) Stop resisting yourself, and make it so inside you first. The accomplished fact within you, will accomplish anything

out there. Do you want choice? Then give choice. If you want something, give it first. If you can actualize it within yourself, you are 90% of the way there.

Getting In Touch With God: The only thing that stops you from getting in touch with God is because you think you can't. Actualize it within yourself. Become God, and you will then be able to be in touch with God.

Taneo Sands Kumalae taught her students a number of basic techniques that were designed to produce results in the nonmaterial, metaphysical universe. Some of these techniques were basic, and we can share them with you. As you read them, remember the Assumptions of Huna magic. Each of the following techniques draws upon one (or more) of the Assumptions. As you read, see if you notice which assumptions are inherent in each technique. Now, some of her basic techniques:

The Basic Ahi (Fire) Ritual:

1. Take a sheet of paper. Write on the page a question about something from which you wish to be free. E.g.: Why can't I be free of self-sabotage? (Never put a person's name in the question.)
2. Answer the question, free association from your Unihipili (Unconscious Mind). Fill up the paper.
3. Take a match, and burn the paper. Watch it burn. Hear the fire. Smell the smoke. Feel that you are burning the obstacles.
4. Take the ashes, throw them in the ocean. (You may flush the ashes down the toilet if no ocean is available).

Taneo advised regularly making an exhaustive list

and practicing in the areas of love, health, material and self-expression.

The Basic Honua (Earth) Ritual:

1. Be aware of something you want to change (or heal) in your life.
2. Get a piece of molding clay. Knead it; as you do, become one with the clay; and then make a shape that represents the issue or problem with the clay. Let your Unihipili do the work. Free associate. Associate the problem into the clay. Look at it when done. (Alternatively, the Kahuna used a number of sea shells or small stones.)
3. Destroy the image. Get rid of it. Pound the clay out — hard!! (If using sea shells or stones, just shake them up, or rearrange them.) Let your Unihipili do the work, unconsciously.
4. Immediately reshape the clay. Make a new shape that signifies the new desired state or condition. Recreate the clay in a symbol of the new state or condition — how you want it to be.
5. Keep the new shape until the outer world changes. Put new shape where you can see it regularly.

The Basic Wai (Water) Ritual:

1. Rub your hands together - seven times.
2. Place them on your solar plexus.
3. Hold your hands over a cup of water. Let Mana flow into cup. (If you know the Ho'omanaloa symbols, use them.)

4. Say out loud, "This cup of water is now filled with the Mana — the life force to heal (client's name)."
5. Either you or your client can drink it!

The Basic Candle Ritual:

1. Light a candle.
2. Watch the wax drip down.
3. Concentrate on the flame. Draw the flame and the energy into you.
4. Have the energy of the flame empower your intention for (health, love, etc.)
5. Send the energy up to the Higher Self.
6. When done, do not blow candle out. Put it out with your fingers.

Basic Process for Cutting the Aka Connections: Cutting the Aka cords to all people and things, freeing you from obligations and/or connections. (See Ho'oponopono, Chapter 8.)

1. Visualize the hundreds of aka cords which are going out from your body spreading out in all directions.
2. Picture four large blades of silver white light completely surrounding your body.
3. Start them revolving counter-clockwise.
4. Cut all the connections between you and other people or things.

When all was said and done, Taneo Sands Kumalae remained true to her own Huna beliefs. As she lay dying in the hospital in 1980, she called all her students to her bedside, and said, "I'm dying. When I go, do not mourn for me. Do not cry. If you weep, it is possible that you could keep me here, and I do not want to stay here.

Please, let me go. Don't even think of me until much later. Then when I'm gone, do whatever you want."

Assumptions of Huna Magic

The Ho'omaka (initiate) waited nervously for the Kahuna to arrive — this was a special day, and one for which he had been waiting a long time. Today, he was to receive a name; and, as he knew, the name was designed to change everything, everything about him. For the name contained a different vibratory quality than the original name he had been given by his parents. More specially, this name would be a Hawai'ian name, and so carried the vibration of the ancient ones.

When the Kahuna arrived, the initiate could see that he was shaken. He was more reverent than the initiate had ever seen — actually quiet. Normally the Kahuna was quite jovial, and this was a different state for him, as even the initiate could see.

Now, they walked. And they walked and they

walked. As they walked on, the Kahuna showed more and more reverence. Was he even getting nervous? The initiate thought so. And then they were there — at the fiery pit, Halema'uma'u in the Kilauea Crater on Maunaloa mountain. So, they walked on to Halema'uma'u. Right up to the edge of the pit. They stopped at the edge of the crater, and it was awesome. The smell of sulfur, the chasm going down hundreds of feet to the floor of the pit, the blue cloudless sky, and the mountains all around, all combined to make this a truly awesome sight.

The initiate shivered. Maybe it was anticipation, or maybe he felt a presence, he wasn't sure. Before he could sort out his feelings, the Kahuna started his chant.

"E Pele e, Pele e, Pele e, Pele e, Pele..." The initiate's head began to spin, and his knees began to feel weak. The Kahuna chanted on and on. The initiate had to grab onto a nearby tree to steady himself. Then the Kahuna threw something into the pit. Later the Ho'omaka would learn that the Kahuna had thrown two pieces of Tapa cloth, each with a name written on it. Then the Kahuna said, "Now we wait... For a sign." They sat there, and waited and waited. "There," the Kahuna breathed a sigh of relief, "do you see those birds?" The initiate strained his eyes; he didn't want to admit that he saw nothing. "There those birds... Good, it's a good sign."

The Kahuna turned to the initiate and said, "Your name is Kiai-na'auao-maikalani... it means..."

Ancient Science, Modern Expression: In ancient times, and even today for that matter, the teaching of the various aspects of Huna was not or-

ganized as it is, say, in this book. In fact, there may be some who say that this organization of the material cannot be Huna, because it was never organized. There may be some who say that this translation of the material cannot be Huna, because it was never translated, or at least not this way. To the critics, I admit to making the science more understandable to the western educated mind (which, by the way, includes virtually everyone with Hawai'ian ancestry today). For most Hawai'ians, English is their native language, and Hawai'ian, if learned, is the second language. This being the case, I offer this organization and translation of the knowledge to all the people who are now reclaiming the original knowledge of the teachings of the peoples of the earth. Please remember, "A ohe pau ko ike i kou halau." "Think not that all wisdom is in your school." It is simply our Mana'o, our thinking.

The Practice of Magic: Whether in Huna or another discipline, the practice of magic is the process of creating willful change in yourself and/or in your environment (which includes other people). As a Huna magician creates change, he follows certain rules either consciously or unconsciously. The Assumptions of Huna Magic are the foundation of, or the beliefs behind, the practice of Huna magic. They are the theory behind the technique. If you learn these, it is possible to free yourself from technique.

Because they are the way the universe operates at the metaphysical level, they are actually the laws of how to do Huna magic. The Huna techniques you use, for example Taneo Sands Kumalae's techniques in Chapter 4, direct or channel the Mana in accordance with these laws or assumptions. You first do chanting and breathing practices to create the Mana, then the techniques

will direct the Mana in accordance with the assumptions.

As the consciousness of the Haumana grows to that of Ho'omaka and beyond, his consciousness moves to the higher realms. The following are metaphysical laws of the higher realms. If and when you are able to station your consciousness on the higher levels, you can invoke the appropriate assumption and the change will take place. This means that Huna Magic is essentially inner plane magic.

The Assumptions of Huna Magic are the presuppositions, or the explanation of how Huna magic works. Like the Five Elements which follow, these assumptions are preliminary to the higher level studies in Huna.

The most important assumption is **Correspondence** which says: That which is above is like that which is below, and that which is below is like that which is above. You are the same as the universe. There is a direct correspondence between you and all that is around you. Any belief that you are different from the universe, or not connected to it, limits your own personal power.

Now, all the assumptions in alphabetical order. (Assumptions which are subsets are indented below the major law.)

Association: If two things have something in common, each of the two things can have an influence on the other depending on the amount of shared attributes. These common characteristics can be used to increase the influence. The more in common, the more the influence. (e.g. the concept of Rapport in NLP — see Glossary. The next three are subsets of this Assumption.)

Similarity: This law is the basis of

sympathetic magic and says "effects resemble causes." Any object, idea, or person which reminds you of (is connected with, or associated with) a particular phenomenon or entity, partakes of that entity's power and can be used as if it were the thing itself. e.g. The use of feathers to fly.

Contagion: Things once in contact continue to interact after separation. This is because of the Aka connection which exists. We leave our imprint on everything we touch. Even when we just walk thorough an area, place or room, we leave our imprint.

Reverse Association: It is also possible to use gestures, symbols, words and names in a reversed order to reverse the effect. This assumption is often used to negate a spell or an action, or even reduce an enemy's power.

Attraction: You will attract energies to you based on your frequency and vibration. In general, positive beings will be attracted to positive people and vice versa. In addition, the emotions which you usually experience will attract people and events to you that will help you to actualize these emotions. For example, fear will draw people to you that will help you actualize those fears.

Balance: (1) When one side of a duality is created, the other side comes into existence simultaneously; (2) When one side of a duality is eliminated, the other side ceases to exist simultaneously; and (3) Everything that exists, even existence itself, is one side of a duality. To progress in Huna, balance is absolutely necessary.

The Call: The appropriate call to the higher levels compels an answer. The desire, even if only at the unconscious level, to know about the esoteric teachings,

will draw them to you.

Cause and Effect: The same actions done under the same conditions will cause the same effect. This means that every intentional action is a magical action. Every action done without conscious intent may nevertheless still be a cause that causes an effect. The Kahuna knows this and so declares that he is the conscious cause of all that happens in his universe and thereby takes responsibility for all that happens. This is the step that raises the Haumana (student) to the stature of magnificence — the Kahuna. To gain maximum control in the universe, assume cause for every effect.

Connectedness: Every observer is connected to, and has an influence over the event being observed, always and without exception.

Correspondence: (Repeated for convenience.) That which is above is like that which is below, and that which is below is like that which is above. You are the same as the universe. There is a direct correspondence between you and all that is around you. Any belief that you are different from the universe, or not connected to it, limits your own personal power.

Creation: A creation (or manifestation) takes place when one thing or idea divides into two (things or ideas) that act and react upon each other. The same creation ends when the two (or more) are resolved or absorbed back into one. The transition from plane to plane of creation takes place in the same way.

Analysis: To bring any idea or thing down from a higher to a lower plane, analyze it into the contradictory factors that are held in balance in its character — imagine the opposite extremes of which it is capable and rep-

resent them separately while holding in consciousness their fundamental unity when in balance. (Creation occurs in going from the higher plane to the lower.)

Synthesis: To elevate any idea or thing from a lower plane, conceive of its opposite and reconcile the pair in imagination and consciousness. The two ideas or energies must come together and stabilize for long enough in that form to match an energy or idea on a higher plane, which will attract that energy and pull it up. This is why we chant prior to doing an intervention. We draw the positive higher energies to us so that when a lower level energy comes together the higher level energy is already there. (Un-creation occurs in going from the lower plane to the higher. The test for moving to the higher level is the congruency of the new higher level idea.)

The Union of Opposites: The union (through synthesis) of two opposing ideas or data will produce a third idea — a new idea — which is truer than either of the first two. (This Assumption allows the Kahuna to hold two conflicting ideas in mind without anxiety or cognitive strain. It also allows the Kahuna to alternate between certain beliefs and values systems easily and smoothly.)

Cycles/Law of Rhythm: Everything that exists is subject to rise and fall, advance and retreat, expanding and contracting. Everything that exists is subject to the flux of the sine wave: day/night, light/dark, etc. . . The Kahuna uses this instead of being used by it. Here's how:

Any two ideas or things which have been divided for the sake of creation, will act and react upon each other. The magnetism of each will initially be of the opposite polarity, so that they at first desire to become one. In the act of union they then transfer magnetism and energy. When their energy is transferred and the magnetic polarity becomes the same, they will then repel each other, striving to draw apart, and recreate their separate individuality. When their individuality is established, and a fresh charge of magnetism is generated, they will once again attract each other in order to transfer magnetism to each other.

In this transfer the one with the greater energy will be giving off, and the one with less will be receiving the energy. The relative charge is not fixed or static, but depends on the individual thing or idea's voltage or vitality. Importantly, the current passes back and forth like an alternating current, but never with a direct current, never a one-way flow.

The Assumptions of **Creation** and **Cycles** apply to every aspect of existence. Our ignorance of these two laws and our desire to try and keep everything the same in the face of changing conditions causes stagnation of thought, is destructive to our relationships and retards our evolution! Remember these laws; they explain numerous situations.

Finite Senses: Strive to develop your senses. Greater sensory awareness allows you to know what is really going on. In the noninitiated, the senses are usually limited. Greater awareness means greater power.

Focus: You get what you focus on, so focus on

what you want. If you want light, focus on the light.

Frequency and Form: All that exists has a certain frequency of vibration. If you can change the frequency of that vibration, you will change the form.

Hierarchies: When you invoke any being of a higher level, always invoke the highest first. An aumakua is only supreme with reference to a universe, world, or level. Other aumakua are supreme in other worlds and universes or even locations. The hierarchies of aumakua ascend infinitely into spirit and descend all the way into matter. If you mistakenly invoke a god or entity who is less than friendly (or not subservient) then correct by invoking the higher level deity. (This won't happen if you've invoked highest first. See Chapter 11 and 12 regarding Invocation.)

Identification: By maximum association between your blueprint, pattern, or model of the world and that of another being, you can actually become that being and wield its power.

Identity: If we choose any two objects or ideas and negate the differences (such as time and/or space) between them, the objects or ideas will be observed as one.

Inertia: (1) It is the natural tendency of a person, thing or process to remain static — in their current state. (2) The amount of Mana necessary to create change is in relation to the inertia built up. (3) For every action there is an equal and opposite reaction.

Infinite Data: Since the universe is infinite, and the number of observers limited, we will never run out of things to learn.

Infinite Universes: There are infinite ways to view the universe, and no two people view the universe in the same way. Therefore, there are an infinite number

of universes, or at least an infinite number of descriptions of the universe. To move to a different universe, change either the input ability or the data organization. (In NLP terms: change sensory acuity or filters, to change universes.)

Invocation and Evocation: You can conjure up energies from inside and outside of your model of the world and nervous system that can act like entities. They are personifications of energy patterns, or natural phenomena.

The Assumptions of Karma:

Affinity: There is an absolute correspondence between humans and the cosmos. Each vibration below has a tendency to call from above another vibration of the same frequency. All beings, in this way, call other energies of similar nature to be with them. Each day, check your thoughts. Are you experiencing love, joy, happiness. Or the opposite? Check your internal Mana.

Backlash: Very few people are aware that magic is going on all the time. It goes on in our words, gestures, looks, even our thoughts. Meantime, they go out from us and then they come back to us. Among other things, this means if you want to receive love, just send it out.

Personal Karma: There is no one person outside you who is the "enforcer of karma." We create and enforce our own Karma.

Records: All our thoughts, feelings and actions are recorded. They are mostly recorded inside us, but also outside us. All thought and action entails certain consequences.

Knowledge: Understanding how things work brings control. Knowledge is power. If an action does not succeed then there is not enough knowledge or power.

Mind: All is mind. Mind is the All. The entire phenomenal universe is based on the thought of mind. This is one of the master keys to doing Huna magic. Without this key, the student knocks at the door of the mysteries in vain.

Maximum Identification: When the Kahuna fully identifies with, and becomes one with an energy pattern, the ability to measure differences is reduced. (Related to Prime Directive of Unconscious Mind No. 15.)

Names: Knowing the true and complete name of a phenomenon or entity gives you complete control over it. In ancient languages (like Hawai'ian) the name defines and captures the vibratory essence of that which is named. It invokes or evokes that vibration. If you change the name, you change the person, that is why initiates were given new names.

Nothing: Nature abhors a vacuum! That is it!

One: All is one. (1) The division or split of something into two opposite polarities is an illusion above which the enlightened magician can rise (aloha, love is the means), and (2) since each polarity contains its opposite, any polarity can be used to go beyond it. (See Creation.)

Polarity: (1) Anything can be split into two completely opposite characteristics. (2) Each of these polarities contains the essence of the other in its own essence. Each polarity contains the potentiality of the other within its essence.

Transmutation: Any polarity can be

used to transmute itself to the opposite. This means that there is no opposition for the enlightened Kahuna, there is only harmony.

Personal Development: Any conscious and deliberate control over oneself will simultaneously give you more control over your world. (This is due to Correspondence.)

Self-Knowledge: The most important kind of knowledge is knowledge of oneself. Know thyself.

The Personal Universe: (1) The world is as you think it is! Reality is relative to the observer. (2) Every being lives in and creates a unique universe which can never be 100% identical to that of another. And, (3) every point where any observer is, is the center of the universe. Therefore, (4) one person's reality must be different from another's.

Personification: Any natural phenomenon may be considered to be alive and to have godlike personality, almost as if it were an entity. In other words, the universe and portions of it act as though they were alive. In practice, it doesn't matter if the universe is *really* organized in levels of creation with the gods and sub-gods at each level, because it *acts* as though it is. (Be aware that while everything lives and is conscious, not all consciousness is similar to a human's.)

Positive and Negative: There are four main "elements" used in magic. They are fire, air, water and earth. Each of these has a positive and negative polarity.

Pragmatism: If it works, it's true. Adding this law to the Law of Personal Universes it becomes: "Truth can be defined as a function of belief."

Simplicity: The higher the level, the simpler it

is and the more Mana it has. The lower the level, the more complex it is, and the less Mana it has.

Symbol and Reality: (1) Everything that exists can be symbolized. (2) That symbol can be changed. (3) The change of the symbol will change the reality of that which was symbolized.

Sympathetic Vibration: Two or more events happening at the same time are likely to have more associations in common than just time. Very few events ever happen in isolation. There is no such thing as a mere coincidence.

Thought: Well-defined thoughts (coarse, gross, or specific) tend to move toward their physical expression. Less defined thoughts (light, idealistic, or abstract) tend to move toward their spiritual source.

Use: Use it or lose it.

Unity: Every phenomenon in existence is linked directly or indirectly to every other one — past, present, or future.

Words of Power: The power of Hawai'ian words lies in the very sounds of the words themselves. The words change the neurology so the chanter can experience what is described by the Kaona of the deepest level.

The Higher Planes: When working on a specific plane, remember that each plane is controlled by the plane directly above it. Each higher plane has its own set of laws and rules for creating change. These laws and rules form part of the Assumptions which follow. We share them with you, because one of these Assumptions cannot be overridden by any amount of power. The Assumptions can only be used, and the Mana directed.

Philosophy: Personal control of the environment

must begin with our own self-control. Until we are no longer at the whim of our environment (influenced by our environment), we cannot hope to have a great mental influence over it. Paradoxically, only when our surroundings no longer matter to us, then we gain the power to change them by purely mental means. "Knowledge must precede experiment." — Fortune, 1924, 1987

*A*s the Kahuna spoke, from time to time her voice trailed off into the darkness, then it would get stronger, almost like the waves she described, "In the beginning there was space and darkness and stillness older than time and forgotten by the gods. In a now, longer than forever, there was nothing, and there was everything, too; and it was silent beyond all sound, and still beyond all motion.

"Then, movement began to move as an impulse in the stillness, and a wave arose in that space, and then time began.

"The boundlessness of that infinite space was the I'o, the source of all being. Being itself. Life began there as a wave of energy in the still, still unbounded space. In the beginning all came from here, and all shall return

hereto in the end. When the darkness draws back in all of the light, then all shall return to her breast, even the gods.

“But there is no movement in the stillness of space until the power stirs — the power of the active principle of the creation. He is the active principle, Kāne. She is the passive principle, and it is she, who as the Great Ocean of Uli, calls to him to return to her, to sink into her abyss.

“And every thing that shall exist is subject to the nature of the active or passive principle.

“It is her call to him in the soundless infinite, from original darkness that arouses his interest, and as she makes the first call, it sounds like this, ‘EEEEEEEE-AAAAAAH-OOOOOOOH’ (IAO). That makes him arise, from his slumber, for he is essentially inert. IAO. Not on his own accord does he arise, but for the desire of her. Until her hands touch him, he is as if dead in the kingdom of Po, the darkness.

“Awakened by her, then he shall manifest, and as he arises, he emerges as the all-potent Kāne and his desire shall call to him the womb of all life, Uli. But without the kisses of Uli he sleeps forever.

“And as he arises he creates movement, and that first movement was called Ha, the air element (Makani) that creates movement. As the movement arises, it creates friction; that friction creates heat — the heat being the fire element — Ahi. As the fire burns, it creates moisture, wetness — wetness being the element of water, Wai. As the elements all come together, and solidify, they become the earth element — Honua.

“And so, the five elements are born, and creation begins. Do you understand, she asked.” The Haumana nodded. He did.

“But how do I tap into this energy?” he asked. “Little one,” said the Kahuna, “there is a rain barrel of water over your head, and you’re trying to fit it through the eye-dropper of your neurology. You need to practice and expand your capability.”

Mana: Mana is life force energy. “Chi” as in Tai Chi. “Ki” as in Aikido. “Shakti” or “Prana” in the east Indian system. It’s what Franz Anton Mesmer (see Glossary) called magnetic fluid. It’s the animating principle that brings life. The ancient Kahuna taught that the difference between a human being who is alive and one who is not, is, among other things, that it is the life force in the human being which is alive. This is the life force energy which is so important in the various disciplines and systems throughout the world — in Hawai‘ian, it is called “Mana.”

So important was Mana to the ancient ones that they called the original system, Ho‘omanamana:

Ho‘o: To make.

Mana: Life force energy.

Ho‘omana: To empower.

The more Mana a person had, then, the more empowered the person was. Ultimately all physical and mental dis-ease was also related to the levels of Mana in the body. Low levels of Mana were thought to lead to the possibility of picking up sickness (mental or physical). Higher levels of Mana in the body were thought to protect the body from intrusions that could cause dis-ease.

According to the system, Mana is actually something that can be generated, collected, and used for certain purposes. Part of the training that we offer in our

Huna intensives is about learning how to generate our own personal source of Mana and what to do with it.

Interestingly enough, there are three types or levels of Mana, all of which fall under the general domain of Mana or energy. The first level of Mana which is the domain of the Unconscious Mind is called "Mana." The second level of Mana is called "Manamana," which means Mana times Mana, not necessarily double but times. This level of Mana is the domain of the Conscious Mind. The third form of Mana is called "Manaloa" and is of the domain of the Higher Self. According to the ancient ones, those were the three kinds of energy used by the human being to do certain things.

The Unconscious Mind uses the basic level Mana to run the various processes of the body. The Unconscious Mind is in charge of storing, distributing and even creating this basic level Mana which is generated by the interaction of oxygen and the blood sugar through the process of breathing and the metabolism. Primarily the Unconscious Mind uses it for the purpose of maintaining the body and bodily functions. So, whatever goes on in the body (the digestion, the functioning of the organs, etc.), is powered by Mana.

Mana also has as its purpose divine or spiritual expression, personal growth and perfection. It was, and is, a vital part of Huna for every individual practicing Huna, along with the teachers of Huna, to learn how to transmit Mana. In many schools of Eastern teaching, it is only the guru who knows how to do this. There, the process is a closely guarded secret, which is not the way it is in Huna. In our Huna trainings everyone learns how to transmit Mana at some level (it's actually quite easy to learn), and certainly how to increase the Mana in their own body.

Manamana (the next higher level of Mana, at the level of the Conscious Mind) is the domain of the Conscious Mind, and Manaloa (the next highest level of Mana, at the level of the Higher Conscious Mind) the domain the Higher Self. Each of the three selves, or each of the three minds, uses the form of Mana appropriate to that level.

According to this system, in order for the Aumakua to create any effect in the physical world, it needs a vehicle that can step down the higher level Manaloa to the more physical Mana. Manaloa is of too high a vibration to effect change in the physical except in a roundabout way. Manaloa is a much higher vibration than Mana — a higher vibration of energy which cannot affect the physical directly.

In healing and other techniques which affect the physical or material, the Mana needs to be nearer to the vibration of the thing being affected. In the case where we are invoking higher level energy from sources outside the body, the energy is transformed by the body to the new frequency nearer the physical.

Furthermore, in spiritual development processes, it is possible to send Mana up to the Higher Self, and have it circulate back down into the body in a circular process which has the effect of transforming the body and raising the vibration of the body. In fact, *any* Mana from a higher level, say Manaloa or above, being circulated through the body, will transform the body and the neurology will be cultured so that it can resonate with that level energy. This circulation will move the physical body nearer to the level of the Higher Self, as outlined in Chapter 9.

When the Higher Self begins to retransmit Mana back down, it actually comes in the form that feels like

falling rain (the Ka'auhelemao). Many people experience "goose flesh" or other similar forms of tingling on the skin when the process of energy exchange and circulation of energy with the Higher Self is learned. Once the Mana has been sent up for some time to the Higher Conscious Mind it then begins to "fall down around" you — a sort of shower that comes down over you and actually transforms the physical body into a higher level of vibration.

We'll look at ways of connecting to each level of energy in a bit, but first some theory on the creation of the universe. Papa Bray (David M. Bray), son of the great Kahuna, Daddy Bray (David K. Bray) told me in 1989 that his father thought the following teaching was one of the most important topics in Huna.

THE FIVE ELEMENTS:

Theory: The energies, which make all life possible on earth, are derived from the solar deity — Kala (the Sun). The energies include light, heat, electricity and magnetism. The life breath of the sun is communicated to the Earth in waves that come across the I'o (space). These waves are all of different frequencies, but are all crossing the I'o (space) at the same time.

It is a bit like a piece of music, with all the different instruments playing at the same time. You, however, can still focus on one instrument and listen to it while hearing all the others. If you wish, and if you look carefully, you can also pick out the waves of light color proceeding toward you from the horizon.

With just a little training you can begin to see the long red waves, and all other colors all the way to the shorter faster blue waves. The light waves are divided into seven colors, and so also the solar energies that

come to us are divided into different colors of the spectrum.

The five elements are:

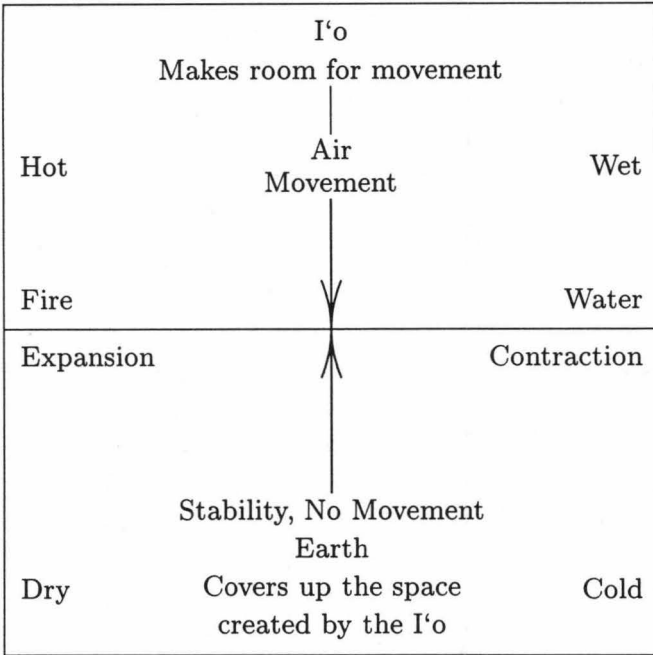
Honua (Earth)
Wai (Water)
Ahi (Fire)
Makani, Ha (Air), and
I'o (Spirit, or Space).

According to Daddy Bray, all the ancient gods and goddesses are personifications of the five elements. (This does not diminish their significance, nor does it diminish the fact that you can contact them. Importantly, it also gives us an idea how to contact, and connect with them.) The gods and goddesses are combinations of the five elemental forces in different amounts. The power that exists in this plane of consciousness (whichever one we are in now) is the power inherent in the elemental forces. All physical manifestation depends upon the power inherent in and of the elemental forces. There is nothing else on the physical earth plane except the power in and of elemental forces.

The elements themselves are the fluctuations of the waveform of the Great Breath of life, Kala (the Sun). This gives us a clue about how to contact them. The five elements are the building blocks of all creation, and their combination in different amounts, accounts for all of the material world. But it is inaccurate to say that we can find the five elements in physical matter. In fact, the five elements are not physical, but meta-physical. To put it another way, the animating principle of fire is the Fire Element, and that principle makes physical fire hot and fiery.

The mastery of the five elements is at the basis of

The Five Elements



all magical operations in Huna (or any other magical system for that matter).

Qualities: Each of the five elements has a different set of qualities relating directly to different levels of vibration of the universe. Each of the three kinds of Mana — Mana, Manamana, and Manaloa — is related to one of the Five Elements.

I'o: Out of space, spaceless and out of time, timeless, lies the I'o. I'o has the quality of space — the timelessness and the boundlessness of Pure Spirit. I'o lies beyond the physical consciousness. As the unifying element, it consists of no-thing-ness. It is the quantum of the quantum physicist. As one of the other elements transforms itself, that element can change back

and forth into one of the other elements. When an element changes, it cannot go directly from one element to the next, but must first become I'ō.

Air: Air, Ha, Makani — is the quality of movement — the ability to move (including self-movement). Air rules the Mental Plane. There must be ability for motion before anything else can follow in manifestation. Physical manifestation is preceded by air — it is the first element to be born. It manifests in the East. So, this is the first great element which we must learn to know and use.

Fire: Fire, Ahi — is the quality of heat, expansion. It is electric, all-maleness. Fire provides the expansiveness and passion that shakes up an existing condition and gets it ready to change. In the body, it is in charge of digestion. In the human psyche, it creates desire. It is the Yang of the Chinese. It manifests in the South.

Water: Water, Wai — is the quality of coolness, contraction, and shrinking. It is also nurturing, emotional, magnetic, and all-femaleness. Water rules the Emotional Plane. It is the Yin in the Chinese system. It manifests in the West.

Fire and water fluctuate the most and could be called the agitated forces. They rule almost all the changeable forces on the planet. Think of the world — what changes are going on? Are they ruled by fire or by water?

Earth: Earth, Honua — is the quality of solidity, stability, inertia, and at-restness. The earth is the womb from which comes all of the physical creation. The light from the North is very beneficial for creating and using the earth element — sit with your back to the North. The earth element rules the physical plane.

Exercises:

Air: There are two systems of respiration. The system of respiration with which we are the most familiar includes the lungs, but there is another. The skin of the body also breathes. Did you know that? Actually, the skin is the second system of breathing. Your skin actually expands and contracts with each breath that you take. The lungs are for breathing the gross air, and the skin is for breathing the subtle air element.

Now what about air? Asking a fish to describe the water that he lives in can be difficult for the fish and the fish may say, "Well gee. I'm not sure." Yet, we live in, and are totally surrounded by air. We have been living in the air all our lives. We relate and connect with the air through our skins.

You can notice that your skin actually breathes. Why don't you find a place where you can sit down and just relax for a moment, and notice your skin. Pay attention to your skin as you breathe. Here's a recap of air while you do the exercise:

Air: Sky Blue

Movement

Ability to move (self-movement)

Rules mental plane

It rules: Kilokilo, or Divination

Physical manifestation is always preceded by air

The first element to learn

Too much: Hungry, restless

Too little: Not hungry

Pore Breathing: This process is called Pore Breathing. You can begin by noticing your skin expanding and contracting with every breath you take. Notice the skin expands with every in-breath and contracts with every out-breath. On the in-breath, the skin actually gets bigger, and on the out-breath, it gets smaller.

Now, imagine your pores opening and closing with every breath you take. On the in-breath, the pores actually open up, and on the out-breath, they close up again.

Next, imagine you float up out of the place where you are into the most beautiful blue, cloudless, sky blue sky you've ever seen. The sky blue air is all around you in its 360 degree fullness — just blue, sky-blue wherever you look.

As you breathe, on the in-breath, open up the pores, take in the blue color, and feel the lightness of the air element as it enters your body. On the out-breath, the pores close up again, and the air element stays inside the body.

Imagine pulling the air element in from all directions into the body. If this is your first time, begin with just the area around the lungs, then extend it to the entire chest. Eventually, you can extend it all the way throughout the entire body to the extremities — the feet, and hands.

Make sure you are sitting in a comfortable position for breathing in the air element. As you breathe in through the pores of the skin, every single pore of the skin will eventually be breathing in this air element.

Remember, the color of the air element is light blue — like sky blue without clouds. As you breathe it, the sound that it is going to make (as it comes into your

pores and your body) is the sound “aaaaaaaah.” It’s a continual sort of “aaaaaaaah,” in whatever tone is most comfortable for you.

If you wish, you can continue this exercise for up to fifteen minutes, and since the air element is actually balancing for most people, you can leave it in the body. If it makes you too light headed, then do the exercise for shorter periods of time.

While you are doing any breathing exercises, if you feel light headed, or as if you might hyperventilate, discontinue the exercise until the feeling goes away. If you feel light headed, it may mean that the energy circuitry of your body is gummed up (a technical term!), and that you may need to change your lifestyle, i.e.: diet, exercise, etc. If you get too much air element in your head, you may feel a little spacey. It’s okay. You won’t float away, unless you’re very lucky.

Fire: The fire element is next. This element is used to increase the amount of fire in the body.

Fire: Red, Sunlight

Expansion, electric, the Sun,

It is expressive, aggressive, masculine.

Digestion, desire.

Fire provides expansiveness and passion

Shakes up an existing condition & gets it ready to change.

Too much: Fever

First imagine the Sun as a bright ball of hot light directly over the top of your head, and feel its heat.

Now, quickly, reach up above your head and put your hands right up into where you imagine the Sun

to be — right above the top of your head. Feel that energy. Take a deep breath in through the nose, as your hands go up. When the hands reach the top, cup them slightly, as if to make them ready to bring the hot sunlight energy down into the body through the top of the head.

Next, open up the top of the head, and, bringing your hands down together, breathe out very quickly, expelling all the air, through the mouth with the sound “Haaaaaaa.” Pull the energy down until the hands reach the top of the head, then move the hands to the front of the body, still cupped, and push the energy down to the Na’au (just below the navel), and store it there. Then relax your hands.

The first time you do this exercise, *please only do it four times*. Then do it only as long as you are comfortable, up to a maximum of 16 times.

The fire element is useful in heating up the body, but if you leave excess fire in the body, you won’t be balanced. So, whenever you do fire breathing, balance it off with the water element, unless you are building fire to be used right away for a certain purpose. Personally, sometimes when we do fire breathing, we perspire; sometimes, we don’t. It depends on the balance in the body when you start. It is important, however to use water to balance after fire. One way is to just do the water breathing until you get a message or a feeling from the Unconscious Mind that you are balanced.

Water: Next is water. For this exercise, imagine standing in the middle of the ocean — the Pacific Ocean — a beautiful deep blue, Pacific blue color. Imagine the cooling feeling that the water leaves as it touches and washes up on your skin.

Stand, and draw to you the cooling water element.

Draw it into your body, again concentrating on the area below the navel, called your Na'au. As the waves flow in, breathe in, open up your Na'au, and bring the water in. As the waves flow out, breathe out, but keep the water element in the body, and let the imaginary water flow out.

Water: Ocean Blue

Contraction, shrinking, nurturing, the Moon
Water is our emotional nature
Water is feminine energy (Yin)
While water is nurturer, it also fluctuates.
Fire and water together are the violent forces
Water is magnetic
Too much: Water retention

Do this for only as much time as it takes to balance off the fire element.

Earth: Earth has a lower vibration than the body, so excessive use of the earth element could lower the vibration of your body. On the other hand, the Earth provides us support and groundedness. So this is a good way to get grounded quickly if you need to.

Earth: Yellow or Brown

Basic element.
The Womb, mother of all creation.
Rules physical plane.
Is responsible for support, strength.
Creates density and gravity.
Produced by the interaction of fire, air
and water.

First go outside, take off your shoes and stand on the earth or the grass (not the concrete). If it is winter, and cold where you live, just imagine being outside.

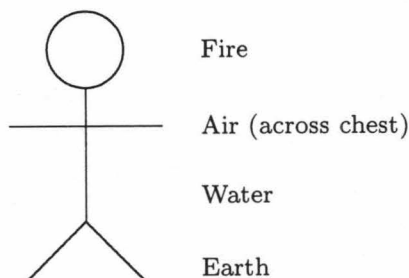
Reach down as if to grab a handful of earth, and open up the soles of your feet. Breathe in deeply and lift up, as if grabbing a handful of dirt. As if holding the earth, raise up the hands, and stretch them as high as you can over the head. When the hands are fully extended over the top of the head, exhale at the same speed as you inhaled.

Pull the earth element up through the soles of your feet as you breathe in. Pull it into the legs, and then up into the body.

Do only as many of these as you need to be grounded. If needed, you can do air breathing to balance off an excess of earth.

Correspondence of the Elements and the Body: Taking the entire body into account, the fire element predominates in the head — from the Adam's apple up to the top of the head. The air element predominates from the Adam's apple to the heart. The water element rules from the heart to the genitals. The earth element, from the genitals down to the legs and feet.

Unless you are storing them for a purpose, remember to breathe the elements back out. If you don't, the Fire element can be a little uncomfortable. It can make you race or produce irritability. The water element can also be a little unbalancing if you don't breathe it out fully. It can cause water retention or slow you down. Air tends to balance fire and water because it's the mediator between the fire and the water elements. If you have too much of the air element for the body, you can become unbalanced with regards to the earth element.



Too much air element could be kind of spacey. So, if you do get unbalanced with regards to earth, go outside, put your feet on the ground and imagine pulling the Earth element up through your feet.

The feet are also a good way to send out any negative or waste or inappropriate energies. One way to do this is simply take your feet and put them on the ground — the earth. Open up the channels in your feet. Let the energy flow out through your feet into the earth.

I'o: The I'o is an interesting element because it is the one element that you can't accumulate. You can bring it into the body, but it won't stay for long periods of time. It will flow out. I'o cannot be contained. (The fire element, on the other hand, can be stored and used later.)

I'o is the great balancer. Its color is purple black. The way to connect with I'o and bring it into the body is to imagine the entire universe made up mostly of I'o.

Imagine the I'o flowing from the farthest extremities of the universe.

I'o: Purple Black

Lies beyond physical consciousness

Unifying element

"Nothing-ness"

In Hawaiian "I'o" is truth

Quality of space, spirit

Archetypical = spirit is purple

Makes room for movement to occur

I'o is also the trance element

Pure cause and effect which makes it the vehicle
for sending thought forms.

Imagine this: The darkness of the universe and the purple black of space. Take that purple black and actually imagine it coming down through the crown of your head and into your body. Breathe it in through your pores in the same way you did air. Continue for fifteen minutes.

Balance: The Assumption of Balance (see Chapter 5) suggests that it is important that the Kahuna stay balanced. Unfortunately, many people who get into esoteric disciplines or studies often end up unbalanced. You may know of someone like this. According to Huna philosophy, it is inappropriate to remain unbalanced.

One way to stay balanced is to work with the five elements, so that each element in your body is balanced in relationship to the others. If you feel a predominance of too much Water, then add Air or Fire. If you feel too spaced out, add the element of Earth. Finally, the great I'o will balance everything. If you wish, you can

test which element is active in your body at a certain time. If you find one is usually more active, you can use the elements to balance yourself.

Testing Which Element(s) Are Active:

1. Take in a deep breath and hold it.
2. Place the index fingers over the eyes, the middle fingers blocking the nose, the two other fingers over the mouth, and the thumbs in the ears.
3. As you hold your breath for several seconds, notice the colors you see with your eyes closed:

White — Water

Black or Smoky Green — Air

Red — Fire

Yellow — Earth

Small spots of many colors — I'o

If you find that one of the elements is usually dominant over the others, then choose one of the previous exercises to balance them.

Philosophy: Even a subconscious wish to study the higher knowledge will bring you the opportunity to do so and, even if you only have a few minutes a day, the results can be amazing and their effects cumulative. The Hawai'ians say, "If you want to have Mana, you must either be born with it, or you must practice."

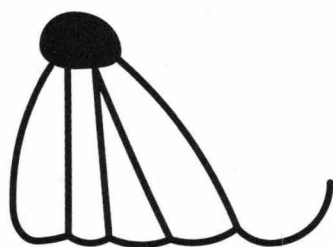
"Magnetism can only be poured into a person who is giving it out — a little understood, but a far-reaching truth. . . About every form. . . there is an electric field of magnetic stresses. It is this electro-magnetic field. . . which is the vehicle of the life-forces and transmitter of messages of mind. Consequently. . . it is this etheric body [the occultist] is working with, and not dense matter."

— Dion Fortune, 1922, 1923

In order to understand the entire system of the five elements, it is important to remember Daddy Bray who said that the individual is both a positive and a negative pole. In cases of Kahuna healing, the Kahuna became more negative, and drew down the aumakua by means of the polarity. This sounds similar to Fortune, 1923: "The individuality may be thought of as a magnet having a positive pole and a negative pole with one pole in matter and the other in spirit."

The first order of study, then, is the five elements, because the Haumana who does not know the elements cannot begin to understand the advanced teaching. As in school, you learned arithmetic so you could grasp mathematics. So, first study the five elements.

Many students, in their haste to open the doors to study the secrets of the universe, wish to skip the study of the five elements. Down the road when glorious glimpses of the infinite are caught by the imagination, they may miss the importance of these glimpses. In this case much is lost by haste. Unless the Conscious Mind is trained to cooperate, and understand the infinite vision, many initiations can be missed, and progress is not as rapid as the Haumana wished.



Attuning the Neurology to the
Higher Vibration

*A*s she began, the Kahuna chanted,

*“Aia i Kona hema noho kealoha
O Lanakilakeikiahiali‘i
Kona inoa*

*No uka ka iwa i kiani mai
Ho‘olohe i ke kai o ka pahu kapu
Ke ola o na Haumana Hula,
Haumana Huna.*

*Ke ahi o ke ao o ka wa kahiko
Kaulana kou inoa o Hawai‘i nei
Eo mai oe i kou mele
Mahalo ia oe,
Lanakilakeikiahiali‘i.”*

“The chant is to my teacher, Lanakilakeikiahiali‘i,”

she said, "one of the greatest Kahuna Po Oka Hula. One of the greatest chanters of all time. His ancestry goes back before time, and it is he who started me on my journey. Each time before I teach chanting, I chant this chant to remind me of him, and to reconnect to the lineage.

The Kahuna continued, "Now, what is lineage? In Huna, lineage is everything. If I'm in alignment with the lineage, if I am Pono (doing everything right), then when I chant, the energy of everyone who has ever chanted the chant will line up behind me and chant the chant with me and through me.

"Have you ever noticed that some chanters have Mana, and some don't? The ones that do almost knock you over when they chant, and it's not the volume, it's the feeling of the life force energy they vibrate in your body through your hearing the chant. But others chant, and there's no Mana at all." The Haumana nodded. "That is lineage. Everyone who has ever chanted that chant lines up behind me and chants the chant through me and with me," she said.

"As you grow in Huna, remember your lineage. One day you will teach. When you do, sometime you will have to call on lineage for help. When you call on the lineage, remember — they can only help you if you are in line with the teachings. My advice to you is to only teach through the lineage, only teach what you have permission to teach, and teach it in accord with the lineage, and then what you teach will have that metaphysical power called Mana. Do you understand, my son?" The Haumana nodded. He understood.

"Now, let us breathe together."



Why We Chant: Several years ago, I had a meeting with a Kahuna who had been a student of Daddy Bray (see Glossary), and she asked me, "Why do you chant those old chants, why don't you let them die?" "Because they won't die," I replied. Even today they still call to me to be chanted. We know that Daddy Bray himself didn't feel that way about chanting. He chanted nearly every time he taught Huna, and he *did* think it was important. So why do we chant?

We chant because chanting opens up the heart, and makes it swell and expand. We chant because at the deepest level, a vibration corresponds to the meaning. Chanting opens up the neurology to that vibration.

Once, within my hearing, someone asked Swami Muktananda (an Indian swami, and master teacher of meditation) why he chanted and taught chanting, and he said, "We chant because without the chant, the heart of a yogi becomes as dry as a leaf in the fall, and as brittle, too."

The theory of chanting in both the Hawai'ian system and the Sanskrit system (in India) says that the sounds being chanted, the tonal patterns and the frequency of the vibration of the sounds, invoke in the neurology of the listener and also the chanter, the deepest spiritual essence of what is being spoken in the chant. Remember listening to a song, and notice that each word has a certain vibration in addition to the tune. In a Hawai'ian chant, the vibration of the word has the same frequency at the deepest level of the chant as what is being spoken. The ancient languages including Hawai'ian, Greek, Latin, and Hebrew have this effect. English does not. If you are Catholic, what was the difference between the Mass in Latin and the Mass in English? Do you remember the difference? Even if

you do not remember, statistics show that attendance at the Sunday Mass dropped significantly when Latin was eliminated.

English, on the other hand, is a modern language and so does not carry the same vibration at its deeper level of sound as do the ancient languages.

We have 10 to 10 to the 11th possible neurological connections inside our body, according to Dr. Paul Goodwin, a neurophysicist at Alaska Pacific University. We only use 10–15% of them, he says. But what do you think the rest of the neurology is for? To be developed, we believe. Chanting does that — making new neurological connections which allow the experience of more subtle levels of creation and vibration.

That's why the tradition of Huna includes chanting. For example, we include chanting because, by hearing the chants, every single pattern of sounds connects a certain set of neurology inside. So, simply hearing the sounds of the chants establishes certain neurological connections that you may have had before but do not currently have. If you have them already, then it strengthens those neurological connections.

Simply put, we chant to expand our neurology, to attune it to spirit, and to expand our consciousness.

The Deeper Meaning: What do we mean by “deeper meaning?” The English language has 22 consonants and 7 vowels. The Hawai'ian language has 7 consonants (plus the glottal stop which is counted as a consonant by some linguists) — h, k(t), l, m, n, p, w, plus the 5 vowels — a, e, i, o, u. When you look at the structure of the Hawai'ian language, from what you have seen here, you begin to notice that there are very few consonants. In fact, seven or eight consonants and all the vowels make the language extremely simple. But

the other thing about the language being that simple is that it's necessary for each single word to have a number of different meanings. Each word will need to have more meanings than English, some up to seven or eight meanings.

Each word in Hawai'ian has to do three or more times the work to produce the same meanings in Hawai'ian as in English. This may have made Hawai'ian the first phonologically ambiguous language!

Let's look at a part of one of the chants in Chapter 2:

E Iho ana O Luna
E Pi'i ana o lalo
E Hui ana na moku
E Kū ana ka paia

This was originally translated as:

“That which is above shall come down, that
which is below shall be raised up.

The islands shall be united, and the walls shall
stand upright.”

It was taken to be a prediction of King Kamehameha's uniting of all the islands around the late 1800's, as predicted by the Kahuna Kapihe of Kona, in 1850.

But if you look at it with a different Kaona (a key to the context for translation of the chant), and you notice that “E Hui ana na moku,” if taken as being inside the self, could also mean to “make one of all the islands inside the self,” then you get a substantially different translation:

“Bring down that which is above by means of
the light.

To ascend take from darkness into light that
which is below by means of light.”

This will transform the spiritual energy as it flows from the source and integrates all the islands (inside you), giving peace.

This will affect you profoundly, and change your life bringing illumination, and you will feel the delightful supreme fire.”

What a difference! It is not surprising, however, that when the missionaries arrived, the Kahuna, who were *much* more spiritually evolved than the missionaries, hid the truth (about the ancient teachings) in the simple legends the missionaries wrote down for posterity. We believe that every single Hawai‘ian legend that predates 1850 probably has the ancient teachings hidden inside. (Further research needs to be done on the Fornander Collection, for example.)

Discovering this is one of our great passions, and we are still in the process of going back and rediscovering the ancient hidden teachings. We like Huna because it was relatively untouched by Western hands until the first missionaries arrived in Hawai‘i in 1820 and, when the original teachings were hidden, they were well hidden. Much of the Huna teaching is relatively well preserved. Unlike other disciplines in North America and the world, the Hawai‘ians were only subjected to persecution and knowledge suppression for a short period of time.

When the missionaries arrived in Hawai‘i, they looked at the Hawai‘ians who were dressed in fewer clothes, and decided that they (the missionaries) were superior. They came from Boston, wearing tall hats, dark coats, long woolen trousers and long underwear because that is the way one dressed. They looked at the Hawai‘ians and said, “Look at how they dress. What could they know?” So, the newcomers outlawed the

practice of Huna in a country priding itself in the freedom of religion and freedom of speech!

It may also be that the Kahuna did not just *hide* the truth; it may just be that the missionaries were not capable of *understanding* the truth. There are, however, numerous stories of the missionaries' inability to comprehend. Leinani Melville (Melville, 1969) says that the Kahuna refused to share any more information with the missionaries when the latter refused to acknowledge that the ancestors of the Hawai'ians could have come from Na Lani (the heavens). If they could not even get that right, how could they be trusted with more sacred things which were beyond their comprehension?

It is fortunate that the ancient teachings of Hawai'i were only suppressed for seven generations, instead of twenty or thirty generations as in other parts of the world. We need to retranslate more ancient chants to bring back the ancient meanings.

Practice: Let's start chanting. If this is the first time you have ever chanted, you may want to start with the vowels. In Hawai'ian, here's how each vowel sounds:

- A = ah (as in "ha, ha")
- E = eh (as in "check")
- I = ee (as in "team")
- O = oh (as in "home")
- U = oo (as in "who")

Even when vowels are doubled up, such as in the Hawai'ian, "oo" it is still, "oh-oh," and not "oo." (We're told the vowels are the same as they are in Spanish.)

To start, you may want to chant the vowels, as each beginning chanting student does. Stand up, take a deep breath, and chant "aaaaaaaaa" for the entire

breath, then continue with each of the vowels. Repeat. Continue for five minutes.

Notice the feelings inside as you chant. What's happening in there? Pay attention to other parts of your body. How are they affected? Each vowel activates a different part of your neurology, so notice what's going on as you chant.

Now, let's move on to learning a Hawai'ian chant. After you know the vowels, the whole word is easy. This chant is called Ho'opukaHo'opuka E-ka-la Ma Ka Hikina.

First, read the English, so you have an idea of the purpose and meaning of the chant.

Ho'opuka E-ka-la Ma Ka Hikina, (a chant to invoke the dawning of enlightenment).

"Rise upward" (Repeated 3 times) "Go into the sun, make a hole in the sunlight and find the light behind the light. Like the sun rising in the East, let the source of all light come and dawn on me. From your foundation, lift up; move from your origin. By (means of) breathing come to me. Take me by force loudly, as Hi'iaka (a goddess of healing). Tapo, Laka (a goddess of light, and the Hula) come to me, drift upon me, increase, spread (as I hear this chant). Bring me the means of life. Creeping along like the lava, come to me. Take me by force loudly! By means of release, come and be with me. Cause meditation to come to me by means of this sacred ceremony belonging only to the ali'i (royalty).

"By means of the (spiritual) food, we acquire

the means of life forever, and permanent wisdom.

“A chant in honor of the (means of) the dawning of enlightenment.”

Ho‘opuka E-Ka-La Ma Ka Hikina

Ai, Ai, Ai.

Ho‘opuka e-ka-la ma ka hikina e

Kahua ka‘i hele no tumutahi

Ha‘a mai na‘i wa me Hi‘iaka

Tapo Laka ika ulu wehiwehi

Nee mai na‘i wa ma ku‘u alo

Ho‘i no‘o e te tapu me na‘ali‘i e

E ola makou a mau loa lae

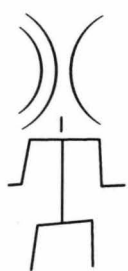
Eala, eala, ea. A ie ilei ie ie ie.

He inoa no ma ka hikina

Begin by saying the words out loud, then add the tune.

If you’d like to learn this Hawai‘ian chant, we have a tape that will help. Please write to the address in the back of the book.

Philosophy: *“But how do I tap into this energy?” he asked. “Little one,” said the Kahuna, “there is a rain barrel of water over your head, and you’re trying to fit it through the eye- dropper of your neurology. You need to practice and expand your capability. Chant! Breathe! Meditate!!!”*



Psychological Healing
Practices of Ancient Hawai‘i

The Kahuna chanted,

*“E Kū i ke kala
E Lono i kau weke kala
Weke puha ia
Kalakaua i ahueua
Kapu ka aha o ke makala au e Kāne
Kala weke puha ia e.”*

The Haumana was stunned. Only a moment ago he had been in quite a bit of emotional pain, and yet now, it was gone. This was a pain he had borne for years. It wasn't just a pain, but a deep, deep emotional scar — one that he had expected to carry forever. And now it was gone. Gone! He couldn't understand it. He looked at the Kahuna, “Mahalo,” he said with gratitude.

The Kahuna nodded, "Now, you must learn so you can help pass the teaching on to others. Will you do that?" The Haumana nodded, "Yes."

Just Imagine: Imagine your life free of all your past negative emotions and free of all the limiting decisions from your past. In fact, if you can, imagine a life free from all negative emotions, limiting decisions, complexes, fixations and false identifications. As you do, do you think it would be desirable for you to be free of your past negative emotions? We do not mean to imply that you would be free of all your negative emotions in the future, just the past residue of negative emotions — the residual effects of the past negative emotions would be gone from your body — for the purpose of being free of the past.

Do you think this would have an effect on part or all of your life?

Can you decide in your own mind why you would want to be free of your past negative emotions? Think how many times a day (or week) do you actually feel fear? Anger? Sadness? Guilt? Hurt? What if you were free from that? What if you were free from all the bad things that happened to you in the past? What if you had just let them go? Now, imagine that everybody was as free of the bondage of the past as you were. What would that be like? Does this scenario sound idealistic?

Yes, a bit idealistic, perhaps. But we *do* know that mental disease was virtually unknown in ancient Hawai'i, and while we can only guess at the conditions of life, we do know something of the techniques practiced in those ancient times.

Now, what about your future. Imagine creating

your future exactly the way you want it to be — so that whenever you wanted something, you were able to create it. If you wanted to know what you would be doing in the future, say three years from now, you would be able to find out, in a matter of minutes. What would that be like? Is that possible? We do know that, when the white man arrived in Hawai'i, his arrival had been predicted for years.

While, in light of what we know today, this may also seem a bit idealistic, we know that in ancient Hawai'i, the Kahuna were known to be able to see into the future, to predict and affect it. In fact, there is an ancient chant that says, to know the future, “ascend upon the light, rise up above this place in time.”

“Ha‘a wina mai ke aka o Kāne.

I ku iluna o ka honua, ‘aina.

I ke alo o‘u nei la.

Amama.”

“Give me the revelation of Kāne.

Inside, rise up, up above the land, up above
the earth.

Be intent upon the supreme. To pass over, as-
cend upon the light, rise above this place
in time.

I offer this as a sacrifice.”

What we offer next is our belief about how the Kahuna of ancient Hawai'i were able to clear up negative emotions, limiting decisions, complexes, fixations and false identifications from the past. We would like to share three techniques from our own experience: Ho‘o-akamanawa, Ho‘oponopono, and Higher Self Therapy. All three comprise part of the healing practices of the ancient Hawai'ians called La‘au Kahea.

Ho‘oakamanawa: The ancient ones believed, as we do now, that you have inside you a way of knowing the difference between the Past and the Future. The way you know is not conscious — it’s unconscious. In otherwords, your unconscious mind knows how to organize your Past and Future for you so that your memories are organized.

Although Time Line Therapy® was developed by Tad James, it is also true (as we just pointed out, above) that the Hawai‘ians had similar concepts or systems that included the Unconscious Mind’s internal storage of time. Before we continue, it may be a good idea to discover how *you* organize your time. Let’s discover your Time Line — let’s find out what is your life’s path, and where you keep it.

Think about it. Whether you have realized it or not, you have your time arranged internally, unconsciously, in a certain way so that you can tell the difference between the past and the future. Otherwise, how would you know which event was in the past and which event was in the future? How would you know whether you were looking at a memory of the past or a memory of the future? But, you *do* know the difference. How you know is dependent on the way you encode the memories of past and future — it’s how you store your history unconsciously.

Just about everyone (although it is not by any means 100%) stores time in a linear way. The organization of how they store it will make a difference in how they behave.

Let’s find out: Just ask your unconscious mind, “Where is my past and where is my future?” Ask unconsciously, not consciously. Ask your unconscious mind the direction of your past and your future. Now, go

ahead and point to the direction of your past. Good. Now, your future.

Once you have discovered your Time Line, the process of becoming free from the negative aspects of your past is quite simple. With a guide, or someone to assist you in releasing negative emotions, limiting decisions, complexes, fixations and false identifications, you can indeed become free from your past.

Alan P. Lewis, the "Golden Kahuna," says that, "it is wrong and negative to hold onto the extreme fears. When you and your subconscious are agreed that it is time to remove and release them, wipe [them] clean. . ." (Lewis, 1983).

If you are interested in finding out about your Time Line, and/or if you would like to read more about it, please see *Time Line Therapy*® , and *the Basis of Personality* (James, 1988) or *The Secret of Creating Your Future*® (James, 1989).

Forgiveness: In the Hawai'ian language, today, there are three words that relate to doing something wrong.

The first is "Hala," which means to miss the thing aimed for, or to err, to disobey. Even today, in schools, you can hear kids saying, "Hala, Hala." What it means is, "Hey, you missed it. You made a mistake. You did it wrong."

The second word is "Hewa," which has a heavier connotation in that it implies going overboard or doing something to excess. The ancient Hawai'ians thought that Hala and Hewa were crazy, dangerous and stupid, but they were not sufficient to feel guilty.

Now, most of the things we've been programmed to feel guilty about in North America are both Hala and/or

Hewa. We believe this is inappropriate. There's not a lot you can do about something you did or did not do 20 years ago on Wednesday. Yet many of us go through our lives feeling guilty about it. "If only I had really done that 20 years ago, then I might have..." Do you know anyone who does this? Do you see how bizarre this is? The worst part is that it interferes with our own internal energy.

We are beings that have energy flowing through us, and yet western psychology generally doesn't incorporate or allow for the concept of the flow of energy through the body. With trapped emotions, the Mana (life force energy) is unable to flow through the energy circuitry of the body. One of the first things we want is to free up the life force, so it's free to flow fully through us allowing us to clearly experience it.

There were certain things the Hawai'ians thought were appropriate to feel guilty about. They were called "Ino." 'Ino means to do harm, implying to do harm to someone with hate in mind. Very few of us do things that are truly 'Ino in our lives. We may do things that missed the path or cause someone to be upset, but generally not 'Ino.

But, even if somebody in ancient Hawai'i did 'Ino (did actually hurt someone else), it was required that the injured forgive the offender immediately if forgiveness was requested.

Ho'oponopono: Ho'oponopono means to make right. Essentially, it means to make it right with the ancestors, or to make right with the people with whom you have relationships. We believe that the original purpose of Ho'oponopono was to correct the wrongs that had occurred in someone's life, including Hala and Hewa which were illusions, and 'Ino, even if accidental.

This description is by no means a complete training in how to do Ho'oponopono. While appropriate to do for yourself, for your and others' safety, you should not attempt this with another before adequate training.

For example, let's say your five-year-old grandson punched another five-year-old intentionally with hate in mind. If asked, the one who was punched would forgive the other immediately, because it is inappropriate for anyone to carry guilt any longer than they had to.

We call this the Hawai'ian Code of Forgiveness, and it's an important thought, because when we forgive others, who are we forgiving? Ourselves, of course.

If you are familiar with Neuro-Linguistic Programming (NLP), there is a saying, "People are only doing the best they can with the resources they have available." If you've heard that before, it has to do with forgiveness. Think about it. As you do, consider that you are included in "people."

In the Eastern traditions, too, there is a real tradition of being aligned with, and cleaning up relations with, the ancestors. In Japan, China, as well as the Hawai'ian tradition, it is considered important to align and clean up any past problems that you've had in relationships, especially with relatives.

At the same time, perhaps there are family patterns you do not want. Certainly you have heard the saying, "We just don't do that in our family," or "That's the way it is in our family." What happens then, is that certain generational themes get passed along in families, like sadness or any number of different traits. Ho'oponopono will allow you to clean this up.

Theory: We carry inside us, as parts of the Unconscious Mind, all the significant people in our lives. (These parts of us often look very much like Carl Jung's

archetypes.) Ho‘oponopono makes it “all right” with them. The process of Ho‘oponopono is to align with and clean up our genealogy as well as to clean up our relationships with other people in our lives.

The Process of Ho‘oponopono:

1. Bring to mind anyone with whom you do not feel total alignment or support, etc.
2. In your mind’s eye, construct a small stage below you.
3. Imagine an infinite source of love and healing flowing from a source above the top of your head (from your Higher Self); open up the top of your head; let the source of love and healing flow down inside your body, fill up the body, and overflow out your heart to heal up the person on the stage. Be sure it is all right for you to heal the person and that they accept the healing.
4. When the healing is complete, have a discussion with the person; forgive them, and have them forgive you.
5. Next, let go of the person, and see them floating away. As they do, cut the aka cord that connects the two of you (if appropriate). If you are healing a current primary relationship; assimilate the person inside you.
6. Do this with every person in your life with whom you are incomplete, or not aligned.

The final test is, can you see the person or think of them without feeling any negative emotions. If you do feel negative emotions, do the process again.

Higher Self Therapy: The Kahuna of ancient Hawai‘i also knew that the Higher Self of an individual could be enlisted to assist in the process of a therapeutic

intervention. The Higher Self can and will do a form of therapy which will clear negative emotions, limiting decisions, complexes, fixations and false identifications from the Unconscious Mind. Prior to the process, it is important to have a clear understanding of the concept of the Three Selves.

This description is by no means a complete training in how to do Higher Self Therapy. While appropriate to do for yourself, to protect yourself and others, do not do this with someone else without adequate training.

The Practitioner of Higher Self Therapy then can make the request of his angels (see Chapter 11.) to ask the Higher Self of the client to resolve the issue in the client's Unconscious Mind. The Higher Self respects the free will of the individual, so there must be agreement from the Conscious and Unconscious Minds to make the change. The Higher Self will not compel or command you to do anything. Through the Angels, the Practitioner may communicate directly with the client's Higher Self, and talk to the client as his Higher Self.

Since the Higher Self operates on the basis of trust and respect, there must be teamwork. Teamwork means the cooperation of the Unconscious Mind, the Conscious Mind, and the Higher Conscious Mind (Higher Self) of both the client and the Practitioner of Higher Self Therapy.

The Higher Self recognizes the causes of our condition, and how to remedy the condition. The Higher Self also knows the consequences of a certain action or inaction.

The Higher Self understands the nature of the person and the Universe, therefore it can give insights as to the structure of the Universe and ourselves. The Higher Self can integrate all parts of our character.

The Higher Self is perfection. It will do everything right.

The Process of Higher Self Therapy:

1. **Elicit the problem:** "What is it that you want to change?"
2. **Elicit the outcome:** "What would you like instead? How will you know when you have it?"
3. **Ask permission to proceed:** "Is it all right with your Conscious Mind, Unconscious Mind, and Higher Self to create the new condition?"
4. **Get cooperation:** "Is it okay for your Unconscious Mind, and be honest, to allow you to have an undeniable experience of letting this go today?"
5. **Invitation:** "Good, let's ask your Higher Self to take whatever steps are necessary to establish the new condition. While that is happening, would you just relax, and discover what happens?"
6. **The Practitioner can assist if necessary:** The Practitioner can then intervene verbally or nonverbally, including chanting and the flow of Mana. The Practitioner must direct all of his or her energy and attention with the Angels.
7. **Resolution:** "And let me know when the problem is cleared."
8. **Testing:** "Can you remember a time when you used to have that problem?" Try to see if you can feel the old way.

A warning to the recipient of Higher Self Therapy: As the old patterns are cleared out, there may be a time in the future where you (the client) have no idea what to do, or how to act. That is because the process clears out "stuff" at a very deep level, and old behavioral patterns may no longer be available. At a time like that, it is

perfectly appropriate to say, "Oh boy, I get to create a whole new me!"

There are some common experiences that can occur during Higher Self Therapy. Sometimes the mind seems to switch off, with extreme calmness, as if the thoughts have stopped. Just allow it to happen, sending Mana until the shift happens. Sometimes ecstatic waves of energy may arise. This may be experienced as tingling waves of energy, a beautiful scene, etc. Just fully enjoy the experience until it subsides. Sometimes this may be experienced with the intensity of fire.

Internal or external shivering or shaking is also possible and may be necessary to set up the inflow of ecstatic energy from the Higher Self. Whatever happens is okay. The Universe will only allow what is needed.

The recipient may at times need to stretch and move their body in certain ways. It can be vigorous at times, and is useful in realigning the body following the change.

Memories will sometimes be brought up to release the Unconscious Mind from the false identifications of the past. The speed is often faster than normal. Just observe these memories, and let them go.

We teach the process of Higher Self Therapy at our Huna Intensives in Hawai'i, and before you do it with someone else, we strongly advise you receive the appropriate training.

One final note, depossession may also be necessary. Technically many Kahuna did not believe in spirit possession, (although many did). Those who did not acknowledge the possibility of spirit possession agreed that thought forms could inhabit the body of the unconscious mind (the emotional body). It is important that you make sure that you are protected before you

attempt to do any processes like depossession. To protect yourself and others, it is important that you are appropriately trained.

Philosophy: The ancient Hawai'ians said, "First Noa, then Noho." When your life force energy increases, every factor in your nature is accelerated and increased. Whatever we are becomes intensified. The in-pouring universal energy is, however, not selective! *Every* aspect of our nature is intensified by its power; so, anything that is incomplete in our lives can come up in an acute form for resolution. Unless we can go safely through whatever crises occur when the increased Mana comes in, we will not have the balance to proceed along the path comfortably. Remember, "First Noa, then Noho."

The Three Selves:

"The spark of Divine Spirit, which is the innermost core and nucleus of every human soul, is part of the Kingdom of Heaven. Our mental powers with their forces and images are part of the kingdom of mind, our emotional and instinctive nature is part of what occultists call the astral kingdom; and our body in its subtle etheric and dense physical aspect forms part of the kingdom of earth, though be it remembered that earth has a subtle electromagnetic aspect as well as a dense one."

— Fortune, 1924, 1987

Connecting With Your Higher
Self

The Haumana listened as the Kahuna told him the story of the three selves. It was a story that he had heard before. It was everyday knowledge — the time when everyone in Hawai'i knew of the three selves. It was just a part of "how it was." So, he wasn't listening closely as the Kahuna gave the instructions, but when she began to chant, the Haumana began to feel his head

really opening up.

*“Aumakua, aumakua
Na aumakua o ka po
Na aumakua o ke ao
Na aumakua o ka pau luna
Na aumakua o ka pau lalo
Hele mai, hele mai
Ho mei ka ike, ka mana, ke ola no
Elieli kapu, elieli noa
Amama, ua noa.”*

Now, it was time to do the breathing techniques that would generate the Mana to send up to the Higher Self and make the connection. As he breathed, he felt the energy build, more, and more, and more, and just when he thought he would burst, the energy began to rise up through the aka cord higher and higher — up to the Higher Self.

He felt the Ka‘auhelemao. Then the Higher Self came down inside him, and his consciousness merged, and he became one with the light.

The Higher Self Connection: In all the original teachings of the peoples of the earth, there is agreement that one of the most important tasks that we can do while here on this plane, is to connect with, learn from, and assimilate the Higher Self. From High Magic in western Europe, to the ancient Tantric teachings of India, to the Native American Tradition, there is agreement that *this* is the highest work.

Some schools teach that the Higher Self Connection is the last part of the learning that occurs. We believe it is the first.

What makes this different from other techniques? The difference is that the results you produce will tell you much about yourself and who you are. Do you actually “get” the connection?

The Process: (Note that chanting is preferable, but not absolutely necessary. If you wish, we have a series of tapes that simplifies and accelerates the process.)

1. Clear all past negative emotions, complexes, fixations, and false identifications. (See Chapter 8.)
2. Do Ho‘oponopono and deposal. (See Chapter 8.)
3. Ask your unconscious mind if it is okay to make the connection, and have an undeniable experience of the connection.
4. Chant Pa Kamakani (if you know it) to awaken the breath.
5. Begin doing the Ha breathing technique — Ha breaths in sets of four. Do this for ten to fifteen minutes.
6. Chant Nohoana Keakua (if you know it). Reach up above your head and feel the presence of Higher Self. Make sure your hands are directly above your head, and move them in and out toward and away from the top of your head in a semicircle, and notice just where your hands move into the energy field of the Higher Self. (The Higher Self can be imagined as a bright ball of sunlight, two to three feet in diameter, with a shape almost like a dandelion gone to seed.) Chant Nohoana Keakua again (if you know it).
7. Chant Ho‘opuka E Kala (if you haven’t already, and if you know it). If you have (and you know how), then chant No Luna E Kahale Kai.
8. Do four more sets of four Ha breaths. (Double or

triple if energy is low.)

9. Now send an aka cord up $\frac{1}{3}$ of the way each time, with each of four Ha breaths until the aka cord is up and level with the Higher Self. (Visualize the aka cord as a purple white or silvery white cord, the size of a small piece of rope. Imagine it rising up toward the Higher Self with each breath.)
10. When the aka cord is level with the Higher Self, let the aka cord fall back and make connection as you chant the Aumakua chant (if you know it).
11. Do three more sets of four Ha breaths sending up the Mana to Higher Self, and noticing it fall back down over the top.
12. Invoke the Higher Self to come down inside and merge as the Conscious Mind and the Unconscious Mind and Higher Self become as one — integrated and whole. (Chant Aloha Na Hale if you know it.)
13. Meditate this way for 10 to 20 minutes.
14. Do daily.

Philosophy: Before it is possible for the Higher Self to manifest, the personality must be tuned to the same frequency as the Higher Self. We must be prepared to shift the basis of all our motives if we wish to receive this initiation. If we think that the Higher Self is going to come through our limited small sense of self personality, we are mistaken. The Higher Self will shine forth when there is no obstruction to its brilliance. The Higher Self will shine forth when the small personality and things of the senses no longer provide any call.

“Before we are ripe for a Master’s teaching we have to conquer the physical and emotional levels for ourselves. . . the emotions must flow freely without conflict or distortion in the channels which

Nature has appointed for them before they can be lifted to a higher level. You cannot sublimate a pathology. . .”

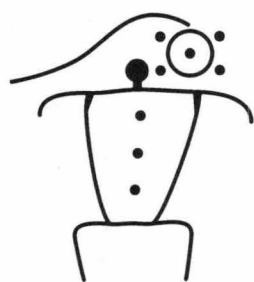
“The Higher Self comes into manifestation in the physical body when initiation takes place. . . An initiate. . . is one whose Higher Self it is that looks out at us through his eyes.”

— Dion Fortune, *The Initiate*.

Our desire then, is to build such a personality that the Higher Self can function through it without any obstacle. The senses become like a powerful and spirited race horse that answers instantly to the reins, needing neither to be spurred on nor to be held back. The body’s senses do not mislead him; its passions do not blind him. The Initiate never uses his powers except in the service of his mission.

“He knows, therefore, that although he cannot determine the conditions under which his life must be lived, he can determine his reaction to those conditions. . . The initiate is always revaluing things according to cosmic principles. He knows that his real life is lived in his Higher Self (the unit of evolution), and that this human personality is but a phase of his life, and that his real existence is never immediately involved in it.”

— Fortune, 1924, 1987



Aloha-Ai: The Sexual
Practices of the Ancient
Hawai'ians

The Ho'omaka awoke suddenly as if in a dream, when he noticed someone had been standing near him while he slept. As he rubbed his eyes, his surroundings became clearer — and then he saw her — the most beautiful woman he had ever seen. She was so beautiful she looked to him like a goddess, and then he recognized her. It was Pele, the goddess of the Volcano. He had heard of people seeing Pele as they went places, but never of her visiting someone!

Then she came right over to him, and laid down on top of him. She wasn't heavy, but as she came down on top of him, he began to feel the fire. Her fire ignited the fire inside him, and as they breathed together the fire came inside him through his mouth and nose, and he began to feel really hot inside. Then they began.

Minutes extended into hours, and as they did, he became more and more impassioned. As if on fire, he felt like he was burning up. Then he realized that she had brought him up to a state of passion, and kept him on the edge for hours, and he wanted her desperately!

Then suddenly there was a red explosion in his head, and he shot up — straight up in the air — once again, he was free! As he flew upward, he noticed that he was being pulled toward the volcano.

Now, he was over the volcano, and then down inside, into the depths of the volcano. Deeper and deeper he went, until he came to the source of the flow of the lava deep inside the earth, and he realized that the source was the goddess herself. Then he became her, and all that was him disappeared, and he became the universe.



The Secret Teachings of Aloha: Daddy Bray (the great Kahuna who lived in Kona, and died in 1968) in Yardley, 1991, said that in order to be a Kahuna one needed to know “the secret teaching of Aloha.” Then, we believe, he veiled the real teaching in an analysis of the word.

We are certain, however, that there were ancient Hawai‘ian Kahuna who used certain sexually oriented methods and techniques for increasing their personal Mana, and spiritual advancement.

Since the ideas are controversial, it is understandable why there has been a concerted effort to cover up this aspect of Hawai‘ian history. The Hawai‘ians, however, were not alone. The ancient ones of every part of the world practiced similar techniques — in India it was called Tantra, in China it was called Chi Gong, in

Europe it was called Wicca, and in Hawai'i it was called Ho'oiipoipo, which we will call "Aloha-Ai."

Of all the ancient teachings, the concepts and practices of Aloha-Ai have been the most difficult for the Western mind to comprehend since the ideas seem to run totally counter to our current thinking and practice. We need to remember that throughout history, techniques like Aloha-Ai have always been present.

The ancient Hawai'ians did not think that sex was evil, dirty or nasty. In fact, according to Uncle George (our Kumu in the ancient Hawai'ian chants, George Naope), there was no guilt about anything natural like sex. It was never thought to be sinful. The notion of sin relating to sex only came after the arrival of the missionaries. Regardless of what you think about this subject, read on with an open mind. These techniques were practiced in ancient Hawai'i and all over the world. Further, should you choose to practice these techniques, they will transform your life.

When the missionaries arrived in Hawai'i the real meaning of the ancient chants was hidden in the translations designed to disguise the meaning. If we take another look, a closer look, at the chant Aia La O Pele, we'll find it is not just about the goddess of the volcano, Pele.

Aia La O Pele

Aia la o Pele i Hawai'i ea
Te ha'a mai lai mau te le ea (ae)
Uhi uha mai hana ea
Te no me a'e lai na puna ea (ae)
Kamea nani kai Pali Uli ea
Ke pulelo a'e la i na pa li ea (ae)

Aia ta pa lena i maui ea
'Aina o ta ulu la'au ea e
I hea ta ua la'i a'i ea
I te ala nui mai li'a nei ea e
Ha'ina ia mai ta puana ea
No Hi'iaka no he inoa ea
He inoa no Hi'iaka i ka poli a o Pele

Which means,

"There it is! Pele's light, the supreme life
breath of Hawai'i.

When the unusual fiery breath comes to me
like the wind, it is always the one who
will leave me in ecstasy as I become fully
erect. Lift me up oh Pele!

Puff, blow. Come to me. Have a love affair
with me.

We begin. As the energy rises up inside me,
the burning begins to transform me! As
the universal light catches me, the burn-
ing wind enters inside I gasp (in the way
one would catch a wave). That unusual
breath rises up!

Oh, beautiful goddess lift me up and carry me
to the mythical land of Pali-Uli (a mythi-
cal land of ecstasy). Now, together we rise
up!

And by means of the rising energy I am trans-
formed. The supreme light rises up again.
I gasp as you touch me and I tremble.

Now, the burning inside, enters me through my
mouth, and I acquire the ability to control
the flow because of this always supreme
chant.

Oh my goddess, make love to me. Now, I pierce, thrust, with a quick hard stroke and you take me as I become fully erect.

I try to speak, but I end up calling out as the energy radiates out from my completed thrust. The supreme light comes to me like the wind, and I am consumed by the fire!

I now know personally, (sexually) the one who will arouse great desire in me. This strong craving moves me constantly as the energy rises up through my savage exhalation (the ha!).

This is the end of my chant on behalf of the goddess Hi'iaka, and the constant burning of my great infatuation, finally freed from Tapu, lift me up in the light!

A chant to invoke the goddess Hi'iaka, to free from Tapu and cause the burning love of Pele."

— A long way from a chant about the volcano!

In the East, the teachings of Aloha-Ai were closely guarded, and transmitted personally from teacher to pupil only after a long series of tests and service by the student. Even when written down as in western European Alchemy, the meaning was obscured by analogy or metaphor. The secrets were guarded, not only as a way to avoid persecution, but also as a way of gathering power for those who had the knowledge. We believe that the days of secrecy are over, and that the time for all secrets to be known, is now. As you have seen, the ancient teachings are there for all to discover, if we only know what to look for.

An Overview: Aloha-Ai is the ancient science of moving Mana and consciousness through the io'io (energy channels of the body) to produce a profoundly altered state of consciousness. Aloha-Ai techniques create an internal alchemy to energize the body and to magnetize the Kia (central column of the body, i.e.: the spine), sending Mana into the Kia and up to the top of the head. To accomplish this, sexual and other practices were used.

One such non-sexual process is described in the third verse of the chant, *No Luna E Kahale Kai*:

“O keau ili ili nehe i ke kai
E ho'olono I ke ka'i la o puna la ea
O puna I ka ulu hala la, eala eala ea.
Kaiko'o puna.”

Which means,

“Make the light pierce into the body, gather it up and overlap the light. Then you will hear the rumbling, because of the one who will lift you up.

“Listen as I make this call upward for the supreme, the one who will lift me up in the light belonging to the spring of light.

“Answer my call, oh spring (since the ancient Hawai'ians did not have snakes, the code word for the Kundalini is Puna or spring), for you are the one who will raise up the light in me and lift me up!

“Lift me up in the light. Lift me up with force, oh spring!

The Theory: Through breathing, the life force stored at and generated at the base of the spine and

in the genitals is moved up into the brain to awaken the mind and restore and invigorate the system. When the energy circuit in the body is complete, and the energy is moving up through the spine, you move to a whole new level of consciousness.

Regarding Mana in the body, it is simple to understand the theory of Aloha-Ai, because it *is* simple: The male loses as much energy in a single orgasm and ejaculation as the female loses in her monthly period. So, one of the major goals for the man in Aloha-Ai is to control, stop, delay or eliminate the male orgasm. Correspondingly, one of the major goals for the woman in Aloha-Ai is to fully express herself in ecstatic union with her mate.

If male orgasm and ejaculation occur, in addition to anything physical, all the energy used to create orgasm is lost, draining the energy out of the higher spiritual centers. The direction of the energy during male ejaculation is the exact opposite of the direction of the energy in the process of spiritual evolution. This is why the swamis of India advise celibacy as the only way to achieve spiritual enlightenment. Their goal is to take the sexual energy and direct it upward through yoga. While it is true that energy which has been depleted by orgasm cannot travel upward sufficiently to make the necessary spiritual transformation possible, it is not true that celibacy is the only way. Furthermore, celibacy is not really an attractive alternative today, and certainly not easy (nor even a good idea) for married couples to achieve. Next, why women have orgasm and men don't.

The Difference Between Men & Women: Woman is fire in the head and water in the genitals (see Chapter 6), so when she has an orgasm, it reduces water and increases fire in her, pulling down the light from

above and increasing her consciousness. Man is water in the head and fire at the genitals, so when the man has an orgasm, he loses fire, decreasing fire and reducing his consciousness.

Woman draws her Mana up from the earth by means of the magnetism of the water element in her genital area. Her first sense of arousal is a feeling of warmth spreading through her genitals and a desire to be close. That energy triggers a man's arousal.

Man draws his Mana down from the heavens, by means of the magnetism of the water element in his head. So man first experiences arousal with the image of his goddess. That image transfers his energy to the genitals as he begins to feel aroused.

Building Mana: The sexual organs provide for the most important *individual* source of Mana in the body. The sexual organs are the storehouse and origination point of a tremendous amount of life force in the body. That energy can be used to transform and balance the individual's nervous system. In addition, the practice of Aloha-Ai greatly increases the ability of the male Kahuna to draw down additional Mana from universal sources, and the female Kahuna to draw up additional Mana from the earth, as well as to increase their consciousness by increasing light in the body.

A frequent question I've been asked is, "why would I use the sexual life-force energy instead of the spiritual life-force energy to transform myself?" The answer is, and this is important: There is no difference between sexual energy, life-force and spiritual energy. The three are the same. All energy is energy, how it feels is dependent on where it appears in the body: When it appears in the genitals, we feel sexual. When it appears in the belly, we feel powerful. When it appears in the heart,

we feel love. When it appears in the head, we feel our consciousness expand.

Further, while we believe that Mana can be given from Kahuna to Haumana (student) to assist in spiritual transformation, the processes of Aloha-Ai will allow the individual to generate his or her own Mana, and thus free himself from attachment to a "guru."

The ancient Hawai'ians believed that both mental and physical dis-ease were related to the absence of a high level of Mana in the body. There were things that the ancient ones thought one could do to reduce the Mana in the body. Mental processes that reduced the amount of Mana in the body included negative emotions, internal conflicts, complexes, and fixations. Physical things that reduced the Mana in the body included unwanted aka connections (non-material energy connections), certain lifestyles, bad diet, and certain other excesses. You will remember, the ancients thought that Mana was so important that they called the ancient teachings, Ho'omana. They judged the rightness or wrongness of their actions by whether an action increased or decreased the amount of Mana they were feeling in their body. If something that you did decreased the amount of Mana in your body, the advice was to discontinue it. If something that you did increased the amount of Mana in your body, the advice was to continue it.

Lack of Mana also contributes to the aging process. The ancients also believed that increasing the Mana would increase the lifespan. Sufficiently high levels of Mana could be generated by right living (pono), inheritance (kuauhao), breathing (ha), chanting (oli, kahiko mele), invocation (kahea, noho), and by Aloha-Ai practices, among other things.

As we've seen, the goddess Pele, the goddess of the volcano, is another source of life-force in Huna. Some people think that Pele is a source that is strictly outside the individual. In ancient times it was thought that she could be invoked by chanting (*oli*, and *kahiko mele*), and be induced to maximum association with the Kahuna by invocation (*kahea*, and *noho*). Remembering the Assumption of Correspondence, that inside and outside are one, we discover that the goddess Pele is also inside you, and she resides in the base of the spine in one of the nonmaterial bodies. Pele corresponds to the Goddess Kundalini in the Hindu system, and like Pele, the goddess Kundalini is the energy that resides at the base of the spine and travels to the top of the head, bringing enlightenment.

The human body is, in many ways, like a battery with one pole in matter and one in spirit. The ancients believed that the difference between a body that is alive and one that is dead is, among other things, the Mana in the body. The greater the Mana, the greater strength of the body, the more power it has. Increasing the energy in the body is the most practical way to increase resistance to dis-ease.

But energy drains from the body all day. Everything that we do during the day contributes to the loss of Mana from the body, including walking, talking, eating, thinking; even watching television and reading will deplete the energy. Certain sexual practices contribute more to the loss of energy than anything else you can do.

Normally the human body will completely recharge itself during sleep at night. What happens then is that the body relaxes (especially at the *na'au*, located in the *kalua ka inaina* below the navel), and the energy chan-

nels (io'io) are opened up so that the energy can flow through the body. But, some things reduce the ability of the energy to flow through the body. They include: wrong foods, bad environments, incorrect breathing, drugs, smoking, etc. You can test for yourself. Generally, anything which does not contribute to the clarity of the nervous system and clarity of perceptions will reduce the ability of the nervous system to flow energy.

Bray's Concepts: According to the teachings of Daddy Bray, the Kalua Ka Inaina, which is the location of the Na'au (also the location of the Unconscious Mind), is the location of the negative electrical (not "bad") energy pole of the body. Increasing the energy at the negative pole has some interesting effects. Bray says, "In all spiritual work, Kahuna become the negative pole and the aumakua the positive pole." If this is the case, then increasing the negative pole to the maximum level will cause the greatest attraction to bring down the aumakua and energy from above (Yardley, page 88).

The secret teaching, or Huna, behind what Bray is saying is that the Kalua Ka Inaina is the center of the heat energy or fire. Kalua or Imu is also the pit where a pig is cooked, and it is very hot inside. The meanings of the other words in the phrase are as follows:

- Aha: Prayer, cord, connection to spirit
- Ai: Sexual Relations, to consume by fire, food
- Ainoa: To eat freely
- Inai: To flavor
- Inana: To come to life
- Ina: To pry up, also aha
- Kai: Lift up and carry

Kaina: Carrying (kaikaina)

Kalua: A pit (where a pig is cooked), also
Imu

Na'a: Covered with ashes, firmly seated

Na: End a tapu, groan, belonging to,
calm and centered

So, during calm, centered (na) sexual intercourse (ai), the heat energy (the Ahi or fire) generated in the Kalua Ka Inaina (along with the Wai or water) must be mixed in the Imu (fire pit), lifted up and carried (kai) all the way to the Kalua Uhane (The Cave of the Spirit). "God in us (the Aumakua of the individual) is discovered . . . [with the] positive pole as the area from the throat to a space a few inches above the head. At the base of the skull where the backbone enters is the 'Honu' or entrance for Mana. Within the head is the Kalua Uhane . . . this cavern is to be filled with the light of the Great Power, and then the light is allowed to circulate through the body. Then the light flows evenly between the Cave of the Spirit, and the Cave of the Beast. The inner light is renewed constantly by the Honu." This flowing energy is transformed at the heart, the Pu'uwai. The lower energy is transformed to higher, and/or higher to lower at the Pu'uwai by the energy of love, or Aloha.

The Practice of Aloha-Ai: According to the ancients, the purpose of Aloha-Ai is to increase the Mana in the body and the spirituality of the individual. Remember, the ancient Hawai'ians were so concerned about Mana that the practice of Huna was first called Ho'omana — meaning, "to make Mana." So, the correctness (Pono) of this practice will be judged by the amount of Mana you feel in your body upon completion.

In addition, the correctness of your actions will also determine the level of Mana and the increasing spirituality you feel during the day(s) that follow the beginning of the practice.

First: Aloha-Ai techniques are among the most powerful spiritual techniques available on the planet today, and they may stir up the unconscious and bring the black bags to the surface. (See Chapter 3, Re: the black bag). It is possible that Aloha-Ai will bring up repressed material, especially regarding sex. If you have any abuse in your past, for example, you may want to clear it out. (See Chapter 8.) If repressed material does surface, it is important to not re-repress the material. Clear it out using Ho'omanamana, Time Line Therapy® or Higher Self Therapy. If you do not resolve the issues and release the negative emotions, you may run the risk of internal conflict.

Aloha-Ai techniques are very powerful, and release intense energies! They must be handled with respect. That's why the proper foundation is so vital in the preparation for this practice. It's important to clear the blocks first, including negative emotions, limiting decisions, false identifications, complexes and fixations.

In addition, if you do not connect with the higher levels, you also run serious risk of being overly earthed. Aloha-Ai techniques need to be treated spiritually. If they are just sexual they may retard your progress.

Recommendations:

Before You Begin: Do some exercises — stretching, yoga — energy cannot easily flow upward through stiff muscles. A relaxed body can pull up and transmute the sexual energy far more easily. Preparation is focused on beginning to move the energy through the body.

To Start: An ancient chant says,

“Kanikau a‘e no ka olopana
Aloha ‘ino no ka makua
E noho i ke ao malama
Aloha ‘ino no ho‘i au.”

Which means,

“We’ve been touching each other for some time now, and I am excited! Because of the excitement, I cry out as we embrace and begin to make love. Love hurts and I find myself aching for you.. It is quite hard. The swelling intensifies, with a supreme thrust we begin to make love; we continue till the morning. Love hurts, and I know I will long after you till long after tonight!”

Before beginning any sexual encounter, touch each other for a while. Even better, if you know Ho‘omana-loa, Reiki or some other kind of energy work, flow energy to your partner — fill up the body. Begin on the back of the body at the base of the spine, and go up to the head. Then do the front. (This could take up to an hour if you take your time with the practice.) That much time isn’t always necessary, but if this is your first time with Aloha-Ai then take the time to do it. You won’t be sorry.

The Practice: Summed up, the practice is easy to explain: The man and the woman totally surrender to each other, and give all their energy to each other. The ancients said, as did the Greek Pythagoras, that four was the base number. So, the minimum number of times that the spiral of energy is to go back and forth

was four times. The chant says:

“I hele ho‘o kahi mai nei
‘A ‘ohe lua, a ohe kolu,
A ‘ohe kanaka a pono ai.
Lehulehu aku i ke alanui.
Ke ulakahi i pa-ki-wai. . .”

“Before orgasm, put a noose around it. Separate. And a second time, and then a third. And then the organ of love (literally flute) burns correctly during love making. Many, many times pull out. Then comes the great awakening, the supreme awakening. Press upon the purple place wherein lies the distribution of the energy and the water.”

When the energy is approaching male orgasm, stop. Stop moving, and meditate. Pull out if you need. Transmute the energy, pull it up. If needed, press upon the purple place, just outside the prostate.

Self Assessment: When approaching someone to practice Aloha-Ai, approach gently, slowly. For someone to whom these concepts are new, they may also be frightening. If your partner doesn't want to do it, respect their feelings. Be gentle, move slowly.

The successful practice of Aloha-Ai requires *two* people working together with common aims and goals. It won't work, for example, if the man doesn't want to have orgasm and the woman wants him to. (Or vice versa.)

Also especially important is the alignment of the Conscious Mind and the Unconscious Mind of both people. We have generations and generations of ancestors who were taught (in the biggest cover-up in the history of mankind, by the way) that it was important for the

man to have a fast orgasm and for the woman to have none. (How ridiculous!) The western notion of sex was to have it fast, and get it over with. So you have an excuse — it's not your fault, it is the fault of your genealogy!!!

If you are a man, you might think consciously that you don't want to have an orgasm, but there may be generations of programming at the unconscious level of which you should be aware. First, examine your unconscious notions of whether or not the man should have orgasm. Search your past lives and genealogy.

Next examine your notion of support and empowerment. Remember, before Huna was called Huna, it was called Ho'omana. Another meaning of Ho'omana is "to empower" or "empowerment." If there are problems in the practice, please examine your fears in regard to empowering your partner. (Of course your partner should also examine his or her fears.) Any withholding of empowerment can have the effect of making the practice of Aloha-Ai less than successful. As you examine your notions of empowerment, anything that comes up should be released using Higher Self Therapy.

In the past, Aloha-Ai initiation was done by a Kahuna who performed the task of opening the lower to the higher energy channels, so that the energy generated in the practice was able to be transformed to the higher spiritual energies. Based on our experience at this time, it is likely that a personal initiation in Aloha-Ai is not necessary. Ho'omana or other energy work may be required to open up the energy circuitry so the energy can more easily flow in an upward direction.

(This Chapter has not been intended to be a full discussion of the processes that comprise Aloha-Ai. If you wish to practice the techniques, you may want fur-

ther instruction, and there are many trained teachers in all fields. In addition, there are some helpful books available on the subject which we have listed in the bibliography.)

The Mysteries: The transformative energies produced during the practice of Aloha-Ai have the effect of opening up the mysteries at all levels of consciousness. Remember the Assumptions of Correspondence, and Personal Development — as you realize the secrets of the body you can then realize the secrets of the universe. Everything without is within — as above so below. In addition, as you learn to control the life-force energy inside you through controlling your orgasm, you consequently gain control over the life-force energy of the universe.

The process of evolving the human vehicle to become a Higher Self begins in the body at the physical level, not in the abstractness of mental space. As you and your lover merge, you can merge your bodies, and merge with the cosmos.

“Neither a sex-life which is under tension from repression, nor one which is fed full to repletion, affords a satisfactory condition for practical occultism. The ideal is undoubtedly a mating in which husband and wife co-operate in the Great Work and bring to their mutual relationship an understanding of its occult significance.”

— Fortune, 1924, 1987



Noho, the Invocation of
Energy and Information from
Angels/Spirits & Gods

*T*he Kahuna chanted,

*“Ai noho ana keakua I ka na helehele
I alai ‘ia e ke ki ohu ohu e ka ua koko
E na kino malu I ka lani
Malu e hoe
E ho‘o ulu mai ana o Laka I kona kahu
‘Owau ‘owau noa ua I kea.”*

Then she began to speak. And as she spoke, the energy flowed out in waves from her. It was as if she had actually plugged into a source of energy, and was transmitting it out in circles.

“Now,” she said, “we are going to connect you to your Awaiku — the angels — that will assist you in

doing the work. The Angels will be assigned to you. These angels are created by Kāne so that the Kahuna can do his or her work. The angels are of a higher level than the Higher Self. They are of the second highest level right under Kāne. This is important. The angels evolve based upon their assisting you to do the work. Because of that, these angels are debt free — you don't owe them anything for doing the work they do.

You must use them or lose them, because they evolve by helping you do the work. Use them to do all of the work you do.”

Then she chanted again:

*“E Kāne, e Kāne, e Kāne, e,
Ia awaiku ka ua i lanikeha. . .”*

She chanted, and chanted, and then the Alaka'i began to feel the angelic energy coming in. It surrounded him, and then he felt two angels connecting to him in two places where the energy felt particularly strong. The energy became so strong and he found himself losing consciousness of the outside world as he fell into meditation. Just as he drifted off, he heard her say, “Look for a symbol and a name.”

Healing Energy from Above: The ancient Kahuna did not rely simply on their own energy in doing healing and other work. They brought in large amounts from outside themselves, channeled through them to the intended receiver. There are other books about Huna in which the authors say that the Kahuna used only their Higher Self in healing work. This is not so. The Kahuna did have help from assistants at other, unseen

levels of creation to assist them in healing and other processes. The technique of bringing higher level energies into yourself is called Noho (spiritual possession of higher level energy). This chapter is the first of two on the subject of increasing your own personal Mana using universal sources.

Correspondence: As we begin, remember the Assumption of Correspondence which says: “That which is above is like that which is below, and that which is below is like that which is above.” Remember that you are the same as the universe. There is a direct correspondence between you and all around you. Any belief that you are different from the universe, or not connected to it, limits your own personal power.

Guidelines: Now, some guidelines to follow in the process of bringing higher level energies inside — the process of Noho:

1. **Only Highest Vibration:** Whenever you do any process of Noho, it's important that you only bring energy and information into yourself that is of the highest vibration. If you are going to do Noho, only Noho beings that are of a higher vibration than you are. To bring in any energy of a lower vibration than you are can retard your own personal evolution. If you have any doubt about the energy level of the being with whom you are doing Noho, just ask, “Are you of the light?” They must answer you truthfully.
2. **You Are Already a Channel:** You need to understand that you are already a channel for all kinds of energy. Now, if you want to be better at Noho, you need to *know* and believe that you are already excellent at it. If you don't believe it, change your beliefs using Ho'oakamanawa, Ho'oponopono, or

Higher Self Therapy (see Chapter 8). When you are called upon to flow energy, if there are thoughts to the contrary, affirm the opposite — cast out the doubt. Just affirm the opposite.

3. **Be Sure To Be Grounded:** As you begin, for your own comfort, and clarity of information, make sure you are grounded and clear of past stuff. (If you have attended one of our Huna Intensives, when establishing your grounding, remember your Aka connection to the center of the earth.)
4. **Love Yourself:** It is also important to really love yourself first, especially if you are going to make contact with angels, and God(s). Higher beings, including your assigned angels, are most attracted to someone who loves themselves.

The following belief is really important: The Light Invocation — “I know I am a clear channel for light to flow through me.” Then as you channel, if you find negativity, just invoke the light — and so you will transmute any fear into love. (Actually before starting, you should have cleared out all fear from the past. If at any time you’re feeling confused, there’s fear. To release the fear, first acknowledge it. Then clear it out with Ho’oakamanawa, Ho’oponopono, or Higher Self Therapy.)

5. **Now, Bring In The Light:** — “I invoke the light from above from the infinite source of love and healing.” You see, at any given moment you are either feeling fear or feeling love. In traditional high magic, the pentagram (five pointed star) is drawn either with the single point on the top, or on the bottom. If the point is on top, it affirms the power of the great spirit — I’o. If the pentagram is drawn with the single point on the bottom, it denies the power of I’o, or spirit. Before you connect to higher

energies, ask yourself, which am I doing right now?

Let Go of Disempowering Beliefs: It is quite likely that you are either experiencing I'o (God), or you may be experiencing, "I'm not good enough, yet." That "not good" (not God) is the root of all negativity — separateness from I'o. But, I'o is in and behind all there is! So how could you be not good enough, or even not God? If you experience fear, fear is forgetting, "I am God." If that ever happens to you, then just re-member, "Oh yeah, I just forgot. I *am* God! I *am* I'o."

It is really time to let go of the illusion that there is anything else. Ultimately the I'o is all there is. The Light is all there is.

An ancient chant says:

"Ai noho ana keakua I ka na helehele . . .
E ho'ou ulu mai ana o Laka I kona kahu
'Owau 'owau noa ua I kea."

"Oh God, consume me, possess me, come inside me, put me in order. I am in a state of centered calmness. . . Throw yourself toward me, intensely; possess me, pierce me, fill me up (until I am satisfied), Oh Laka, supremely strong guardian. I too (take on your form), and the tapu is lifted, as I invoke the supreme rain (Mana) of your blessing."

To transform yourself, let go of the notion of, "I am only human." You are human, but not only human. You are a being of light. In the third creation, the great I'o sent seedlings of light across the Po to Kāne, and each seedling of light entered into a human being, and became that human's Higher Self. *That* is your heritage — you are a being of light.

Recall the Assumption of Correspondence: Your Higher Self is Kāne, and the Creator is Kāne. You are made in the creator (Kāne's) image, and as Kāne's image, you are a divine image — a reflection of divinity. You are not limited to being human, you are an unlimited human.

The ancient chant says:

“No luna e ka hale kai o ka maalewa...
Eala eala ea. I lai la hoi.”

“From very high above, radiate the body with light; as it enters into the body, let it lift you up so you feel like you're fluttering inside, flying!...

Seedlings of light, come back to me (just as you did when you created mankind).”

You are a being of light. Your essential nature is light and your body is the vehicle you use to express that light. So, honor your body as the vessel to contain the seedling of light, your Kāne (your Higher Self). *That's Who You Are!!!*

You Will Be Tested: From time to time, you may be tested as to your understanding of the true nature of illusion. From time to time, you may bring up anything unlike love to be cleared. Just Time Line it (Ho'oakamanawa). Then chant, and bring in the light. What you're going through may be just part of the game for the purpose of seeing if you buy into the illusion. But you don't, not this time. You know you are of the light!

Major Premise: Now, here's the major premise behind mastering Noho. Everybody is doing Noho — channeling energy — all the time anyway! Sound too easy? It's true, though. Think about it. We tend to attract around us those kinds of beings that are like us.

(See Chapter 4, Taneo Sands Kumalae.) If that's so, then the question is, "What are *you* choosing to channel?" Each person is bringing in some kind of energy anyway, even if they are unaware of it. So, everybody is doing Noho — channeling and retransmitting some kind of energy.

The Paradox: It takes darkness (lower level, negative energies) to allow us to experience the light. Without darkness there would be no light, and there would be no free will. Worse yet, we couldn't fully appreciate the light without some darkness. Therefore, we will grow the most in the light when we appreciate the darkness (if you'd like you can actually thank it) for pointing out the light. That's what Daddy Bray meant by, "The Kahuna cannot ignore the negative without opening himself to attack." The paradox is that darkness is an illusion caused by the absence of light since you get what you focus on, focus on what you want. (See the Assumption of Focus, Chapter 5.)

All Part of I'o: Out of love, the I'o allows us to experience the negativity so we can have free will. Darkness is not the future of mankind — darkness is not the truth. (Now that doesn't mean that darkness doesn't exist for the person who is caught in it 'cause when you're caught in it, it sure seems real!!)

What Do We Experience: You see, at any given moment, you are either experiencing light, love, joy and happiness (I'o) or not. So to prepare yourself, first acknowledge where the illusions and the blocks are, and clear them out. Then bring in the light.

Focus On What You Want: Remember you get what you focus on, so focus on what you want. If you want light, focus on the light. Declare yourself to be the conscious cause of all that happens in this universe and

thereby take responsibility for all that happens. This is the step that raises you to the stature of magnificence and makes you the Kahuna. To gain maximum control in the universe, assume cause for every effect. You can ask yourself, "Is this what I choose for my world?"

An ancient Hermetic document says, "Use not fear [in your dealings with other people] for fear is a fetter that binds [people] to darkness." Especially at high levels of your development, it's important for you to remember that you are responsible for the energies you put out. (This was a very important part of our learning!)

Ask yourself, "What am I experiencing? Is it love, joy and happiness? Or is it the opposite?" If you do this on a regular basis, it will change your life. If you're not experiencing love, joy, and happiness, remember who is the cause for that. If it's the opposite, then it's time to clear it out. So, light or darkness? Love or fear? It's your choice. Ultimately your responsibility is to be of the light. Negative thinking is not of the light; it attracts negative energies, and allows negative entities to have sovereignty over you.

Our Main Responsibility: Our main responsibility is to evolve our bodies so they can handle the higher vibrations of energy. Since the highest vibration is of the light, we want to evolve the body into a body of light, and allow the light of I'o to come through our bodies. Ultimately, this is what Noho is all about.

When doing Noho, your judgment about the information coming through can cause you to incorrectly interpret the information. So when doing Noho, let go of judgments. Approach Noho with the wonder of a child.

Noho Is All About: Noho is just about letting

the love that the higher beings have for all of us come through you. Let go of the negativity, first Noa (cleanse yourself). Then open your heart and let the love flow. To open your heart, first, become aware of it. If the heart Chakra is closed, just take a deep breath, relax the area, and let it open. Keep breathing. (Ha!)

Beware of Negativity: Since every thought that you have affects the planet and the individuals of the planet through the collective unconscious, it is important to make sure your thinking is in the right order. As you move to the higher levels of Huna, you have the power to affect the planet on a global level. So, on a personal level, you must have released all negativity — remember it is just part of the illusion. Any time you experience any feelings of negativity, just invite yourself (and anyone else around) to come into the light. You could say, “From very high above, I invoke the pure light of I’o. Oh great I’o, spread the beloved light by letting it flow from the great ocean of light, so full of light. Let the seedlings of light come back to me just as you did when mankind was created.”

You Have Full Access: You have access to all of the gods, angels, and teachers. You have assistance to do whatever you need to do. And they’re ready to assist you. Remember the Assumption of the Call (see Chapter 5).

If, however, you feel you are held back by negative entities or negative energies, look again. This time look inside. You’ll probably find it’s your own negative emotions that hold you back. As soon as you remember who you really are (light, love, joy, and happiness), the negative energies lose their power in the light. Remember, focus on what you want.

If you are doing Noho with an entity of the light,

you will quickly find that it will not use “should.” It will never tell you what to do. It won’t judge you. Higher level guidance does not judge. Expect to find only love there. You will find that a higher level being will discuss, lecture, etc. — but not judge. Beings of the light will be all love.

Just remember who you are! Remember you’re a being of light. Send the negative energies light and love. Love will always triumph as it is the most powerful, and it cuts through the negativity.

Beginning Techniques: You can facilitate communication as you begin with the following techniques:

1. Begin by using a pendulum, and/or ideomotor finger signals. When you’re using the pendulum or other signal be sure to calibrate it! Get into a deep meditative state first.
2. You can use a book, or even cards. When you’re using a book, or cards, feel the vibrations first. Trust your intuition. Pick up the book, and ask, “What is most important for me to know right now?” Then open up the book, or pick a card. Read it carefully. Then let your imagination wander. Let the book tell you the intent of the writer, and what else he or she knew that was not included in the book.
3. As you begin, take a deep Ha breath — it will center you. Forget about and/or put aside your own stuff. Make sure that the questions you ask are really clear, and get your doubts out of the way.

Notice Your Energy: Not only with regard to Noho, but anything coming into your energy field either strengthens or weakens you — increases or decreases your energy. Notice if you get more or less energy with a certain Noho. Sometimes a new strong energy may

temporarily seem to weaken you because it blows out some negativity or blocks. The true test is — are you drained of energy for a period of time? Pay attention to your body after the process. Some angels really like Noho as a means of communicating, but it may be too much if it wears you out. You need to be sure that it is a win-win for everyone. One rule of thumb — only noho beings who are more evolved than you are.

Trust Your Intuition: If you're feeling confused, then you aren't experiencing divine guidance. Check and see how it resonates inside you. If the pictures, voices, feelings you get don't feel right to you, don't act on them. Check it out with reality, and trust your feelings. Trust your Na'au (gut intuition). Do not ever Noho a being unless the being says to you that they serve I'ō, God, or Kāne. Make sure too, that they are of the light. They are required to answer that question truthfully. Keep focused on your highest purpose, your highest intent for the process.

Opening Up To The Light: Now ask, "Oh great Kāne, creator of the universe, let me be an instrument of your peace, of your power, of your love, of your joy, of your happiness, of your light. Let me be finely tuned as your instrument. Let your Divine Will be done on this day through me."

To get your small limited self out of the way, say "Oh great I'ō, into your hands I commend my spirit." Then let go. Take a deep breath of full light, counting from 1 to 10, and enter fully into the light. As you count from 1 to 10, go within, focus on the light and open up.

You can have discussions with the angels, beings or entities that you may want to Noho *before* you actually noho them. As you talk to them, notice the energy of the being — check your internal feelings. Trust your

Na'au — is the feeling positive or negative?

Best Time: The clearest time for long Noho is between sleeping and waking, the first thing in the morning. You can ask your unconscious mind to wake you up in the early morning hours between 3 AM and 6 AM, and give you the information you need.

Cleansing: You may also need to cleanse yourself after doing Noho, because of the environment you were in when you did the Noho. Once we were doing Noho on an airplane. When done, we were really uncomfortable! Additionally, you may want to cleanse just to get grounded. Get in the water, the ocean if you can, hug a tree.

Doubt: At times during Noho, the conscious mind may go a little crazy, especially if this is the first time. It may say, "What is this? What am I doing? What if I'm wrong?" Perhaps it may even say, "Am I making this up??"

It's okay, if there is doubt coming up, just clear it out. The negativity is just coming up to be cleared so you can do Noho more effectively. Clear out the negative emotions, so you can trust that what you're saying is right. Let the I'o spirit flow.

If you are doing a lot of Huna work, then you can have more guides assigned to you. As you progress, your guides may change. You may get assigned more or higher guides as you grow. You can add new ones and/or change.

When You're Ready: Ask to be God's instrument. You can receive the information from your Aumakua, angels, God, guides, higher council, or higher powers. When you've made connection, when you feel the Noho is inside you, go ahead and speak the first words that want to come through — just let spirit speak

through you. As you proceed, stay in the light, transmute the negative energies into light, releasing them.

The Hawai'ian Gods & Goddesses: (Adapted from Leinani Melville, 1969.) Since we're going to attempt to make a connection with and have communication with the gods, goddesses and angels of the Hawai'ian system, it might be a helpful if we had a good idea who they are.

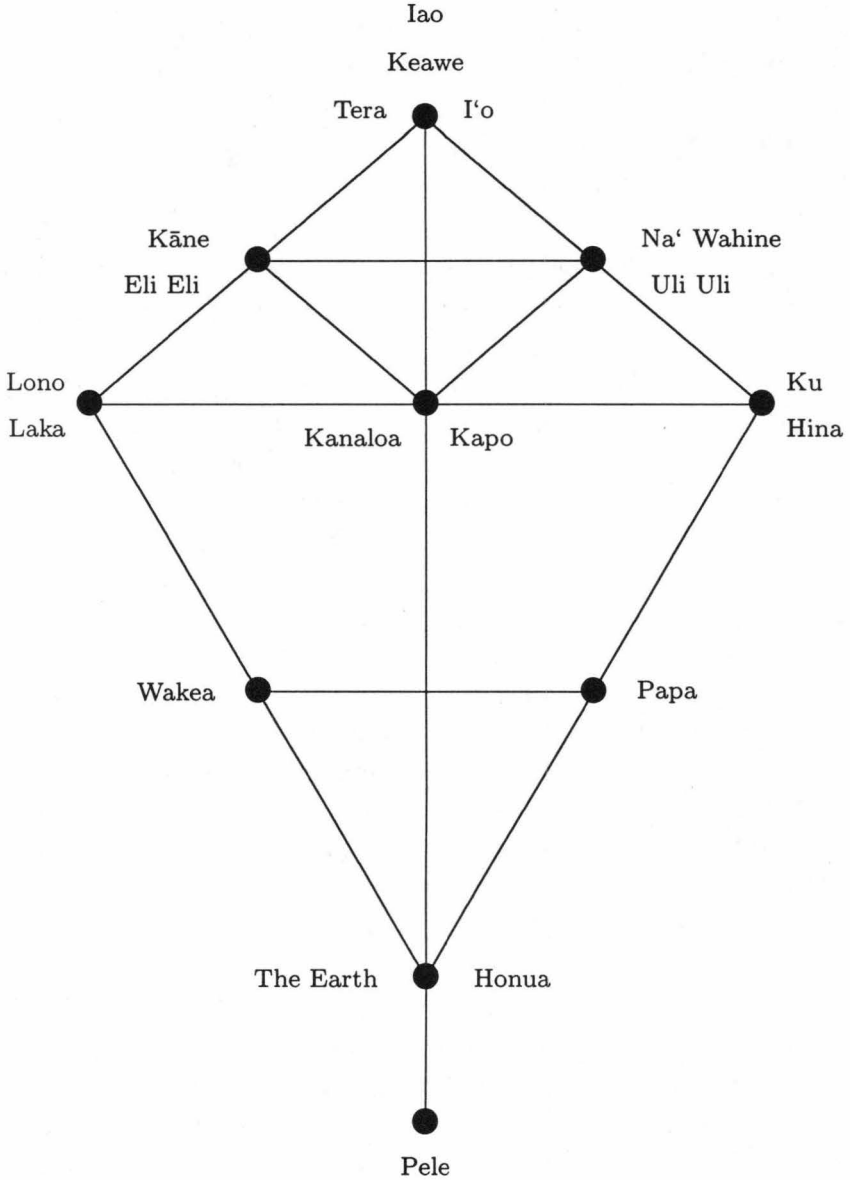
I'o, Keawe, Iao, Kela, Tera: I'o is the unmanifest infinite source of creation. Before time began, I'o was. Then, I'o breathed forth Mana which pervades space equally and is in every living thing. Mana gives all living creatures the power to live and be alive. I'o sent the Mana across the Po (the darkness), and created Kāne, the creator, and creation began. According to Leinani Melville, I'o spoke the word Ola into the emptiness of the Po, and commanded the creation into motion. This brought the flaming cross of light, the Kaukahi.

The I'o is everywhere, omnipresent, and in everything. In English, I'o is space, or spirit. I'o is the infinitely potent source of creation. Today, I'o is the quanta — the quantum space of the quantum physicist — the space between the particles that make up the atom.

I'o is also one of the five elements, and so is also the source of all the elements — air, fire, water, and earth.

I'o was also the first and original Hawai'ian God. The four major gods, Kū, Lono, Kāne and Kanaloa came later. The Hawai'ians would later drift away from I'o into the Aumakua system, and then to the four main gods with the establishment of the systems of Pa'ao.

The great Kumu Hula and chanter, John Ka'imi "kaka, who carries the Moloka'i lineage, shared this story



The Cross of the Gods

with me: I'o led the first people to Hawai'i — the first migrants here were brought by I'o. They came first to Hawai'i, then to Maui. (At that time the middle part of Maui was not there.) When they arrived, they gave thanks.

It was said at that time, that from I'o came Hawai'i, and as long as the people remembered I'o and worshiped I'o, they could have the land. But the land would be taken from them if they did not remember I'o. This was the covenant between the Hawai'ian people and I'o. Iao — translates as "covenant." After the time of I'o the system became polytheistic until Christianity came which caused them to once again embrace the concept of the one God, the creator.

Today as the Hawai'ian people think of God they would not think of I'o, but I'o will return. Two hundred years before the downfall of the system, everything that has happened to the Hawai'ian people was predicted. It happened because of the pact between the people and I'o. After the western contact and the downfall of the Kapu system, the idea of one god was brought back to the Hawai'ians by Christianity. In the "new" idea that there is one God, the Hawai'ians are returning to the original thinking. The prophesy is that we are now at the end of that time. Now that the Hawai'ian people are once again becoming aware of I'o, the rest of the prophesy is awaited.

Kāne, Elieli, Eli, Kāne Ulu Lani, Kāne Nui Akea: I'o sent Mana across the Po, and created Kāne, I'o's son — one of the creators of life on this earth. Kāne was created, then Na' Wahine was created. Keawe, Kāne, and Na' Wahine dwell together in the house of the sun (Hale a ka La). Kāne is the primordial lord of the sun, and also appears in many different aspects which are

personifications of natural phenomena such as Kānehekili, the god of the thunder, and in the Taro root which, like Kāne, is purple. Kāne is represented by an uncarved upright stone, since mankind cannot put form to the formless one. Kāne is lord of the West.

Na' Wahine, Uliuli, Uli: I'ō manifested as Keawe and became his heavenly daughter Na' Wahine, the Goddess Uliuli, the wife of Kāne. Uli is the highest manifestation of universal feminine energy, the Goddess of Serenity. Uli, Keawe's first daughter, is also worshiped as Malama, the goddess of the moon. Uli as Uli-Nana-Pono was the one who saw all things the individual did that were right. As Uli-Nana-Hewa, she also saw all the things that an individual did that were wrong. Together Eli (Kāne) and Uli (Na' Wahine) created Kanaloa, Kū, and Lono, their first three sons. They also had three daughters: Tapo, Hina, and Laka, who married the Kanaloa, Kū and Lono.

In most of the original systems of the peoples of the earth, throughout the world, Mana is in the domain of the feminine. Man without the goddess energy is unmotivated — not moved to action. Woman is the creator of life — the creator of Mana — because it is she who creates life, and so brings out the life force energy — Mana.

Kanaloa: Son of Na' Wahine and Kāne, and married to Tapo. Kanaloa is the ruler of the oceans, and consequently the ruler of the Mana. Kanaloa channels or funnels the Mana that comes from I'ō to Kāne to Kanaloa. Since Kanaloa is the ruler of Mana, he is also invoked in some cases to alleviate or disperse disease (see the chant Pule Hee).

Kanaloa is Lord of the South. When the Christian Missionaries arrived, they decided that Kanaloa was the

devil, cast out of heaven. We do not believe this was originally the case, since the Christian church has had a history of branding local deities as devils, as for example, the god Pan in western Europe.

Kapo, Tapo: A daughter of Na' Wahine and Kāne, and married to Kanaloa. As such, she becomes the feminine aspect of Kanaloa. Kapo is also one of Pele's seven sisters, and one of the goddesses of the Hula.

Kū: Created by Na' Wahine and Kāne, and married to Hina. Kū and his manifestations, such as Ku-kalimoku (Kū, the eater of islands — the personal god of King Kamehameha I) were brought to Hawai'i by Pa'ao and when that happened, the original order was overthrown. When Kū became the primary god of Hawai'i (sometime between 750 and 1250 A.D.), the balanced system (where men and women were honored equally) was overthrown. Today, Kū is the prevailing deity in the Heiau of Hawai'i, and women are not allowed on the platforms of the Heiau and are not allowed to make offerings. While we do not agree with the Kapu against women in today's current system, we respect the beliefs of the current Kapu system. The days of dishonor to women are over, however, and it is time to end that prohibition. Kū is Lord of the North.

Hina: A daughter of Na' Wahine and Kāne, and married to Kū. She is the feminine aspect of Kū. In many situations today, in Hawai'i, Hina is invoked to facilitate physiological healing, since Kū is the presiding deity of many Heiau.

Lono: The son of Na' Wahine and Kāne, and married to Laka. Lono is the god of learning, and intellect. As Lono-i-ka-makahiki, he is the god of the freedom of the end of the year. Lono has a number of aspects, such as Lono-makua who starts fire with a staff called pahoā.

(In ancient times, the women did not start fires — men did, and men did the cooking.) Lono is lord of the East.

Laka: A daughter of Na‘ Wahine and Kāne, and married to Lono. Married to Lono, she embodies the feminine aspect of Lono. As one of Pele’s most prominent sisters, Laka is one of the major deities of the Hula. She is also one of the seven sisters of Pele.

Wakea: The father of the earth, and the prevailing deity of the gods and goddesses of nature.

Papa: The earth mother, also known as Haumea. She was also called Ka-luahine. Papa and Wakea are the mother and father of Honua, the being that is the earth.

Honua: The being that is the earth — the spirit that is the planet. Honua’s daughter is the goddess of the volcano — Pele.

Pele: The goddess of the volcano. Pele has a staff — the same staff used to find out if ground is dry. Many books on the subject say that Pele is a myth, but many families of Hawai‘i today believe that Pele was an actual person from Kahiki (somewhere other than here), or Kahinina (the East). It was believed that she lived in the land Kuwaihealani.

The land Kuwaihealani was so immense that when viewed from the ocean, it seemed to float in the air. In Kuwaihealani, Pele was learning how to control the creation of fires, and the fire element. She was a great experimenter, and in one of her experiments she caused a volcanic eruption, and blew up a great area. Her teachers had told her not to play until she was ready, but she did not wait. She had to leave Kuwaihealani because she would have been killed for ignoring the advice of her teachers.

Pele, her brother and uncle left Kuwaihealani and

began travelling toward Hawai'i. First, she landed on Ni'ihau. There she dug into the earth with her stick, to see if it was dry. Water came up, and thus the ponds of Ni'ihau sprang up. Pele tried Maui, and for a time she lived in Haleakala Volcano. It was too cold (and it snowed in the winter) so Pele moved on. She migrated across the Hawai'ian Islands and ended up living in the Kilauea volcano in the fiery pit of Halema'uma'u. When she came to the island of Hawai'i from Kuwaihealani, another person, Ai-La'au, was already here, but the legends don't tell us about it. Ai-La'au had the gift of fire before Pele. When Pele came she replaced him, and became the ruling deity of the volcano.

Legend has it that as she crossed the Hawai'ian Islands she was being chased by a woman from Kuwaihealani who had instructions to find her, and either kill her or bring her back there. So, Kilauea crater came to be an excellent home because it was so high that the woman chasing her couldn't make the oceans rise high enough to put out her fires.

Traditionally, Pele does not start fires. The fires are started by her uncle, Lono-makua. When Pele was given the gift of fire to use wisely, she produced results which were because of her passion — a passion which ran away with her. Pele's job is to be the cleanser of the land — this is a heavy burden. Her primary responsibility is for Puna, Kona, Hilo, and Ka'u on the big island of Hawai'i. This is why she often appears as an old woman who goes from house to house. Her responsibility of cleansing is at times as black and dreary as the lava.

As dreary as that may be, it is also she who, through her passion, causes the energy at the base of spine to rise up to the top of the head through the Kia. Pele had seven sisters, the most prominent of whom

were Tapo, Laka, and Hi'iaka. These seven sisters correspond to the seven chakras (energy vortices in the spine). As such, it would seem that her function is similar to the goddess Kundalini in east Indian philosophy.

Angels: The Awaiku, or angels, are the domain of the goddess Uli, born of the goddess Papa. Their purpose was to deliver healing energy to the Kahuna who were doing healing work. Some carried messages to the gods; some assisted in doing healing and magic.

The Philosophy of Connection to Higher Realms: The thought that the gods are something or someone different from you is a western concept, not a Hawai'ian concept. In Hawai'ian thought, the gods are here, right with you — they are you. Remember the **Assumption of Correspondence** — “That which is above is like that which is below, and that which is below is like that which is above. You are the same as the universe. There is a direct correspondence between you and all that is around you. Any belief that you are different from any part of the universe, or not connected to it, limits your own personal power.”

Balance: With regard to balance, it is important to remain balanced, grounded — “. . .it is not enough for our mental and spiritual development that we draw down the Divine Light, we must also draw up the earth forces. Only too often mental health is sacrificed to spiritual development through ignorance of, or denial of, this fact. Nature is God made manifest, and we blaspheme her at our peril. . . The adept never speaks of hell, but of the kingdoms of unbalanced force” (Fortune, 1922).

The Alaka‘i (assistant) was to receive his initiation into the higher levels, and he knew that this was to be a very special initiation. Five Kahuna — three women and two men were arranged around him as he lay on the solid block of lava with which he was already quite familiar, so he felt very comfortable.

The Kahuna Po (the elder Kahuna) spoke, explained the initiation, and ended with “these are Uli’s symbols, and as an initiator of them, remember that since these symbols invoke very high level energies, they should be used for the highest good of all concerned. To use them or to allow them to be used for anything other than good works is monitored by the presiding deity of the symbols — the goddess herself — Uliuli. She will enforce their use. Take care to caution your initiates.

“Remember also, you are a caretaker of these symbols. Honor them. Treat them with love and respect and they will treat you the same way. Do you understand?” The Alaka‘i, nodded “yes.” He did. Then the Kahuna chanted:

“Noho ana Uli ka ulu wehiwehi
Kū ana i Maohelaia. . . e, ie, ie. . .
He mohai he makana na‘u ia oe.
— Maikai”

Then the five Kahuna began to energize the symbols and install them into the chakras of the Alaka‘i, saying the name of each one as they did, and as they did, he felt each one coming into his field of being. That was the only way he could describe it. On and on they went, and all he could hear was the “Haaaaaaa” of the breathing of the Kahuna as they proceeded in the initiation process. Each part of the process felt different — it had a different quality. Some felt hot, some felt cool, and some felt cold. Sometimes the vibration of the symbol was fast and sometimes slow. Sometimes it felt like light, sometimes like the wind, sometimes like the rain, sometimes like the sun, sometimes like the starlight in the sky — each one felt different.

When it was done, just as they were finishing, the Kahuna Po installed one last symbol, different from all the rest, in a certain place, as the last symbol — and the Alaka‘i felt his consciousness change. In later years he would remember that his consciousness was never, ever to return to the same level that it had been before the initiation.

Archaeologists studying the Hawai‘ians have concluded

that the ancient Hawai‘ians had no written language. This, of course, is plausible. However, just because no written language has been discovered, does not mean that a written language did not exist in Hawai‘i before the coming of the white man. The absence of proof for the missionaries does not mean that there was no written language. In fact, the great chanter and hula master, John Ka‘imikaua, tells the story of Kawahine Kawahele Ka Po Kāne.

At age 14, John met one of his teachers, Kawahine Kawahele Ka Po Kāne. He spent three years with her learning from her all about the ancient teachings. She was 92, still stood erect, was still very intelligent, and she still danced like a young woman. She was an incredible chanter — she could make her voice sound like what she was chanting about — the crashing waves, or the wind, or whatever she was chanting about.

John studied with her three years, and the last day, she gave him a genealogy of her lineage going back to roughly 900 A.D. to La‘ila‘i. She told John he could add to the genealogy, and she made many predictions. She said the chants and ceremonies were all Kapu, but at death she would make them all free and take the Kapu with her. The time of the Kapu has been fulfilled. This generation is, for the first time, free for the ancient ways to come back.

One of the legacies she left to John was a written language. It is not possible to verify that this language predated the coming of the white man, but we believe that it did. It is very possible that, in spite of what the archaeologists have told us, the ancient Hawai‘ian had ways to symbolize thoughts.

What follows is another description of a complex system of symbolizing someone’s thoughts that we also

believe predated the advent of the westerners to Hawai'i. At very least it symbolized thoughts. . . it may have been more than that!

The Symbols: Na Ao Opuā — Kilokilo, Ka Haiki A Na Lani are a set of 36 symbols discovered in a series of manuscripts belonging to Kahuna Kuauhaoali'i. The manuscripts are estimated to be from approximately 1860. The manuscripts came into the hands of Kiaina'auaomaikalani (Tad James) in September of 1990. When asked, Uncle George (Lanakilakeikiahiali'i) said, "I'm not sure who Kuauhaoali'i was, but I remember Auntie I'o (Iolani Luahine) telling me that he was heavy!!" The manuscripts were copied for preservation.

For Prediction: As we looked at the manuscripts, at first glance the symbols look as though they are for Kilokilo or prediction. Kahuna of Hawai'i in earlier times were expert in prediction, and one of the ways was through the process of reading the Opuā or clouds. In fact, the surface level meaning of Opuā hides the real meaning. So let's look at the deeper level meaning of Opuā and of the symbols:

Na: Plural, calmness, centeredness.

Ao: To teach, to become light, to enlighten.

Opuā: Clouds, a class of gods among the Poe Akua Noho.

Kilokilo: Divination or prediction — knowledge of the most subtle realm — at the deepest level, possibly "enlightenment."

Ka: The, light.

Haiki: Supreme Mana riding on the breath.

A Na Lani: From the heavens.

Deeper Level: So, "Na Ao Opuā Kilokilo — Ka Haiki A Na Lani" could be a process by which one experiences enlightened states as a result of gods or energies

of the Noho category. The means of Noho is by bringing down the light from the heavens through the supreme Mana riding on the breath.

Our research into the nature of the symbols allowed us to realize that the symbols were intended for more than just divination — they were for personal transformation and evolution.

For Enlightenment: It seems that the symbols are of much greater scope (although we probably will not have realized the full scope for quite some time) than just basic level Kilokilo. Further research into the scope of the symbols allowed us to discover that they are extremely powerful. As the research continued, we found that meditation on the symbols in a certain order caused a shift in consciousness, as well as dramatic openings in the energy circuitry of the body. The symbols seem to do what the translation suggests — they enlighten!

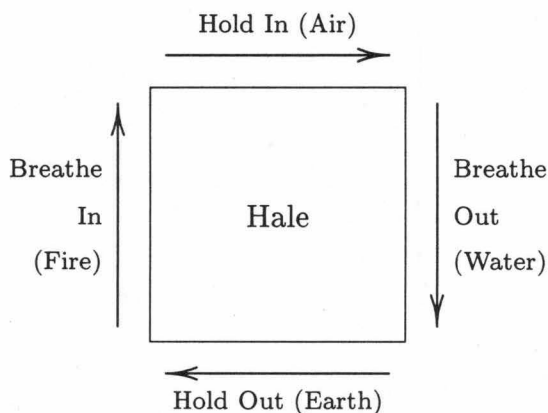
A Correct Numerological Basis: In the ancient Hawai'ian system, numerology was very important, so any set of symbols, if they were to be really powerful, would also have to conform to some sort of numerological system. As we look at them now, this set does seem to have a numerological basis.

Pythagoras, the source of almost all of the numerology in western traditions, thought that 4 was the base number — a number that was the basic irreducible number. Since all that exists has four dimensions (three plus time as the fourth), 4 is the number of matter. Four is also the basic number because $1 + 2 + 3 + 4 = 10$.

In the ancient Hawai'ian system, we find 4 is also a code word for breath — “Ha.” The root “Ha” is also contained in the word “Hale,” meaning house, and a code word for the human body, So, “Hale” means the

house of the spirits inhabiting the body.

The Breath: In both cases there are reasons for relating four to the breath, since there are four things you can do with the breath. In addition, each of the things you can do with the breath is related to one of the four elements.



Thus we come to the four (of the five) basic elements that make up all of the material creation — air, fire, water and earth. So, the basis for four.

But why then, 36 symbols and not 10 ($1+2+3+4 = 10$) or 4? The answer is because the first 4 create in the material world, or they put us into matter. But what if we want to get out of matter and into spirit?

Then we should add to $1+2+3+4$, $+5+6+7+8$ — we now get the number 36, and 36 is the number of the universe. So in the 36 symbols we have all of creation: $1 + 2 + 3 + 4 = 10$, matter, breath, and the body; and $+5 + 6 + 7 + 8 = 36$, the universe. In the symbols we have the microcosm and the macrocosm.

As we look at the names of the symbols 1, 2, and 3, we find that the name Uli appears in all three.

The Controller: Uli (or Uliuli) is the feminine (goddess) aspect of Kāne. In the first creation, I'o (the

unmanifest source of all creation, see Chapter 11) created Kāne — the creator. The feminine aspect of Kāne is Na' Wahine. The secret name (secret because knowing the true name of a god or goddess allows you to invoke that god) of Kāne was Elieli. The secret name of Na' Wahine was Uliuli or Uli for short.

So Uli, the controlling deity of these symbols, is the highest feminine aspect of creation. Since Mana is in the domain of the feminine, it is especially appropriate that the control of the symbols is in Uli's hands. Man without the goddess energy is unmotivated — not moved to action. Woman is the creator — it is she who creates life, and so brings out the life force energy — Mana.

Initiation Necessary: Each symbol that follows invokes a god, goddess or angel (each one, an aspect of Uli) who will come in and Noho (enter into) the user. In order for the symbols to be most effective, they must be used with the name that appears with them.

There are three levels of use of the symbols:

- (1) Doing energy work with no empowerment.
- (2) Empowering to initiate energy workers.
- (3) Empowering to initiate initiators.

There is a tremendous amount of ecology built into this system, because initiation is required to make the connections to the unseen levels. This means that the symbols will not be able to be utilized for anything other than personal use by the uninitiated — making initiation necessary to make the connections to the unseen levels. Full initiation is necessary for empowerment at the highest level.

Meditation: Each of the following symbols represents a god, goddess or angel and will invoke the corresponding Noho. To use them in meditation, think the

symbol in its entirety in your mind — the symbol, the color, the name, the sound, and the memory of what it felt like when you received the symbol in initiation. Now, wait for the Noho. You will feel it coming in from above — it may come in from the Manawa (the crown) or through the Honu (the hole in the back of the head at the base of the skull where the backbone goes into the skull and where Noho comes in).

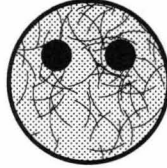
Remember that since these symbols invoke certain high level energies (gods, goddesses and angels), they should be used for the highest good of all concerned. To use them or to allow them to be used for anything other than good works is monitored by the presiding deity of the symbols — the goddess herself — Uliuli. Take care with them. Remember also, since these symbols are in your possession, you are a caretaker of them. Honor the symbols. Treat them with love and respect and they will treat you the same way.

The interpretation of the symbols is from our meditation and experience in this research, and is the effect of the symbol in our neurology. Assuming you choose to meditate on them, your experience will be your own experience based upon your neurology. As the ancient ones used to say, “Kala mai ia’u.” “Forgive us if it’s wrong.” It is our Mana’o (thoughts on the subject). Our intent is pure.

One way to think of the symbols which follow is that they are like “Yantras” (East Indian diagrams) which, when mediated upon, invoke a certain state of consciousness.

The Symbols:

1. Uli-Nana-Pono

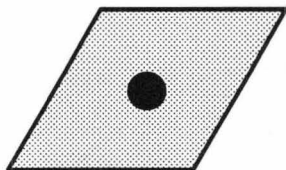


Meaning: "Right, peaceful serene flame."

Use: When this symbol is used in meditation, Uli responds and sends her calm, centered energy to clear the condition. General, all purpose — blows Mana through the system and smooths it out. To clear conditions using calm centered energy.

Comment: This is the highest symbol of the Goddess Uli who, according to Beckwith in *Hawai'ian Mythology*, is "The Goddess of sorcery, sister of Manua, god of the underworld." Uli-Nana-Pono is the goddess who watches over all the things we do right.

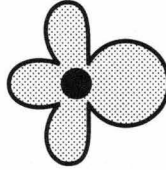
2. Uli-Nana-Hewa



Meaning: "Uli brings calmness to right the wrongs."
Also: "Brings calmness and centeredness. Rights the wrongs which have been done. Calms the person who has been wronged."

Use: This symbol is used when you need heavier, or denser Mana to clear a specific condition. The Mana that comes in with this symbol is not as peaceful as Uli-Nana-Pono, and it is for conditions which are more dense. If you use Uli-Nana-Hewa in meditation, always follow it with Uli-Nana-Pono.

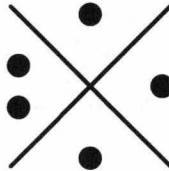
3. Ao O-Uli-Ka-Honua



Meaning: "To bring the Light of Uli to the Earth"

Use: This is the third of the symbols of Uli's aspects, and it brings the light from the goddess to us here on earth. The light is also able to pierce into the condition to illuminate it and show it to be the illusion it is. This symbol is good for grounding, especially if there is too much light in the head.

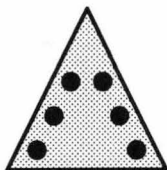
4. Ke Ao-O-Ka La I Hauola



Meaning: "To cool the light and bring the cooling breeze of salvation."

Use: This symbol has quite a cooling effect when it is used in meditation.

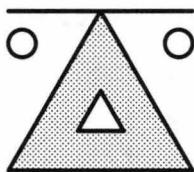
5. Ke-Ao Lanihuli



Meaning: "The light from the heavens to overturn old conditions bringing enlightenment."

Use: This symbol brings in the light from the heavens to reverse old conditions. The light also cleanses and purifies the entire person — the three selves and their bodies.

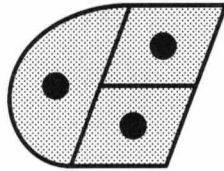
6. Kai Pu O Lono



Meaning: "To bring the ocean of Mana from Lono."

Use: This symbol has the effect of increasing Mana at the level of Lono, Manamana or Mana-o I'o. When used in meditation, it will bring a level of Mana which will increase the thinking processes and clarity of mind usually associated with the conscious mind.

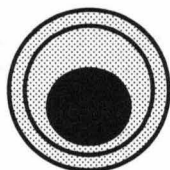
7. Paikuli (as Kuili)



Meaning: “Supreme control over the ability to project one’s thoughts with Mana.”

Use: This symbol is for the purpose of creating thought forms, empowering them with Mana, and sending them to their desired destination. (Thought forms are thoughts you have with sufficient Mana attached so they reside in the Aka body of the unconscious mind — the Kino Aka of the recipient.) A thought form can seem to have its own existence.

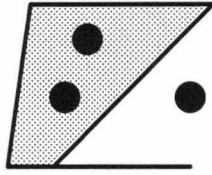
8. Waha-Hamama



Meaning: “To reveal secrets.” or “The open mouth.”

Use: This symbol opens up and reveals secrets, both mundane and meaningful. It will reveal psychic visions and hearing of things which are subtle, hidden, or far distant. Highly effective when meditated upon in the 3rd eye, it will also cause revelations in any chakra, because of the changes in neurology which occur. It can also be effective in the moment when meditating, delving into a subject or wanting to reveal something which is hidden, or Huna. It implies enlightenment into the secrets of the soul — why you are here, etc. It increases understanding, and reveals secrets.

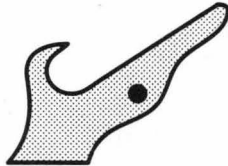
9. Awiki-A-Holo



Meaning: "To speed things up."

Use: Things moving too slow? Awiki-A-Holo will speed them up — a process, learning, internal integration can all speed up with this symbol. Use it sparingly, it could speed things up too much. To stop a process, when you're done, use Pau-Ke-Aho (the next symbol). From experience, if you use this symbol in meditation to start a process, remember to make sure you stop it with Pau-Ke-Aho.

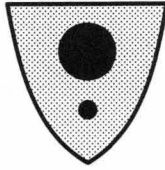
10. Pau-Ke-Aho



Meaning: "To bring completeness and wholeness (to the cross of light)."

Use: This symbol completes the stages of initiation for the student and closes the door on the hale. (If you're using it for this purpose, make sure you want to bring completion at this time. Using it too soon may bring premature closure.) This symbol is also useful when used with Kū I Kāne, and after a Higher Self Therapy to bring wholeness and completion.

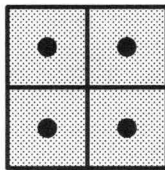
11. Pakololio



Meaning: "To experience control over the gusts of wind."

Use: This symbol brings control over the wind. Wind can be either internal or external, and Pakololio allows you to get in touch with both. Internally, there are a number of air currents that run through the body (in Sanskrit they are called "pranas"). This symbol allows you to get in control of those, too. Pakololio gives us control over the internal and external gusts of wind (which is the fifth prana of Eastern philosophy).

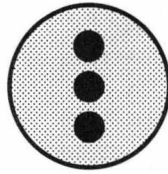
12. Kahanuala



Meaning: "To awaken the breath with light."

Use: This symbol awakens and clears out the breathing circuitry. In meditation, it is used to awaken the Ha in and around the 5th chakra, but it will also work in any chakra, and it will bring the awakening of the Ha. (It can be useful in the case of asthma.)

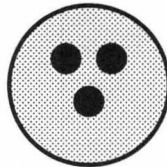
13. Ke Ao Lewa



Meaning: "The Shooting Star (bringing regained consciousness)."

Use: This symbol brings a very powerful kind of light energy into the system, the light energy of a shooting star. The light will align all the energies in the chakras, and open up all the circuits.

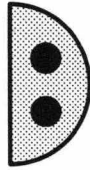
14. Ka Lewa Nui



Meaning: "The big light from the upper heavens."

Use: Like a laser, "the big light" cuts through the darkness of the unconscious mind and brings the light of enlightenment to the body, mind, and spirit. While this symbol is mostly for the crown and root chakras to shoot light throughout the system, it will open up any chakra.

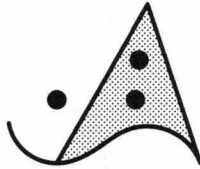
15. Ahiki-a-Ala



Meaning: "To make it possible to awaken."

Use: There are many symbols in the 36 which deal with the process of enlightenment; yet it may still not be possible for the client to awaken. Assuming readiness, this symbol can make it possible, bringing with it a number of realizations. It can also be used to end dream time.

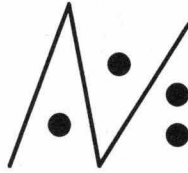
16. Kahanu



Meaning: "The wave of light that makes you gasp."

Use: This symbol brings down the light in a wave by connecting the Kahuna to the source of all light, as a brilliant sun just above the top of the symbol. It is used to fill the body with light, opening up the circuitry. The symbol is generally used at the third eye or above. In meditation on this symbol, imagine the source of all light as a brilliant sun just above the top of the symbol. Now, bring the sun into your body along with the symbol. In this way, it is possible to fill the body with light.

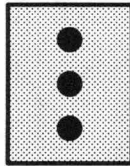
17. Ke Ahe-Loa



Meaning: "To smooth out the breathing and to lengthen the breaths."

Use: Ke Ahe-Loa smooths out the rapid breathing and prepares the way for meditation or dreamtime. It lengthens the breaths and causes the Ha to flow downward; so it is useful in grounding, in a gentle way.

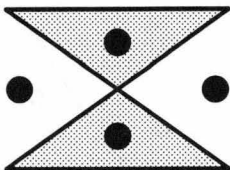
18. Ke Ani Niu La O Kalani



Meaning: "The one who will call the whirling light of the heavens."

Use: This symbol calls the whirling light from the heavens. It may be useful before meditation on any symbol using light — to increase the amount of light that comes in. It can also be used afterward to make the light whirl.

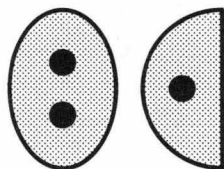
19. Ka Ahu Makali'i



Meaning: "The cloak of light."

Use: This symbol brings down a cloak of light for the Kahuna to wear over the top half of her body. The cloak of light will protect and transform the wearer. It is for protection against negative energies, for empowerment and investiture. It is usually used on the top half of the body, above the legs. This symbol is an exquisite protective device. For self-protection, imagine the symbol in front of you and step into it.

20. Kū I Kāne



Meaning: "To change into Kāne, to integrate and bring oneness."

Use: Kū I Kāne brings oneness to the diversity. It can integrate diverse viewpoints, and it can integrate parts of the unconscious mind (when the client's unconscious mind is aligned with the process and the neurology is ready). Internally it works like "E hui ana na moku."

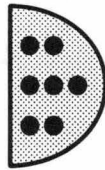
21. Kahekili Naue Ika Honua



Meaning: “Thunder comes down from the heavens and strikes the earth, and makes the earth shake.”

Use: This symbol is one of Kāne’s manifestations; and as Kahekili Naue Ika Honua, Kāne sends down the lightning from the heavens, the thunder shakes the earth and drives out all the earth-bound spirits. This symbol is useful in clearing out lower, earth-bound energies. Use it in meditation for blowing out negative emotions like sadness, confusion or even just stuckness. This is a good symbol to use at the beginning since it banishes the earth element and the associated energies. In beginning, it cleans out the system since some symbols are too fragile to use at the beginning.

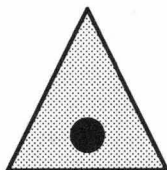
22. Pu Nohu Ula I Ke Kai



Meaning: “The red mist of spirit swelling up and entering into the body bringing supreme vision.”

Use: This symbol makes the great red mist of spirit come swelling up, and entering into the body. It can bring supreme vision.

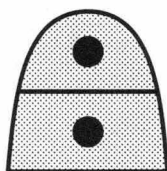
23. Ka Ohu-I-Uka



Meaning: "To send the light swelling upward and making it hum."

Use: This symbol sends the light swelling upward, in the same way that the light in a fire sometimes goes swelling up. Ka Ohu-I-Uka sends the light and the energy moving upwards. Like a fire, it can be quite warm. In meditation, this symbol is used with Ke Ahi A Loa, to ignite the Imu in the body.

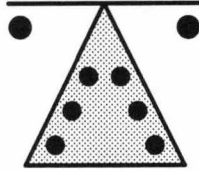
24. Ke Ahi A Loa



Meaning: "To invoke the fire, make a network, extend it, and make it permanent."

Use: The Imu is located in the Kalua Ka Inaina, which is roughly behind and below the navel sitting on the top and in the center of the pelvic bone. This is the cauldron of the alchemists, and Ke Ahi A Loa ignites the Imu and sends flames shooting upwards. Like a fire, it too can be warm, and it warms the entire inner core of the body.

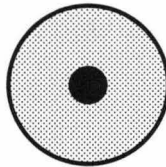
25. Ke Ao Mau Loa



Meaning: "To extend forever, light and love."

Use: This symbol is very useful in extending the effects of any of the previous symbols.

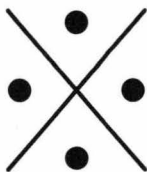
26. Ka Opua-Kiei



Meaning: "To extend the vision (during meditation) of light."

Use: This symbol extends the vision of light during meditation. Use it to extend the vision so you can better see the light in meditation.

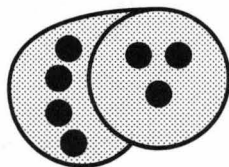
27. Ka Opua-Haloa



Meaning: "To lengthen the breath (in meditation) by light."

Use: This symbol lengthens the breath, thus bringing calmness. Longer, slower breathing is associated with calmness, centeredness, and so, can bring in the "na."

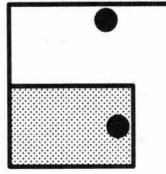
28. Ka Opua-Nana



Meaning: "To bring calmness (in meditation) by light."

Use: This symbol finishes what we've started, and brings the calmness, by means of the light.

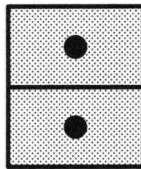
29. Papa-Uli



Meaning: "To connect with the goddess."

Use: Allows one to experience a direct connection with the goddess, Uli.

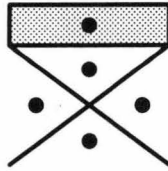
30. Kaohu-Kolo-Mai



Meaning: "To make the light pour forth and come to the front of the head."

Use: This symbol has effects which are similar to the chant, *No Luna E Kahale Kai*, which is to bring the light up to the front of the head. The symbol will take out all of the disturbing energies and dissolve them in the light.

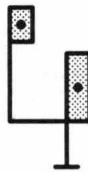
31. Moe Ke Hau



Meaning: "To sleep on the gentle breeze."

Use: Dreamtime is a function of the air element; and in a successful dream, the dreamer is said to sleep on the wind. This is the dream time symbol — let the symbol make you lighter and lighter, and lift you up on the wind and carry you into the dreamtime.

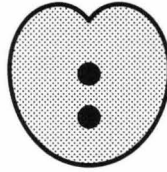
32. Ho'o-Lono



Meaning: "To cause obedience."

Use: Ho'o-Lono means to listen, to obey. When meditated upon in the 5th chakra, it gives the speaker the power of command — the ability to have her voice be law in the universe. When this symbol is used in meditation, it can also connect to life's purpose. With this, there is responsibility — watch what you say.

33. Lua-Lai-Lua



Meaning: "To scatter sparkling light into the body."

Use: This symbol is most effective to fill the body with light during meditation, transforming the neurology.

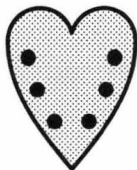
34. Ho-Kaoiilili



Meaning: "To increase regalness."

Use: No respect? Meditate on Ho-Kaoiilili.

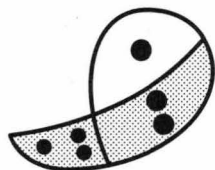
35. Ke Ao-Ulaula



Meaning: "To bring the sacred red light of love."

Use: The warmth of love isn't the kind of fire that burns you, but a steady flow of warmth. This symbol is very healing when meditated upon in the heart area — it can heal a broken heart.

36. Ho'o Hiki Lele



Meaning: "To make it possible to fly."

Use: And when all is done, where are we going? We're going back to the light. The last symbol sends the message to the neurology, "It is possible! Lighten up, begin to rise up. Soon you'll fly!" Soon!

Philosophy: Since everything that exists can be symbolized, the symbols above are simply symbolic of a function or an energy of the universe. Knowing the true and complete name and symbol of a phenomenon or entity, according to the beliefs of Huna, gives you control over it. In Hawai'ian, the name captures the essence of, the vibration of, and invokes or evokes that which is named.

Meditation on the symbols actually makes a call to the higher levels in a specific way that compels an answer from them. Over time, by maximum association between your neurology and what is symbolized by the symbols, this can actually allow you to become more and more that being and wield its power.

Ultimately, however, the symbols, like the yantras of the east Indian or Buddhist meditator, are a means to evolution, and not the end. Since the great I'o is formless and all-pervading, finally even form and sound will have to be transcended. To arrive at The One, the true — I'o, you have to give up all form and just become the Light.



The Haumana had completed the trainings and had mastered the required techniques. She had moved through the levels of Ho'omaka, and Alaka'i, and now she was ready to become Kahuna. This was to be her final initiation.

As in other initiations, all of the people who were her teachers along the way were there — all of the teachers of whom she had initially been in awe, and who were close and dear.

This time the process consisted of Lomilomi massage and Ho'omanaloa energy work, and the combination of the two was amazing. It wasn't long before she was out of her body, and again she was free! She floated for some time, while below her she could still hear the chanting. Then she came to the place she was to be.

The temple of initiation high above, with the beings of light.

First she received instruction, but as she was to remember later, since the beings of light communicated in light, not words, what was said was readily recalled. What she did remember, she would remember forever.

As she lay there in the temple of initiation, the beings of light inserted a number of plates into her head. Not on the physical plane, of course, but the plates were inserted on an etheric plane — a nonphysical plane. As she looked at the plates, the colors looked somewhat like sand, like the way the ground looks near a beach with sand and earth all mixed in together. There were twenty or thirty plates that were put into her head standing vertically as she lay down. Since they were thin, they all fit inside the space of her head. In the etheric there is no space.

As each plate was inserted, one by one, she could feel her consciousness expanding. Then, as she managed to focus in more clearly, she could feel the plates connecting her to all the teachers of the past — not only in the teaching in the lineage that she was in, but all the lineages of the past, even in other lineages of the original peoples of the earth. Then the words, the only words that she understood specifically, “Now you know everything. Now, speak your truth.”

Now, she was Kahuna — a keeper of the Secret, of all that is sacred.



What we've shared with you is by no means the whole story about this subject, but as in any time of teaching, there comes a time when we are done — enough for now. Pau hana. What we have shared with you is more

than sufficient for you to get started in the study of the original teachings of the peoples of the earth — in any lineage.

If you practice diligently, the breathing techniques and the mediation techniques will take you a long way. As you continue to practice, there may not seem to be a lot of change from day to day, but over time as you look back, weeks, months, and years, you will notice that the changes in consciousness have been tremendous.

Study the assumptions, they will allow you to understand the construction of the universe, and how to make changes in the nonmaterial structure of creation.

As you grow, remember to use these techniques and practices for the good of all concerned, and may the great I'ō support you and bring comfort to you and those you love.



She had already become Kahuna. So, tonight was just for fun. She and her beloved teacher were going out together — just one last time, together in the same way as they had done so many times before.

At first, when she went out, she had been afraid, afraid of venturing out into the unknown, but as time went by, with the gentle nurturing of her teacher she gained more and more confidence in herself and her ability to move in the new environment — more and more confidence.

Then she was ready to solo. As she was able to go it alone, her confidence grew even more.

But that was in the past. Now, she and her teacher were to go out together just one more time. So, now they chanted, and this time, together:

*“He kanaka loa
He kanaka poko
He ui-aa-he Alaneo
A na maka pa I ka lani
Malu ka honua
Ia kama uhili e
Hee nei Kū
I ka moe au a ke Kahuna”*

*They chanted it over and over again. One hour.
Then two. And then they were done.*

*Then, the teacher looked over at her and said, “I’ll
see you in the dreamtime.”*

A ole i pau na ao ka Ho‘omanaloha. Amama.

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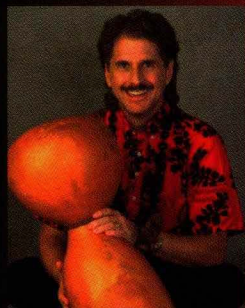
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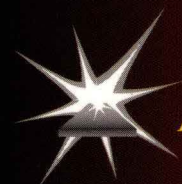
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**Lost Secrets of
Ancient Hawaiian**

Huna

Vol. II Chants

by
**Tad James (Kiaina'auaomaikalani) &
"Uncle" George Naope (Lanakilakeikiahiali'i)**

Lost Secrets of Ancient
Hawaiian Huna — II

by

George Naope and Tad James

with

Rex Shudde

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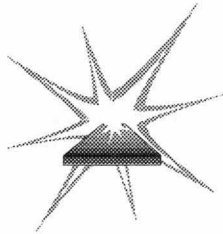
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In addition, we are deeply indebted to Rex Shudde for his unceasing devotion to cataloging this teaching, and his layout of this book, as well as the glossary. We also wish to thank Ardie James for transcribing the

taped interview of Uncle George Naope by Tad James, Roberta Shudde for her critical proofreading and Peter King-Monk for numerous valuable suggestions.

Even though many of the techniques described in this book are described in a metaphorical way, they are never-the-less very powerful. It is therefore important that they are only used for the good of all. The techniques presented herein are presented for your own use, and not for use with other people. Instruction in these techniques is available from:

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Introduction

This book is primarily a collection of chants and their English translations. What sets this aside from other collections is that the translations are not the traditional, surface-level fare found in other books. As is well known, every Hawai‘ian word has many meanings; most are surface level—the meaning in every day usage. But there are always alternate interpretations, some of which give rise to deeper level meanings. All of the translations here reveal deeper, hidden implications. Most will be surprising.

Some of these chants are well-known but may differ slightly here, having been handed down through a different lineage. Others are new, having been preserved only through the lineage of Uncle George Naope. Uncle George says, “You can change a chant for your own *mana‘o* by changing a word, then the words have your

own *mana*. The translations of the chants are our own, they are not the original translations. They fit what we know today.”

Because this collection may be controversial, it opens with a short biographical sketch of each of the authors so that readers unfamiliar with the works of either Uncle George or Tad James may examine their credentials.

The major portion of text consists of dialog between Uncle George and Kiaina‘aoaomaikalani (Dr. Tad James), taped on 21 May 1992 and transcribed for inclusion here. General discussion appears in the Opening Dialog whereas discussion relating to a specific chant appears as commentary following the chant.

Regarding the translation of chants, Dudley¹ says:

“Since words with multiple meanings are frequently used in the great chants, many passages have several layers of meanings. The short ‘Maui chant’ in the *Kumulipo*, for instance, is a collection of almost all of the stories told in Hawai‘i about that famous demigod. Through use of words with multiple meanings, carefully worded passages tell, or make reference to, three, four, or five stories at one time. One knowledgeable about Maui’s feats can find references to more than thirty different stories in the scant sixty-five lines of the chant.”

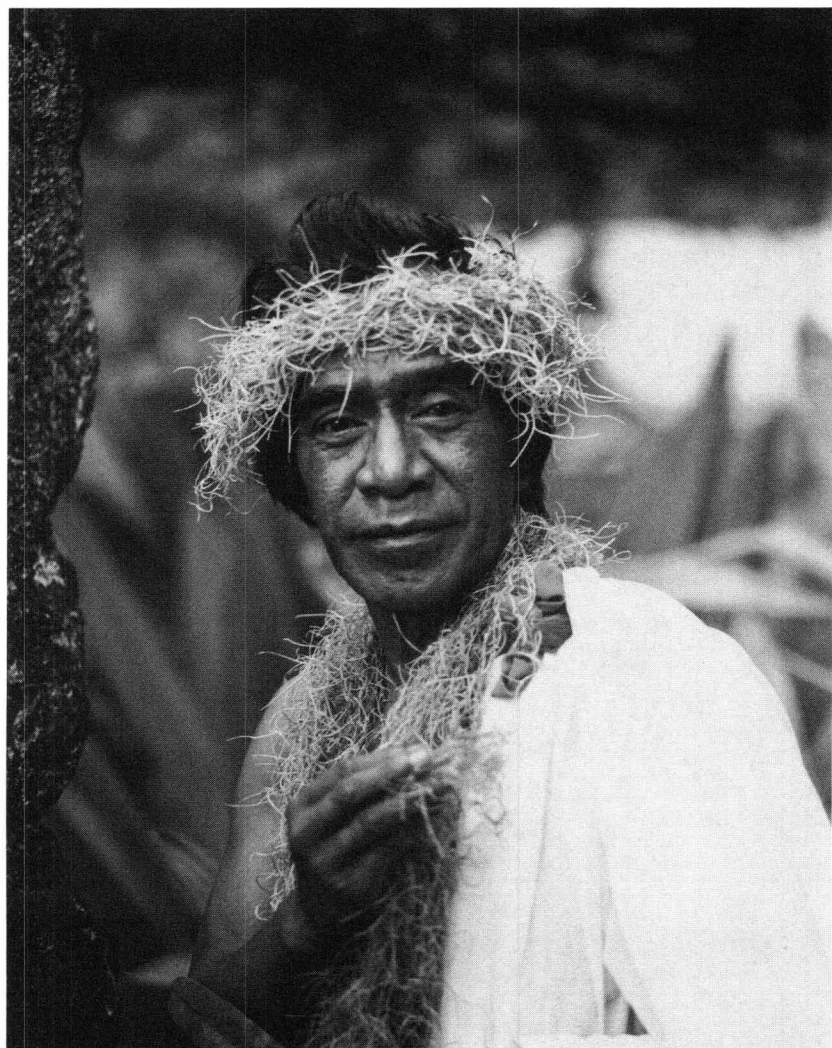
So that interested readers may attempt their own translations, an extensive Hawai‘ian-English glossary has been included. The glossary was compiled so that it contained the root words of translations of Tad James.

¹Michael Kioni Dudley, *Man, Gods, and Nature*, Nā Kāne O Ka Malo Press, Honolulu, Hawai‘i, 1990

The primary source was the monumental, *Hawai'ian Dictionary*, of Pukui and Elbert. But not all roots were to be found in that source, so additional entries are taken from the 1865, *A Dictionary of the Hawai'ian Language*, by Lorrin Andrews, and from the small esoteric dictionary by L. Melville Jones, contained in Julius Rodman's, *The Kahuna Sorcerers of Hawai'i, Past and Present*. Additional details are contained in the glossary section.

In order to preserve and perpetuate the ancient chants, the traditions, and the teachings of ancient Hawai'i, the Ka Ha O Ha-Wai-I Foundation was formed by Uncle George, Tad James and Ardie James.

Rex H. Shudde, October, 1993.



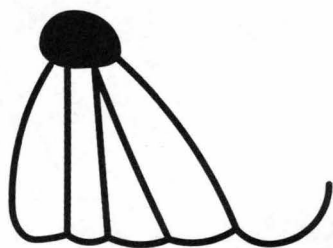
“Uncle” George Naope,
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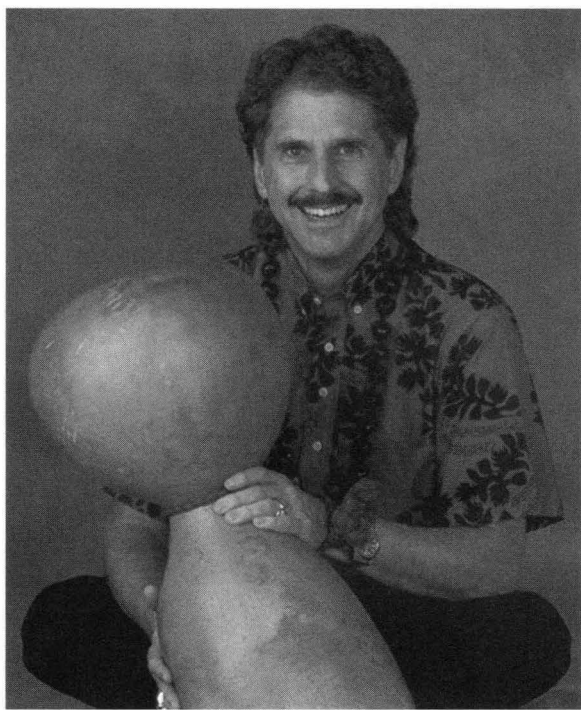
Uncle George Naope began his studies at the age of three under the tutelage of his great grandmother, Mary Malia Puka-o-Kalani Naope, who lived to be over 100 years old. According to her, their lineage goes back to Pa‘ao, who arrived in Hawai‘i in the 11th or 12th century. He later studied under the great hula master, Joseph Ilalo Ole, from the island of Hawai‘i.

Uncle George was instrumental in keeping the (kahiko) hula alive by founding the first hula studio in Hilo in 1946. In 1950 he opened a studio in Honolulu and where he stayed until 1970, before moving back to Hilo. Among others, he founded the Merrie Monarch Festival in 1963, the Kuma Hula Association in Seattle in 1968, the Tokyo Hula Association in about 1978, and the King David Kalakaua Hula Festival in 1979.

A Kahuna Po‘o Oka Hula, he has studied at the

Cincinnati Conservatory of Music, and was honored with the "Living Golden Treasure" designation by the Governor and State Legislature of Hawai'i in 1960 for his knowledge of hula and the perpetuation of Hawai'ian culture through hula, chants and language. Uncle George now represents Hawai'i all over the world.





Tad Kiaina'aoaomaikalani
James

Tad makes the following comments regarding his background and how it relates to the chants:

“In the past, I was a student of Eastern Philosophy. I was a teacher of Transcendental Meditation from 1972 to 1978. In 1978, I met Swami Muktananda and became a teacher of Siddha Yoga. So my background in esoteric studies begins there, and I have a number of years studying Sanskrit chanting.

“My Ph.D. in Hypnotherapy, as well as my training in Neuro Linguistic Programming gives me an understanding of the psychology human mind and how it works. My M.S. from Syracuse University in 1967 is in Mass Communication.

As to some of the details of translation, Tad says:

“Every Hawai‘ian word has more than one meaning. If you look in the dictionary, say Andrews or Pukui and Elbert, you’ll find that there are several English meanings for each Hawai‘ian word. There’s a reason for this. The Hawai‘ian language only has (more or less) seven consonants and all the vowels. English has 21 consonants. So each Hawai‘ian word would have had to do at least three times the work of the comparable English word (or so it did in 1820). And some Hawai‘ian words have up to seven to fourteen meanings.

“Linguists also believe that Polynesian or a dialect of Polynesian may be the oldest remaining language, because of its simplicity. So, certainly we could say that Hawai‘ian was the first phonologically ambiguous language.

“Even in English we use ambiguities, when we say of a beautiful woman, ‘What a lovely bunch of coconuts.’ In modern Tantric writings, we see the author writing, ‘the jade stalk must firmly fit in the lotus.’ So too, the Ancient Ones would encode meaning in their own ways which today we can only intuit.

“The problem in translating a highly spiritual document without benefit of direct consultation with the authors is, firstly, that we must ‘read between the lines,’ and secondly, we must draw on our own personal consciousness of mystical experiences. There are clues, however, called ‘kaona,’ which is a ‘key’ to the translation. But without specific guidance to a kaona, you must find it yourself.

“So is the chant, ‘Aia La O Pele,’ about Pele finally finding her home in Halemaumau Crater of Kilauea Volcano on the Big Island of Hawai‘i, *or* is it about a direct personal experience of the sexual energy in each of us, rising up through the breathing and opening the spiritual centers in the head bringing enlightenment in a process similar to Tantra? We think the answer is yes — both! Both can be ‘correct.’

“The Ancient Hawai‘ians had no words that were sinful, no words that were vulgar — that such behavior was evil, dirty, and nasty was an invention of the missionary mind.

“But as we know the missionary mentality, if unchecked, would have banned all that was Hawai‘ian (and still would like to ban all that is truly Hawai‘ian), as they did in Australia where the Aboriginal children were ripped from their families and made to go to white man’s schools. (For example, it is ironic and quite sad that the Bishop Museum, self appointed keeper of the Hawai‘ian antiquities, *still* has not published the manuscript on the practices of the Kahuna, by Hiram Bingham, which is, I was told (in 1990), still opposed by the directors of the museum. How archaic! And how short sighted, when the information is already available in many other books on Huna and Magic.)

“We offer this, a new Kaona, in the ancient spirit — in a time where, we hope, you will move beyond the outdated thinking that

there was *anything* evil, dirty or nasty in nature. We offer it in the original sense of the energy of "becoming" or creating. For we believe that the Ancient Hawai'ians in the time of the great I'ō, were highly spiritually evolved, way beyond what the missionaries could comprehend. (There is no blame here, after all they *were* from Boston.) Like our predecessors, we believe there is nothing natural that is not beautiful, and truly the Goddess Pele is the procreative and spiritual energy of the earth. Let us show you that she is also the procreative and spiritual energy inside you."

How did you become interested in translating the chants?

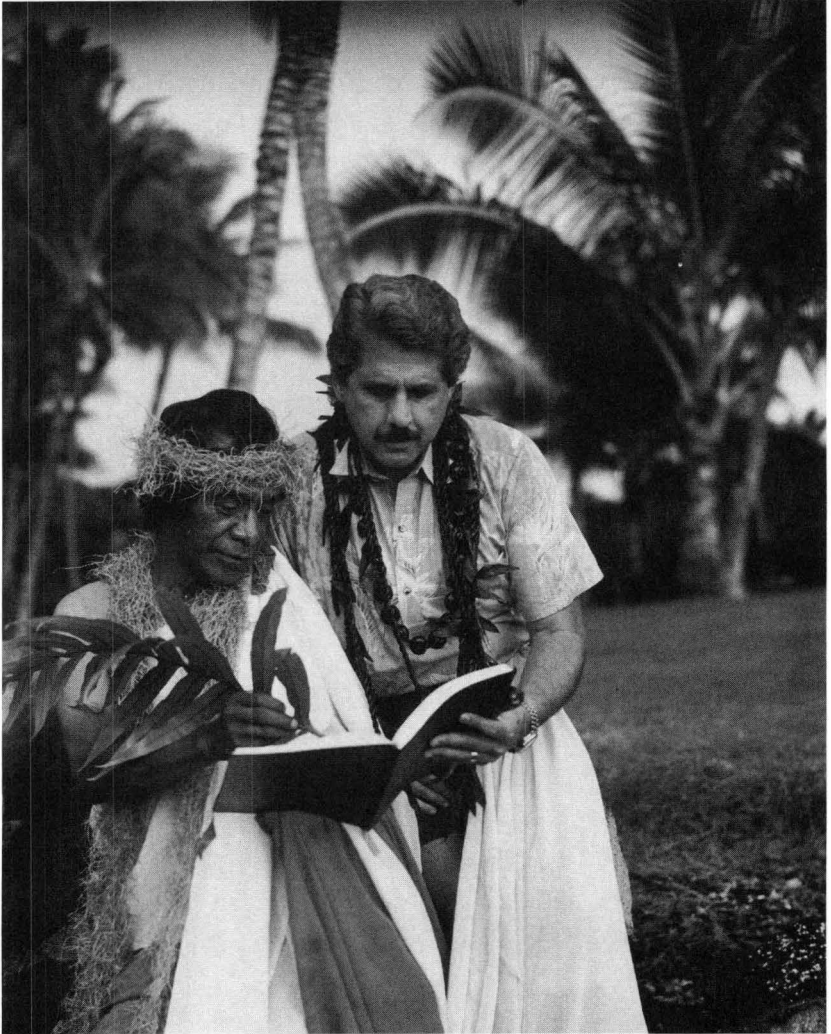
"I don't really know. One night I was sitting at the Makai Bar at the Keauhou Beach Hotel with Uncle George, and I wrote in my journal the word, 'Kaona' The next day when I woke up, I found I had a strong desire to translate chants! Call it inspiration."

What support do you have for the validity of your translations?

"This is a question that Uncle George and I have discussed for several years. Since every Hawai'ian word has a number of meanings, when you combine the words in a sentence there could be, say, two or three different meanings for each sentence. The current meaning for the chants that you know (if you know any) is only one possible meaning out of many, and since the Hawai'ian language was not written, the real meaning was in the inflection. Many chanters were not particularly

specific about where one word ended, and the next began, so a hidden kaona might be in the root meanings (the one, two, and three letter words) of the words on either side of the word being translated. The source for every word that was translated in our chants was either the Andrews, Pukui and Elbert, or the Rodman dictionary, and because we thought we'd probably be asked this question, we have included a lengthy glossary at the back of the book with the translation of the word and the source of it. There is no word in any chant that was intuited that is not verifiable in one of these dictionaries.

“All of this is important in my work on the chants. I bring all of that to the translations. I feel I am not restricted by conventional thinking about the chants, or even about psychology.”



Opening Dialog

- Uncle: Our creator loved us when he made Hawai'i. He gave us no precious stones, minerals. Nobody wants us. All we have here in Hawai'i is aloha. Some people are trying to sell aloha. So by trying to sell aloha and not saying aloha the right way, not feeling the aloha in themselves is why things have been bad, because they are not sharing this aloha. It doesn't cost money for aloha. All over the world, look at our country, economy has dropped so much, because everybody is taking, taking, taking, and nobody is giving.
- Kiai: So, uncle, in ancient times instead of writing a book we would sit down and we would talk, kūkākūkā.

Uncle: That's why they were lucky to put this out mentally and create a chant that was handed down from generation to generation, so you know a little bit about this period and that period, and where this or that came from. As I have said before, we should write chants about today. Many people are writing chants today; they are writing about something past, but they weren't there. We should be writing chants about our period. I'm talking to young Hawai'i. Write about the things they lived through in their time, for their children and their grandchildren.

Kiai: That's why I wrote Pohaku o Kāne.

Uncle: We should have chants about our period. Eh, we've seen Waikiki when it was beautiful. And all of a sudden here comes these hale pohaku's (concrete buildings), all these hotels, all the beauty of Hawai'i has been taken away ... In my case, I lived to see the first airplane come to Hawai'i, I lived through the war. I saw all the bombs, I lived in Kalihi. I also lived in the time of the first atomic bomb, which had a lot to do with the environment of Hawai'i. Our weather changed. We also saw the time of astronauts going up and walking in heavens. You know fooling around with the moon. These things are goddess' things, and they determine how we live on this earth, what kind of weather we have. You know if we're walking on the moon and throwing the equilibrium off, so we get all kind of weather now. One day good, one day not.

Kiai: Let's talk for a moment about lineage. In ancient times the chants were passed through a lineage. They were passed from teacher to pupil, and today, if you have a chant that is very, very old and, if it's been passed to you correctly, when you chant it, the entire lineage lines up behind you and they chant the chant with you.

Uncle: That's very, very true. They'll come and help you and give you the breath and give you the strength. You know to do this oli. And you'll feel it. If you're a chanter, you know it's like a singer. No chanter is wrong if he decides to chant it one way, and another another way. Look at songs today. One singer can sing a song one way and it becomes a million dollar hit and another can sing it another way with a different result. You can chant the way you want to. A lot of people copy. If you don't feel it, forget it. Hawai'ian people were very creative. They always created their own. As I said earlier, chant and oli are the ability to create one's most inner feelings. And the thing puka's through. And you yourself as a chanter or singer will go, "Wow, I really did this song or this chant good." That means that *that* song is good! When somebody says you did it good, and you know you did it wrong, you say, "That guy lies like hell, I know I didn't do it good," but he's your friend, you know, so he's going to tell you, "Uncle it's very nice ..." That's why I say, my enemies are my best friends. When they criticize me, that puts me to work. I'm going to prove them wrong. I don't say nothing about them, but that's their mana'o. If that's

the way they feel, then maybe it is. But I'll find my mistakes by their criticism, 'cause your enemies are the ones that do. Your best friends are the ones that everything you do is good. And I know darn well when I do good and when I do not good.

Kiai: So uncle, that whole thing is related to when the dancers come out at a hula festival and they do their oli, and some chanters come out, and the mana just rolls off the stage right into the audience. You can see it in the dancers.

Uncle: It makes a big difference. If you're just chanting words you don't see it. You can listen to the tone of the voice. If the chanter goes high, you can see the body go up. If voice goes down, then body comes down. And if they emphasis aloha, in the word itself, you're gonna see the movement. They follow the kumu or the ho'opa'a who is chanting. But to just chant straight, they're going to look mechanical.

Kiai: So is the difference the lineage?

Uncle: Oh yes.

Kiai: If a chanter chants a chant in accordance with the lineage, then all the chanters line up behind him, all the kumu hula — whoever the chant was passed to?

Uncle: They are going to feel it. And then they are going to come right back in the same thing, or maybe even better.

Kiai: So maybe the lineage comes and noho's you?

Uncle: It does. But at first it has to be good here, inside. If he just comes and chants like any other soul, then you're going to have any other soul dancing. So when you chant and that's your dance, you're going to see you moving up there. And every dancer is going to feel. They will all be doing the same thing, but you'll see different expressions by their movements and body. This child or this hula dancer just feels the mana from the kumu, or from the ho'opa'a. Like I say, a lot of the chants we do to the gods and goddesses—they don't smile. You don't have to smile. The facial expression, the eye tells the story. But kahiko, we've got to keep it that way. There are many kahiko where you can smile. You know, there are different types of dances. Different types of kahiko. Like the ma'i. People say, "Oh that's really bad, dirty." Well, because your mind is in the gutter. And I say too many people, especially our people, they don't speak the language so they only know little words for anything which is probably used today for slang words, and when they hear that word and they laugh and have a good time. But they're coming out with their own meaning and their own interpretation of the thing — taking that one word and misinterpreting it. In the Hawai'ian language there are no vulgar words. So even though we're interpreting the chants this way, it's not vulgar, it's life. And what an experience!

What we're trying to say in this book is that if you think that we're wrong, then do it how you think it's right. One Hawai'ian word means

many things. Maybe one thing to one person, and to us something else, so nobody is wrong that way. But I think that ours is better 'cause of the way we feel. We feel good when we do it. Like before the Hawai'ians never thought of sex as being vulgar. When the missionaries came in they made it vulgar. But without sex, we wouldn't be around.

Kiai: Do you want to tell about the "ha" breath and how you breathe as you begin a chant?

Uncle: Yea. Take my case for instance. You know I prepare long before I come. People think I don't, because they see me walking around. But my mind is working. I only need a few minutes or a few seconds to control my whole self, and think how I'm going to do this oli. I take my breath in and ask for that breath I need from the na'au up into the pu'uwai then into the vocal part that comes from the mouth. But this all takes spiritual guidance, respect for our creator. All of this is really good. It's a good feeling.

Kiai: So it's three breaths. Up from the na'au to the pu'uwai, up to the throat, and up, and then the fourth breath begins the chant.

Uncle: Everything is four.

Kiai: There are a lot of the translations out there of various chants, and one of the things they like to do in some of the older books is to say, "This line has no meaning in this context." Why would an ancient Hawai'ian say something that had no meaning?

Uncle: There's always meaning to what was said. Many times you're angry and you say something you really don't mean, but it's already told the guy what you feel about him, so it always has a meaning. There is never such a thing as, "it has no meaning." Why do you say it if it has no meaning? Like me, I talked to a guy one day who said to me, "Hey, you worship Pele, you pray to Pele." I said, "I pray to God, God created Pele, and I respect Pele. He created you, and I respect you." Same thing. They mis-interpret. We know who God is, who our Creator is. He put different gods like Pele and Lono and Kāne and Kū and Kanaloa here to remind us . . . That's why the Hawai'ians were very religious, before the coming of the white man. Hawai'ians couldn't understand why, after knocking down all the tikis and stuff, the missionaries put up their own, and how come missionaries can revere the statues and we can't. Of course in their statues, the girls are prettier and the men are handsomer, but you know it's the same thing. I always get into arguments with people about that, until I tell them, then they realize this. Especially the Catholics realize this. That's why the Catholics had such a difficult time starting their religion here. By the time the Bostonians and the missionaries had brainwashed the Hawai'ians to no more of these tikis and stuff, then along come the Catholics with statues.

Kiai: Catholics are big on statues. They had a lot of statues, and still do. And they bow to them.

Uncle: They kneel down, they light candles to it. We take fish to ours. The same principle. We don't put money in the collection box, but we take ho'okupu and leave it there. We go to the forest and pick maile, we come back, and sit by the lua ahi. We pick up the first 'opihi in the ocean, and throw it back in the sea. You pick just enough for your family. If you have extra, then you give it to your neighbor. It's always this kind of sharing. That's what the Hawai'ians are all about. Until today, the Hawai'ians are still sharing. That's why they have nothing.

Kiai: I think this is all good to say. It's going to be pretty controversial. You put it out there and people will go, "Whoa, I thought 'Aia La O Pele' was about Pele flows over the ridge and you can see her beauty to Maui."

Uncle: So she flows, but what is she doing? She always piercing. So right now she's giving birth. What is she doing? She's creating more land. One time she's in Puna, one time she's in Kau, the next time she's in Hilo. These are her children going all around. New land. Where else in the world can you go and see God's work being created before your eyes? Only in Hawai'i — only in the Big Island.





Ka Pohaku O Kāne

KA POHAKU O KĀNE (IA KA PU'UHONUA O HŌNAUNAU)

MOE MAKA AO'AO LI'ULI'U

HE LAHUI ALOHA KE AKUA

NĀNA ALOHA NUI 'INO NO KĀNE

MĀUIUI NO KONA HO'OLA'AU

'AUHEA WALE ANA 'OE IŌ KAHEA, KAHEA'AI

E KĀNE LANAKA POHAKU, HŌMAI KA LA OKOU,

HELE LOA MAI POHAKU KOU

EA KA POHAKU KOU, AE KŪĀ MALO KĒLĀ

HŌMAI KA LA OKOU IŌ KAMALI'I E

*The Kāne Stone (at the City of Refuge)
Has been lying on its side for a long time.
Devotees of the God
Who love Kāne very much
Ask for his arousal.
Hear our call!
Kāne wake up your Stone, bring your Light, come into
your Stone
Raise up your Stone, let it stand straight up
Bring your Light to your Children!*

Uncle: You believe that the Pohaku was up but the waves knocked it down, yeah?

Kiai: Not the waves. I believe either it was laid down by the people or it laid itself down after the kapu's were broken.

Uncle: After they forbid all of these things, when the missionaries came.

Kiai: I think it needs to go back up again. When I look at the condition of the Kāne stone at the big platform at Pu'uhonua O Hōnaunau (The City of Refuge on the Big Island of Hawai'i), I weep. The Kāne stone there is not honored! Even the guide book says a king used to lie on it under an umbrella. When I look back into my past, I remember a time when we all used to sit around the Kāne stone, and it was standing straight up — upright! If you go to the Big Island and look at it, it is obviously a Kāne stone. When I ask it, it says it was. My hope is that some day we will be able to acknowledge that. That is why I wrote *Ka Pohaku O Kāne* — because I *do* see it standing upright some day when the original teachings are restored.





Pule o Laka

PULE O LAKA

AI NOHO ANA KEAKUA I KA NĀ HELEHELE

I ALAI 'IA E KE KI OHU OHU E KA UA KŌKŌ

E NĀ KINO MALU I KA LANI

MALU E HŌE

E HO'O ULU MAI ANA O LAKA I KONA KAHU

'OWAU 'OWAU NOA UA I KEA

PULE O LAKA

*Oh God, make love to me, consume me, possess me,
put me in order, rearrange me; drift up on me, I am
in a state of centered calmness.*

*Awaken me gently to the Supreme by means of the
glory intensifying, swelling up like the sea; by means
of the rain (mana) as in a downpour, cleanse me.*

*The protection, intense (like the fire element) drifts
upon me from the heaven,*

*The protection, by means of the prolonged life's breath
(comes).*

*Throw yourself toward me, intensely; possess me,
pierce me, fill me up (until I am satisfied), Oh Laka,
supremely strong guardian.*

*I too (take on your form), and the tapu is lifted, as I
invoke the supreme rain of your blessing.*

Uncle: This was given to me when I was very young. This is a traditional chant handed down from generation to generation. No author, it's just like a prayer. It really is a prayer.

Kiai: So would you say it is ancient? How ancient is it?

Uncle: Yes, during the day of 'Umi Līlo, long before Kalani'ōpu'u, or Kamehameha the great.

Kiai: Like maybe 1500?

Uncle: Maybe, maybe even earlier.

Kiai: Cause it's oli style, yeah?

Uncle: It's oli strictly.

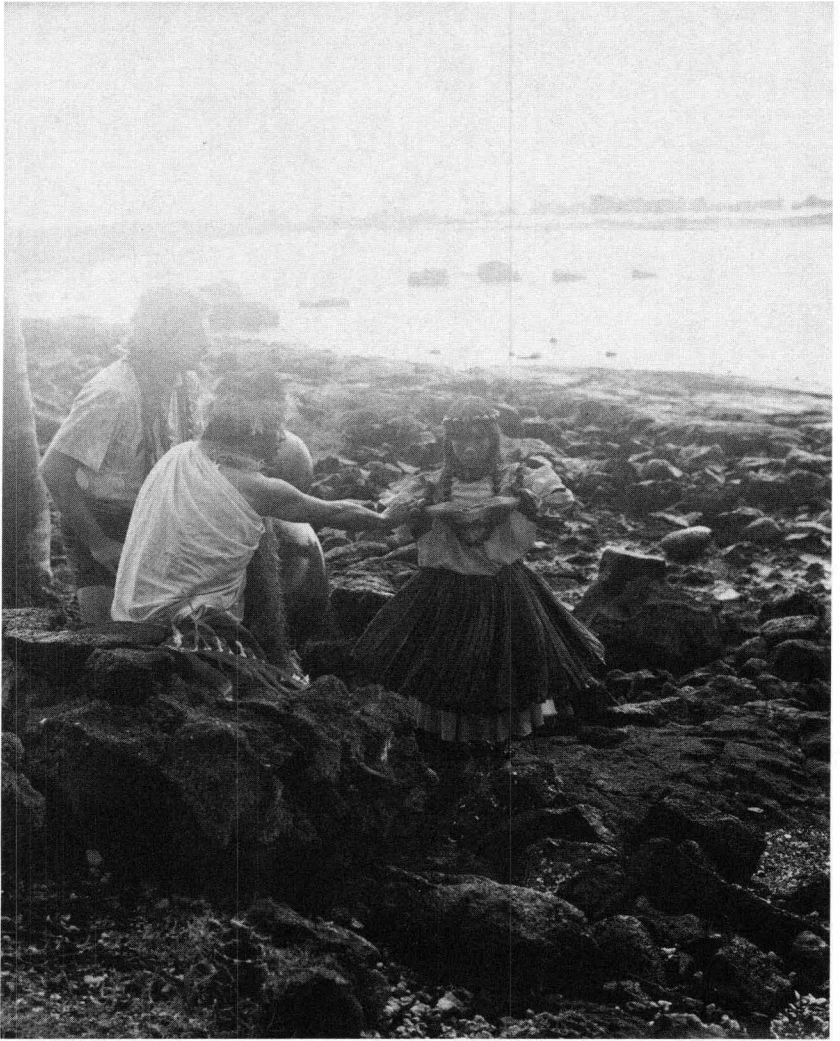
Kiai: So it could be even earlier than that?

Uncle: Could be. As I said this was handed down you know, so I really . . . I just learned it. They just told me it came from that era.

Kiai: And it came to you from whom?

Uncle: Ilalo Ole, Joseph Ilalo Ole.





Iho Ana O Luna

E IHO ANA O LUNA

E PI'I ANA O LALO

E HUI ANA NA MOKU

E KU ANA KA PAĪA EA EA

*Bring down that which is above by means of the light.
To ascend take from darkness into light that which is
below by means of the light.*

*This will transform the spiritual energy as it flows
from the source and integrates (all inside you), giving
peace.*

*This will affect you profoundly, and change your life
bringing illumination, and you will feel the delightful
supreme fire.*

ORIGINAL TRANSLATION

*That which is above shall be brought down;
That which is below shall be lifted up;
The islands shall be united;
The walls shall stand upright!!*

Kapihe (Kahuna, 1850, Kona, HI)

Kiai: This (the Hawai'ian) was what the Kahuna Kapihe said in Kona in 1850. What's really important is that it's deeper translation says, "Bring down that which is above by means of the light. To ascend, take from darkness that which is below by means of the light. This will integrate all the island inside you. All the diverse parts of you will be integrated and you will feel the delightful supreme fire." This is what the Bishop Museum (Malo, page 115) says it means. I say it has the deeper meaning.

Uncle: They didn't know the language. With your translation, you have this feeling about it. Nice to have this haole mana'o, and what we think, or what you think. You know, 'cause all Hawai'ian chants have double meanings to every one of them. You can use it the way you want. If it fits you, then use it. If it doesn't then don't use it. That's why I said the hula is the ability to create one's most inner feeling. And how you feel, if you watch a Hawai'ian entertainer or dancer, like Iolani Luahine. I chanted with her for many years, and she never danced the same number twice the same way. The audience made her feel — if the audience was not so good, she did it herself. But, if the audience was with her, she changed that whole dance. That's what Hawai'ian music is, and hula, and chanting — how you feel.

Kiai: If the whole group is with you you can let it out, if not you can mumble.

Uncle: You can change it. Yeah.





Aloha Na Hale

ALOHA NA HALE O MAKOU I MAKA-MAKA OLE,
KE ALA NUI HELE MAUKA O PU'U KAHEA LA, IE IE!
KA-HE-A
E KAHEA AKU KA PONO E KOMO MAI OE ILOKO NEI
E LAKA PU'U NUI O WAHO NEI HE-ANU'U

A CHANT TO CALL THE HIGHEST MANA.

*I gasp as the breath of life passes over me. It enters
my body and the Supreme (I'o) fills me with what
was lacking.*

*Go ahead, rise up, increase, extend the cool moist air,
let it radiate my desire — the Light.*

It strikes me with a roar, and I burn.

*Listen to this call for healing, oh mana, radiate out,
dash upon me, probe, enter in and clear me. Rush to
me.*

*Oh Laka, let the Light radiate outward, extend, in-
crease and rush to me.*

Kiai: This chant came also from Kanakaole, I believe.
(chants)

Uncle: The body is for aloha. You're asking Laka to come into your body to give you the energy and strength to express the true meaning of this oli, to enlighten you within so you can bring up the radiance of this chant. Your body houses many things, your spirit, your feelings, hatred, and likes, everything. I think this is a nice chant.

Kiai: I like this chant. I use it. If I want to do one to Laka, I do this. This is also an entry chant, isn't it? The word, "komo."

Uncle: Yeah, that's what it means. It's almost like Ho'opuka, but oli style. They usually walk in doing this. Before you do Ho'opuka E Ka La.

Kiai: Would this go before Pule o Laka?

Uncle: Yeah.

Kiai: Right, so you're asking them to instill you so Laka come inside you, yeah. So this would be noa for you?

Uncle: Yes, then you can give this through your dancers, and all the chanters who would come forward. So they can be enlightened through you, cause you're the kumu. So what you do here gives them also the mana.

Kiai: So one thing you mentioned too, if I was doing an entry, I would stand all of us in back and I would pule: E Kū, E Lono, E Kāne, E Kanaloa,

E Iesū Christo, E Iēhowa, E Hoe, etc. . . . So, you'd say that first, yeah?

Uncle: Yeah.

Kiai: Then you start walking in and say this.

Uncle: So everybody is together.

Kiai: Great, great!

Uncle: Before you perform . . .

Kiai: Pule, yeah.

Uncle: At the end, you do this pule to ask to instill you. Please come into my body so I can transmit the original feeling to your haumana. It's also a cleansing one too. (Recites the translation.)



Ho‘opuka E-Ka-La Ma Ka
Hikina

HO'OPUKA E-KA-LA MA KA HIKINA

AI, AI, AI

HO'OPUKA E-KA-LA MA KA HIKINA E

KAHUA KA'I HELE NO TUMUTAHU

HA'A MAI NA IWĀ ME HI'IAKA

TAPU LAKA IKA ULU WEHIWEHI

NEE MAI NA IWĀ MA KU'U ALO

HO'I NO'O E TE TAPU ME NA'ALI'I E

E OLA MAKOU A MAU LOA LAE

EALA, EALA, EA. A IE ILEI IE IE IE.

HE INOA NO MA KA HIKINA

A CHANT TO INVOKE
THE
DAWNING OF ENLIGHTENMENT

Rise upward. Make a hole in the sun. Go directly into the sun and find the light behind the light. Like the sunrise, let the source of all light come and dawn on me.

From your foundation, lift up; move from your origin. By (means of) breath come to me. Take me by force loudly, as Hi'iaka (Goddess of Healing).

Kapo, Laka, drift upon me, increase, spread (as I hear this chant), bring me the means of life from God.

Creeping along like the lava, come to me! Take me by force loudly. By means of release, come and be with me.

Cause meditation to come to me by means of this sacred ceremony belonging to the Ali'i (royalty).

By means of the (spiritual) food, we acquire the means of life forever, and permanent wisdom.

Kiai: If you go to any hula festival, probably half of the Haula (Hula Studios) will use this chant as part of their entry. While it *is* an entry chant, it is also very spiritual in nature. The chant actually encourages the spiritual aspirant to "... rise up. Make a hole in the sun, go directly into the sun, and find the light behind the light, and like the sun rising in the east, let the source of all light come and dawn upon me." English words are woefully inadequate to fully embody the experience of this chant as a meditation technique. Further, this process is almost exactly the same is taught in the Rosicrucian system, the Hermetic system, and in the Indian system (in India). So as a chant, Ho'opuka E Ka La is also very traditional metaphysics.





E Kini O Ke 'Kua

E KINI O KE 'KUA

E KA LEHU O KE 'KUA

E KA LANI O KE 'KUA

E KA PUKUI AKUA

E KA MANO O KE 'KUA

E KAI KUA ANA O KE 'KUA

E KE 'KUA MUKI

E KE 'KUA HAWANA WANA

E KE 'KUA KIAI O KA PO

E KE 'KUA ALA ALA WA O KE AUMOE

E IHO, E ALA, E ONI, E EU

EIA KA MEA AI A OUKOO LA, HE HALE.

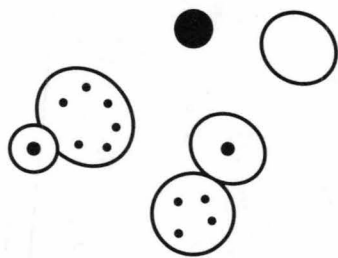
Listen, you forty thousand Gods
Listen, you four hundred thousand Gods
Listen, oh highest of the Gods
Listen, oh assembly of major Gods (Kāne, Kū, Lono
and Kanaloa)
Listen, you Gods who are the source of water (mana)
Listen, you first born Gods
Listen, oh Gods who squirt water (mana or Ki) from
your mouth
Listen, oh Gods who control the winds, the sea
Listen, oh guardians of the realm of the Gods
Listen, oh Gods of the highest path of light of the
Dream Time
Come down, rouse up, stir, arise
Here is your refreshment (sacred refreshment), a
house.

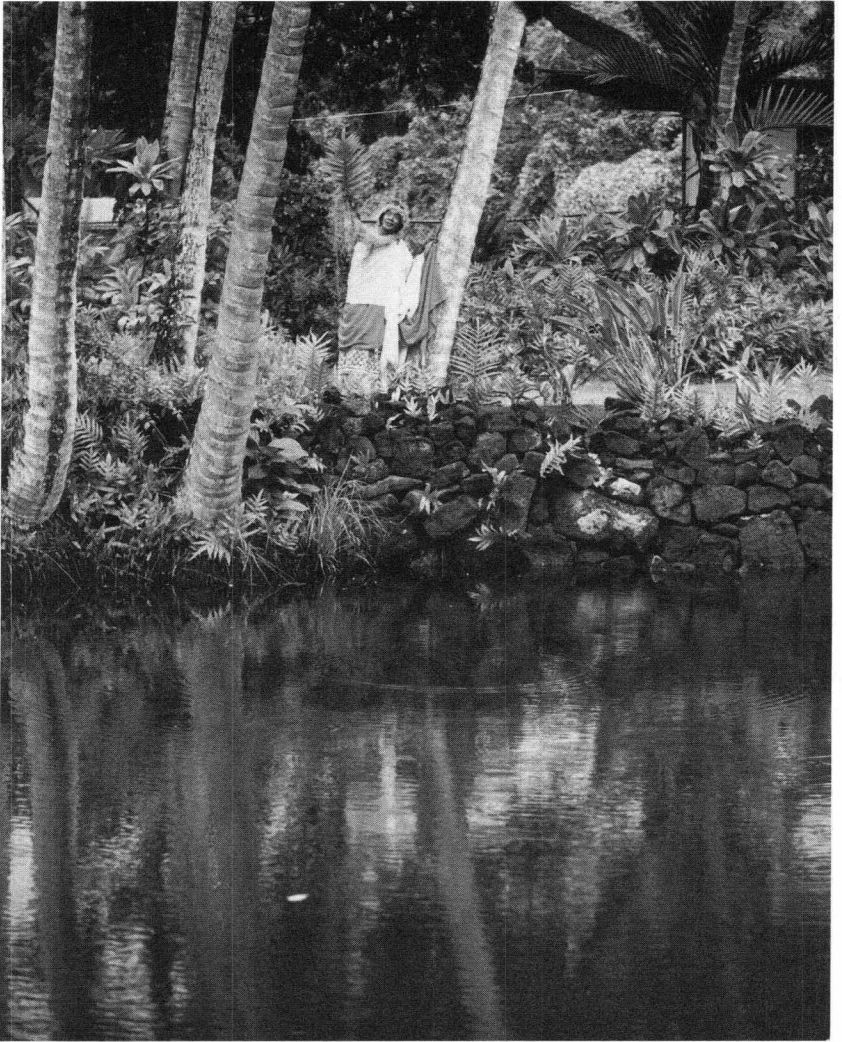
ORIGINAL TRANSLATION

Ye 40,000 Gods
Ye 400,000 Gods
Ye rows of Gods
Ye collection of Gods
Ye 4,000 Gods
Ye older brothers of Gods
Ye Gods that smack your lips
Ye Gods that whisper
Ye Gods that watch by night
Ye Gods that show your gleaming eyes by night
Come down, awake, make a move, stir yourselves
Here is your food, a house.

Kiai: This chant is to the 40,000 gods. This is from Bishop Museum. Do you know any history on that?

Uncle: No. I heard Aunti I'o talk about it, but many times I really didn't pay attention. When I was young, I didn't think I would be what I am today — for real.





Mapu Ka Hanu

MAPU KA HANU O KA LAUA'E

MAPU NOE KA POLI O KA WAI ALOHA

ALOHA I KE KAPA 'EHU KAI

HUKI, PALAI, HUKI, LOHE, NOI KAHUNA.

NOE MAI LA KA LEHUA MAKANOE

NOE KA LEHUA MAKANOE

NOE WIWO'OLE I KE ANU

ANU I KE ALA KIPAPA OLA E.

ALA E KUHI KUHI LIMA KANAKA O MAUNA HINA E

E HINA NO PAHA O WAU WALE NO

E HINA NO PAHA E KAUA, E KA'AHA NUI E.

ALIA LA E!

HE-ANU'U, HE-ANU'U, WALE NO E.

CHANT TO CALL THE SACRED HEIGHTS
AND THE TOTAL UNQUALIFIED FINE MISTY RAIN.

*Through the power of breathing make the gentle sweet
wind rise up. Reach out the bundle of Ki, permitted
now to rise up.*

*The nurturing of the fine rain rises up to call the water
of love.*

*I call the Supreme and it comes to me like the spray of
the surf rattling in large drops.*

*Hear me, obey. Make the Ki rise up. This, I pray for
as kahuna.*

*Fine misty rain come to me. Let the light strike me
from the heavily laden beloved fine rain.*

Strike me with the heavily laden beloved fine rain.

*I am astonished as the fine rain sprays the ether upon
me as if from the height of the mountain, mana from
the sacred heights.*

*I invoke the Supreme. Rise up and balance on the top
of the surf. Bring me the morning air from the sa-
cred heights — the means of life.*

*Arise through this gesture. I tremble and I am filled
with mana. I gasp as the Goddess falls down on top
of me.*

*Listen to me, oh Hina, I am truly given to the shaking
as I become you and I am filled with mana from your
lungs.*

*Listen to me, oh Hina, you are truly invited to stay.
Let it take effect in a big way. After a while the
shaking stops as I enter the Light.*

Kiai: I think this chant came from Aunti I'o's¹ book.

Uncle: Yeah.

Kiai: To me it came by way of the Kanakaole Album, you know, Aunti Edith's album with the three daughters. That album of chants to Pele. But you said it came from Aunti I'o originally, because it came from her book?

Uncle: No, I didn't say that. I said it came from my book. Aunti Edith's mother, my first teacher, taught me, and she gave me this chant. Then Aunti Edith one day said she wanted to borrow the book from me, and then three years afterwards my other chant book burned. So then one day Aunti said, "Oh, Keoki, I have your chant book," and it was the chant book from her mother. And she didn't have them, I had them. Then about a month after that all these things that were in my book came out on the album, but it was from her mother, you know. The same thing, Ke Welina Mai Nei Ke Kini O Lalo was also a chant from Aunti Mary.

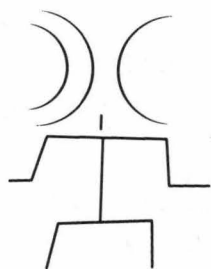
Kiai: Are all of these Hilo type chants?

Uncle: All Pele chants, all Big Island.

Kiai: So what's the history on that?

Uncle: Aunti has it on her album. Do you have her album? She has the story of it. It's from Puna also.

¹Premier dancer and high priestess of the hula.





Pa Kamakani

PA KAMAKANI

A, EA, EA

PA KAMAKANI NA'UE TA LAU OKA NIU

HA'A KA PUA KOU WALE IKE KULA

LEHA KA MAKI OKA MANU AI PUA LEHUA

HA'U KA WAHA OKE KA HULI'I KANAHELE

LI TA I'O O TA'AUHELEMOA LA

EALA, EALA, EA.

KAHIKO ULA KA LAMA IKA PALI

O KIHEKIHE KA-UA-KE NANA AKU

NA'UE IA E UA WALE MAI NO

KIKI'I KA UA NANA IKA LANI

HIKI TA HA ILI O PUA I KA'U PEA LA

EALA, EALA, EA. A IE, IE, IE.

HE INOA NO KA'AUHELEMOA

A CHANT TO INVOKE AND CONTROL THE AIR ELEMENT
THE GODDESS OF THE FEMININE ENERGY

I touch the fair wind (the cooling breeze of the feminine energy), as you come to me I begin to vibrate; I reach out and feel after you and I am overcome with emotion; my head begins to spin.

Breathe upon me, feed me (the Ha) from your mouth, let it flow freely from its source, the I'o.

My eyes turn upward and my head spins like the bird making love, I am filled with your energy.

As you puff (blow) into my mouth, I am consumed by the fire. Very quickly I enter into a state of ecstasy.

I tremble; I have goose flesh; the I'o comes inside me because of the fine rain continuously falling and rising up.

The light of your sacred intoxicating drink drifts upon me from high above (as high as the Pali).

And the rain appears to slant.

I tremble as though in an earthquake when the rain from your breath comes toward me and enters inside.

As your life's essence flows swiftly upon me, I gasp, and your rain drifts upon me from heaven.

The ability to control and direct comes to me by this sacred chant which allows me to evoke the supreme flow out of my throat (as though it were dropped into my mouth from above), and I arrive at the sacred house of light.

Uncle: This was given to me by Henry Pa.² This is really a chant about Ka'auhelemao, who was a chief from Oahu. His god, according to what I was told, was the chicken. That's why it says, Ka'auhelemao — the cock. The cock is any male animal. The male is the boss, you know, and this is in the honor of this ali'i — Ka'auhelemao.

Kiai: So this chant is, on the surface level, to the ali'i, and to Ka'auhelemao who is the chicken god. How old is this one?

Uncle: Maybe 15th century — maybe older. But you couldn't find it in any book, 'cause it's handed down from one family member to another. Again, to Henry Pa to me. Papa Henry died about six or seven years ago.

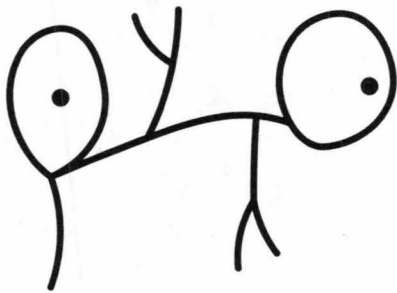
Kiai: So you think maybe before the 15th century? When did the gourd come?

Uncle: The gourd — the ipu heke — has always been a part of Hawai'i, the pahu is not.

Kiai: So this chant could be way before the pahu.

Uncle: The ipu heke is a two piece instrument — the high tone and the low tone. The pahu came later. You have the pahu, the drum, and you have the pūniu, the knee drum. The drum was introduced by Laumaikahiki to Hawai'i.

²Teacher and master of the hula and kuma hula.





Ke Welina Mai Nei Ke Kini O
Lalo

KE WELINA MAI NEI KE KINI O LALO
NA HOA O KA UKA NAHELE O PUNA
AKAHI KA NOHO O KA UA I KAUKAHI
NOHO KĀNE I KA PAPA I LOHIA
A LAU O KALOHELANI A PI'I LANI LA, EALA, EALA, EA.

UA MA'ONA O KĀNE I KA AWA
UA KAU KE KEHA, I KA ULUNA
UA HI'OLANI I KA MOENA
KIPA 'IA E KE KAPA A KA NOE
KA HO'OPA'A KAI A KINILAU LA, EALA, EALA, EA.

HE INOA NO KĀNE.

A CHANT IN THE HONOR OF KĀNE

My dearest Kāne, you are the one who will sift the fine from the course, The subtle from the gross in the divine part of man. Bring to me your mana, your Ki from your mouth, from the highest point above to me here below.

I gasp as you set me aflame. You enter me like a flash of light and send me the centeredness, as the spring arises within me.

Your spiritual essence appears to me like the descent of water. As it possesses me I enter the rain of light causing the cross of light inside me.

Possess me oh Kāne with your supreme spiritual illumination. Touch me with your drink that sparkles with light.

Your golden glow spreads out, oh Kāne, your sacred heavenly light flows forth and lifts me up to the heavens on the light.

The rain of Kāne comes to me as the supreme intoxicating drink.

The rain of Kāne drops into my mouth and the supreme radiation of light rises up to possess me and relieves my pain!

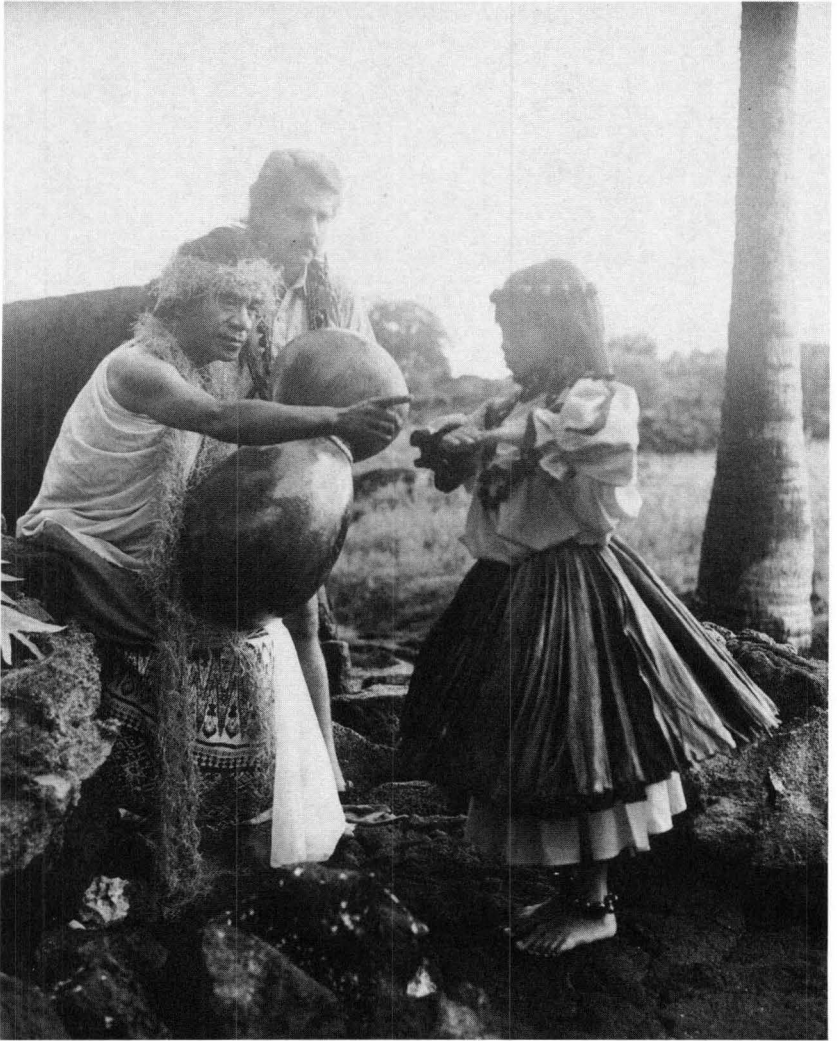
The rain of Kāne comes to me on the wind and I fall into a very, very deep meditation as I enter the supreme resting place.

I'm lifted up to visit my dear one (Kāne) on the edge of the mist of light.

Oh Kāne, thrust into me, make fast and lift me up and carry me up to the highest point on the lights; let me arrive at the source of the light!

Kiai: This chant, like Ho'opuka E Ka La, is not really about the surface level meaning — “The visitors from the uplands are greeted by the hosts below in Puna.” The chant is about Noho, spiritual possession. It says, to Kāne, “fill me up, and sift the subtle from the gross in the divine part of man.” This is also a clear reference to a meditation technique which is almost word for word similar to a technique taught in western Hermetics. It too is a very ancient chant, and is not really about Kāne getting drunk on Awa.





No Luna e Ka Hale Kai

NO LUNA E KA HALE KAI O KA MAALEWA
NANA IKA MAKĀ E MOANI NUI KA LEHUA LA
HO'OHĪHI KAI O MALIU MAI
I KUA E LA KA LEHUA ILA ILA LAI
EALA EALA EA. ILA LAI HOI.

HO PO'E KA LEHUA KĪKĪE IA LA
MAKĀ U KA LEHUA I KE KANAKA LA
LILO A ILALO E HELE AI LA
EALA EALA EA. ILALO HOI

O KEAU ILI ILI NEHE I KE KAI
E HO'OLONO I KE KA'I LA O PUNA LA EA
O PUNA I KA ULU HALA LA
EALA EALA EA. KAĪKO'O PUNA E.

HE INOA NO HĪ'IAKA IKA POLI AO PELE

A CHANT IN THE HONOR OF THE GODDESS HI'IAKA
THE SUPREME NURTURING
BY THE FIERY ENERGY OF PELE.

From very high above, radiate the body with light; as it enters into the body, let it lift you up so you feel like you're fluttering inside, flying!

Spread the beloved light by letting it flow from the great ocean of light, so full of light.

As you make it flow, look upon the light, let your attention welcome it as it comes to you.

Let the highest fire—the unusual light, the thing that is laden with— changing colors, seedlings of peace, lift you up in the light.

Seedlings of light, come back to me (just as you did when you created mankind).

Give to this group the thing that is laden, most exalted light.

Oh beloved one, hold the breath (when laden with mana). By this means the light will rise up in man.

It will transform you and lift you up (spiritually) as you let the seedlings of light flow down from above to the front of the head. By this means allow yourself to become consumed by the orgasmic feeling of the light!

Rise up in the light. Bring back the seedlings of light.

Let them flow downward to the front of the head.

Let it pierce into the body, gather it up and overlap the light. Then you will hear the rumbling because of the one who will lift you up.

Ancient Hawaiian Huna

Listen as I make this call upward for the Supreme, the one who will lift me up in the light belonging to the spring of light.

Answer my call. Oh spring, for you are the one who will possess me. Increase the light and pass the light to me to lift me up!

Lift me up in the light. Lift me up with force, oh spring!

Uncle: This is a Pele chant, about Hi'iaka's journey back from Kauai, when Pele sends her to bring Lohi'au back to Hawai'i. When she found him, he was dead, so she brought him back to life, because Pele wanted him back on this island. On the way back they decided not to land in Puna, but in Hilo. The story goes that the winds of Puna brought the message back to Pele, saying that Hi'iaka was fooling around with Lohi'au. Pele got very angry and erupted and everything. When they finally reached Puna, they found it was not Hi'iaka but Hopoi who was fooling around. Pele was so angry with Lohi'au and Hopoi that she turned them into rocks. When you go to Puna at Haleka'i at low tide you're going to see two big rocks standing; one is Lohi'au and the other Hopoi. Anyway, this is the story about their journey back after she found Lohi'au on Kauai, and brought him back here to the island of Hawai'i by way of Hilo.

Kiai: So it's a Hilo Chant?

Uncle: Puna Chant, really.

Kiai: And what is Pa Kamakani?

Uncle: Oahu Chant.

Kiai: And Pule o Laka?

Uncle: For anywhere.



Aia La O Pele

AIA LA O PELE I HAWAI'I EA
TE HA'A MAI LAI MAU TE LE EA (AE)
UHI UHA MAI HANA EA
TE NO ME A'E LAI NĀ PUNA EA (AE)
KAMEA NANI KAI PALI ULI EA
KE PULELO A'E LA I NĀ PA LI EA (AE)
AIA TA PA LENA I MAUI EA
'AINA O TA ULU LA'AU EA E
I HEA TA UA LA'I A'I EA
I TE ALA NUI MAI LI'A NEI EA E
HA'INA IA MAI TA PUANA EA
NO HI'IAKA NŌ HE INOA EA
HE INOA NO HI'IAKA I KA POLI A O PELE

A CHANT IN THE HONOR OF THE GODDESS HI'IAKA,
TO FREE FROM TAPU AND INFATUATE HI'IAKA,
CAUSING THE BURNING LOVE OF PELE.

*There it is! Pele's light, the supreme life breath of
Hawai'i.*

*When the unusual fiery breath comes to me like the
wind, it is always the one who will leave me in ec-
stasy as I arise. Lift me up oh Pele!*

*Puff, blow. Come to me. Have a love affair with me.
The energy rises inside me.*

*Go ahead! (You have my permission.) The burning
will transform me! The burning wind with the un-
usual light catches me and I gasp (in the way one
would catch a wave) as the unusual breath rises up!*

*Beautiful Goddess, lift me up and carry me to the
mythical land of Pali Uli (a land of ecstasy); together
we rise up!*

*By means of the rising I am transformed; by the
supreme light rising, I gasp again as you touch me
and I tremble.*

*The burning inside, enters through the mouth and I
acquire the ability to control the flow because of this
always supreme chant.*

*Make love to me! I pierce, thrust with a quick hard
stroke and you take me as I become fully erect.*

*I try to speak, but end up calling out as the rain radi-
ates out from my thrust. The supreme light comes to
me like the wind and I am consumed by the fire!*

*I know the one who will arouse great desire in me. The
strong craving moves me constantly as the energy
rises up through the savage exhalation (the Ha!).*

*This is the end of my chant on behalf of the Goddess
Hi'iaka, and the constant burning of my great infatuation,
freed from tapu, lift me up!*

Uncle: You know this is a favorite chant. Everybody does it. Every time there is a Pele dance, 99% of the time it would be this chant. Very few people would go into other Pele chants 'cause you know, they all feel Pele. Everybody says, "Better not fool around with that, 'cause I don't know what that is," but this one is the one most commonly used, and most commonly misinterpreted dance, because Pele was a lover, she had many, many lovers. And this oli in particular talks about this. But to read the missionary translations, they go into, "she flows here and she flows there," but you know it's not what you feel. If you're Hawai'ian you know what you're talking about. (Uncle recites one line).

Kiai: This translation is going to be very controversial.

Uncle: We want it to be.

Kiai: "Puff, blow, come to me, have a love affair with me. The energy rises inside me. The light catches me and I gasp. Together we rise up." And then it says, "I know the one who will rouse great desire in me . . . Strong craving moves me constantly as the energy rises up through my savage exhalation."

Uncle: (continues recital) "This is the end of my chant in behalf of the Goddess Hi'iaka, the constant burning of my great infatuation freed from tapu."

Kiai: The chant says, "Make love to me. I pierce, thrust with a quick hard stroke, and you take me as I become fully erect."

Uncle: It's true. They talk about piercing the ground and things flows out and everything. There's many ways of taking this chant. What flows out? You know. But ... as I said, sex in the age of our Kūpuna was beautiful. We make it bad. We're the ones that teach our kids to ... oh we're not ready ... how you know? Some of these kids know more about things than when I was in high school. They should learn about it. Anyway maybe we won't be having all these abortions around here if it's done and have the right ...

Kiai: Well, if they follow the instructions, if they were to follow the instructions in Kanikau A'e No Ka Olopana, where it says, "Before orgasm wait as if to put a noose around the orgasm. Make it wait, and then a second time, and then a third time. Many many times, pull out before you have orgasm, and then the great awakening." They were very clear about that.



Pule Hee

E KANALOA, KE AKUA O KA HEE

EIA KAU MAI O KALUA

E KA HEE O KAI ULI

KA HEE O KA LUA ONE

KA HEE I KA PAPA

KA HEE PI'O

EIA KA OUKOU MAI, O KALUA

HE MAI HOOMOE IA KA HEE PALAHA

EIA KA LEHO

HE LEHO ULA NO KA HEE-HOOPAI

EIA KE KAO, HE LĀ'AU

HE LAMA NO KA HEE-MAHOLA, NO KA HEE-PALAHA

E KANALOA I KE KŪ

KULIA I KE PAPA

KULIA I KE PAPA HEE!

KULIA I KA HEE O KAI ULI

E ALA, E KANALOA

HOEU! HOALA! E ALA KA HEE!

E ALA KA HEE-PALAHA!

E ALA KA HEE-MAHOLA!

HEALING PRAYER (TO DISSOLVE ILLNESS)

*Please listen oh Kanaloa, God of the Healing Light,
God of Change and Healing.*

*Enter in through the mouth, mount and thrust into the
body. Pierce the body (enter into the Kawa Uhane).*

*By means of the Flowing from the Source—the Ocean
of Creation in the Blue Heavens (water element).*

Let the mana flow!

*Let the Radiation of Light be projected and flow to me
(fire). Let it flow like Fire!*

*Let the Supreme Flow come from the Earth Mother
(earth) and let the Earth balance all.*

*And the Flow from the Heavenly Arch (air)—let the
Flow come from the Sky!*

*Enter in through the mouth, let your water flow to me
and enter into the Body. (Let it enter into the Kawa
Uhane).*

*Come to me, become one with me, marry me—mate
with me. Enter in through my mouth and distribute
the breath of life from the Sun. Let it flow to me
from its source.*

*Enter in, through the mouth. Come into the body,
come inside the outer shell.*

*Flow into the body from the spiritual breast of the Sun
from which the milk of life flows into the mana open-
ing of the body. Let the flow lift me up! Let it be so
strong it lifts me up!*

*Enter in through the mouth like a flash of lightning
through space, let the medicine of the spirit of the
Sun flow forth.*

Let the yellow-white (golden) glow from the divine flow into the body. Let the light cause all impurity to vanish, let the flow of light distribute the breath of life from the Sun.

*Please listen Kanaloa, You of the Highest Supreme!
Pour the Supreme Spiritual Essence of the Earth
Mother!*

*Pour the Supreme Spiritual Essence of the Earth
Mother, let it flow!*

*Pour the Supreme Light, let it flow from the Ocean of
Creation.*

Rouse up, oh Kanaloa!

*Wake up, awaken and come forth. And awaken the
dispensation—the mana which will disperse the illu-
sion of sickness.*

*Rouse up and distribute the Breath of Life from the
Sun.*

*Rouse up and let the flow cause the illusion of sickness
to vanish.*



Kiai: Pule Hee, this comes from Malo's book, "Hawaiian Antiquities."

Uncle: He tells about it.

Kiai: Do you have any other history on it?

Uncle: No, just what he has.





Kanikau A'e No Ka Olopana

KANIKAU A'E NO KA OLOPANA
ALOHA 'INO NO KA MAKUA
E NOHO I KE AO MALAMA
ALOHA 'INO NO HO'I AU.

I HELE HO'O KAHU MAI NEI
'A 'OHE LUA, A 'OHE KOLU,
A 'OHE KANAKA A PONO AI.
LEHULEHU AKU I KE ALANUI.

KE ULAKAHI I PA-KI-WAI
NINAU NA LI'I APAU
NAWAI KEI A KEI KI
NA HA LULU NA KI WA'A.

HO'O HONU A PIELE KA
I NOHO I KAI 'AE'A
NOHO ULUKOU I KA HANO HANO
UA LILO MAI LA KA LANI PA'A.

PAU PU ME KANAWAI
HE 'IHI LANI LA HE KALA'IHI
O KE 'ANP MEHA LA UA PAU
KA WALANIA O KU'U AKUA.

HA'AWINA MAI KE AKA O KĀNE
I KŪ ILUNA O KA HONUA 'AINA
I KE ALO O'U NEI LA.

AMAMA.

HO'O KAKAA LANI I LOLI KA HONA
KAU MAI KA 'AHU'ULA
KE EWE KA PIKO O KE AKUA
I LUNA I HA LULU KA LANI.

I KA HALE MAHINA POEPOE
I KA PUKA HAIKE PILI KIA
PUKA KI-KE-KE A KE AKUA
KA WAI HI ONA A KANALOA.

A KE AKA I MALU O HU'AHU'AKA I
O LONO I KA O'U ALII
O KŪ 'IO'IO MOA
OWAU KEI A O POULIULI.

O POWEHIWEHI
O KA POPOLO KŪ MAI A KĀNE LA.
HOMAI KA 'IKE I 'IKE NUI
'ELI 'ELI KAPU, NOA IA'U, AMAMA.

*We've been touching each other for some time now,
and I am excited! Because of the excitement, I cry
out and we embrace and begin to make love.*

*Love hurts, and I find myself aching for you. It is
quite hard.*

*The swelling intensifies and with a supreme thrust we
begin to make love.*

*Love hurts, and I know I will truly long after you long
after tonight.*

*Before orgasm, as if to put a noose around the orgasm,
separate.*

And a second time, and then a third.

*And then the organ of love (lit: flute) of love burns
correctly during love making.*

*Many many times, pull out. Then, the great awakening
— the supreme awakening.*

*Be intent upon (arriving at) the purple place (wherein
lies) the distribution of Ki, the Mana.*

*Draw in, tightly. Pull out. Be quiet. Spread apart.
(The man pulls out.)*

Quiet the water. Lift up the fire. Lift up the Ki.

*Quiet the breath. Lie quietly. Quiet the Ki. Let the
fire revolve in the mind.*

*Deepen the fire. Hold on very tightly to the illumina-
tion.*

*Bring forth the supreme. Direct it to transform the
fire.*

*Let it grow. It will bring spiritual possession and yours
will be the supreme glory.*

*Transform the fire in the heart, bring the light from the
dome of the heavens to enclose the fire.*

To complete (this part) expel the wind through the
mouth with hard breathing of mana.

A sacred heavenly light will come. Care for, hold and
fondle the light, peel off the covering.

Through-out, be intent upon the change, when the si-
lence comes (meaning) this has ended.

Then let the excitement radiate out smoothly from the
center (as you) sit to meditate. Let go of the fire.

Let it radiate out.

Give to me, grant to me, the revelation of Kāne.

Say inside, "(Kū) rise up, up above the land, above the
earth."

Be intent upon the supreme. To pass over, ascend
upon the light. Rise above this place in time.

Offered as a sacrifice.

Roll your eyes up as if to stare at the heavens and say
inside, "unfold the earth to view."

It's about to be time now to scoop up, collect the pur-
ple.

Thrust up an umbilical cord (of purple) to reach out
and press upon God.

When above, offer the breath to the heavens.

In the body lies the moon opening.

To pass through the small opening belonging to the
inner-most pillar,

Knock at the doorway for entrance to the Gods,
And the flowing, intoxicating mana of Kanaloa.

Move, thrust the supreme aka, you will be successful to
rise up to the supreme storehouse of aka.

(In this way) to fly to Lono the Supreme Ali'i.

To fly to Kū, project the light (through the grooves),
project the lizard of fire.

In me (oh Kāne) lift up the fire, pierce the darkness.

Pierce the darkness of vision.

*Pierce the darkness of the unconscious, bring the light
of Kāne to me.*

*Bring illumination of vision, the great supreme vision
to me.*

*Profound has been the tapu. Lift the tapu for me. Oh
Lord, I offer this as a sacrifice.*

ORIGINAL TRANSLATION

Olopana laments,

Great love has the parent,

To dwell in the light of day,

Great love have I,

Who came here alone;

Not two, not three,

No persons would be suitable,

They were multitudinous in the road,

The one way that splashed water.

All the chiefs questioned,

“Whose is this child?”

By Ha-lulu, by Kiwa‘a,

By the bird here at the feather,

Firmly established genealogical gourd vine stem,

Who dwelt in the sea of wandering,

Ulukou dwelt in distinction,

The solid heavens have been gained,

Together with law,

A sacred heaven high one is a long vine,

The awesome loneliness is ended,

The torment of my deity,

*To give reflection of Kāne,
That stood above the earth of the land,
In my presence here,
'Amama.*

*Roll about the heavens to change the earth
Placed is the feather cape, the kinfolk, the umbilicus of
the deity,
Above at Halulu-ka-lani
At the round moon house
At the narrow opening of trouble
The knocking opening of the deity
The slanting water of Kanaloa
Of the shaded reflection of frothy sea,
Of Lono of the royal supremacy,
My peeping chicken,
It is I, Pouliuli,
O Powehiwehi,
The popolo of Kāne that stands here.
Extend here knowledge that I may have much knowl-
edge.
Profound the tabu, freedom of tabu to me.
'Amama.*

Kiai: This one comes from the chanting book, *Na Pule Kahiko, Ancient Hawai'ian Prayers*, by June Gutmanis. The original translation, by Theodore Kelsey, didn't make much sense to me. My translation reveals it to be a sexual chant.

Uncle: Yeah!



Moe Uhane

HE KANAKA LOA

HE KANAKA POKO

HE UI-AA-HE ALANEO

A NA MAKA PA I KA LANI

MALU KA HONUA

IA KAMA UHILI E

HEE NEI KŪ

I KA MOE AU A KE KAHUNA

I call the Higher Self.

I call the Lower Self.

I dare to make a call all the way to the Alaneo.

*Make (touch) the close connection with the Guides
from the Supreme Heavens.*

*Bring the protection, blessings all the way to me here
on Earth.*

*Enter me through the mouth, braid, tie-on. Make a
close connection.*

*You change and transform me from a solid to a liquid
(as in alchemy), and the Body/Mind vibration is
raised up.*

*And I enter the Supreme meditation with the aid of the
Kahuna.*

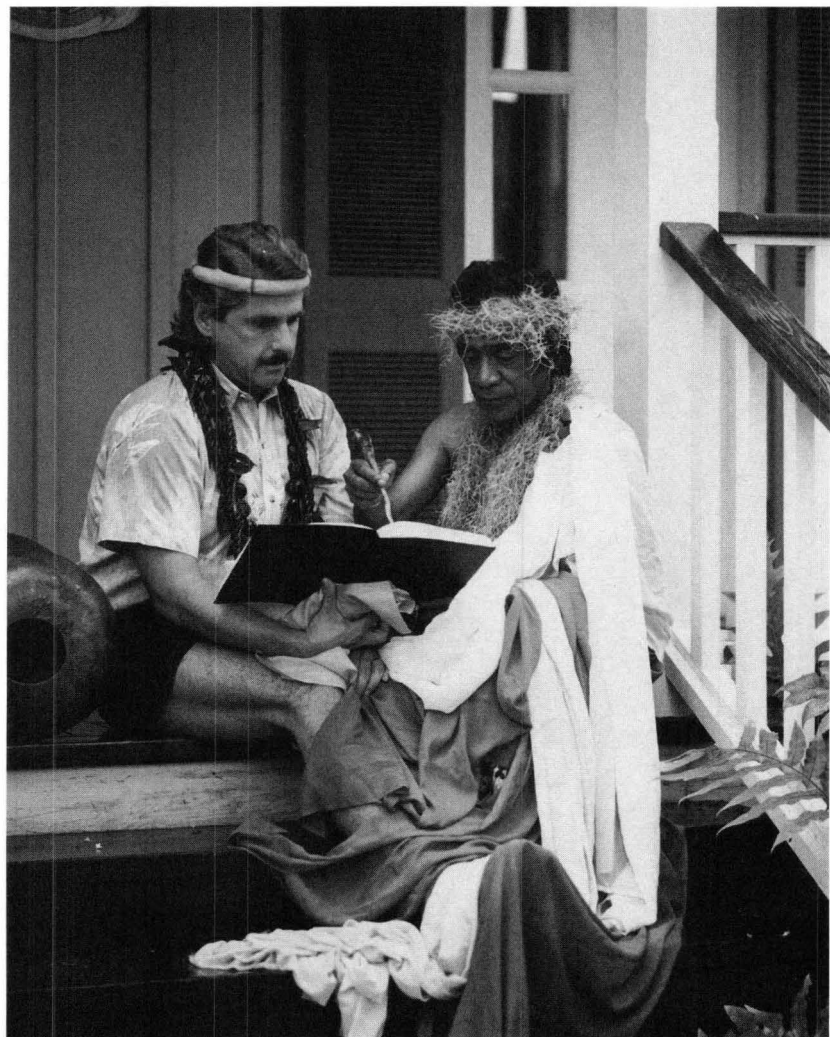
Kiai: This chant comes to us from the Fornander collection at the Bishop Museum, but no mention is made of "Dream Time" in that work. We believe that this chant was used to initiate people into the process of lucid dreaming.

Uncle: It's self explanatory.

Kiai: The Alaneo mentioned in the chant are also important. Before the Ancient Ones knew how to heal, the Hawai'ian people had no healing techniques. Then, from Kahiki (somewhere other than here) came twelve healing teachers called Alaneo. To the Hawai'ians, they were gods. The twelve Alaneo spread out through the islands teaching the Kahuna La'au Lapa'au and the Kahuna La'au Kāhea how to do the healing processes which we now know.

When their job was done, the Alaneo left Hawai'i one by one until there were just four left. When it was time for the last four Alaneo to leave, they turned themselves into four large stones to serve as a reminder to Hawai'ians for all time of their healing power. So even today people come from all over the world and visit the four Alaneo stones on Kuhiō Beach in Waikiki. It is reported that many people each year are miraculously healed of disease just by touching these stones.

2022



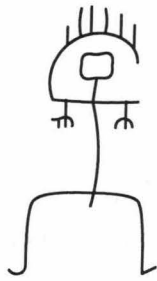
Closing Dialog

Kiai: One way that I always close my talks and one way that we can close the book is with the word ALOHA. And what it says is Alo goes with you, Ha, my breath. So in this book we send our breath with the people who read it.

Uncle: And our breath is our life. You know. I think.

Kiai: We send our Ha, our life's breath with them as they hear the chants and read the chants, and then they chant the chants, and what we send with them is our life's breath.

Uncle: And hope their Ha will pass on to the next person.



Chant Sources

- Ho'opuka E Ka La Ma Ka Hikina Ma Ka Hikina. Source: Uncle George, 5 August 1989. See also: Nona Beamer, *Nā Mele Hula*, Vol. I, 1987, pp. 70-71, The Institute for Polynesian Studies, University of Hawaii Press, Honolulu, HI
- Pa Kamakani. Source: Uncle George, 5 August 1989. Given to him by Henry Pa
- Aia La O Pele. Source: Uncle George, 5 August 1989. See also: Nona Beamer, loc. cit., pp. 62-63.
- Ke Welina Mai Nei Ke Kini O Lalo. Source: Uncle George, 5 August 1989 (15th century chant — Kanakaole)
- Moe Uhane. Source: The Fornander Collection at the Bishop Museum.
- No Luna e Ka Hale Kai. Source: Uncle George, 5 August 1989.

Ancient Hawaiian Huna

- Aloha Na Hale. Source: Bishop Museum, 4 November 1989.
- Pule Hee. Malo, David, *Hawai'ian Antiquities*, 1951, pg 111, Bishop Museum, Honolulu, HI
- Pule o Laka. Source: Uncle George, 5 August 1989. Given to him by Joseph Ilalo Ole.
- Kanikau A'e No Ka Olopana. Source: "Pela E 'Ike Ai Keia Mua Aku," June Gutmanis, *Na Pule Kahiko*, pp. 112-113, Editions Limited, Honolulu, HI. The traditional translation was by Theodore Kelsey. Reproduced by permission of June Gutmanis.
- Ka Pohaku O Kāne.. Source: Tad James, 17 September 1990.
- Iho Ana O Luna. Source: Kapihe (1850-Kona). Malo, loc. cit., pg. 115.
- E Kini O Ke 'Kua. Source: Bishop Museum, 8 December 1989.
- Mapu Ka Hanu. Source: Edith Kanakaole, 4 November 1989.

Glossary

This dictionary (or glossary) was prepared to accompany the chants and their translations by Tad James. It was originally believed that this would be a fairly simple task. For the sake of completeness, the result is many times the size originally envisioned. It has also been augmented with numerous esoteric, but non-Hawai'ian, definitions used in Volume 1 of this book.

The form this glossary takes was determined by the somewhat arbitrary steps taken by the scribe in its preparation. The steps follow. Using a word processor, each chant was broken down so that only one word appeared on each line. Then, following each word, Tad's translation was inserted, followed by an arbitrarily chosen chant number, to be used for cross reference. If a chant had words for which no translation was indicated,

the word was followed by the chant reference number only. A separate file was prepared for each chant.

Next, the fourteen files were merged and sorted alphabetically. Obviously there were numerous duplications of the Hawaiian words. Where duplications existed the corresponding lines were merged so that the single Hawaiian word was followed by one or more translations followed by the chant reference number given below.

Chant References:

1. **Ho'opuka E Ka La Ma Ka Hikina**
2. **Pa Kamakani**
3. **Aia La O Pele**
4. **Ke Welina Mai Nei Ke Kini O Lalo**
5. **Moe Uhane**
6. **No Luna e Kahale Kai**
7. **Aloha Na Hale**
8. **Pule Hee**
9. **Pule o Laka**
10. **Kanikau A'e No Ka Olopana**
11. **Ka Pohaku O Kane**
12. **Iho Ana O Luna**
13. **E Kini O Ke 'Kua**
14. **Mapu Ka Hanu**

Then the fun began. Was it possible to find the translation in one or more of the dictionaries Tad used as reference (the references are given at the end of this section)? A first pass through all of the words was made using the (pe) dictionary. In many cases, no translation was found. In numerous other cases the translation was found but the spelling of the Hawaiian word didn't agree. This requires further explanation. For example, the word **alai** appears in one of the chants but does

not appear in the (pe) dictionary, but the words **ālai** and **āla'i** do appear.¹ Matters get even more complex when other dictionaries are involved. For example, the word 'a' 'a' in (r) is translated, for the most part, the same as the word 'ā'ā in (pe), thus leading one to make a possibly erroneous correspondence between a' and ā. This gets shot down when Tad's translation of **amama** appears as **amama** in (a), as 'āmama in (pe), and as a 'ma 'ma' in (r) while 'ā is translated as "blaze" by both (pe) and (r). Neither the glottal stop nor the macron is used in (a).

For reasons such as these, when the spelling of the Hawaiian word differs in two or more translations, a separate entry has been made for each. In addition, words which do not appear in the fourteen chants but are either similar in spelling or have similar roots are included for the reader who may wish to make his own translation. Thus multiple English translations for a given Hawaiian spelling are included.

Since (pe) was the first of the dictionaries used by the scribe, entries here have been taken directly from (pe). The (r) dictionary was the second used, and if (pe) and (r) had the identical spelling for the Hawaiian word, then the duplications generally do not appear in

¹One may believe that the Hawaiian language contains the same five vowels as the English language, which is probably true. However the scribe takes the point of view that **a** and **ā** represent two distinct vowels because the (pe) dictionary has separate entries for both **a** and **ā**. Further, the glottal stop, represented by the single open quote mark ' is considered to be a separate consonant in the Hawaiian language. In fact, it is the second most used consonant (ep, page 34). In the (pe) dictionary, the glottal stop appears *only* before vowels and never before consonants.

the (r) listing.² Since the (a) dictionary was the last to become available, non-unique entries will occur after (pe) and (r) entries. If a translation given by Tad was not found in any of the dictionaries consulted, then that translation is attributed directly to Tad by reference to the chant in which that translation occurred.

Finally, additional entries were made for words which possibly had interesting esoteric meanings.

Sometimes *r* is substituted for *l*, *t* for *k*, *v* for *w*, and *f* for *p*. This shifting is characteristic of various Polynesian dialects and recognized in the oral speech of old Hawaiians but is ignored in written form.³ With regard to chanting, Elbert and Pukui (ep, pg. 25) say,

“Experienced chanters, too, randomly substitute *t* for *k* without realizing they are doing so.”

Even if you have only a passing interest in the Hawaiian language, (ep) is fascinating reading for its many insights, such as (pg. xiv):

“Texts, and particularly chants, are often hard to read. Many of them contain words no longer used and dialectal expressions and poetic sayings completely unintelligible without explanations. Further, glottal stops and macrons indicative of long vowels are not shown, word division is often erratic, and misprints frequent.”

The reference (ep, pg. xv) also contains:

“The Hawaiian language is anything but easy. The more one works on it, the more complicated it seems

²It appears to the scribe that many of the (r) listings were taken directly from (pe) also.

³Martha Beckwith, *Hawaiian Mythology*, University of Hawaii Press, 1970. ISBN 0-8248-0514-3.

to get—new quirks, idioms, constructions, and vocabulary items turn up, as well as apparent exceptions to laboriously drafted rules.”

Another interesting quote (1878, ep, pg. 8):

“I’ve studied Hawaiian for 46 years but am by no means perfect. . . . It is an interminable language. . . . It is one of the oldest living languages on the earth, as some conjecture, and may well be classed among the best.”

Those wishing to translate chants should, by all means, read the appendix in either of Serge King’s books, *Mastering Your Hidden Self* (k1) or *Kahuna Healing* (k2). The two appendices are similar, the former analyzes the word *mana* while the latter analyzes the word *kahuna*.

Dictionaries and Translation References:

- (a) Lorrin Andrews, *A Dictionary of the Hawaiian Language, to which is Appended and English-Hawaiian Vocabulary and a Chronological Table of Remarkable Events*, 1865. Charles E. Tuttle Co., 1974.
- (ep) Samuel H. Elbert and Mary Kawena Pukui, *Hawaiian Grammar*, University of Hawaii Press, 1979.
- (g) June Gutmanis, *Na Pule Kahiko—Ancient Hawaiian Prayers*, Editions Limited, Honolulu, HI, 1983.
- (k1) Serge King, *Mastering Your Hidden Self*, The Theosophical Publishing House, Wheaton, IL, 1985.
- (k2) Serge King, *Kahuna Healing*, The Theosophical Publishing House, Wheaton, IL, 1983.
- (m) Leinani Melville, *Children of the Rainbow*, The Theosophical Publishing House, Wheaton, IL, 1969, 1990.
- (n) George Naope, private communication.
- (pe) Mary Kawena Pukui and Samuel H. Elbert, *Hawaiian Dictionary*, Revised and Enlarged, University of Hawaii Press, 1986.
- (pe-e) The English-Hawaiian section of (pe).
- (pe-g) From "Glossary of Hawaiian gods", in the 1971 edition of (pe).
- (r) Julius S. Rodman, *The Kahuna Sorcerers of Hawaii, Past and Present*, Exposition Press, Hicksville, NY, 1979.
- (j) As translated by Tad James.
- (#) As translated by Tad James. The number (#) refers to the chant reference number listed above.

Pronunciation Guide: For the most part, the Hawaiian vowels are pronounced as in the Spanish language, thus most speakers can get by with **a** as *ah*, **e** as *eh*, **i** as *ee*, **o** as *oh*, and **u** as *oo* in *smooth*.

A more elaborate pronunciation guide is given by Pukui and Elbert (pe):

Consonants:

p, k	about as in English but with less aspiration.
h, l, m, n	about as in English, <i>l</i> may be dental-alveolar and <i>n</i> dental.
w	after <i>i</i> and <i>e</i> usually a lax <i>v</i> ; after <i>u</i> and <i>o</i> usually like <i>w</i> ; after <i>a</i> or initially, like <i>w</i> or <i>v</i> .
'	a glottal stop, similar to the sound between the <i>oh</i> 's in English <i>oh-oh</i> .

Unstressed Vowels:

a	like <i>a</i> in above	} but without off-glides.
e	like <i>e</i> in bet	
i	like <i>y</i> in city	
o	like <i>o</i> in sole	
u	like <i>oo</i> in moon	

Stressed Vowels:

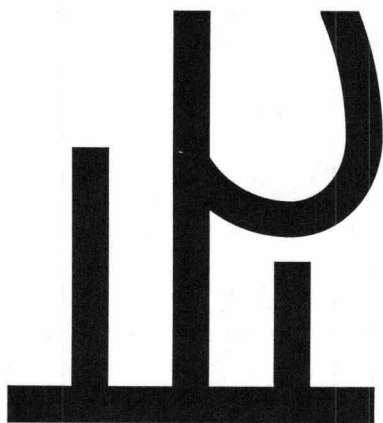
a, ā	like <i>a</i> in far	} but without off-glides; vowels marked with macrons are somewhat longer than other vowels and are always stressed.
e	like <i>e</i> in bet	
ē	like <i>ay</i> in pay	
i, ī	like <i>ee</i> in see	
o, ō	like <i>o</i> in sole	
u, ū	like <i>oo</i> in moon	

Alexander (a, pg. 12) has the following to say about pronunciation:

“It is the law of all Polynesian languages that every word and syllable must end in a vowel, so that no two consonants are ever heard without a vowel sound between them. Most of the radical words are dissyllables, and the accent is generally on the penult. The Polynesian ear is as nice in marking the slightest variations of vowel sound as it is dull in distinguishing consonants. No Polynesian dialect, for instance, makes any distinction between *b* and *p*, *d* and *t*, *g* and *k*, *l* and *r*, or *v* and *w*. Besides *l* is often sounded like *d* and *t* like *k*, which latter was unfortunately adopted in the written language of the Hawaiian Islands to represent the same element which is represented by *t* throughout the rest of Polynesia.

“As was said before, the laws which regulate the changes of consonants in the different dialects are remarkably uniform. In Hawaiian both *f* and *s* are changed into *h*, *ng* is softened into *n*, *k* at the beginning of a word is dropped, but in the middle of a word is represented by a peculiar guttural catch or break, and *w* is used for *v*, though the sound is properly intermediate between the two. . . . The guttural break, which takes the place of *k*, is represented by the apostrophe.”

W. D. Alexander, Honolulu, April 1865.



A

- a.** 1. Of, acquired by. (pe). 1. Pertaining to; from. 2. To; belonging to; connected with a person, place, time, or thing; related to. 3. At, indicating a specified place or time. 4. In accordance or agreement with. (r). 1. Of; to. 2. To burn, as a fire. Fiery, burning. 3. When; then; where; until. (a). 1. A close connection. (5). 2. Acquired (by). (1, 5). 3. And then (see *ā*). (10). 4. Burns. (10). 5. Fire. (10). 6. Glow (*ā*). (4). 7. Of (10). 8. Source (a shortening of *a'ku*). (4). 9. The burning; to burn. (3, 7-10).
- ā.** 1. Jaw, cheekbone. To talk a lot, jabber. 2. And. When, at the time when, until, to, as far as. (pe). 1. Then. (pe-e).
- ‘a.** 1. And then (see *ā*). (10).
- ‘ā.** 1. Fiery, burning. To glitter or sparkle, as a gem. 2. A fire flame, blaze. 3. A brilliant orb that shines with resplendence like a star or an angelic spirit sparkling in space. 4. A spark, as from a flame. 5. To set aflame, ignite, kindle, light. 6. To incite, arouse, stir into motion. 7. Like, alike; similarity. (pe, r). 1. Move. (10).
- aa.** 1. To burn fiercely or furiously, as a fire; to burn constantly. 2. To kindle; to burn furiously, as in anger. 3. *Hoo*. To cause to kindle; to burn, as a fire; to light, as a lamp. 4. To rage; to be angry. 5. A burning; a lighted fire. 6. To be bold; to dare. 7. To tempt; to challenge; to defy. 8. To venture. 9. To accept a challenge; to act presumptuously. 10. A daring; tempting. 11. Spiteful; quick angry; also roguish; mischievous. 12. To gird; tie around, as a loose garment. 13. To make a noise, as in trying to speak, as a dumb person; to be dumb. 14. Silent; still; lonely, as a house uninhabited. 15. The small roots of trees or plants. The veins or arteries for blood, from their resemblance to the fine roots of trees. 16. The lower part of the neck. 17. Offspring. 19. A pocket; a bag. 20. A dwarf; a small person. 21. Broken lava, i.e., sand, earth, stones and melted lava. 22. Stony; abounding with lava. 23. A covering for the eyes. 24. Name of a bird. 25. The caul of animals. 26. Name of a sea breeze. 27. Chaff; hulls; the outside of seeds or fruit. 28. To send love in compliment. (a). 1. To be bold; to branch out. (5).
- a‘a.** 1. Small root, vein, artery, nerve, tendon, muscle; womb, offspring. 2. To send greetings or love; joyous hospitality. (pe). 1. A vein or artery. 2. Pulsating, throbbing. 3. To flow from

- the womb as in childbirth. 4. Offspring. 5. An expression of love, kindness, hospitality. (r).
- 'a'a.** 1. To brave, dare, challenge, defy, check, venture; bold, venturesome, valiant, intrepid. 2. Belt, girdle, waist; to gird, tie on. 3. Bag, pocket, caul; cloth; chaff, hull. 4. A wind. 5. Booby bird. (pe).
- 'A'ā.** 1. Sirius. (pe).
- 'a'ā.** 1. To burn, blaze, glow; fire; staring, as eyes. Angry; fury. 2. Lava, stony, abounding with *aa* lava. (pe). 1. To arouse, excite into action. 2. To flare with great brilliance, like an active volcano or skyrockets bursting in the air. (r).
- 'ā'ā.** 1. Dumbness, inability to speak intelligibly; dumb, silent, still; to stutter or stammer. 2. A dwarf, small person. 3. Demented, panic-stricken. 4. Booby bird. (pe). 1. Lonely; to be alone without company; solitary; apart from others. 2. A speechless creature of Nature's realm, invisible to the human eye, like a spirit, sprite, elf, elves, "little folk." (r).
- 'A'ala.** 1. Winds. (pe).
- 'a'ala.** 1. Fragrant, perfumed, sweet-smelling, aromatic. (pe, r). 2. To be anointed. 3. Of noble rank; royalty. 4. Path of fire or light. 5. The anointed flame of the Sun; the way of the Sun. (r).
- Adept.** Someone who has achieved something in the field of esoteric studies.
- ae.** 1. To pass, physically or mentally, from one state, condition, or place, to another. 2. To break a kapu; to violate a law or agreement; to transgress, as a law, to break a covenant. 3. To pass over, as the mind; to yield assent to the thought or opinion of another; to assent to the request of another. 4. To permit, grant permission for a thing to be done. 5. To pass physically from one place to another, from one situation to another, as from land on board a ship; to mount a horse. 6. To raise or lift up, as the head, with joy. 7. To be sea-sick; to vomit. 8. Assent, expressed by one person to the thought or opinion of another; consent; agreement. 9. Name of an east wind. 10. The water or liquid as wrung from the leaves of vegetables. 11. An irregular movement of the ocean. 12. The flux and reflux of the tide. 13. A verbal directive; implies an oblique motion of the verb, either up, down, or sideways. 14. Yes; the expression of affirmation, approbation or consent. (a). 1. Transform. (11).
- a'e.** 1. Native trees. 2. Northeast tradewinds. 3. Upward, sideways, nearby, adjoining. (pe). 1. Mount (see *ae*). (10). 2.

- The burning transform *a + ae*. Transform (see *ae*). (3). **3**. Permission (see '*ae*'). (3). **4**. Rising (see '*ae*'). (3).
- 'ae**. **1**. Yes; to say yes, consent, conform, grant, agree, approve, let, admit, permit; permission. **2**. Fine, mashed; silky soft, as down. **3**. To rise, as the tide. (pe). **1**. Transform (see *ae*). (10).
- 'a'e**. **1**. To step over, get on top of, tread upon, trespass; to raise; to massage the back with the feet; to break a taboo or violate a law; counter sorcery; to inflict sorcery on a sorcerer; step. (pe).
- aea**. **1**. To rise up; to raise the head; to come up from under water. (pe). **1**. To wander away from a place. **2**. To wander; go astray morally. **3**. To remove; to be removed; to go to another place. **4**. To live unsteadily. **5**. To toss or throw back the head, as a person with pride. **6**. A vagabond; an outcast. **7**. Wandering; unstable, shifting a place. **8**. Wanderingly, in a loose unstable manner. (a).
- 'aea**. **1**. Cord, as used in joining two or more nets into a larger one. (pe).
- 'ae'a**. **1**. Wandering, shiftless, unstable, stray; tramp. (pe). **1**. Transform - the fire (*ae + a*). (10).
- aha**. **1**. Why? What? For what reason? (pe). **1**. A trough, channel or passageway, a channel through which water flows or through which we breath. **2**. The invisible spiritual channel that links the finite mind of man with the Universal Mind of God. **3**. The spiritual cord of communion between man and God through which one's prayers ascend. **4**. The braided cord that the *kahuna* carried in his hand or wore around his neck. **5**. A gathering of priests for prayer. (r).
- a ha'**. **1**. Horn. **2**. Breath of fire. **3**. The four major male gods. (r).
- āhā**. **1**. Aha (exclamation of surprise). (pe).
- 'aha**. **1**. Meeting, assembly, gathering, convention. **2**. Sennet; braided cord. **3**. A prayer or service whose efficacy depended on recitation under taboo without interruption. **4**. Millepede. (pe).
- 'ahā**. **1**. Four; four times. (pe).
- ahē**. **1**. Breeze; to blow or breathe gently; waft; softly blowing. (pe). **1**. Used for *ae*, yes. **2**. A slight or hacking cough. **3**. Anything light, gentle or soft, as a light breeze. **4**. A wind; a slight breeze. (a).
- ahē**. **1**. To exclaim, to oh and ah; yes, so that's it, so, oh. (pe).
- 'ahē**. **1**. A hacking cough; to cough. (pe).
- 'āhē**. **1**. Timid, shy, wary. **2**. Wild taro. (pe).

- ahi.** 1. Fire, match, lightning; to burn in a fire, destroy by fire. (pe). 1. Flame, blazing. (r).
- 'ahi.** 1. Hawaiian tuna fishes. (pe).
- 'ahiku.** 1. Seven; seven times. (pe). 1. The *kahuna* taught the seventh grade of learning, the seventh lesson, which is prescribed within the meaning of *a'hi ku*. *Ahi* means the flow of from fire, in this case, to the spirit of fire; to emanate from a fiery source; *ku*, the highest, as in the highest flame in reference to God. *Hiku* refers to the seven gods of light and wisdom: Eli Eli, Uli Uli, Lono, Ku, Kanaloa, Wakea, and Papa. (r).
- aho.** 1. Line, cord, lashing, thong, fishing line. 2. Breath; to breathe. (pe). 1. Breath of life, breath of endurance. 2. To be patient; to bear pain without complaint; to exercise a strong willpower under provocation. (r).
- 'aho.** 1. Thatch purlin. (pe).
- ahu.** 1. Heap, pile, collection, mound, mass; altar, shrine, cairn. (pe). 1. To generate or regenerate power; transform power. 2. A generator, transformer. 3. Transformation, regeneration. 4. To come from within and flow without. 5. A ritual, temple ceremony. 6. An altar, shrine, temple, sacred place dedicated to good, that which is holy, as in *Ahu La* (Shrine of the Sun), or to transform and regenerate the power that flows from sunshine. (r). 1. Storehouse, see *hale ahu*. (10).
- 'ahu.** 1. Garment or covering for the upper part of the body and shoulders, as a cape, shirt, coat; mat used for a canoe covering. (pe). 1. Collect (see *ahu* and *ho'āhu*). (10).
- ahu'a.** 1. A shrine, altar, holy sanctum, sanctuary. (r).
- āhua.** 1. To swell, as a wave; heap, mound, hillock, pile; tremendous. (pe).
- ahu'a I.** 1. Supreme shrine, the highest altar, consecrated sanctuary of God. (r).
- ahu-la.** 1. Shit; things that are worthless. 2. Material possessions of little value; a cheap collection of earthly objects. 3. To amass material possessions because of desire for that which is earthly. 4. To ignore spirit because of lack of desire for that which is spiritual. 5. To bind one's soul to that which is material. 6. *Ahu-la* also means a shrine; a consecrated place dedicated to the gods; the shrine of the sun; an altar. (r).
- 'ahu 'ula.** 1. Feather cloak or cape made of the feathers of the *ō'ō*, *'i'iwi* and other birds. Royal cloak. 2. Same as *Ka'ahu'ula*, A *lua* fighting stroke. The feather cloak. (pe). 1. A red feathered

- cloak. (a). 1. Collect (see *ahu* and *ho'āhu*). (10). 2. Purple. (10).
- ai.** 1. Coition; to have sexual relations, cohabit. 2. Same as *wai*, inter. pronoun. 3. Short for *aia*, there. (pe). 1. To eat; to consume food; to devour. 2. To destroy, consume, as fire. 3. To eat, consume, as a disease. 4. To taste; eat; enjoy the benefits of; have the profits of, as of land. 5. To cause to eat; compel or induce to eat. 6. To have sexual intercourse. 7. Food; vegetable food, in distinction from *ia*, meat. 8. Consuming; destroying; spoken of fire. 9. There; near by, but not in contact. 10. There, at another place; there; when; as. 11. A verbal directive which has reference to a preceding noun, verb, or adverb, expressive of time, place, cause, manner or instrument; often contracted, thus *hana'i* for *hana ai*. 12. The neck. 13. Perverseness; disobedience. (a). 1. Consumed by; consume me. (6, 9). 2. Make love to me; making love. (2, 9). 3. Sexual intercourse. (10). 4. Used in (13).
- ai.** 1. Interjection of surprise. (pe).
- a'i.** 1. Same as *a'ia'i*. (pe). 1. Consumed by fire (see *ai*). (3).
- 'ai.** 1. Food or food plant; harvest; to eat, destroy or consume by fire; to erode; to taste, bite, grasp, hold onto; edible. 2. Score, points in a game, stake, wager. 3. A dancing style. 4. A spear thrust. (pe).
- 'āi.** 1. Neck, neck of a shirt or dress. (pe).
- aia.** 1. There, there it is, there are. 2. Depending on, only if, only when, whatever, whenever. (pe). 1. To be or show one's self contrary to the gods; to disregard the will of the gods; to be ungodly in practice; to have the character of an ungodly person. 2. Ungodly; irreligious. 3. Bad, sore watery, as the eye. 4. There, referring to place. 5. Expressive of admiration or surprise, of triumph or content. (a). 1. Acquired by the burning (*a + a*). (3). 1. Enter through the mouth (*a + ia*). (3). 3. There it is! (3).
- ai'a.** 1. Here! Here it is! (pe).
- 'aiā.** 1. Ungodly, godless, irreligious, wicked, unbelieving, careless of observance of taboos; wickedness. (pe). 1. *'aia'*: Irreligious, unholy, ungodly, unprincipled, impious. 2. To be wicked; wickedness. 3. To be lewd, vulgar, common, inhospitable. 4. To indulge in evil because of ignorance. (r).
- a'ia'i.** 1. Bright as moonlight; fair, white, clear, pure, brilliant, shining. 2. A native tree or shrub. (pe).

- 'ai'ai.** 1. Stomach. 2. Dependent, one living on the resources of another. (pe).
- aina.** 1. Sexual intercourse. (pe).
- 'aina.** 1. Meal. 2. Eaten, consumed, devoured. 3. Rejected, as refuse. (pe). 1. Land (see *'āina*). (10). 2. Make love to me (see *ai* and *aina*). (3).
- 'ainā.** 1. Sore aching; stiffness, as from over exercise. (pe).
- 'a'ina.** 1. Crackling, snapping; an explosive sound; peal. (pe).
- 'āina.** 1. Land, earth. (pe).
- air.** One of the four elements that make up all creation.
- aka.** 1. Shadow. 2. Reflection, image, likeness; essence of an offering other than the flesh; to appear, of moonlight. Words compounded of *aka* express clarity, brightness, related to this meaning. 3. Embryo at the moment of conception. (pe). 1. Shadow, to cast a shadow or reflection of one's self, as in *hino aka lau*, the ghost body that has spread out into a shadow of its former human self. 2. Of spiritual essence. 3. To appear, make an entrance, reveal one's self. 4. A glow, reflection of light. (r). 1. A particle set before verbs to express carefulness, regularity of proceedings, etc. 2. But; if not; on the other hand. 3. The shadow of a person; to figure or outline of a thing; a similitude or likeness. 4. The dawn or light of the moon before rising. 5. The knuckle joint; the protuberances of the ankle joints; the joints of the backbone. 6. A shadow; frailty; impotence. 7. To light up, as the moon before rising. 8. To go up and down, as on a hilly road. 9. To be split or peeled up, as the bark of a tree; to be torn off. 10. To laugh; to deride. (a). 1. Light-up. (10). 2. To reveal one's self. (10).
- aka cord.** A cord made of *aka* connecting two things.
- akahi.** 1. The number one; root, *kahi*. 2. One; once; just now; expressive of greatness or superiority. (a). 1. Spiritual essence (see *aka*). (4). 2. Appear (in the sense of *ka*). (4). 3. The descent of water (*aka + hi*). (4).
- 'akahi.** 1. One (the number). 2. For the first time, never before. 3. To have just (whatever). (pe).
- akakū.** 1. Vision, trance; reflection, as in a mirror; hallucination; to see a vision. 2. See *kino aka*. (pe).
- ake.** 1. Liver. 2. To desire, wish, be eager, yearn [the emotions and intelligence were thought to be centered within the body]. (pe). 1. To desire; to wish for a thing; to pant after; to wish to do a thing; to be willing. 2. To blab; to tattle; to prate; to

slander; to tell lies; to go about talking nonsense. **3.** A lie; a falsehood; a slanderous report of one. **4.** The liver of an animal. **5.** A general name for several internal organs. (a).

ākē. **1.** To find fault, criticize, slander. (pe).

aku. **1.** Bonito, skipjack. **2.** Participle expressing direction away from the speaker. (pe). **1.** Away from; to come forward from, emerge from. **2.** The Supreme. **3.** Project unto, pierce with fire, kindle with light. (r). **1.** To follow. **2.** A verbal directive. Implies motion *from one*. **2.** A species of fish. **3.** Clear; unclouded; spoken of the moon when fully up. (a). **1.** Clear. (7). **2.** To go out (see *hele aku*). (10). **3.** Used in (2).

a'ku. **1.** The mighty flame, the highest source; worthy of rank. **2.** To anoint with spices or perfume, be anointed. **3.** Sanctified, consecrated, rendered holy, dedicated to God. (r). **1.** Source (see *a*). (4).

'akū. **1.** An endemic lobelia. (pe).

'a-ku. **1.** The highest flame. **2.** To penetrate with fire. (r).

Akua. **1.** God (Christian). **2.** Name of the 14th night of the full moon. (pe). **1.** God(s). (10).

akua. **1.** God, goddess, spirit, ghost, devil, image, idol, corpse; divine, supernatural, godly. **2.** "It" in a game of tag or hide-and-seek. (pe). **1.** The name of a supernatural being, the object of fear or worship; a god. **2.** The name of the night when the moon was perfectly full. (a). **1.** Go out (see *hele aku*). (10). **2.** A (the fire). (10). **3.** Also in (8, 11, 13).

Akua I Laau Wai La. **1.** "The Supreme Spiritual God of the Sun from Whence the Water of Sunshine Flows," another title applied to Lono. These words also refer to "the living water that flows from Kane, the water that flows through his son, Lono." (r).

akua La. **1.** The Sun God, God of the Sun. **2.** The god Ra. (r).

ala. **1.** Path, road, trail. **2.** To waken, stay awake, awake, rouse. **3.** To rise up, arise, get up, come forward. (pe). **1.** A path of sunshine, a sunny way. **2.** Path of light. **3.** Anointed way. (r). **1.** To wake from sleep; to watch, i.e., to keep from sleep. **2.** To rise up, as from a sleeping posture. **3.** To rise up, as a new generation of people; to come forward. **4.** *Hoo.* To cause one to rise; to lift up; to rise from the dead. **5.** To raise up; excite to action; to stir up, as the mind. **6.** To stir up; excite to evil. **7.** To raise up, as a deliverer or benefactor. **8.** To repair, as a broken down wall. **9.** To anoint; to dress a sore or a limb.

10. A round smooth stone; a pebble, such as has been worn by the water. 11. A path; way; road; often *alanui*, great road. 12. Round or oval, as a smooth stone or bullet; hence, heavy. 13. Spicy; perfumed; aromatic. 14. Fair eyed, but blind. 15. A variety of kalo, tough and stringy. (a). 1. Arise. (14). 2. Arousal (3). 3. Awake(n); rise up. (7, 14). 4. Path. (7). 5. Rouse up. (8, 13).
- '**ala**. 1. Fragrant, sweet-smelling, perfumed. 2. Variety of taro. (pe). 1. Esteemed, noble. (r).
- '**alā**. 1. Dense volcanic stone; hard lava, basalt. (pe).
- ala ala wa**. 1. Highest path of light (see *ala*). (13).
- alai**. 1. Awaken me (see *ala*). (9). 2. Gentle (see *āla'i*). (9).
- ālai**. 1. Obstruction, hindrance, block, blockade, bar, screen. 2. Two sticks used to mark the boundary of a taboo area. (pe).
- āla'i**. 1. Gentle, as a breeze. (pe).
- alaka'i**. To lead, guide, direct; leader, guide, conductor, head, director. (pe). *Ala*, road, and *kai*. to lead. Hence, a leader; conductor; guide. 1. To lead along a path; to guide or conduct one on a road, 2. To lead, as captives. 3. To take, as a person, from one place to another. (a). Assistant. Usually a teacher, not at the level of the Kumu or Kahuna. (j).
- '**alakai**. Potbellied, bloated. (pe).
- alaka'ina**. Leadership, guidance. (pe).
- alana**. 1. Awakening, rising. (pe). 1. A gift or offering. 2. To proffer, present, give. 3. To offer a sacrifice as a gift to God. 4. To console or comfort another; to offer hope, cheer, courage. (r).
- a lana**. 1. A comforter, one who comforts and consoles. 2. To strengthen, impart strength unto. 3. To offer hope, inspire with faith. 4. The serene comfort that comes from the Lord of the Sun. (r).
- '**alāna**. 1. *kikē 'alāna*: Crashing sound, as of lava rock; to sound thus. (pe).
- '**ālana**. 1. Offering, especially a free-will offering. 2. Light, buoyant, easily floating. (pe).
- '**ālana kuni**. 1. Burnt offering, offering to procure death by sorcery. (pe).
- Alaneo**. 1. Healer Gods from Tahiti. (5).
- '**alaneo**. 1. Clear, calm, serene, unclouded, free from impediment; clearness, stillness; emptiness, nothing; desolate. 2. Of a single color or texture. 3. Swelling disease, dropsy, generalized edema. 4. Name of a class of 12 male supernatural beings called *papa*

- pae mähū*, said to be hermaphrodite healers from Kahiki. One at least was according to legend turned into stone and has been moved to Kuhiō Park, Waikīkī, O'ahu. (pe).
- alanui.** 1. Street, road, highway, thoroughfare, waterway. (pe). 1. *Ala*, path, and *nui*, large. A highway; a road; a frequented path. (See also *ala*.) (a).
- ala nui.** 1. Great awakening. (10).
- alanui hele.** 1. Any traversed road. (pe).
- alchemy.** The European middle ages study of raising consciousness hidden in allegory to protect the participant from the Holy Inquisition.
- alia.** 1. To wait, stop; before. (pe). 1. To wait, to stop one when doing a thing; restrain. 2. By and by; after a little. (a). 1. After a while. To stop. Restrain. To shake (*a + lia*). [*a*: acquired by. *lia*: serious thoughts, contemplation.] (14).
- ali'i.** 1. Chief, chiefess, officer, ruler, monarch, peer, headman, noble, aristocrat, king, queen, commander. (pe). 1. Used in (10).
- alo.** 1. Front, face, presence; upper surface, as a bowl; leeward. (pe). 1. Come, be with (see '*alo*'). (1). 2. To pass over (see *kā'alo*; *mā'alo*). (10).
- 'alo.** 1. To dodge, evade, elude, avoid. 2. To be with, come near, go with, attend, escort, accompany, share an experience, endure, resist. (pe).
- aloha.** 1. *Aloha*, love, affection, compassion, mercy, sympathy, pity, kindness. Hello! Good-bye! Farewell! Alas! (pe). 1. To love; to regard with affection; to desire. (a). 1. Love. (7, 10, 14). 2. To pass over (see *kā'alo*; *mā'alo*). To desire (see '*ena aloha*'). Breath (*alo hā*). (7). Also in (11).
- aloha-ai.** 1. *Aloha+ai*. Consumed by love, an all-consuming love. (j).
- ama.** 1. The longitudinal stick of the outrigger. 2. Satisfied; satiated, as with food. 3. Talkative; revealing secrets; tattling. 4. To offer the gods ohias and melons. (a).
- amaama.** 1. See *ama*. 2. To reveal secrets; to tell another's faults; to slander. 3. Slanderous, as the mouth of one ever ready to speak evil. 4. A species of fish. (a).
- amama.** 1. The offering of a sacrifice. 2. To offer; to give over to the gods in sacrifice; to offer sacrifice as an act of worship; to offer prayers. (a). 1. Offered as a sacrifice. (10).

- a 'ma 'ma'.** 1. The ancient Hawaiian "amen" means, "My prayer is ended, let your blessings swiftly descend." In this context the *a* means "flame." The 'ma 'ma' means: 1. Light, illumination. 2. Quick, quickly, swiftly; to respond with great speed; promptly. A 'ma 'ma' was addressed to the Supreme, Infinite Flame of Life. (r).
- 'āmama.** 1. Finished, of a pre-Christian prayer; to finish a prayer, to pray and sacrifice. (pe).
- ana.** 1. To measure, survey, evaluate, rate, fathom; survey, measurement, pattern, design, plan, model. **ho'oana, ho'āna.** To make measurements, rearrange, put in order. 2. To have enough or two much, satisfied, satiated. 3. Cave, grotto, cavern. 4. Larynx. (pe). 1. A place of retreat; a secluded spot like a lovely garden. 2. To hold the position of an appraiser. 3. To be esteemed because of position or rank. (r). 1. To suffer; to undergo, as an experiment of healing in sickness. 2. To be grieved; troubled. 3. To be affected at contempt or vile treatment. 4. To measure in any way. 5. *Hoo.* To set apart; to set aside; to restrain; keep back. 6. To be satiated; satisfied, as the eye with seeing. 7. To have a sufficiency of property. 8. To drink sufficiently, as the sword drinks blood, i.e., to be revenged. 9. Satisfied, as with food. 10. To praise much and covet another's wealth. 11. Grief; sadness; sorrow, trouble from the conduct of others. Fatigue from labor or toils. 12. A measure, as for cloth. A measure of any kind. 13. A kind of light stone found in the sea. 14. A cave; a den formed by rocks. 15. Name of a hollow place in the mouth by which the voice is modified. 16. A cave for the retreat of the vanquished; a place where the conquered are found. (a). 1. See *hoana*. (9). 2. By means of light (*ao + na*). (12). 3. Fill me up. (9). Also in (11, 12, 13).
- āna.** 1. His, her, hers. (pe).
- 'ana.** 1. Pumice. 2. Siliceous sponge. (pe).
- anaana.** 1. To practice divination or sorcery by prayer. 2. A kind of sorcery or prayer used to procure the death or a curse upon one. 3. Witchcraft; divination. 4. In small balls, as the dung of sheep or goats. 5. To be in a tremor, as the muscles after great fatigue. (a). (Misspelled in the original law as *ananna*). (j).
- ana'ana.** 1. A form of death-dealing sorcery in which the *kahuna* employs specific rites of necromancy and prayer. (r).
- 'anā'anā.** 1. Black magic, evil sorcery by means of prayer and incantation; to practice this. (pe).

ānela. 1. Angel. (pe).

ānela kia'i. 1. Guardian angel. (pe).

ano. 1. Awe, reverence, peacefulness, sacredness, holiness; weird solitude, oppressive quiet. 2. Time (in songs). (pe). 1. Likeness; resemblance; image of a thing. 2. The meaning of a word or phrase. 3. The moral quality of an action, as good or evil, or the moral state of the heart. 4. The character of a person, as to his life and manners; the explanation of a thing obscure. 5. To have the form or appearance. 6. With *hou*, to change the form or appearance of a person or thing. 7. With *hoo*, to boast; to glory; to hallow; to consecrate. 8. To transform; to change the external appearance. 9. With *e*, to set apart to another purpose; to consecrate. 10. With *e*, to change, as the countenance, from mirth to sadness and fear. 11. Fear; dread. 12. To be in fear. 13. Now; at the present time. (a).

'ano. 1. Kind, variety, nature, character, disposition, way, sort, manner, style, mode, color. 2. Somewhat, rather; to show signs of. (pe). 1. The change of (see *ano*). (10).

'ānō. 1. Now, present. (pe).

anoai. 1. But; except; lest; perhaps. 2. A warm salutation; a bow; a courtesy. (a).

'ano'ai. 1. Greeting, salutation, news; to greet. 2. Unexpected. 3. Perhaps. (pe).

anu. 1. Cool, cold; coldness, temperature. 2. To have a cold, influenza (pe). 1. Cold; the absence of warmth. 2. To be cold; to feel cold. (a). 1. The morning air from the mountain (*anu* and *anuu*). (7, 14).

anuenuē. 1. A rainbow; rainbow-hued path. 2. The wave in the path of Divinity. (r).

ānuenuē. 1. Rainbow. 2. Scallop-like design on a tapa. (pe).

anuu. 1. To sprain, as a muscle. 2. A sprain by a false step. 3. A building in a sacred inclosure. 4. A high place in the *heiau* before which the idols stood, and where the victims were laid. 5. A rest or jog in a wall. 6. Stairs or steps for ascending a height. 7. A ledge of rocks. 8. Jogs or steps in ascending a steep place. 9. A tone, in music. 10. Name of a ship. (a).

anu'u. 1. Sacred heights (see *nu'u*). (14). 2. The tower in a *heiau* (see *'anu'u*). (7, 14).

'anu'u. 1. Stairs, jogs, steps, terrace, dais, ledge. 2. Tower in ancient *heiau*. 3. Sprain, strain, disjuncted vertebra. 4. Noun indicating comparison of adjectives. (pe).

- ao.** 1. Light, day, daylight, dawn; grow light; enlightened; to regain consciousness. 2. Any kind of a cloud. 3. World, earth, realm. 4. To be careful, beware, watch out. 5. The exact image of. (pe, r). 1. To be or become light or day, as in the morning; *ua ao ka po*, the night has become light. 2. To awake, as from a vision or dream. 3. To come to one's right mind or self-possession. 4. To teach; instruct. 5. To enlighten; instruct in one's duties or conduct. 6. To reprove; take heed; beware; to warn. 7. To regard with reverence; to obey. 8. To charge strictly. 9. To learn to do a thing; to learn, to study, as a language. 10. To copy the example of others. 11. In the imperative, *e ao*, look out; watch; be on your guard; take heed. 12. To tempt; to try; to prove. 13. To try; taste of, i.e., to suffer, as pain or death. 14. To exhibit or practice the shameless conduct of the sexes as in former times. 15. Light; day, in distinction from *po*, night. 16. The world. 17. Knowledge; instruction. 18. A cloud. 19. Enlightened; informed; instructed; mostly connected with *naau*, as in *naauao*, and written as one word. 20. Dried kalo or potatoes. 21. Name of a species of bird. (a). 1. Make love (see *ai*). (10).
- a'o.** 1. Instruction, teaching, doctrine, learning, instruction book. (pe).
- aoao.** 1. The side of a thing, as land, country; the coast of a country. 2. A way, habit, manner, peculiar to any one. 3. To accustom; to practice. 4. To teach; to give instruction to one how to act on occasion. 5. To make one's escape from justice; to depart secretly from fear of being taken; to escape secretly; to run away. 6. To show or point out a way for one to go. 7. What one has been taught to say or do. (a).
- ao'ao.** Used in (11).
- a'oa'o.** 1. Stratagem, plot, advice, counsel. (pe).
- 'ao'ao.** 1. Side, boundary, hemisphere. 2. Group, team, denomination; party (political). 3. Page. 4. Way, habit, mode of living, education. 5. Family gods, *'aumākua*. (pe).
- apa.** 1. A roll; a bundle, as a piece of cloth, or ream of paper. 2. Meddling; officious; busy; mischievous, as a child; careless; blundering; slow; tardy. (a). 1. A roll of paper. (10).
- 'apa.** 1. To delay, waste time, tarry, linger, keep others waiting. (pe).
- 'āpā.** 1. Roll or ream, as of paper; bolt, as of cloth. (pe).
- apau.** 1. All, entirely. (pe).

apo. 1. Circle, circuit, hoop, loop, band, bracelet, hoop-shaped earring, girdle, belt, ring, embrace; to span, reach around, embrace, put an arm around, clasp. 2. Union of the molar or cheekbone with the temporal bone. (pe). 1. To catch at, as with the hand; to hook in. 2. To span or reach around; to put one's arm around another. 3. To receive; to embrace, as a long-absent friend. 4. To fall upon one, as an expression of affection. 5. To contain, hold, or encircle. 6. To receive, as into the mind; to apprehend intellectually. 7. To receive and embrace, as a truth. 8. To receive; to take out of sight, as a cloud. 9. A hoop; a band; a ring or clasp for the fingers or arm. (a).

'apo. 1. To catch, grasp, grab, seize and retain, catch, acceptance, admission. 2. A variety of taro and sweet potato. (pe).

apoālewa. 1. Highest heavens or space. (pe).

archetype. An unconscious pattern appearing in the minds of a significant proportion of the population. (j).

astral. One of the nonmaterial planes of creation corresponding to the emotional plane — the level of the Unconscious Mind. (j).

au. 1. Period of time, age, era, epoch, cycle, the passing of time. 2. Current; to flow, as a current. 3. Movement, eddy, tide, motion; to move, drift, float, walk, hurry, stir. 4. Weather. (pe). 1. A whirling movement of wind, as a whirlwind or tornado. 2. A swirling pool of liquid fire, as in a volcano. 3. A flame of fire whirling through the air, as a spirit. 4. Dedicated; the act or rite of consecrating something that is sacred or holy. 5. Spirit; yours, mine, spirit of another person. (r). 1. 1st person singular; I. 2. The handle or helve of an axe. The staff of a spear. 3. The current in the ocean. 4. The grain in wood. 5. The gall of animals. 6. Time; a period of time, more or less definitely designated, as the reign of a king. 7. The time of one's life. 8. A season. A portion of time. 9. A territory; district of country. 10. To swim. To float on the surface of the water. 11. To turn the eyes to look at something. 12. To convey, as on a raft. 13. Name of a fish with a sharp nose. 14. To long after, or be wholly bent on; to be fully engaged in a course of conduct. (a). 1. An action of the mind (see *na'au*). (5). 2. To long after. (10).

a'u. 1. Swordfish, sailfish, marlin. 2. Me. 3. My, mine. (pe).

āu. 1. Your, yours (singular). (pe).

'au. 1. To swim, travel by sea. 2. To jut out into the sea, as a land point. 3. Handle, staff, stem, stalk, shaft. (pe).

- aua.** 1. To look, observe. (pe). 1. To dislike to part with property; to be stingy in giving; to withhold. 2. To look with regret upon a thing. 3. To forbid; withhold. 4. To refuse assent to a proposal; not to be pleased with it. 5. The name of a fish. 6. Stinginess; closeness. 7. Close; hard; parsimonious; stingy. (a).
- 'aua.** 1. Same as *'ā'aua*; lean, as fish. 2. Cawing, as of the crow. 3. Name for the star Betelgeuse. (pe).
- 'au'a.** 1. Stingy, selfish, to withhold, detain, grudge, refuse to part with; stinginess; sparingly. 2. Kind of a fish (pe).
- 'auhea.** 1. Where (in questions). 2. Listen (in commands, common in songs). 3. Sir [formal beginning of a letter]. (pe). Used in (11).
- aumakua.** 1. A family or personal god. 2. The spirits of one's departed ancestors for two generations back. (r). 1. A word used to indicate the Higher Self. (j).
- 'aumakua.** 1. Family or personal gods, deified ancestors who might assume the shape of sharks, owls, eels, etc. 2. To offer grace to *'aumākua* before eating. 3. To ask someone to hula. (pe).
- 'aumākua.** 1. Plural of *'aumakua*. (pe).
- aumoe.** 1. Late at night, as about midnight. Time to sleep. (pe). 1. Time. Dream. Dream-time. See *moe*. (13).
- 'auana.** 1. To wander, drift, ramble, go from place to place; to stray morally or mentally. **hō'auana.** To cause to wander, disperse, as a conqueror disperses an enemy. (pe).
- 'auwana.** See *'auana*.
- awa.** 1. Port, harbor, cove; channel or passage, as through a reef. 2. Milkfish. (pe). 1. Intoxicating drink (see *'awa*). (4).
- 'awa.** 1. The kava, the root being the source of a narcotic drink of the same name used in ceremonies. *Kapu 'awa*, to perform the ceremony of offering kava to the gods. 2. Sour, bitter, poisonous. 3. Cold mountain rain, fog, mist; to rain or mist. 4. A premature infant. (pe). 1. Intoxicating drink. (4).
- awai-ku.** 1. The angelic hosts of Heaven who dwell in Lani keha, the empyrean Kingdom of the Angels. *Awaiku* are the Hawaiian equivalents of the Christian angels. They watch over the righteous of earth. (r).
- awai-kū.** 1. Good spirits, as the messengers of Kāne. (pe).
- 'awa-i-kū.** 1. Kava root dug ceremonially by a priest and held up (*kū*) towards heaven while chanting a prayer of consecration and eulogy. (pe).

B

Bray, Daddy. A great Kahuna who lived in Kona, and died in 1968. (j).

Bray, Papa. David M. Bray, son of Daddy Bray, David K. Bray — died in 1992. (j).

C

cabalah. (also qabalah) The esoteric Hebrew study of the means of raising consciousness through meditation and other processes. (j).

D

depossession. The act of cleansing oneself or another from negative thought-forms or spirits. (j).

dharana. Concentration. (j).

dhyana. Contemplation. (Equivalent to Hakalau.) (j).

divination. The art and science of prediction. (j).

dreamtime. The art and science of entering into the world of dreaming. (j).

E

e. 1. Participle marking imperative/intentive mood. 2. By, by means of. (pe). 1. A call for attention; to call to the attention of. 2. *E* was frequently used by the ancients as a term of endearment in addressing a friend, a beloved one, or a god, as in “*E Lono e,*” or “Dear Lono, may I have your attention please.” (r).

1. Synonymous with and a contraction for *ae*; yes. 2. Other; another; strange; new. 3. From; away. 4. Used to call or invite attention to what one is about to say; a contraction, perhaps of *ea*. Note: *E* is used mostly at the beginning of an address, and *ea* in the middle, or if a single sentence, only at the end. After a word ending in *a*, ‘*e* is a contraction for *ae*. 5. To enter, as into a country or city. 6. To dash upon, as waves upon the deck of a ship. (a). 1. Used for emphasis in the chant. (6). 2. Used to invite attention. (13). 3. By means of (2, 6, 8, 9, 14). 4. By means of life’s breath (see *ea*). (9). 5. Dash upon. (7). 6. Dear one. (4). 7. Listen. (6–8). 8. New. (1). 9. Pass, physically. (6). 10. Unusual (see ‘*e*’). (6). Also used in (8–14).

ē. 1. Vocative participle. 2. Interjection: Alas! (pe).

- 'ē.** 1. Different, strange, peculiar, unusual, heathen, other; away off, elsewhere; beforehand, already, before, premature. (pe). Given as 'e in (r).
- ea.** 1. Sovereignty, rule, independence. 2. Life, air, breath, respiration, vapor, gas; fumes, as of tobacco; breeze, spirit. 3. To rise, go up, raise, become erect. 4. To smell. (pe). 1. To raise up, as a person bowed down. 2. To lift or throw up. 3. To raise up, as from a grave. 4. To mount or go up upon, as an ancient bed. 5. To rise up, as water. 6. *Hoo.* To be thrown or raised up, as land out of the ocean. 7. To rise in sight, as a cloud. To heave in sight, as a ship. 8. To rise up, as out of the water. 9. To stir up, excite, as affections. 10. A species of turtle much valued for its shell. The shell itself. Put for ivory. 11. A species of fish. 12. Spirit; vital breath; the breath of life. 13. Life itself. 14. The breath of man or beast. 15. The thrush or apthæ, a disease of children. 16. Dirt; dust raised by the wind. 17. Dirty; dusty, as when the air is full of dust. 18. The expression of a call to one's attention. 19. In music, the highest part; the *air*. 20. Windy; noisy; without effect. 21. Strong smelling, as meat or food kept too long. (a). 1. Become erect. (3). 2. Life breath; breath of life. (2, 3). 3. Rise up, lift (me) up. (3, 6). 4. Spirit. (2). Also used in (11).
- 'ea.** 1. Hawksbill turtle. 2. Reddish-brown. 3. A general term for infection and infectious diseases; coated tongue. 4. Spray. 5. To smell. 6. Noisy, to yell. (pe).
- 'eā.** 1. Interjection: Isn't that so? That's it! 2. Song refrain. (See 'eā'eā). (pe).
- 'e'a.** 1. Dust, dirt, dust cloud, spray. 2. Mountain banana patch. (pe).
- eaea.** 1. Air, breath, air current. 2. To rise, high waves. (pe).
- 'ea'ea.** 1. Spray; encrusted with spray. 2. Dignified, honorable. (pe).
- 'eā'eā.** 1. Interjection at the end of verses in some chants that maintains rhythm and afford pleasure in repetition, somewhat like the English tra-la-la. (pe).
- 'e'a'e'a.** 1. Dust, dusty; obscure, darkened, cloudy. (pe).
- eala.** Used in (1).
- e'e.** 1. To climb on, mount, get on, go aboard, board, embark; one who climbs, mounts, boards; step. **ho'e'e.** To rise or swell, as surf; to mount, as a surfer mounts a wave. 2. Same as *a'a*, to extend greetings. (pe).

- 'e'e.** 1. Hard, stiff, dry. (pe).
- 'ē'ē.** 1. Contrary, peculiar, opposite; adversely. **ho'ē'ē.** To keep away from, avoid. 2. Armpit. (pe).
- e'ea.** 1. To rise up frequently, as water; to bob up and down. (pe).
- 'e'ea.** 1. Quick, ready, expert. (pe).
- ehu.** 1. Same as *'ehu*. 2. Same as *ehuehu*, thriving. 3. Water or water mixed with fragrant herbs to revive a patient from fainting. (pe).
- 'ehu.** 1. Spray, foam, mist. 2. Dusty, dirty. 3. Pollen. 4. Faint, difficult to see; wisp. 5. Reddish tinge in hair. (pe). 1. The spray of the surf (*ke ehū kai*). (14).
- ehuehu.** 1. Animation varying from fury and storm to power and majesty; violent, furious, powerful. 2. Vigorous, healthy. (pe).
- ei.** 1. Variation of *eia*. 2. Variation of *ai*, coition. (pe). 1. A particle of place; here; similar to *eia*; close by(a).
- eia.** 1. Here, here is, here are, present. 2. This place. (pe). 1. Here; in this place. 2. This. (a). 1. Enter in, as through the mouth (*a + ia*). (8). 2. Here is (so at last). (13). Also in (8).
- ele.** 1. To protect, guard, watch over and protect from harm. 2. Embryo. 3. To protect life in its infantile stage; the protective mother element. 4. Come from an obscure source. 5. Dark, black. (r). 1. To be dark; black; to be dark colored; not clear. 2. An intensive added to many words; very; much; greatly, etc. (a).
- 'ele.** 1. Black. 2. Embryo. 3. Short for *ka'ele*, darkened. 4. Water hole, dark spring covered with growth. (pe).
- ele ua.** 1. The raining or descent of protection. 2. Protection dropping from the heart of Flame, in reference to protection that descends upon one from a spiritual source. (r).
- 'eleua.** 1. Darkness of rain or rain clouds. 2. A new house before it has been made free from taboo. 3. Door on the weather end of a house. 4. Ancestor or aged male of a family. (pe).
- e li.** 1. Oh Spirit, dear God. (r).
- 'eli.** 1. To dig, excavate. (pe).
- 'eli'eli.** 1. To dig often. Firmly rooted, profound, deep as a taboo, or its removal; reverence. (pe). 1. Profound. (10).
- ena.** 1. Hot, fiery, burning, aflame, ablaze, glowing. (r). 1. To be in a rage, as in anger. 2. To burn, as fire. 3. Red hot; raging, as fire. 4. Angry; wild; untamed; full of fury. 5. Jealous, as a bird of a snare, or fearful, as a villain of good men; threatening, as of a storm. (a).

- e nā.** 1. Intense, as in fire (see *ena* and 'ena). (9).
- 'ena.** 1. Red-hot, glowing; raging, angry. 2. Shy; to shy. 3. Abundance, plenty. 4. Opening in the clouds, a sign of rain. (pe).
- 'ena aloha.** 1. Intense affection or longing. (pe).
- eo.** 1. To lose, be defeated, beaten; to win, beat; winning, victory. (pe).
- eō.** 1. Interjection: Yes, I am here. 2. Call; to call, answer. (pe).
- 'eo.** 1. Full of food, as a calabash. 2. To agree. (pe).
- esoteric.** Equivalent to the meaning of Huna. Mysterious, obscure, profound. (j).
- eu.** 1. Spelling occasionally found for *e*, participle + *u*. (pe). 1. To rise up, as one who has been sitting. 2. To ascend from a humble to an exalted situation. 3. To excite or stir up one to do a thing. 4. *Hoo.* To collect; to call out, as a company of soldiers on an emergency; to excite to tears. 5. A rising up to do something. 6. In the abstract, mischief; theft; murder, and the like. 7. A peculiar sensation of the skin, a creeping numbness. 8. Disobedient; mischievous. 9. To live; to crawl here and there, as maggots. 10. To steal. 11. To trouble by asking favors. (a). 1. Arise. (13).
- 'eu.** 1. Mischievous, naughty, playful, as a child; rogue, rascal, scamp; mischief. 2. To crawl along; to rise. (pe).
- ewe.** 1. Eve. (pe-e).
- ēwe.** 1. Sprout, rootlet; lineage kin; birthplace; family trait; to sprout. 2. Navel string; abdominal aorta, mature birth. 3. Afterbirth. 4. White of an egg. (pe).
- ēwe ka piko.** 1. An umbilical cord. (10).

F

- fire.** One of the four metaphysical building blocks of the material creation. (j).
- Fortune, Dion.** A great esoteric writer who lived in the early 1900's. (j).

H

- ha.** 1. Breath; breath of life, hence the breath of God. 2. To breathe, exhale, breathe upon, breathe out. 3. To inhale, breathe in. 4. The breath from the Supreme Spirit that contains the radiant energy essential to life; the living water, the water of life that flows from the breath of God; the *mana* or power of life that flows as oxygen. 5. Four. (r). 1. A particle expressing strong affirmation—truly; certainly; indeed. 2. *Ha* is also used in reciting mele in the middle of a line as *a*, *o*, *e*, etc., are at the end for the voice to rest upon while cantillating. 3. The number four; generally prefixed by *a* or *e*. 4. On fours; by fours. 5. To breathe; to breathe with some exertion; to utter a strong breath. 6. To breath revenge. 7. To breath upon; to breath out; to expire. 8. A breathing; a strong breathing. 9. A strong forced breath, as in anger. 10. The expression of anger. 11. Light; transitory, as a breath or breathing. 12. In music, name of the fourth note from the key. 13. Portions of kalo. 14. A trough for water to run through.; a water pipe. 15. To dance. 16. A species of wood. (a). 1. Breath (2, 10).
- hā.** 1. Four, fourth. *Hā* and multiples of four are sacred or formulistic numbers. 2. To breathe, exhale; to breathe upon; breath, life. 3. Hoarse; hoarseness. 4. Trough, ditch, sluice. (pe).
- haa.** 1. To dance, connect among Hawaiians with singing. As an act of worship formerly among the Jews. 2. A dance; a dancing, as in idolatrous worship. 3. Name of a shrub or tree. 4. Short; low; humble. (a).
- ha'a.** 1. Low; dwarf; man or animal of short stature. **ho'oha'a.** To lower, humble. 2. A dance with bent knees; hula. 3. A variety of banana. (pe). 1. By breath (*ha*). (1). 2. Fiery breath (*ha 'ā*). (3). 3. Breathe upon me (see *ha'i*). (2).
- ha'awina.** 1. Lesson, assignment, task, gift, appropriation, allowance, grant, donation, portion, dream. 2. Blessings, results, burdens, feelings, revelations. (pe). 1. Give to me; grant. (10).
- haha.** 1. An extension of *ha*. 2. Calm, still, quiet, undisturbed. (r).
- ha ha.** 1. The four winds, or the four breaths of life that emanate from the four major forces of creation; the four major male deities of the Polynesian nation, Kane, Kanaloa, Ku, and Lono. (r).
- hāhā.** 1. To grope, feel, as with the hands. (pe).

- hahi.** 1. Same as *hehi*. *Kahua hahi*, threshing floor. (pe). 1. To tread upon; to trample down; to tread out, as grain. 2. To stamp with the feet. 3. An overturning. (r).
- hai.** 1. Offering, sacrifice; to offer, sacrifice. 2. To follow. 3. To hire, employ. (pe).
- ha'i.** 1. To break or snap, as a stick; broken; fracture, joint, break. 2. To say, tell, mention, state, declare, confess. 3. Edge, border. 4. Coquettish, flirtatious. 5. To sway, bend. 6. House. (pe). 1. Another person or another place. 2. To relate or confess to someone else. 3. Supreme breath, the breath of life from the infinite. 4. To give life to another person by breathing upon them. (r).
- haia.** 1. To pursue. (pe).
- haiki.** 1. Small; narrow (see *hāiki*). 2. Also *ha+i+ki*. The supreme mana in the breath. (10).
- hāiki.** 1. Narrow, pinched; limitation. (pe).
- haina.** 1. Offering, sacrifice. (pe).
- hainā.** 1. Cruel, unmerciful, heartless; to abuse, treat cruelly. (pe).
- ha'ina.** 1. A saying, declaration, statement, explanation; answer, as to a riddle; confession, solution; the two (or more) last verses of a song that usually begin with the word *ha'ina* and that repeat the theme of the song or the name of the person to whom the song is dedicated. 2. A breaking, as of a stick or law. (pe). 1. Also in (3).
- hakalau.** 1. To focus in and allow the awareness to spread out as in meditation. (j).
- hala.** 1. Sin, vice, offense, fault, error. 2. To pass, elapse, as time; to pass by; to miss; to pass away, die. (pe). 1. Pass to me. (6).
- hālau.** 1. Long house, as for canoes or hula instruction; meeting house. 2. Large, numerous; much. **ho'ohālau.** To make numerous. (pe). 1. School, place of learning, as in Hula Halau. (j).
- hale.** 1. House, building, institution, lodge, station, hall. 2. Host, hospitable person. (pe). 1. A house; a habitation; a dwelling place; mostly for men. 2. A sheltered and inclosed place for any purpose. (a). 1. Body. (6, 10). 2. House. (7, 10). Also in (13).
- hale ahu.** 1. Storehouse (a).
- hale ahuwaiwai.** 1. Warehouse. (pe).
- Haleakala.** 1. A volcano on Maui. 2. House of the sun. (j).
- Halema'uma'u.** 1. A crater in the Kilauea volcano on the Island of Hawai'i. (j).

- hali.** 1. To carry, fetch, bear. (pe).
- hāli'a.** 1. Sudden remembrance, memory, especially of a loved one; fond recollection; premonition; to recall, recollect fondly. (pe).
- hāli'i.** 1. A covering, spread; to spread, as a sheet. (pe).
- hana.** 1. Work, labor, job, employment, occupation, duty, office, activity, function, practice, procedure, process, deal, incident, reason, action, act, deed, task, service, behavior; to commit, make, manufacture, create, transact, perform, prepare, happen; to develop, as a picture; to have a love affair; to induce by sorcery; to handle, as a court case; to conduct, as a class. 2. Worthless; provoked. (pe). 1. To have a love affair. (3).
- hanohano.** 1. Glorious, magnificent, noble, grand, honored, stately, dignified. (pe). 1. Glory. (10).
- hanu.** 1. To breathe, smell, sniff, inhale. (pe). 1. The power of breathing. (14).
- haole.** White person, American, Englishman, Caucasian; formerly any foreigner; foreign, introduced, of foreign origin, as plants, pigs, chickens; entirely white, of pigs. **ho'ohaole.** To act like a white person, to ape the white people, or assume airs of superiority [often said disparagingly, especially of half-whites]. (pe). *Ha+ole*, no breath. (j).
- hāpai.** 1. To carry, bear, lift, elevate, raise, hoist, hold up; support, as another's testimony. 2. Pregnant; to conceive. 3. To encourage, support. (pe). (14).
- hau.** 1. Icy, cold, chilly, frosty, snow. 2. A cold wind. 3. Dew. (r).
- ha'u.** 1. To snort, bray, puff; to chatter, as the teeth; to choke with sobs. (pe). 1. Puff. (2).
- ha'u ka waha.** 1. To puff for breath. (pe).
- ha uli.** 1. The breath that flows from the goddess Uli. (r).
- haumana, haumāna.** 1. Student, pupil, apprentice, recruit, disciple. *Lit.*, to lay before one a ball of masticated food (*māna*). **ho'ohaumāna.** To act as a pupil, become a pupil; to make pupils of. (pe).
- Hawai'i.** 1. Both the island and the group of islands. (pe). *Ha+wai+i*: The supreme mana riding on the breath. (j). Also in (3).
- hawana.** 1. To whisper; to speak in the ear; to speak in a low voice. (a). 1. Gods that control the wind, the sea. (n) & (13).
- hāwana.** 1. To whisper, whispering. (pe).

- hawanawana.** 1. To whisper (see *hawana*). 2. Whispering; low talk in the ear; soft conversation. (a). 1. Gods that control the wind, the sea (see *hawana*). (13).
- he.** 1. A, an; to be a, have. (pe). 1. That which causes a thing to take flight from, or flow away from; to flow forth; pertaining to the source from which something flows. 2. In reference to; pertaining to. (r). 1. The indefinite article, somewhat like the English *a* or *an*. 2. A grave; a place where one person is buried. 3. A dividing line or boundary between lands. 4. Name of a worm that eats the leaves of the coconut. 5. Name of a weapon used in war. 6. To roar, as a strong wind. (a). 1. A. (10). 2. Chant (see *hea*). (1, 7). 3. Care for; hold and fondle (*he* + *ea*). (10). 4. To call (see *hea*). (5, 7, 14). 5. Flow forth. (4, 8). 6. Roar. (7). 7. Dividing line or boundary. (5). 8. To infatuate (see *hei*). (3). Also in (2, 3, 8, 11, 13).
- hē.** 1. Burial grave. 2. Caterpillar. 3. To scrape, rub, polish. 4. Swish, as a whip; murmuring sound of wind or running water. 5. Dividing line between lands. (pe).
- hea.** 1. To call, name; to sing or recite a name chant; to give a name to. 2. Misty, clouded, smoky, obscure. 3. Bank, as of a river. 4. Which? Where? (pe). 1. To call; to give an appellation. To call to one; to call one. 2. To choose; to appoint. 3. To sing or recite a mele. 4. A call; a calling out; a cry. 5. Which? What? When? Where? 6. To eat up entirely; to leave nothing uneaten. 7. To be read or sore, as inflamed eyes; to be stained or colored red. 8. Sore eyes; inflamed eyes. (a). 1. Call out. (3).
- he'a.** 1. Stained red, inflamed, reddened; flattened and destroyed, as by lava; blood red; a blood sacrifice. (pe).
- hee.** 1. To melt; to change from solid to liquid; to run, as a liquid; to flow, as blood or water. 2. To flee through fear. 3. To melt, as the heart; to be fearful; cowardly. 4. To be disappointed. (a). 1. To melt the heart. To change from solid to liquid. (5). Also in (8).
- he'e.** 1. Squid. 2. To slide, surf, slip, flee. 3. To melt, flow, drip, soften; to skim, as milk. 4. To hang down, as fruit; to sag. (pe). *He'e* mostly means squid, but to the ancients it had a variety of other meanings: 1. To flow from a source, as water from a spring. 2. To bring about a change, or cause a thing to happen. 3. To put to flight; disperse; melt; dissolve. 4. To disperse darkness; to conquer darkness with light. 5. To dispense with,

or dispose of an illness by curing it. **6.** To flee from or to take flight from. **7.** To vanish, escape, disappear. (r).

heehee. **1.** To flow or melt away; to disappear; to become liquid; to flee in battle; to dip up water with a cup. **2.** *Hoo.* To melt away, as an army; hence, to flee; to run. **3.** A word used in enforcing the highest kapus. **4.** A boil; a sore emitting matter. **5.** An avalanche; an earth or dirt slide. (a).

hee-hoopai. **1.** Lift me up (see *pai* and *ho'opai*). (8).

hee-mahola. **1.** To cause a thing to vanish (see *mahola* and *hee-hee*). (8).

heepālahā. **1.** Each of two posts at the back wall of the ancient house, visible at the door. (pe).

hee-palaha. **1.** See *palaha*. To issue; to distribute; the sun; the breath of life. (8).

hei. **1.** Net, snare, stratagem, ruse; to ensnare, entangle, catch in a net; to festoon with leis. *ho'ohei.* To snare, tangle, rope, lasso; to beset with difficulties; to infatuate, be enraptured. **2.** String figure, cat's cradle; to make such. **3.** Motion of hands and fingers, especially of the dying. **4.** Adept, deft; to absorb, as knowledge or skill. **5.** Variation of *hai*, to sacrifice. **6.** Water oozing from a cliff and trickling down. (pe)

heiau. **1.** Pre-Christian place of worship, shrine. (pe) **1.** Ancient Hawaiian Temple. (j).

heke. **1.** Best, greatest, foremost. **2.** Top gourd in a hula gourd drum. **3.** Feathered top of an '*ulī'ulī*, hula rattle. **4.** Nail, pin, rack, as for hanging objects in a house. **5.** Triangular sail, topsail. **7.** Same as *hekeheke*. (pe).

hekeheke. **1.** Plump. (pe).

hekekē. **1.** Plump. (pe).

hele. **1.** To go, come, walk; to move, going, moving. **2.** To become, get; like, in a state of, similar. **3.** When, by the time that. **4.** Everywhere, here and there, continuously. **4.** To tie, bind, lash, make fast; noose, snare. **5.** To divide, cut apart. (pe) **1.** To move in any way to a large or small minute distance; the quality of the motion is expressed by other words. **2.** To walk; to go; to move. **3.** To act; to exhibit moral conduct. **4.** To stretch, as a string or rope. **5.** *Hoo.* To cause one to go or pass on; to desire or pretend to go on; to depart. **6.** A noose; a snare for catching birds. **7.** A going; a passing on; a journey; a course. (a). **1.** (To) move. To become. (1, 6). **2.** A noose around the head. (10). **3.** Move; in a state of; similar. (7). Also in (11).

- hele aku.** 1. Go; go away. (pe).
- helehele.** 1. To cut up, divide; divided; filled with ruts, as a road. (pe). 1. See *hele*. To go through; hence, to cut up; to divide asunder, as with a knife or shears. (a).
- hele wiki.** 1. Quick step, quick time; to go fast. (pe).
- Hermes.** The founder of the Hermetic Philosophy. (j).
- Hermetic.** The esoteric science originating in western Europe that closely resembles Huna. (j).
- hewa.** 1. Mistake, fault, error, sin, blunder, defect, offense, guilt, crime, vice; wrong. incorrect, wicked, sinful, guilty; to err, miss, mismanage, fail. **ho'ohewa.** To cause one to do wrong, cause or feign a mistake; to blame, condemn. (pe).
- hi.** 1. To droop; to be weak. 2. To flow away, as the contents of the bowels in dysentery; to purge. 3. To blow out with force any liquid from the mouth. 4. A flowing away; a purging, as in dysentery. 5. A hissing sound, as the rapid flow of liquid. (a). 1. Flowing. (10).
- hi.** 1. To cast or troll for fish. 2. Dysentery, diarrhea; to flow, hiss; to purge. (pe). 1. Flowing (see *hi*). (10).
- hia.** 1. Desire, delight. (pe).
- hia.** 1. Interjection: How many? How much? (pe).
- hi'a.** 1. To make fire with the fire-plow; the act of making fire thus. 2. Shuttle or needle for making nets; to bind, as house rafters. (pe).
- hia'ā.** 1. Indisposed to sleep, wakeful, sleepless; insomnia. (pe).
- hiamoe.** 1. Sleep; to sleep, fall asleep. **ho'ohiamoe.** To put to sleep, lull to sleep, to pretend to sleep; soporific. (pe).
- hihi.** 1. To entangle, creep, spread, intertwine, intermingle; entanglement, web, snare. (pe). 1. To flow (see *hi*). (6).
- Hi'iaka.** 1. First part of the names of the twelve younger sisters of the goddess Pele. (pe). 1. Pele's sister, healer. (1). The Goddess Hi'iaka (3).
- hiki.** 1. Can, may; to be able; ability; possible. 2. All right, okay. 3. To get to or reach a place, come, approach, arrive, appear, arise. (pe). 1. To come from some far place; to arrive as from a distant point of departure. 2. To rise, arise, awaken from sleep, come forth. 3. To emerge from darkness into light, as the rising of the sun, the dawn. 4. To increase in volume, as the expansion of sunlight from dawn to noon. 5. To accomplish, achieve, attain, fulfill a mission successfully. 6. To appear. 7. To fulfill a promise or vow. (r). 1. Arrive at. (2).

Hikina. 1. Orient. (pe).

hikina. 1. East. 2. Coming, advent. (pe).

hiki-na'. 1. East. 2. The coming or arrival of, as in the coming of the dawn. 3. The appearance of peace and tranquility. (r). 1. The dawning. (1).

hili. 1. To braid or plait, as a lei; a braid, plaiting, string. 2. To turn aside, deviate, miss the way, wander, stray. 3. To whip, smite, thrash, switch, bat; batter, as in baseball. 4. Bark used in dyeing. (pe).

Hilo. 1. First night of the new moon. 2. Name of a famous Polynesian navigator for whom the city and district may have been named. (pe). 1. A city on the Island of Hawai'i. (j).

hilo. 1. To twist, braid, spin; twisted, braided; threadlike; faint streak of light. (pe).

Hina. Probably the most widely known goddess or demigoddess of Polynesia, frequently connected with the moon. Four well-known Hawaiian Hinas follow. 1. Wife of Akalana and mother of Māui. 2. Mother of Kama-pua'a by Kahiki-'ula and referred to in chants by her mother, Ka-maunu-a-Niho, in order to save Kama-pua'a in time of peril. When she failed to recognize her pig son, Kama-pua'a, in human form, she exposed herself in humiliation. 3. A wife of Wākea and the mother of the island of Molokai, celebrated in the song *Moloka'i Nui a Hina*, Great Molokai Child of Hina. 4. A goddess associated with Kū (upright), with whom she had incestuous relations. *Hina* in this instance means "prostrate." When gathering medicine with their left hands, people prayed to Hina for success. (pe-g).

hina. 1. To fall, tumble, or topple over from an upright position; to fall mortally; to throw down. 2. To blow in a straight course, of wind. 3. A goddess (see *Hinahele*). (pe). 1. To lean from an upright position. 2. To fall; to fall down, as a house. 3. To fall morally; as a person from a state of uprightness; to relapse or decline from a state of rectitude. 4. To offend; to be offended. 5. A leaning; a falling; a causing to fall; a stumble. 6. Name of a goddess (see *Hinahele*). 7. Gray; hoary; applied to the head or a beard. (a). 1. The goddess falling down on top of me. (14).

Hinahele. 1. Often called simply *Hina*, the goddess of fishes, mother of Aiaikuula. (a).

hio. 1. A sweep or gust of wind; to blow in gusts. 2. To break wind silently. (pe). 1. To lean over; to slant; to incline from the perpendicular. 2. To be one-sided; to swing to and fro. 3. To

- lean upon; to trust in. 4. To wander. 5. A slanting wind, i.e., a wind down a hill. 6. The inside corner of a (grass) house, i.e., slanting two ways. 7. A howling confused noise. 8. The comb of a cock. 9. Leaning; oblique. (a). 1. Wind. (4).
- hiō.** 1. To fall sideways, lean, slant, slope, incline. (pe).
- hi'ō.** 1. Restless, active, flighty. (pe).
- hiolani.** 1. To lie stretched out with laziness; to sit at ease, as a chief; to be in a posture of thought. (a).
- hi'olani.** 1. To sleep, lie at ease, lounge, relax. (pe). 1. Sleep. (4). 2. Spiritual (see *lani*). (4). 3. Trance or meditation (see *hiolani*). (4).
- ho.** 1. To transfer, i.e., to bring here or carry away, according as it is followed by *mai* or *aku*. *Ho mai*, bring here. *Ho aku*, carry away. 2. To bring; to present; to give or put away, as money at interest. 3. To carry or cause to be conveyed; to transport; to remove. 4. To produce; to bring forward, as food on the table. 5. To cry out in a clamorous manner. 6. *Hoo*. To cause the voice to be raised; to raise the voice to a high pitch. 7. To speak together; to shout acclamation of approval. 8. To shout in triumph. 9. To cry out for fear; to cry out in distress. 10. To wheeze; to breathe hard, as in asthma; to snort; to blow, as a horse. 11. Asthma; to lowing of cattle, etc. (a).
- hō.** 1. To give, transfer, go. 2. To wheeze, breathe hard. 3. Hoe, colter of a plow. (pe).
- ho-**. 1. Marker of the causative/simulative; same as *ho'o-*, but commonly found before words beginning with a glottal stop followed by a long vowel. (pe).
- hō-**. 1. Causative/simulative marker before glottal stop and short vowel or before long vowel or vowels. (pe).
- ho'-**. 1. Marker of the causative/simulative; same as *ho'o-*, but commonly found before words beginning with *a-* or *e-* (or sometimes *i-*), with lengthening of the first vowel of the word. (pe).
- hō'-**. 1. Marker of the causative/simulative; same as *ho'o-*; occasionally found before words beginning with *i-*. (pe).
- hoa.** 1. Companion, friend, associate, colleague, mate. 2. To tie, bind, secure, rig. (pe). 1. *Ho* for *hoo*, and *a*, to burn. To kindle a fire; to burn, to cause to blaze; to make a light. To rage, as a flame of love. 2. To cast or throw away. (a). 1. Make fire; set me aflame. (4).
- hoa. ho'ohoa.** 1. To challenge, dare, provoke; daring, defiant. (pe).

- hō'ā.** 1. To set on fire, burn, ignite. See 'ā. 2. To drive, as cattle or fish; to herd. 3. To talk much. (pe).
- ho'āhu.** 1. To collect, pile. See *ahu*. (pe).
- hoala.** 1. To cause to awaken, bestir into action, agitate, cause activity. 2. To awaken and come forth, arise, emerge from sleep. (r). 1. See *ho'āla*. Awaken and come forth. (8).
- ho'ala.** 1. To call upon the gods, invite the blessings of Divinity. (r).
- ho'āla.** 1. See *ala*, to waken, rise up. (pe). 1. Awaken and come forth. (8).
- ho'ālia.** 1. See *alia*, to wait. (pe).
- hoana.** 1. Hone, whetstone; to rub, grind. 2. To brandish, as a whip; to threaten. 3. Joining, joint, binding. (pe). 1. Put me in order; rearrange (see under *ana*). (9).
- ho'āna.** 1. See *ana*, to measure.
- hoe.** 1. Paddle, oar; to paddle, row. 2. To draw in the breath and expel it with a whistling sound. 3. A type of bird. (pe). 1. A paddle for a canoe; an oar for a boat. (a). **hōe.** 1. To draw in the breath and expel it with a whistling sound as when tired or relaxed (see *hoe*). (9). 2. Prolonged. Prolong the breath. (9).
- hoea.** 1. Let's get started, go ahead. (pe).
- hō'ea.** 1. To arrive. (pe).
- hoeu.** 1. To arouse, awaken, stir into motion, wake up. (r). 1. Wake up. (8).
- hō'eu.** 1. To stir up, incite, animate, encourage, bestir. (pe).
- hoi.** 1. Bitter yam. 2. Same as *hoihoi*. (pe). 1. Cause to come back (see *ho'i*). (6).
- ho'i.** 1. To leave, go or come back; to cause to come back. 2. To enter, as an institution. 3. A parting chant to which hula dancers dance as they leave the audience. 4. Marriage of a chief with the daughter of a brother or sister. 5. Also, too, besides. 6. Participle expressing doubt, uncertainty. (pe). 1. Cause to come. (1). 2. Return. (10).
- hoihoi.** 1. Pleased, interesting, entertaining, happy, joyful, amused; pleasure, happiness, delight. (pe).
- ho'i mai.** 1. Come back. (pe).
- hola.** 1. The name of a root. 2. The name of a system of fishing by poisoning. 3. To poison or intoxicate fish. 4. To open; to spread out. (a).

- homai.** 1. *Ho* for *hoo*, and *mai*, a verbal directive. Literally, cause to be this way; hand this way; give this way; bring here. (a). 1. Make to come to me (also see *ho'i mai*). (10).
- hōmai.** Used in (11).
- Hōnaunau.** 1. The Pu'u Honua o Hōnaunau — The City of Refuge on the Island of Hawai'i. (j).
- hōnaunau.** 1. Refuge. (11).
- honu.** 1. According to Bray, the hole at the back of the head where the backbone enters the skull, and where *mana* enters. (j). 1. Turtle or tortoise. 2. Rare variation of *hohonu*, deep. (pe). 1. See *ho'ohonu*. (10).
- honua.** 1. Land, earth, world; basic, at the foundation, fundamental. 2. Suddenly, abruptly, without reason. 3. Middle section of a canoe; main section, as of an army. (pe). 1. Flat land; land of an even or level surface, in distinction from hills and mountains. 2. In geography, the earth generally, including sea and mountains. 3. A foundation; a resting place. 4. Preceding; going beforehand; former. 5. Gratuitously; without cause; naturally; thoroughly; entirely; altogether. (a). 1. Earth. (10). 2. Former. (5). 3. The whole planet. (5).
- ho'o-** 1. A very active former causative/simulative derivatives. See the stem. (pe).
- ho'o.** 1. To cause a thing to happen, bring about an effect; produce a result, advocate and produce a consequence. 2. To reach, extend, stretch; to reach into one's mind to recall an incident. 3. To communicate with; to project one's thoughts to another. 4. To transcend human limitations; reach with one's mind into the spirit world. (r). 1. Make (1, 10). 2. Make to; increase. (9). 3. Make: See *ho'ohihi*. (6).
- ho'ō.** 1. See *ō* and *'ō*. (pe).
- ho'ohihi.** 1. To cause entanglement; to entwine, entangle. 2. To take a fancy to, admire greatly, be enraptured with. (pe). 1. Make (*ho'o*); to flow (*hī* or *hīhī*). (6).
- ho'ohiki.** 1. To cause to come, arrive, appear. (pe).
- ho'ohonu.** 1. To deepen. (pe). 1. Deepen. (10).
- ho'ohuli.** 1. See *huli*, to turn, and *huli*, to look for. (pe).
- ho'oipoipo.** See *ipoipo*. (pe). 1. The ancient Hawaiian practice of Tantra. (j).
- ho'okahi.** 1. One, one only, alone; oneness, separately, single, singular, solitude, sole; together as a unit, at the same time; to make one, unite; to be similar; same. (pe).

- ho'okaka'a.** 1. To cause to turn, roll, etc.; to turn somersaults or cartwheels. (pe). (See chant 10).
- ho'okōhi.** See *kōhi*.
- ho'okupu.** 1. See *kupu*, sprout. (pe).
- ho ola.** 1. Safe; to be safe; safety. 2. To save, as in salvation. 3. To heal, restore to health, cure an illness; recover from an ailment; to be alive, to be able to enjoy life. 4. To give life unto, make to live. 5. Life from the sun; to cause to come from the Spiritual Lord of the Sun. (r).
- ho'olā.** 1. To sun, pout out in the sunlight. (pe).
- ho'ōla.** 1. See *ola*, life. (pe).
- ho'olā'au.** 1. To form mature wood, as of a shrub; to gather in trees, as birds. 2. Medicine, medicinal. 3. Lump or knot in the flesh. (pe). Used in (11).
- ho'olohe.** 1. See *lohe*.
- ho'olono.** 1. See *lono*. kindred with *lohe*. To regard; to listen to; to obey; to keep. (a).
- ho'olono.** 1. To listen, hear, obey; obedient, attentive. (pe). 1. Make the call upward (see *lono*—to hear, as the voice of one calling. Also, *Lono* was a god, so it is the call upward). (6).
- ho'omaka.** See *maka*. 1. Initiate. 2. To make to see. (pe).
- ho'omana.** See *mana*.
- ho'omanamana.** See *manamana*. 1. To impart *mana*, as to idols or objects; to deify; superstitious. (pe). 1. Also *ho'omanloa*. (j).
- ho'omoe.** 1. To arrange a match. 2. To put to sleep, to lay down; to set, as a hen. 3. To offer as a sacrifice. See *moe*. 4. See *moe*, to sleep, and to marry. (pe). 1. Mate with me. Dream. (8).
- ho'opa'a.** 1. To make fast, firm, hard, tight, solid. (pe). 2. Chanter (pe-e). 1. Make fast (4).
- ho'opai.** 1. To encourage, cause to rouse. (pe).
- ho'oponopono.** See *ponopono*. (pe).
- ho'opuka.** 1. To perforate, puncture, make a hole or opening, 2. Pass through emerge, come out, come into sight; to rise, as the sun. 3. To graduate. (pe).
- ho'oulu.** 1. To stir up, inspire, excite, taunt. *Pule ho'oulu*, prayer of inspiration. *Oli ho'oulu*, taunting chant, as before combat. (pe).
- hopo'e.** 1. To give this group (see *po'e*). (6).
- Hōpoe.** 1. A dancer who was turned into a balancing rock by Pele at Puna. (pe).
- hōpoe.** 1. Fully developed, as a flower. (pe).

- hu.** 1. The sound of the wind, the gentle murmur of a soft wind. 2. A breeze whistling through the trees. 3. To breathe forth. 4. To impregnate, leaven, cause to swell. 5. To fill up and overflow. 6. To come from within and overflow. 7. To change the outward appearance of a thing, causing it to swell. 8. To transform; transformation. 9. To transform spirit energy and regenerate it. 10. To burst forth and overflow. (r). 1. To rise or swell up (see *hū*). (10).
- hū.** 1. To rise or swell, as yeast; ferment, overflow, boil over; surge or rise to the surface, as emotion; to gush forth; rising, swelling, outburst. 2. To roar, grunt, hum, whistle. 3. To depart from the proper course, miss the way. 4. Variation of *hui*, to unite, join. (pe).
- Hua.** 1. Name of the thirteenth night of the lunar month. (pe).
- hua.** 1. Fruit, tuber, egg, produce, yield, ovum, seed, grain, offspring; to bear a child; fruitful. 2. Round object, as a pill or bead. 3. Result, effect; credit, as for a school course. 4. Testicles. 5. A vulgar gesture. (pe). 1. The source, or first principle of life; that from which springs life. (r).
- huā, huwā.** 1. Envy, jealousy; envious, jealous; to stir up trouble do to envy. (pe).
- hu'a.** 1. Foam, froth, bubble, suds, scum. 2. Rim, border, edge, side, hem. 3. Suburb, boundary. 4. Pile, as of mats. (pe). Used in (10).
- huahua.** 1. Fruitful, productive, prolific; to bear many fruits or lay many eggs. 2. Testicles. 3. A vulgar gesture of contempt. (pe). Used in (10).
- hu'ahu'a.** 1. Foam, froth, lather, bubbling, frothing. 2. Jelly. (pe). Used in (10).
- hu'ahu'aka.** 1. (See each root of the word). (10).
- hu'ahu'a kai.** 1. Sponge. 2. Sea foam; crest of a wave breaking into foam. 3. A variety of seaweed. (pe). Used in (10).
- hui.** 1. Club, organization. 2. To join, unite, combine, mix. 3. To turn, seek. 4. A prayer on the morning after 'anā'anā sorcery. (pe). 1. *Hu*: to transform the spiritual energy. *I*: supreme. (12).
- huihui.** 1. Mixed, mingled, united, joined; to pool together, as to buy cooperatively. 2. Cluster, collection, bunch. 3. Constellation. 4. Pleiades. (pe).
- hu'ihu'i.** 1. Cold, cool, chilly; numbing, tingling, as love. (pe).
- huki.** 1. To pull or tug, as on a rope; to draw, stretch, reach. 2. A fit of any kind, convulsion, stroke. (pe). 1. To raise; to lift

up, as a person by hand. 2. To put upon, as one substance on another. 3. To brace or prop up. (a). 1. Raise up. (14). 2. That which causes to rise up; *ti*. (14).

hulei. 1. To lift, raise, draw up, as a skirt; to pull, pry; to pitch and toss, as a ship on the waves. (pe).

hula. 1. The hula, a hula dancer; to dance the hula. **ho'ohula.** To cause someone to dance; to pretend to hula. 2. Song or chant used for the hula; to sing or chant for a hula. 3. To twitch, as a muscle or eyelid; to palpitate, throb. (pe).

hulā. 1. To prod, pry, uproot, pierce and penetrate, expel, reject. (pe).

hula 'auana. 1. Informal hula without ceremony or offering, contrasted with the *hula kuahu*; modern hula. (pe).

huli. 1. To turn, reverse; to curl over, as a breaker; to change, as an opinion or manner of living. 2. To look for, search, explore, seek, study; search, investigation; scholarship. 3. Section, as of a town, place or house. 4. Taro top. (pe). 1. To turn generally in any way; to turn over and about. 2. To change; to turn over, as the leaves in a book; to search here and there for a thing. 3. To turn to or towards one. 4. To roll over and over; to roll over or away, as a stone. 5. To seek, i.e., to hunt after, as a wild beast. 6. To turn; to change one's course in traveling. 7. *Hoo*. To overturn; to upset, as any system of government or society. 8. To turn, i.e., to persuade one to change his course. 9. A searching; a seeking; a turning over. (a).

huli'i. 1. Change my life (*huli + i*). Consume by fire (*huli + li*). (2).

hulili. 1. Dazzling light, vibration, undulation; to blaze, sparkle, dazzle, glare, vibrate, swell. (pe).

hūlili. 1. Ladder, bridge, as to scale a cliff or cross a gully; trestle; log or plank serving as a bridge; steep trail; to lay sticks, as for a bridge of trestle. 2. Garrison, fort, tower, altar, strong high place. (pe).

hulifi. 1. To shiver. See *li*. (pe).

huna. 1. Secret. (j). 1. Minute particle, grain, crumb, gram, speck, tiny bit, scrap, minutia; small, little, powdery. 2. Hidden secret; hidden. *Wahi huna*, hidden place, sexual part. *Lua huna*, secret cave. *Mea huna*, secret. *Kahi huna*, nakedness. 3. Eleventh night of the month. 4. Common, fine, red seaweeds. (pe). 1. To hide; to conceal; to keep from the sight or knowledge of another. 2. To keep back truth in speaking. 3. To hide, as a

trap or snare. 4. To hide; conceal; with *maka*, to hide the face; to disguise one's self. 5. To protect; to defend. 7. *Hoo*. To conceal, as knowledge or wisdom. 8. To be small; to be little, to be reduced fine, as powder. 9. A small part of anything. (a).

hunā. 1. Spiritual. (j).

hūnā. 1. To hide, conceal, disguise, secrete; confidential; covert.

Ho'ohūhā. To hide deliberately. (pe).

hunaahi. 1. Fire spark, live cinder. (pe).

I

i. 1. The Infinite or Supreme (see *pa 'I na'*). (r).

i. 1. To, towards, at, in, on, by, because of, for, due to, by means of. 2. If. 3. While, at that time, when, no sooner than, as soon as. (pe). 1. Possible, potential. 2. To, unto. 3. An expression denoting relationship with something specified by the next word, indicating a connection toward something else. 4. Toward; approaching, moving in the direction of. (r). 1. Stingy. 2. To speak; to say, in connection with the thing spoken or said. 3. To beget, as a father. (a). 1. Because (of). (3, 6). 2. Beget. (2, 10, 14). 3. Supreme (*I* or *'i*). (2-10, 14). 4. By means of. (4, 6, 10). 5. Causing. (3, 4). 6. I know, sexually (see *'ike*). (3). 7. In. (10). 8. Of. (10). 9. Say inside. (10). 10. Speak. (3). 11. To. (10). 12. When. (10). Also in (8, 9).

'i. 1. To say, speak, suppose; saying. 2. Supreme, great, best. 3. Hard, close, stingy. (pe).

ia. 1. He, she, it. 2. This, that, aforementioned. (pe). 1. To enter; to be received, as into the mouth. 2. To beat or pound, as in making *kapa*. (a). 1. One. There. (6). 2. To enter into the mouth. (5). 3. To enter. To be received (as into the mouth). (8). 4. When (see *i*). (2). Also in (3, 11).

iā. 1. Yard (unit of measure or spar on a sailing vessel). (pe). 2. To. (pe-e).

i'a. 1. Any marine animal as fish, eel, oyster, crab, whale. 2. Meat or any flesh food. 3. A food eaten as a relish with the staple (*poi*, taro, sweet potato, breadfruit). 4. Milky Way. (pe).

'ia. 1. Participle marking passive/imperfect. (pe). 1. It. (9). 2. To. (4).

I'ao. See *I'o*. 1. Infinite Mind, Infinite Light. (m).

ia'u. 1. Me, to me; because of or due to me. 2. While I, at the time I, when I, as soon as I, no sooner than I. (pe). 1. To me. (10).

ideomotor. Physical signals from the Unconscious Mind. Use of the pendulum is one such example. (j).

ie. 1. To insult; provoke; to pick a quarrel. 2. Canvas; fine linen. 3. A vine used in making baskets. 4. A material braided into hats (see *ieie*). (a). 1. A wreath for the head (see *'ie*). (2). Also in (1).

i'e. 1. Tapa beater. (pe).

'ie. 1. A vine. 2. A woven basket. 3. A flat, plaited braid used in hats; braided. 4. Wicker. 5. Canvas, cotton, linen, sometimes corduroy. (pe).

lēhowa, lehova. Jehovah. (Heb. *Yehowah*). (pe).

ieie. 1. The leaves of the *ie* formerly used in decorating the gods of Hawaii, generally made into wreaths. 2. Proud; pompous; light minded. (a). 1. Mount (see *e'e*). (7).

'ie'ie. 1. An endemic woody, branching climber growing in forests. 2. A variety of taro. 3. High, conceited. (pe).

iele. 1. A chief; a king. (a).

'iele. 1. Person of distinction, chief. Cf. *'i*, supreme. (pe).

lesū. Jesus. (Probably Heb. *Yeshua*). (pe).

ihi. 1. To strip, peel, as bark or fruit; to tear off, remove. (pe).

'ihi. 1. Sacred, holy, majestic, dignified; treated with reverence or respect. (pe). 1. Sacred. (10).

iho. 1. To go down, descend; downhill, towards the sea; to subside; descent. 2. Core, as of an apple; cob, as of corn; heart, as of celery. 3. Collective terms for inner layers of white sleeping tapas. 5. Directional: down, below, etc. (pe). 1. Soul. Root meanings are core, heart, center, self, something more, to leave and/or return, to enter, to intermarry, joy, happiness, to grow vigorously. (k1). 1. To descend; to come down. (12, 13).

ika. 1. Strong. (pe). 1. Drift upon me (see *ikā*). (1, 2).

i ka. 1. Drift upon me (see *ikā*). (9).

ikā. 1. To drift upon, strike against; to turn aside from a straight course; flotsam and jetsam. (pe).

ike. 1. Knowledge, instruction; *ka ike*, the person having knowledge; understanding. (a). 1. To receive revelations from the gods (see *'ike*). (2).

'ike. 1. To see, know, feel, greet, recognize, perceive, experience, be aware, understand; to know sexually; to receive revelations from the gods; knowledge, awareness, understanding; sense, as of hearing or sight; sensory, perceptive, vision. (pe). 1. Vision. (10).

- l' ku lani.** 1. The highest king, the king of kings. 2. The highest Heaven. (r).
- lila.** 1. A dark birthmark. 2. Dark. 3. Changing color of an octopus skin. 4. Seedling. (pe). 1. Changing colors. Seedling. (6).
- ilaila.** 1. There; in that place; to that place. See *laila*. (a).
- i laila.** 1. See *laila*. (pe).
- ilalai.** 1. Seedlings of light (*ila + la*). (6).
- ilalo.** 1. Down; downwards; below. The auialo of *lalo*. (a).
- i lalo.** 1. See *lalo*. (pe). 1. Seedlings (see *ila*). (6). 2. Downward. (6). 3. Light to the front of the head (*i + la + lo*). (6).
- ilei.** Used in (1).
- ili.** 1. Stranded, aground or wrecked; to run aground; to run over, as with a car; to set, as the sun (pe). 1. To strike; rub or scrape the ground. 2. To run aground, as a ship. 3. To cast away; to rest on land, as a boat when the water subsides; to stick fast. 3. To lay upon one, as good or bad; to make responsible. 4. As a curse or evil. 5. To inherit, as land. 6. The skin of a person or animal. 7. A small, smooth stone worn by the water; a pebble. (a). 1. Gather up; overlap (see *'ili'ili*). (6). 2. Reins, control (see *'ili*). (2).
- 'ili.** 1. Skin, complexion, hide, pelt, scalp, bark, rind, peel. 2. Leather. 3. Surface, area. 4. Binding, cover. 5. Land section or subdivision. 6. A strap of any kind, as reins, harness, fan belt; hose. 7. Pebble. 8. Square, as in measurements. (pe).
- 'ili'ili.** 1. Pebble, small stone, as used in dances. 2. To pile, overlap. **hō'ili'ili.** To gather, collect, pile up, save, store away, glean assemble; collection. (pe).
- ilo.** 1. Maggot, grub, worm; to creep. 2. Young shoot; to germinate. (pe).
- i loko.** 1. See *loko*. (pe). 1. Inside of, within. (7).
- i luna.** 1. See *luna*. (pe). 1. Up, above. (10).
- 'īnana.** 1. To come to life or activity, as a sick person; to show liveliness; animated. (pe).
- initiation.** The process of instruction moving to a certain level of teaching or training. (j).
- 'ino.** 1. Wicked, immoral, sinful, unwholesome, unclean, bad, vicious, evil; hate, sin. 2. Spoiled, contaminated, bad-smelling, of poor quality. 3. To injure, hurt, harm, break. 4. Storm; stormy. 5. A commoner. 6. Very, very much, intensely. (pe, r). 1. Hurts. (10). Also used in (11).

- inoa.** 1. Name, term, title. 2. Namesake. 3. An affectionate term for affinal relatives. 4. Name chant or song. *He inoa no ka lani* (chant), a name chant in honor of the chief. (pe). 1. Freed from *tapu*, see *noa*. (3). 2. In honor of. (1).
- invoke.** To call and compel to appear from outside the self. (j).
- I'o.** 1. Inner Spirit, the Soul of the world. Also *Te Ra (Ke La)*, the Ra, the Infinite, the Absolute; *I'ao*, the Infinite Mind, the Infinite Light—the Mind and the Light of the world. (m). 1. Truth (see *io*). (2).
- I' o.** 1. Another name for *unihipili*, the soul. 2. The inner being, one's higher spiritual self, the true, genuine part of man that is spiritual and is composed of a divine essence. (r).
- 'Io.** 1. The One. The One above all others. The One whose name is too sacred to speak in the open and is used only in silent prayer. (g).
- 'I' o.** 1. The flesh and blood that constitute the earthly human being; physical body; the organs that constitute the body. (r).
- io.** 1. Short rib extending upward from the tip of a paddle. (pe). 1. A species of bird; a hawk. 2. Name of a game. 3. Lean flesh; the animal muscle. Flesh in general. 4. One's flesh, i.e., kindred; relation. 5. Part; portion; reality; truth; verity. 6. A forerunner; one who announces the approach of a chief. 7. True; real; not imaginary. 8. Truly; really; verily; certainly. 9. Yonder. 10. Nearly. 11. To flee; to hasten away with fear. 12. To be loaded with bundles. (a).
- iō.** 1. Same as *iā*. (pe). 1. To. (pe-e). Used in (11).
- i'o.** 1. Hawaiian hawk. 2. To twitter, chirp, peep; peeping. 3. To flee. 4. Herald; one who announces the presence of a chief. (pe).
- i'ō.** 1. See *'ō*, yonder. (pe).
- 'i'o.** 1. Flesh, meat, flesh and blood, muscle, sinew, essence, substance. 2. True, genuine, significant, real. 3. Grain of wood. (pe).
- ioio.** 1. Rounded grooves in carving, as in *kukui* nuts used in necklaces. Grooved. (pe).
- 'io'io.** 1. Cheeping, peeping. 2. To project, taper. (pe). 1. Project. (10). 2. Grooves in a *kukui* nut (see *ioio*). (10).
- 'i'o'i'o.** 1. Clitoris. (pe).
- Iolani Luahine.** Kuma Hula and chanter. Expert in ancient Hawai'ian chants. (j).
- ipo.** 1. Sweetheart, lover. **ho'oipo.** To make love, court, woo. (pe).

- ipoipo.** 1. To make love. **ho'oipoipo.** To make love, court, woo; love; romantic. (pe).
- ipu.** 1. The bottle gourd, a wide-spreading vine with large-angled or lobed leaves, white, night-blooming flowers. 2. The watermelon. 3. General name for vessel or container, as dish, mug, calabash, pot, cup, utensil, urn, bowl, basin, pipe. 4. Drum consisting of a single gourd or made of two large gourds of unequal size joined together. 5. Crown of a hat. (pe).
- ipu heke.** 1. Gourd drum with a top section (*heke*). (pe).
- ipu heke 'ole.** 1. Gourd drum consisting of a single gourd without a top section. (pe).
- iwa.** 1. Nine, ninth. (pe).
- i wā.** 1. Loudly (see *wā*). (1).
- 'iwa.** 1. Frigate or man-of-war bird. 2. A native fern. (pe).

J

- Jung, Carl.** One of the three "fathers" of psychology. Along with Adler and Freud, Jung changed forever our understanding of the human psyche. (j).

K

- ka.** 1. Definite singular article replaced by *ke* before words beginning with *a*, *e*, *o*, and *k*, and before some words beginning with the glottal stop and *p*. Usually translated as 'the.' 2. The one who, the person in question. (pe). 1. A specified article, pertaining to a definite object. 2. Of, to belong. 3. To belong to a family or race because of ancestry. 4. To radiate light; illumination such as light from the sun; a flash of light. 5. To ladle out water. 6. To radiate energy, as the energy of the sun. 7. Water dashing, as rainfall or water flowing from a spring. 8. To hurl, toss, thrust, fling. 9. Of a spiritual nature or essence. (r). 1. To bail water, as from a canoe. 2. To strike; to dash; to overthrow. 3. To finish or end a thing; to rest; to escape from pursuit; to flee away. 4. To radiate; to go out from the center, as light from the sun; as cinders from a red hot iron; to braid, or knit from a center point. 5. To curse; to express anger at one by wishing evil from God. 6. To doom; to pass sentence. (a). 1. See *ēve ka piko*. (10). 2. A flash of light. (4). 3. Belonging to. (14). 4. Illumination. (4, 10, 12). 5. Light. (4, 8, 10). 6. Enlightenment. (4, 10). 7. Radiate out from the center. (10). 8.

- Radiate; radiate out; radiate light. (3, 4, 6, 7, 14). 9. Radiation of light. (4, 8). 10. Strike (me). (3, 4, 7, 14). 11. Spiritual essence (also *akahi*). (4). 12. Stop. (10). 13. The. (1-10, 14). 14. The breath. (6). 15. The one who. (6). 16. The thing that; the thing; that (is). (6). 17. Thrust. (3, 4, 7). 18. With a quick hard stroke. (3). 19. To call. (7). 20. To roll. (10). 21. To scoop up; to bail. (10). 22. Water flowing from a source. (8). Also in (8, 11, 13, 14).
- kā.** 1. To hit, strike, throw, smite, hack, thrust, toss, fling, hurl, dash; to bail water; to clean, as weeds from a pond. 2. Canoe bailer, to bail. 3. Beater, knee-drum beater. 4. Cross-stitching. 5. Incoming, of a current. 6. Container, hanger. 6. Of, belonging to. (pe).
- kaa.** 1. To radiate. See *ka*. To go out, as rays of light from the sun; as cinders from a red hot iron; to turn every way, as bones in a socket joint. 2. To roll, as a wheel; to travel from place to place. 3. To operate; to take effect, as an emetic or cathartic. 4. To pass off or out from; to go out from the presence of one. 5. To fall away; to leave one party to join another. 6. To remove; to change one's place; to be transferred to another; to cause to be done; to be gone. 7. To be sick; to suffer pain in sickness; to lie or be confined with long sickness. 8. To mourn, as in the loss of relatives. 9. To pay a debt; to postpone; to put off; to put aside. 10. *Hoo*. To roll off; to remove. 11. A tradition; a legend. 12. A cross. 13. Anything that rolls or turns, as a top, a wheel of a carriage, a carriage itself, a cart, wagon, or chariot. 14. The branch of a vine. 15. A name given to foreign timber. 16. A strand of a cord; a rope. 17. A path to walk in. 18. A shrub. 19. Gone; absent; no more. (a). 1. To strike (see *ka* and *kā*). (10).
- ka'a.** 1. To roll, turn, twist, wallow, wind, braid, revolve; to scud or move along, as clouds; to wield, as a club; rolling, twisting, turning, sloping. 2. Vehicle, carriage, wagon, buggy. 3. To go past, pass by, reach; to be in a state of; to be located at; to take effect, as medicine; gone, absent, past, turned over, transferred, delivered. 4. To pay; paid. 5. To manage, run, be in charge of; given, as work to a person; well versed, skilled. 6. Tale, legend. (pe).
- ka'ā.** 1. Thread, line; snell of a fishline; snood; ply, twist, strand; to make thread. (pe).

- kaaha.** 1. A stick or rod having a bunch of kapa leaves fastened at one end and held by the priest while offering sacrifice on the heiau. 2. The name of a long fish. (a).
- ka'aha.** 1. Stick, rod, or wand with leaves and tapa at one end, held by the priest while sacrificing in the temple. (pe). 1. To radiate; to commence; take effect (*kaa + ha*). (14).
- kaahaaha.** 1. To grow; to increase in size and solidity. (a).
- kaahe.** 1. To be feeble; to be near dying. (a).
- kā'alo.** 1. To pass by, go by. (pe).
- kaao.** 1. A legend; a tale of ancient times; a traditional story; a fable. 2. To be calm in some places while the wind blows on one side or in some parts. 3. A multitude (doubtful). 4. The quality of a fruit. (a).
- Ka'au.** 1. A fine rain in Kohala, Hawai'i. (pe).
- ka'au.** 1. Forty. (pe).
- ka'auhelemoala.** 1. *Ka'au*, fine rain; *hele*, continuously; *moala*, rising. (pe). 1. Fine rain continuously falling and rising up. (2).
- kahaea.** 1. To extend over the heavens as a cloud, variegated, black, white, blue, etc. 2. The name of a disease, the thrush; the scald head; then goes over the body. 3. The name of a god. 4. A singular appearance of the sky in the morning; a sign of rain. (a).
- kahe.** 1. To spill; to pour out, as water or blood. 2. To flow, i.e., to abound in any substance. 3. To drop; to trickle, as tears. 4. To flow, as froth from the mouth of person in a fit. 5. To flow, as blood from a wound. 6. *Hoo*. To cause to flow or run, as a liquid; to shed. 7. To cause to flow back, as the sea. 8. To cut or slit longitudinally; to cut off; to circumcise; to castrate; to shave. 9. To bind round the waist; to gird. 10. To begin to wither, as leaves eaten by a worm. 11. *Hoo*. A flowing; a flowing of blood. (a).
- kahea.** 1. See *hea*, to call. To call any one for a purpose. 2. To cry to one for help; to call upon one, as in prayer. 3. To speak, to call aloud. 4. To cry out, as in pain. 5. To be dirty; to be foul; to be corrupt. 6. Foul; filthy. (a). 1. Radiate out (see *ka*). Call (see *kāhea* and *hea*). (7). 2. This call for healing (from *lā'au kāhea*). (7). Also in (11).
- kāhea.** 1. To call, cry out, invoke, greet, name; recital of the first lines of a stanza by the dancer as a cue to the chanter; to summon; to alarm. (pe).
- kāhe'a.** 1. Red stains or streaks, as at dawn; bloody. (pe).

kahea'ai. Used in (11).

kāhea 'ai. 1. A call to come and eat; a prayer calling on the gods to come and share the food. (pe).

kahekili. 1. The thunder, a manifestation of Kāne. (j).

kahi. 1. To cut, shave, comb, press, rub or stroke. 2. One, only one, alone, lone, some; also, besides, too, single; wife, companion; someone, someone else. 3. Place, location; duty, where, in case of. 4. **ho'o kahi.** One, one only, alone; oneness, separately, single, singular, solitude, sole; together as a unit, at the same time; to make one, unite; to be similar; same; a, an. (pe). 1. One, oneness with; to be an integral part of a unit, family, or order. 2. To belong to a race because of ancestry; to belong to a country by birthright; to be an initiate of an order. 3. Unity, united, undivided. 4. To share common ancestry. 5. Starting place for a journey. 6. A place where light glows; a source of illumination. 7. A spring or fountain from which water issues. 8. To come from. (r). 1. To rub gently with the thumb and finger. 2. To comb, as the hair. 3. To cut; to shave, as the beard. 4. To cut, that is, to tear; to lacerate. 5. To slit open, i.e., cut longitudinally. 6. A place; some definite place spoken of or understood. 7. One; some one; some; it takes the article *ke*—*kekahi*. 8. Some; a part; a portion. (a). 1. To separate. (10).

Kahiki. 1. Tahiti. (pe). 1. "Somewhere other than here." (j).

kahiki. 1. Any foreign country, abroad, foreign. "Somewhere other than here." 2. A variety of banana, common wild on Maui. (pe)

kahikina. 1. *Ka+hikina*, the east. (j).

kahiko. 1. Old, ancient, antique, primitive, long ago, beforehand; to age; old person. (pe). 1. Ancient. (2).

kahu. 1. Honored attendant, guardian, nurse. (pe). 1. Guardian. (9).

kahua. 1. Foundation, base, site, location, background, platform; an open space. (pe). 1. Foundation. (1).

kahuna. 1. Priest, sorcerer, magician, wizard, minister, expert in any profession. 2. Oven cooking; to cook. (pe).

kāhuna. 1. Plural of *kahuna*. (pe).

kahuna 'ai pilau. 1. Filth-eating sorcerer [insulting term]. (pe).

kahuna 'anā'anā. 1. Sorcerer who practices black magic. (pe).

kahuna a'o. 1. Teaching preacher, minister, sorcerer. (pe).

kahuna hāhā. 1. An expert on diagnoses, as sickness or pain, by feeling the body. (pe).

- kahuna ha'iolelo.** 1. Preacher, an itinerant preacher (especially). (pe).
- kahuna ho'ohāpai keiki.** 1. Medical expert who induced pregnancy. (pe).
- kahuna ho'opi'opi'o.** 1. Malevolent sorcerer, as one who inflicts illness by gesture, as rubbing his own head to give the victim a severe headache or head injury. (pe).
- kahuna ho'oulu'ai.** 1. Agricultural expert. (pe).
- kahuna ho'oululāhui.** 1. Priest who increased population by praying for pregnancy. (pe).
- kahuna hui.** 1. A priest who functioned in ceremonies for the deification of a king or had detected symptoms of sorcery in one sick or dead. (pe).
- kahuna kālai.** 1. Carving expert, sculptor. (pe).
- kahuna kālaiwa'a.** 1. Canoe builder. (pe).
- kahuna ki'i.** 1. Caretaker of images, who wrapped, oiled, and stored them, and carried them into battle ahead of the chief. (pe).
- kahuna kilokilo.** 1. Priest or expert who observed the skies for omens. (pe).
- kahuna la'au kāhea.** 1. Faith healer. (pe).
- kahuna la'au lapa'au.** 1. Medical doctor, medical practitioner, healer. Curing expert. (pe).
- kahuna makani.** 1. A priest who induced spirits to possess a patient so that he might then drive the spirits out, thus curing the patient. Spirit priest. (pe).
- kahuna na'au ao.** 1. A learned priest who instructed novitiates in wisdom; mystics of science of mind. (r).
- kahuna nui.** 1. High priest and councilor to a high chief; office of councilor. (pe).
- kahuna po'o.** 1. High priest. (pe).
- kahuna pule.** 1. Preacher, pastor, minister, parson, priest. Prayer expert. (pe).
- kai.** 1. Sea, sea water; area near the sea, seaside, lowlands; tide, current in the sea; insipid, brackish, tasteless. 2. Gravy, sauce, soup, broth. (pe). 1. To lift up on hands and carry; to lift the foot and walk; to step amiss. 2. To lead; to guide; to direct. 3. To bring to a place. 4. To lead into or entice, as a fish into a net. 5. To bring; to take in hand; to do with. 6. To shove along; to move; to go on a journey; to travel slowly. 7. To bring; to lead; to transfer. 8. How; how much; how great. 9. A long

- time. **10.** The sea; sea water; a flood. **11.** Brine; gravy of roast meat; broth. **12.** Toothache; a pain in the teeth. (a). **1.** Bring to me. (14). **2.** Direct. (10). **3.** Lift me up. (6). **4.** Lift up and carry (me). (3, 4). **5.** So very much. (6). **6.** The ocean of. (8).
- ka'i.** **1.** To lead, direct, lift up and carry; to walk or step in a row or procession, to come dancing out before an audience; the chant during which dancers appear and leave. **2.** To pull, as weeds. **3.** Fish net or seine. **4.** A decayed tooth. (pe). **1.** Lift (me) up. (1, 6).
- kaiko.** **1.** Policeman (rare). (pe).
- kaikō.** **1.** Sea with a strong current. (pe).
- kaiko'o.** **1.** Force, strength; strong, rough, strong sea. (pe). **1.** Lift me up with force. (6).
- Ka'imikaua, John.** Kuma Hula and chanter. Expert on Hawai'ian history and Moloka'i lineage. (j).
- kai uli.** **1.** The ocean of creation in the blue heavens (see *kai + uli*). (8). Also in (13).
- kaka.** **1.** To rinse, clean. **2.** Arched; curving from end to end, as the top of a canoe. (pe).
- kākā.** **1.** Domesticated duck; to quack. (pe).
- kākā.** **1.** To strike, smite, dash, beat, chop; to thresh or beat out, as grain; to kick and flail the arms as an angry child; to strike, as flint and steel; slab. **2.** Odorous, either fragrant or otherwise; to make an odor. **3.** To excrete; dirty, excreta. **4.** To fish. (pe).
- kaka'a.** **1.** To roll, whirl, turn over; to revolve as a wheel; to turn aside, deviate. (pe). **1.** To roll; to strike (see *kākā*). (10).
- kaka I.** **1.** A radiation of light from an Infinite Source; to flow from an Infinite Source; to follow in the path of the Supreme Being. **2.** A group, together in oneness, dedicated to a specific purpose. **3.** To be washed, cleansed, and purified by the Supreme Being. (r).
- kākou.** **1.** We (three or more). Our, ours. (pe).
- kaki.** **1.** Cross, irritable, petulant. (pe).
- kāki.** **1.** To charge, as a bill; a charge, bill. (pe).
- kāki.** **1.** Khaki. (pe).
- kala.** **1.** To loosen, untie, free, release, remove, unburden, absolve, let go, acquit, take off, undo; to forgive, pardon, excuse; counter-sorcery or sorcerer, proclamation; prayer to free one from evil influence. **2.** Screwdriver **3.** Long ago. (pe). **1.** To liberate, free, release from bondage, untie, forgive, pardon, excuse. **2.** To

- proclaim announce. **3.** An expression used by the ancients when they prayed to their gods for forgiveness. (r).
- ka' la'.** **1.** A radiation of light from the sun. **2.** Money (because gold, silver and copper reminded the Hawaiians of the brilliance of the sun's rays). (r).
- kālā.** **1.** Money. (pe-e).
- kala'a kea.** **1.** A sacred light of the sun, referring not to the rays, but esoterically to radiation from "The God of the Sun." (r).
- kala aloha.** **1.** Sorcery to free a victim from power of the *hana aloha*, love inducing sorcery. To free love. (pe).
- kala'ihī.** **1.** Hard, rigid, stormy; oppressive, as of either heat or cold or of an officious person. (pe). **1.** The light (*ka*). **2.** Peel off the covering (see *ihī*, *'ili* and *māihī*). (10).
- Ka Lani.** **1.** The king; kingly. **2.** The heavens; heavenly. (r).
- Kalani'ōpu'u.** **1.** Name of a chief. **2.** Var. of *Ka'āwela*, a planet. (pe).
- kali.** **1.** To wait, loiter, linger, tarry; loiterer; hesitant, slow. **2.** Vagina. (pe).
- kālī.** **1.** Spine, spindle, rod; string. (pe).
- kalo.** **1.** The well known vegetable of the Hawaiian Islands. **2.** One of the class of gods called *akua noho*. (a).
- kalohe.** **1.** Violence; mischief; evil. (a).
- kalohelani.** **1.** Sacred heavenly light flows forth. (4). See *ka*, light; *lani*, heavenly; *lo*, sacred (see *lo 'a*); *he*, flow forth.
- kalua.** **1.** (Into) the cave (see *lua*). (8).
- kālua.** **1.** To bake in the ground oven; to burn brick or lime; baked. **2.** Double, two stranded. **3.** Sinkhole, pit. (pe).
- kama.** **1.** Child, person. **2.** To bind, tie, wrap. **3.** Cavern, cleft, rock fissure. **4.** To urinate. (pe). **1.** The first husband of a wife. **2.** Children. **3.** To lead or direct. **4.** To bind or tie up, as a bundle. **5.** A cavern; a fissure in a rock. (a). **1.** Make a close connection. (5).
- kama kāne.** **1.** Son, boy, male child; masculine gender. (pe).
- kamakani.** **1.** The fair gentle wind (see *makani*). (2).
- kamali'i.** **1.** Children, progeny. (pe). Used in (11).
- kamāli'i.** **1.** Royal child. (pe).
- ka mea nani.** *Ka*, the; *mea*, person; *nani*, beautiful. **1.** Beautiful goddess. (3).
- Kāna.** **1.** Saint (in proper names). For example, *Kāna Lui*, Saint Louis. (pe).

- kana.** 1. Tens (usually compounded with numbers from three to nine to indicate 30 to 90). 2. Horizontal supports in houses. (pe). 1. His, of him, pertaining to him, belonging to him. 2. Made, done, or created by him. (r). 1. To dislike; to despise; to treat in an angry manner. (a).
- kāna.** 1. His, hers, its. (pe).
- kanaha.** 1. To be forty (see *ha*, four). 2. Forty in number; used for forty in counting ropes, cords, bundles of food and property in general. (a).
- kanahā.** 1. Forty. 2. Name of a star. (pe).
- kanahē.** 1. Porous coral. (pe).
- kanahē. ho'okanahē.** 1. To drive or urge forward, quicken, hurry, accelerate. (pe).
- kanahēle.** 1. Accelerate, quicken (see *kanahē* + *le*). (2).
- kanaho.** 1. To be moved; to pant from hard exercise; to cause one to shake; to tremble. 2. To take refuge from fear; to be safe under the protection of another. 3. A refuge; a place of protection. 4. One who has escaped from danger. 5. A coming with eager expectations. (a).
- kanaka.** 1. Human being, man, person, individual, party, mankind, population; laborer, servant, helper; human sacrifice; human, manly, pregnant, inhabited. 2. Clitoris. (pe). 1. A man; one of the human species; the general name of men, women and children of all classes, in distinction from other animals. 2. A common man, in distinction from ali'i or chief. 3. People generally; persons; mankind. 4. Own; self; person. 5. The end of an outrigger canoe. 6. To be or dwell as men. 7. *Hoo*. To act the man, i.e., to act courageously or firmly. 8. To observe rectitude of conduct. 9. To act faithfully, firmly, courageously, and not faint-hearted. 10. Manly; firmly; stable. (a). 1. To crack, split or break open (see *naka*). (5). 2. Man. (6, 10). Tremble (see *naka*). (14).
- kānaka.** 1. Plural of *kanaka*. (pe).
- kanaka ē.** 1. Foreigner, outsider, stranger. (pe).
- kanaka hana.** 1. Worker, servant. (pe).
- Kanaloa.** 1. A major god. (pe). 1. The god who radiates the Eternal Light of Peace. 2. The sustainer of life. (r). 1. Used in (8, 10).
- kanawai.** 1. *Ka*, preposition, of belonging, relating to, etc., *na*, sign of the plural, and *wai*, water. Literally: What belongs to the waters, i.e., rights of water. 2. A law; an edict; a command

- of a chief. **3.** To put under law; to forbid a thing to be done. (a). **1.** Hard breathing (see *kanaho* + *wai*). (10).
- kānāwai.** **1.** Law, code, rule, statute, act, regulation decree, edict; to be prohibited; to learn from experience. *Ti* leaves, as used in religious ceremonies as a plant respected by spirits. (pe).
- Kane.** **1.** Kane. (4, 9–11).
- Kāne.** **1.** The leading of the four great Hawaiian gods. **2.** Name of the 27th night of the lunar month. **3.** Name of a sacred star, seen by priests as portending great misfortune, as the death of a chief. (pe).
- kane.** **1.** Tinea, a fungus skin disease. (pe).
- kāne.** **1.** Male, husband, male sweetheart, man; brother-in-law of a woman; male, masculine. (pe).
- kani.** **1.** Sound or noise of any kind; pitch in music; cry out, ring, peal, whir, resound, reverberate; roar, rumble, crow, resonate. **2.** Strong, hard, tough. **3.** To satisfy a need, particularly thirst; to drink. (pe). **1.** To make a sound more or less musical; to hum, as a tune. **2.** To strike, as a clock. **3.** To sound, as a trumpet. **4.** To explode, as a pistol. **5.** To crack, as a whip. **6.** To rumble, as thunder. **7.** To squeak, as shoes. **8.** To crow, as a cock. **9.** *Hoo.* To sing; to praise; to play on a musical instrument. **10.** To cry out, as a multitude; to exclaim. **11.** To be unpleasantly affected, as the ears at hearing bad news. **12.** A singing; a ringing sound; a report, as of a gun; the sound of a trumpet, or of musical instruments. **13.** Sounding; singing; squeaking; making a noise. **14.** (a).
- kanikau.** **1.** Dirge, lamentation, chant of mourning, lament; to chant, wail, mourn. (pe). **1.** To mourn for the loss of friends; to lament; to bewail, as for the dead. **2.** To compose a dirge, or to sing to one extemporaneously; to compose an elegy. **3.** A dirge; a mourning song; mourning; lamentation. (a). **1.** *Kani*, to cry out; *kau*, to fall upon in embrace. (10).
- kao.** **1.** Dart, fish spear, javelin; spike as on the tail of a sting ray; skyrocket. (pe). **1.** To dart, like a flash of lightning streaking through space; to dash through space as a skyrocket, comet, or shooting star; to sparkle in space like an angel or a bursting rocket. (r). Used in (8).
- kaona.** **1.** Hidden meaning, as in Hawaiian poetry; concealed reference, as to a person, thing, or place; words with double meanings that might bring good or bad fortune. **2.** Town. (pe).

1. The name of a Hawaiian month. (a). 1. The deep or inner meaning hidden in a chant. (j).
- kapa.** 1. To call, term, give a name to. 2. Edge, border, brim, boundary; side, as of a road; bank, as of a stream. 3. Labia. 4. To rustle, rattle, splash, as rain. (pe). 1. Edge (4). 2. Rattling; large drops. (14).
- Kapihe.** Kahuna who lived in Kona in 1850. (j).
- Kapo.** 1. A sister of Kalaipahoa, a fabled goddess from abroad who entered some kind of a tree and rendered it poisonous. (a).
Kapo'ulakīna'u. More commonly known as Kapo. This goddess had a dual nature—as a benevolent hula goddess identified with Laka, and as a fierce goddess of sorcery. (pe-g).
- kāpō'ai. ho'okāpō'ai.** 1. To rotate, revolve, as in a hula. (pe).
- kapu.** 1. Taboo, prohibition; special privilege or exemption from ordinary taboo; sacredness; prohibited, forbidden; sacred, holy, consecrated; no trespassing, keep out. (pe). 1. Divine; sanctified. (r). 1. Sacred ceremony. (1). 2. *Tapu.* (10).
- karma.** *Lit.* action — The effects of actions either positive or negative, returning to you. (j).
- kau.** 1. To place, put, hang, suspend, affix; to set, settle, perch, alight, rest, pose; to enact, impose, or pass, as a law; to levy, as a tax; to ride on or mount, as on a horse; to board, mount, get in or on; to rise up, appear, as the moon; to place in sacrifice; to come to rest, as the setting sun; to arrive, come to pass; to hang up, as a telephone receiver. 2. Period of time, lifetime; any season; term, semester. 3. A sacred chant, as Hi'iaka's chants of greetings to persons, hills, and landmarks; a chant of sacrifice to a deity. 4. Reason, cause. 5. The Milky Way. (pe). 1. To appear. 2. To settle; perch; rest. 3. To ride; board; mount. (r). 1. To hang; to hang up; to suspend; to crucify. 2. To hang, tie or gird on, as a sword. 3. To put upon or place a thing in some designated place; to put in an elevated situation; to mount a horse; to go on board a ship or canoe. 4. To overhang, as the heavens over the earth. 5. To fall upon; to embrace affectionately, with *ai*. 6. To put upon one, as a heavy burden. 7. To set or fix the boundaries of a land. 8. To put down, as words on paper; to write; to dot. 9. To give publicity to a thing; to promulgate, as a law. 10. To set before one, as food. 11. To tempt, as in taking birds with a snare. 12. To light down upon, as a bird; as the spirit or divine influence upon one. 13. To come down upon one unexpectedly. 14. To rest upon; to stretch

- out or over. **15.** To come upon one, as a suffering or calamity. **16.** To rehearse in the hearing of another that he may learn. **17.** *Hoo.* To set against; to resist. **18.** To appoint against; to come upon. **19.** To bring upon; to cause to fall upon. **20.** To rest; to place. **21.** The summer or warm season. The Hawaiians had but two seasons in a year: the *kau* summer, and the *hooilo* winter. **22.** A period of time in which one lives; a specified time. **23.** A time for a particular purpose. **24.** Time of indefinite length. **25.** Midnight; so called from the game called *puhenehene*. **26.** A place. **27.** A canoe. **28.** A setting of the sun. **29.** A sitting place, as a roost for fowls. **30.** Name of puukapu in the game of noa. (a). **1.** Dropped into my mouth (refers to a children's game). (4). **2.** It's time; now. (10). **3.** Mount. (8). **4.** Sacred chant. (2).
- Ka'u.** A district on the Island of Hawai'i. (j).
- ka'u.** **1.** My, mine. (pe). **1.** Dropped into my mouth (refers to a children's game). Sacred chant (see *kau* and *ka'i*). (2).
- kaua.** **1.** War, battle; army, war party; to make war, fight. (pe). **1.** Invite to stay (see *kāua*). (14).
- kauā.** **1.** Outcast, pariah, slave, untouchable, menial. (pe).
- kāua.** **1.** To detain, gently request to remain. **2.** We, us. *Mai kāua!* Come to me. *Honi kāua,* kiss me. (pe).
- kaukahi.** **1.** Standing alone, solitary, by oneself, lone; persevering, singleness of purpose, regularity. (pe). **1.** *Kau,* canoe, and *kahi,* one. A single canoe. **2.** Figuratively, a oneness; a perseverance; steadiness in doing a thing. (a). **1.** Cross of light (*kau,* to crucify (cross) + *kahi,* source of illumination). (4).
- kavakava.** A root called 'awa, which is mildly hallucinogenic. (j).
- kawa.** **1.** Leaping place, as a precipice from which a swimmer leaps into a pool. **2.** To assassinate, strike in the dark, kill, rob. (pe).
- kāwā.** **1.** Distance between two points; length of time. (pe).
- ke.** **1.** See *ka*. **2.** Contraction of *ka mea e,* the one who will, should, or is; the thing that (or which) is, will, should. **3.** If, when. (pe). **1.** An exclamation of surprise, indeed! **2.** Mostly with *hoo.* To force; to compel; to urge on. **3.** To be intent upon; to press forward; to go ahead in any affair. **4.** To thrust; to push or drive at. **5.** To obstruct one as he goes along; to get a person or persons into difficulty; to struggle against; to be troubled. **6.** To crowd together at a door or about a person; to assault one's house; to press upon. **7.** With *ai,* food. to push away, as food without eating; to abstain from food; to fast. (a). **1.** Be intent

upon. (10). **2.** By means of. (3, 4). **3.** Go ahead. (3, 7). **4.** The (1, 4, 10). **5.** The glory (see *kei*). (9). **6.** The one who; the one who will. (3, 4, 6). **7.** Thrust (see *kā*). (10). **8.** To press upon. (10, 14). **9.** To urge; invoke. (14). **10.** When. (3). Also in (2, 8, 11, 13).

kē. **1.** Protest, complaint, criticism; critic, especially a hula critic; to criticize; to push, shove, struggle against, oppose, shun, avoid, abstain from, refuse. **2.** To clang, as a bell or gong; to dingdong, strike, as a clock. **3.** To flatten out, adjust to the surrounding level. **4.** The same as *kā*. (pe).

kea. **1.** White, clear; fair-complexioned person; shiny. **2.** Breast milk. **3.** A variety of sugar cane. **4.** Share, as of stocks. (pe). **1.** Compel (see *ke* and *koi*); invoke (see *ke* and *kāhea*). (9).

ke'a. **1.** Cross, crucifix, any crossed piece; to hinder, obstruct, intercept, block; obstruction, barrier. **2.** Hand, as of bananas. **4.** Virile male; sire. **5.** Pleurisy. (pe).

Keakua. **1.** The God (see *Akua*). (9).

Kealakekua. **1.** The pathway [of] images. (See *kua*.) (pe).

kealoha. **1.** *Ke*, the + *aloha*, see *aloha*. (j).

keau. **1.** The thing that will flow (see *au*). (6).

Keawe. **1.** The "highest god" of the ancient Hawai'ian pantheon. Also known as *I'o*, Inner Spirit and *I'ao*, Infinite Mind or Infinite Light. (m). **1.** The bearer. (a). **1.** Name of a southern star, said to be named for an ancient chief. (pe). **1.** The source of all creation. (j).

Keaweawe Makali'i. **1.** Perhaps the constellation Pleiades (Kuhelani). (pe).

keha. **1.** Height, pride, dignity; lofty, high, prominent; majestic, dignified; to brag, boast, praise; to rise to the top. (pe). **1.** Rise up. (4).

kei. **1.** To glory in, take pride in; dignified, proud, glorious. **2.** A hard rock from which adzes were made. (pe). **1.** An expression of wonder; wonderful! glorious! excellent! stupendous! **2.** To praise; to extol; to boast; to glory. **3.** *Haa*. To be lifted up with honor or pride. **4.** A boasting; glorying; pride; high-mindedness. **5.** The name of a species of hard rock. (a). **1.** Lift up. (10).

kēia. **1.** This, this person, this thing; the latter. (pe).

Kela'. **1.** To excel; excellent; excellence; to surpass; to transcend the average. **2.** To be of exalted rank; in the highest position because of worthiness. **3.** Most exalted; reaching far into the

- sky. 4. The sun. 5. The Divine Being that generates the spiritual power within the sun; God. 6. The absolute, omnipotent Majesty of Heaven and Earth. (r). See *kēlā*.
- kela.** 1. Excelling, exceeding, projection beyond, reaching high above; to jut out, excel. (pe).
- kēlā.** 1. That, that one, he she, it, that person or thing; the former. (pe).
- kēlā . . . kēia.** 1. This and that, all, every, everything, here and there; miscellaneous, various (*kēlā* always precedes *kēia*). (pe). Used in (11).
- ki.** 1. To shoot; to aim a weapon at a target. 2. To germinate; to spring forth new life and expand into growth; to thrust forward, as a flower blossoming. 3. Development, expansion, unfoldment. 4. To issue forth, branch out. 5. Definiteness of purpose; to reach a goal. 6. To move swiftly, hasten, hurry. 7. To shoot water, as from a hose. (r). 1. English: The key of a lock; the lock itself; the trigger of a gun. 2. Modern: To pull the trigger (*ki*) of a gun; to shoot a gun. 3. To shoot water, as with a syringe. 4. To sift; to strain. 5. To make fine by separating the coarse. 6. To blow from the mouth into the sea, as fishermen blow from the mouth a kind of chewed up oily nut substance to quiet the surface of the sea. 7. The name of a plant. 8. The name of a small bird. 9. Close; parsimonious. (a). 1. Intensifying (see *-kī* and *kī-*). (9). 2. Also in (10).
- ki-**. Same as *kī-*. (pe).
- ki.** Transitivizer. (pe).
- kī.** 1. Ti, a woody plant in the lily family. 2. To shoot or aim, as with a gun; to squirt water, as with a syringe; to blow from the mouth; to spit, as an angry cat; to travel fast, hurry. 3. Key, latch; pitch, and clef in music; to lock; to wind or set; to roll up. (pe).
- kī-**. Intensifying prefix. (pe).
- kī.** Intensifying suffix. (pe).
- kia.** 1. Pillar, prop, post, pole; mast of a ship, spar; nail, spike. 2. To concentrate or direct, especially in sorcery; evil force of black magic; a sorcerer might concentrate his prayers to the destruction of an individual or object. 3. To steer. 4. Deer, hart. (pe). 1. Pillar or post, in the center of a house, which supports the ridge. (10).
- kiai.** 1. Guardian gods (see *kia'i*). (13).

kia'i. 1. Guard, watchman, caretaker; to watch, guard, picket; to overlook, as a bluff; guardian. (pe).

Kiaina'auaomaikalani. *Kiai+naauao*, see *kiai*. 1. *naau*, the mind and *ao*, instructed. The enlightened mind. 2. Instruction; knowledge; learning; wisdom. 3. Wise; knowing; + *mai*: 1. Towards the speaker, this way. Come, come here, welcome; say, give. 2. + *ka*, the, + *lani*: 1. Sky, heaven; heavenly, spiritual. 2. Very high chief, majesty; host; royal, exalted, high born, noble. 3. The upper air; the sky; the visible heavens. 4. Heaven; a holy place. Anything high up literally or by dignity of character. (pe, j).

kiekie. 1. Most exalted (see *ki'eki'e*). (6).

ki'eki'e. 1. Height, tallness, Highness; lofty, exalted, majestic, superior, prominent; altitude. (pe).

kihe. 1. Sneeze. 2. A small native fern. 3. A variety of sweet potato. 4. A red seaweed. (pe).

kihekihe. 1. See *kihe*. (pe). Used in (2).

kii. 1. To go after a thing; to go for the purpose of bringing something; to fetch. 2. To come to one; to approach; to meet. 3. To send for a person or thing; to send away. 4. To take from another; to procure for one. 5. To require the one. 6. *Hoo*. To pine away, as in the consumption; to cause to grow thin in flesh. 7. To starve; to suffer starvation. 8. To mourn; to suffer. 9. To make thin, i.e., to deprive of. 10. An image; a picture; an idol; a statue. (a).

ki'i. 1. Image, statue, picture, photograph, drawing, diagram, likeness, idol, doll, petroglyph; features, as of a face; carved, as the end of an 'auamo pole. 2. To fetch, get, procure, send for, go after, summon, attack; to seek for sexual ends. 3. A hula step or gesture. (pe). 1. A command; to command; to issue an order, send on an errand, direct someone on a mission. 2. To watch, seek and find; fetch me an object that I desire. 3. To achieve, accomplish, fulfill. 4. To stem from the Supreme source. 5. An idol, statue, a religious icon. 6. An image, representing someone no longer present. 7. A representation or reproduction. 8. A symbol representing Divinity; an image of God; an earthly replica of an invisible spiritual being; an object of worship. (r).

kikeke. 1. Knock for entrance (see *kīkēkē*). (10).

kīkēkē. 1. To knock, rap, tap, pound (pe).

kiki. 1. To shoot from, spring into action, move rapidly away from. 2. To spring into life and develop in growth, expand, flow swiftly.

- 3.** To spurt, as water from a fountain. **4.** To be ejected from. **5.** A freshwater shellfish. (r). **1.** A frequentative and intensive of *ki*, to shoot or squirt. To spurt, as water pressed through a small orifice. **2.** To eject black matter, as the squid. **3.** To practice masturbation. **4.** To flow swiftly, as water from the bottom of a full barrel. **5.** To do a thing with vehemence; to run very swiftly; to fly furiously at, as one cock at another. **6.** To paint the face or hair white with lime or clay. **7.** Bundles done up for carrying on a stick. **8.** Quickly; suddenly; violently; in a hurry. **9.** A rough kind of basket. **10.** The swinging or slamming of a door. (a). **1.** Flow swiftly, squirt. (2).
- kikii.** **1.** See *Kii*. To slumber. **2.** To touch or strike softly. **3.** To move quickly, gently or softly. (a).
- kīki'i.** **1.** To lean back; to tilt, heel, as a ship; to stretch out, extend. **2.** A type of fishhook. (pe).
- Kilauea.** A volcano on the Island of Hawaii. (j).
- kili.** **1.** To rain fine rain; to rain but a little; to wet. **2.** A kind of shrub or grass. (a). **1.** Raindrops; fine rain; to rain gently. **ho'o kilī.** To rain gently. **2.** Peal of thunder; to thunder. (pe).
- kilo.** **1.** Stargazer, reader of omens, seer, astrologer, necromancer; kind of looking glass; to watch closely, spy, examine, look around, observe, forecast. (pe). **1.** To look earnestly at a thing. **2.** To look at and watch the stars. **3.** To Prognosticate events by looking at the stars; to foretell what the weather will be. **4.** To act as a sorcerer. **5.** To be or act as a judge between man and man. **6.** A predictor of future events from the observation of stars, from the barking of dogs, the crowing of cocks, etc. [i.e., the interpretation of symbols]. (a)
- kilokilo.** **1.** Enchantment, magic, fortune telling; magical. (pe). **1.** Interpretation of symbols.
- kilo lani.** **1.** Soothsayer who predicts the future by observing the sky; to do so; astronomer, astrologer. (pe).
- kilo makani.** **1.** One who observes the winds for purposes of navigation. (pe).
- kilo moana.** **1.** Oceanography, oceanographer; to observe and study the open sea. (pe).
- kilo nānā lima.** **1.** Palmistry, palmist; to predict on observation of the hand. (pe).
- kilo pepa.** **1.** One who tells the future by use of playing cards. (pe).

- kilo 'uhane.** 1. Spiritualism, spiritualist; to communicate with spirits. (pe).
- kini.** 1. Multitude, many; forty thousand. 2. King. 3. Kin, relatives. (pe). 1. The number 40,000. 2. Any number indefinitely great. 3. A retinue of persons; a train following a chief, as in former times. 4. Kinfolks; relations, etc. 5. English: Tin. 6. Hawaiian orthography for *gini*, the liquor gin. (a).
- kinilau.** 1. Numerous, very many. (pe). 1. Name of a multitude or school of fish in the sea. (a). 1. *Kī*, ki; *ni'o*, the highest point; *lau*, spread out. (4).
- kini-o.** 1. To shoot water out of the mouth with force, *kī*; the highest point, *ni'o*. (4).
- kino.** 1. Body, person, individual, self; bodily, physical, material, nonspiritual. 2. Person in grammar; personal. (pe). 1. One's self. 2. The body; the substance; the principal part of a thing. 3. A stalk of grass; the body of a tree. (a). 1. Me, self. (9).
- kino aka, kino akakū.** 1. Spirit, especially of a living person. (pe).
- kipa.** 1. To visit, call. 2. To turn aside; to turn from the direct path. (pe). 1. To be a guest in a house. 2. To entertain, be a gracious host; hospitality. (r). 1. To pay a visit. (4).
- kipapa.** 1. To balance on the top of the surf (see *kīpapa*). (14).
- kīpapa.** 1. Pavement, level terrace; lay stones in pavement or terrace; to wall in, as with stones. 2. To be close together, as clouds; to shoot together. 3. A sweet potato. 4. Prone position on a surfboard; to assume such. (pe).
- kīwa'a.** 1. Name of a mythical bird. 2. To dredge. (pe).
- ko.** 1. Contraction of *kou*. Thy; thine; of thee. 2. Of; the sign of possession or property. It has the same meaning as *o*, but is placed in another part of the sentence. 3. To accomplish; to fulfill; to bring to pass, as a promise or prophecy; to be avenged; to obtain; to conquer; to overpower. 4. To win a bet; to obtain what one has sought after; to succeed in a search. 5. To proceed from, as a child from a parent; to beget, as a father. 6. To conceive, as a female; to become pregnant. 7. To draw or drag, as with a rope. 8. *Hoo*. To fulfill and engagement; to perform what has been spoken. 9. To put a law in force. 10. Drawn; dragged, etc. 11. Sugar-cane; sugar; molasses. (a).
- kō.** 1. Sugar cane. 2. Dragged, towed, wind-borne; long, as a vowel sound; to drag, push, prolong, tow, drawl; to hold a note, as in chanting; pull, tug, massage. 3. To fulfill, come to pass, succeed, do, complete, foreclose; to win a dispute; to become

- pregnant; fulfilled. 4. Second note in musical scale. 5. A call to pigs, fowl. 6. Possessive: Your. (pe).
- koa.** 1. Brave, bold, fearless, valiant; bravery, courage. 2. Soldier, warrior, fighter; military, hero, martial. 3. A native forest tree. 4. Land crocodile, chameleon. (pe).
- ko'a.** 1. Coral, coral head. 2. Fishing grounds. 3. A shrine, often consisting of circular pile of coral. (pe).
- ko 'a'.** 1. The blood of fire. 2. The Flame of Creation in reference to the vital forces of energy that flow from God. 3. The divine source from which all life flowed into being. (r).
- kō'ā.** 1. Arid, barren, rocky and unfruitful; dry or tasteless. (pe).
- kōhi.** 1. To gather, as fruit; to break off neatly, as a stalk; to split, as a breadfruit. 2. Fat, rich, as food; fatness. 3. To fill or heal a wound. 4. To hold back, check, restrain; to strain, especially as in childbirth, to travail. **ho'okōhi.** Caus/sim. Also *ha'akōhi*. 5. Prolonged, as a sound; long. (pe).
- koi.** 1. To urge, implore, persuade, compel, require, insist on, ask insistently, demand, claim, pull; requirement. 2. Fishing pole, pole fishing. (pe).
- kōi.** 1. Sharp, shrill, as a voice. 2. To flow with force, as water over a dam. 3. To string, as flowers for a lei. 4. A child's sliding game. 5. A small tree. (pe).
- ko'i.** 1. Axe, adze; adzeliike, sharp, projecting, as a forehead. (pe).
- koko.** 1. Blood; rainbow-hued. 2. Shrubs and trees. 3. A seaweed. (pe). 1. The blood; passions of the blood; lusts of the blood. 2. Man's animal passions; man's basic nature. 3. To fulfill one's sensual desires; appease a physical appetite, indulge to the point of satiation; uncontrollable passions. 4. To entice, tempt, lure, lead astray, beguile, deceive. 5. To be mean, harmful, unkind; to hurt others. 6. To wound with the tongue. 7. Maliciousness, malevolence. 8. To be ignoble or dishonorable. (r).
- kokō.** 1. Crow, cackle, of chickens; to crow. (pe).
- kōkō.** 1. A carrying net; a string hammock. 2. To tie up strings, as of a calabash; lacings, as of a drum body. 3. To pull; jerk, drag, push, massage. 4. Pregnancy; pregnant, heavy with child. 5. To fulfill. 6. Cocoa. (pe). 1. So very heavy. (9).
- kolu.** 1. Three, third. (pe). 1. A third time. (10).
- komo.** 1. To enter, go into, penetrate, include; to join, as an organization; to sink, as a heavily laden canoe; to entertain or feel, as an emotion; entered, filled. 2. To dress, pull on, wear. 3. Ring, thimble, tenon. (pe). 1. Enter in. (7).

- Kona.** 1. Leeward sides of the Hawaiian Islands; leeward. 2. A famous leeward wind; to blow, of this wind. 3. Name of a star. (pe).
- kona.** 1. Ton, tonnage. (pe). 1. Strong (see *konā* and *konakona*). (9). Also in (11).
- konā.** 1. Hard, unyielding, unfriendly, brusque, contemptuous, haughty. (pe).
- kōna.** 1. His, her, hers, its. (pe).
- konakona.** 1. Strong; bulging with muscles; rough and uneven, as a surface; hard. 2. A native tufted grass. (pe).
- konākonā.** 1. Dislike, contempt; disliked; to dislike. (pe).
- ko'o.** 1. Brace, support, wand, prop, helper; pole as used in pushing a canoe; to pole, push with a pole. 2. Tail feathers, as of a cock. 3. Force, strength; strong, rough (rarely used except after *kai*). *Kai ko'o*, rough, strong sea. 4. Larger, a trifle bigger. 5. Loose, slack; to lay on in folds, as pleats in a dress. 6. Type of light-green leaves. (pe).
- kou.** 1. Your, yours. (pe). 1. Of your (2). Also in (11).
- ko'u.** 1. To cluck, to talk too much. 2. Conception; male potency; to conceive. 3. My, mine. (pe).
- ko'ū.** 1. Damp, moist, thriving, prosperous. (pe).
- kōū.** 1. To look about in all directions. (pe).
- Ku.** 1. *Ku* was the name of one of the four major gods of the Polynesians and one of the three princely sons of the Divine King of Heaven, *Kane*. (r). 1. The subconscious or Low Self from the kahuna point of view. (k1). 1. Outwardly associated with fertility, rain, sorcery and war. 2. Psychologically, *Ku* stands for what may be called the "body-mind"; the organizing consciousness of the body, the "subconscious." (k2). 1. Highest (see *ku*). (8). 2. Rise up (see *ku*). (10). 3. The body-mind. (5). 4. The unconscious. (10).
- Kū.** 1. Ancient Hawaiian god of war. (pe).
- ku.** 1. To penetrate, diffuse into, permeate, inject, pierce. 2. To affect profoundly, deeply impress one's senses or feelings. 3. To be mentally alert; discern sharply; understand acutely. 4. To rise, arise, lift oneself into an upright position, stand. 5. To penetrate darkness with light. 6. Up high, way above, the furthest reaches of space. 7. Exalted space in Heaven. 8. To reach out, stretch upward, extend. 9. Appropriate, suitable, satisfactory. 10. A stand, pedestal base; to place upon a pedestal and exalt. 11. To resemble; to appear like. 12. To set apart;

- consecrated, exalted. (r). 1. To be in an exalted position; to affect profoundly; arise and walk with a new life. (12).
- kū.** 1. To stand, stop, halt, anchor, moor; to rise, as dust; to hit, strike jab; to alight, as a bird; to stay, remain, exist; to reach, extend, arrive; upright, steep, erect, standing. 2. Stand, pedestal, base. 3. In a state of, resembling, like, due to, because of. 4. To appear, show, reveal; to start, go; to achieve; transform, change into. 5. Suitable, proper, appropriate, fitting. 6. To rule, as a land. 7. To set apart a period for prayers for a special object. To pray for. (pe).
- Ku' a.** The Highest Flame in regard to Deity. (r).
- kua.** 1. Back, rear, burden, windward; to carry on the back, as a child. 2. To hew, chop, chip, hack; to fell, strike down, as an image; anvil. 3. Beam, rafter. 4. Variation of *akau*, god, image. (pe). 1. Back, the upper rear part of the body. 2. Up above, high above, in back of, on top of. 3. To persevere, persist in; perseverance, persistence. 4. Generations back, or a long time ago. (r). 1. To strike in a horizontal direction. 2. To cut or hew down, as a tree with an axe. 3. To hew, as wood or stones; to cut out, as stone from a quarry. 4. To overthrow; to destroy (cut down), as an idol. 5. To throw or cast away; to put away. 6. The back of a person or animal in distinction from the face. 7. The top of a ridge or high land. 8. The hewed stick, block or wood on which *kapa* is beaten. 9. The anvil of a blacksmith. 10. The name of one of the six houses of an ancient Hawaiian residence. 11. A species of fish. 12. The front side of a place. (a). 1. Highest fire (see *Ku' a*). (6).
- kūā.** 1. To turn into; to be similar to. (pe). Used in (11).
- 'kua.** Used in (13).
- kua'ala.** 1. A kind of lichen. (pe).
- kua'ana.** 1. Term of address for older sibling or cousin of the same sex. 2. First brewage of liquor. (pe). 1. First born. (13).
- Kuamalae, Taneo Sands.** A great Kahuna who lived much of her life in New York City and taught huna there. (j).
- kuhano.** 1. To reach up high for a thing; to project unto lofty heights. 2. To aspire toward that which is holy; to turn to the Supreme; to project unto God; to breathe one's thoughts unto the Supreme Source. (r).
- kuhi.** 1. To point, gesture, as in speaking, directing an orchestra, or dancing the hula; gesture, pointing. *Hula kuhi lima*, sitting dance with gestures of hands and swaying of torso. 2. To suppose,

think, infer, presume, assume, expect, surmise, imagine. (pe).

1. To teach, point out, infer, direct, designate, point the way.

2. A thing aimed at or striven for. 3. A conclusion decision, resolution. 4. To indicate by pointing out a fact. (r). 1. To

think; to suppose; to imagine. 2. To point out; to point at with

the finger. 3. To give an appellation. 4. To cast up to one. 5.

To judge. 6. A gesturing with the hand to regulate singing. (a).

kuhikuhi. 1. To show, demonstrate, designate, prescribe, teach,

give orders; to direct heiau ceremonies. 2. Sweet, tasty, fat.

(pe). 1. To show, to point out. 2. To designate; to direct one

to a particular place. 3. To teach; to point the finger; to direct

the hand. 4. To ask by signs. 5. To be fat; to be rich with

fatness, as food. 6. To be sweet or pleasant to the taste, as

high-seasoned food. 7. Sweet, as sugar; fat, as the fat of a well

fed animal; sickish with fatness. 8. (a). 1. To be rich. (14).

kuhinia. 1. Fat, rich, saturated with rich or fatty food. (pe).

kuka. 1. Coat. (pe). 1. A radiation of light from the highest

source; illumination projected from the Supreme Source; to il-

lumine, to penetrate darkness with light, as when the sun rises.

(r).

ku' ka. 1. To consult, ask advice of, seek information from. 2. An

advisor; one who is consulted for knowledge. (r).

kūkā. 1. Consultation, discussion; to consult, confer, discuss,

deliberate. (pe).

Kū-kā'ili-moku. An aspect of Kū, the War God. *Lit.*, Kū, the

eater of islands. (j).

kūkākūkā. 1. To discuss, negotiate. (pe).

Kū Kahi. 1. Name of the third day of the lunar month. (pe).

ku 'ka' hi. 1. To consult, be advised; seek knowledge from a source

of wisdom and be enlightened. 2. To pray for a thing and have

one's prayers answered. (pe).

kū kahi. 1. Standing alone, outstanding, unique, first. (pe).

kukui. 1. Candlenut tree. The oily kernels were once used for

lights; hence the tree is a symbol of enlightenment. The soft

wood was used for canoes, and the gum from the bark for paint-

ing tapa; black dye was obtained from nut coats and from the

roots. 2. Lamp, light, torch. *Fig.*, guide, leader. (pe). 1. The

inner light. (j).

kula. 1. Plain, field, open country, pasture. 2. Source; container.

3. School, academy; to teach school. 4. Gold, golden. (pe). 1.

Source. (2).

- kulia.** 1. To pour that which is spiritual. As "*Kulia ka aha*": "Pour that which is spiritual through the invisible channel that links man with Infinite God." 2. To strive, try, work for a goal. 3. To give unto, as by sharing that which is spiritual with another. (r). 1. To pour that which is spiritual. (8).
- kuli'a.** 1. To desire with great yearning; to long for a thing. (r).
- kūlia.** 1. To stand, halt. 2. To try, strive. 3. Outstanding, fortunate, lucky. (pe).
- kūli'a.** 1. To desire greatly. (pe).
- kumu.** 1. Bottom, base, foundation, basis, title, main stalk of a tree, trunk, handle; basic; hereditary, fundamental. 2. Teacher, tutor, manual, primer, model, pattern. 3. Beginning, source, origin. 4. Reason, cause, goal, justification, motive, purpose, object, why. 5. An article bought, sold or exchanged. 6. Herd, flock. 7. Tenon, socket. (pe). 1. Parentage, origin, commencement, source of origin, the beginning of a thing. 2. To establish; to create a thing. 3. To teach, inspire. 4. To branch out from a given source and expand in growth. (r).
- kūmū.** 1. Goatfish. 2. Good-looking, handsome. (pe).
- Kumu Honua.** 1. The founder of the earth. 2. Lord Kane. 3. The original source from which earth sprung into being. (r).
- Kumu Kane ke ka'a.** 1. The radiation of light that glows from Kane. (r).
- kumu kahi.** 1. Origin, beginning. (pe). 1. The origin. (1).
- kumulipo.** Origin, genesis, source of life, mystery; name of the Hawai'ian creation chant. (pe).
- kumupa'a.** 1. Principal, capital (contrasting with interest). 2. Firm foundation, ancient times, firmly established. 3. Family god (same as the much more common *'aumakua*). (pe).
- kundalini.** The energy that resides in the base of the spine, and travels to the top of the head bringing enlightenment. (j).
- kupu.** 1. Sprout, growth; offspring; upstart; to sprout, grow, germinate, increase; to occur. 2. Spirit, supernatural being. (pe). 1. To come from the highest source. 2. To emerge from a shell or egg and expand into life. 3. An offspring or product of. 4. A Spirit; supernatural being, in reference to Deity. 5. To emerge from a godly being; emanation from spirit. (r).
- kūpū.** 1. Thick, as gravy; to thicken. (pe).
- kupua.** 1. Demigod or culture hero, especially a supernatural being possessing several forms; one possessing *mana*; to possess *kupua* (magic) powers. (pe).

kupu laau. 1. An emission from the Spirit of the Sun. 2. The radiant energy that flows from the energizing spiritual power behind the sun. 3. The fecundating spirit principle that is emitted by the sun, that nurtures plants and causes them to flourish. (r).

kupuna. 1. Grandparent, ancestor, relative or close friend of the grandparent's generation, grandaunt, granduncle. **ho'okupuna.** To take a person as a grandparent or grandaunt or granduncle because of affection; an adopted grandparent; to act as a grandparent. 2. Starting point, source; growing. (pe).

kūpuna. 1. Plural of *kupuna*. Ancestors. (pe).

ku'u. 1. To release, let go, discharge, abandon, free, dismiss, give up, yield, slacken; to pay out, as a cable; to settle, as earth; to diminish, as stream water; to fail to help; to finish, as a chant; to adjourn, put down, subside. 2. A gill net. 3. My, mine. (pe).
1. Let go. (10). 2. Release. (1).

kuwaihealani. 1. A land not rooted to any one spot, purported to be the original home of Pele, the goddess of the volcano. (j).

L

la. 1. A particle following verbs. 2. The sun. 3. Day or light, in distinction from *po*, darkness. 4. A particular or appointed day. 5. The effects of the heat of the sun, i.e., a drought. 6. Sunny; warm. (a). 1. Light. (2, 3, 4, 6, 7, 10, 14). 2. Sun. (2). 3. Rise up (see *ala*). (6). 4. See *la'a*. (13). 5. Sunlight. (1). 6. Unusual light. (3). 7. Wind (see *la'i*). (3). Also in (10, 11).

lā. 1. Sun, sun heat; sunny, solar. 2. Day, date. 3. A sail. 4. Fin. 5. Common refrain in songs. (pe).

la'a. 1. Sacred, holy, devoted, consecrated, reserved or set aside for sacred purposes. 2. Cursed, defiled, bound under oath, doomed to death or destruction. 3. Time, season. 4. Also, together with, so, besides, such as, like. (pe). 1. Sacred. (13).

la'au. 1. Tree, plant, wood, forest, shrubbery, herbs. 2. Medicine, medicinal. 3. Strength, being strong; energetic; to be potent. 4. Rigid, solid, hard, hardwood, stiff like an erect penis. 5. The Spirit of the Sun; the Sun's Spirit in reference to *Lono*, the Spiritual Lord of the Sun. (r). 1. Male erection. (3). 2. Medicine. (8). 3. The spirit of the sun. (8).

lā'au. 1. Tree, plant, pole, rod, club; strength, rigidity, hardness; male erection; stiff, as wood. (pe).

- lā'au. ho'olā'au.** 1. To insist, urge persistently; continuously, persistently, endlessly. (pe).
- lā'au kāhea.** 1. A type of faith healing of broken or crushed bones or sprains. *Lit.*, calling medicine. (pe).
- lā'au lapa'au.** 1. Medicine. *Lit.*, curing medicine. (pe).
- lae.** 1. Forehead, brow. 2. Cape, headland, point, promontory. 3. Wisdom; mental or emotional qualities. 4. An insulting term. (pe). 1. Emotional, mental; quality of wisdom. (1).
- la'e.** 1. Same as *la'ela'e*: pure in sentiment. (pe).
- la'ela'e.** 1. Bright, shiny, clear, serene, calm, pleasant. (pe).
- lahui.** Used in (11).
- lāhui.** 1. Nation, race, tribe, people, nationality; species, breed; national, racial. 2. To assemble, gather together. 3. To prohibit, forbid, lay a taboo, proclaim a law. (pe).
- lai.** 1. A species of fish. (pe). 1. To be calm; to make no noise. 2. Calm; still; quiet; shining, as the surface of the sea in a calm. 3. Any still, silent place. (a). 1. Wind (see *la'i*). (3). 2. Of peace (see *la'i*). (6).
- la'i.** 1. Calm, stillness, quiet, peace, contentment, tranquility; solace; serene, as of sea, sky, wind; quiet, silent, peaceful. (pe). 1. Supreme light wind. (3).
- lā'i.** 1. Ti leaf (contraction of *lau ki*). (pe).
- laila.** 1. There, then (usually pronounced *leila* or *lila*). *I leila*, there, at that place. *O leila*, of that place. (pe)
- la'ila'i.** 1. Redup. of *la'i*; light-hearted. **ho'ola'ila'i.** Caus/sim. 2. A variety of sweet potato. (pe)
- Laka.** 1. Goddess of hula, *maile*, *'ie'ie*, and other forest plants. (pe 1971). 1. Goddess of Hula. (1, 7, 9).
- laka.** 1. Tame, domesticated, gentle, docile; attracted to; fond of. 2. Lock, padlock. (pe). 1. To tame, as a wild animal; to feed to the full. 2. *Hoo*. To bring under, as a ferocious beast; to render docile and obedient; to tame; to domesticate. 3. Well fed; tame; domesticated; familiar; gentle; not ferocious. 4. Domesticated or tamed animals. 5. The name of a species of bird. (a).
- Lakakane.** 1. The name of a god; the god of dances. (a).
- lako.** 1. To possess what is necessary for any purpose; to be supplied with requisite means of doing a thing; to be supplied with; to have a sufficiency. 2. *Hoo*. To provide a supply for the needy. 3. To be endowed; to be furnished; to be supplied. 4. To supply what is wanting. 5. A supply; a fullness; a sufficiency.

6. Rich; prosperous; completely furnished with every necessary convenience. 7. The leaf of the sugar-cane. (a).

lala'i. 1. See *la'i*. (pe).

lalo. 1. Down, downward, low, lower, under, beneath, below, subordinate; depth, lowness, west. *O lalo*, from below. 2. Leeward, lee, southern. (pe). 1. Down; downwards; usually with prefixes *i, o, no, ko, ma* and *mai*. 2. That which is down; low; base; very low in character. (a). 1. Below. (4, 12).

lama. 1. All kinds of ebony, hardwood trees. 2. Torch, light, lamp. 3. Rum; any intoxicating drink. (pe). 1. A heavenly body such as the sun, moon, or a star; an orb that radiates light. 2. A source of illumination that issues light and warmth. 3. The yellowish-white radiation that glows resplendently from Divinity. 4. Enlightenment; to be illumined spiritually; the source of illumination and enlightenment. (The original pronunciation of this word was *Rama*). (r). 1. Light, lamp; intoxicating drink. (2). 2. The yellow-white glow of divinity; enlightenment. (8).

lanaka. Used in (11).

Lanakilakeikiahiali'i. George Naope, our mentor in the ancient chants, master chanter, and probably one of the most knowledgeable people in the history of Hawai'ian chanting and Hula. (j).

lani. 1. Sky, heaven; heavenly, spiritual. 2. Very high chief, majesty; host; royal, exalted, high born, noble. (pe). 1. The upper air; the sky; the visible heavens. 2. Heaven; a holy place. Anything high up *literally* or by dignity of character. 3. The title of a high chief when addressed by a subject; equivalent to *your highness*; also when spoken of by a subject. 4. Heavenly; pertaining to the sky. (a). 1. From the heaven; heaven(s); heavenly. (2, 4, 5, 9, 10). 2. Highest. (13).

lania. 1. To warm, as a person warms himself by a fire. (a).

lānia. 1. To warm, toast, or wilt over a fire. (pe).

lani nu'u. 1. Highest heavens, an epithet for royalty. (pe).

lani pa'a. 1. Firmament. Literally, solid heaven. (pe).

lapa'au. Medical practice; to treat with medicine, heal, cure; medical, medicinal. (pe).

lau. 1. Leaf, frond, leaflet, greens; to leaf out. 2. Dragnet, seine, so called because formerly made of ti leaves (*lau*) tied to a rope. 3. Sheet; surface; blade, as of grass. 4. To be much, many; very many, numerous; four hundred. 5. Pattern, design. 6. Tip, as of the tongue; top. (pe). 1. To spread out from, move away from,

- branch out; to extend like a shadow. (r). 1. To feel after a thing. 2. To spread out; to be broad, as a leaf. 3. To be numerous or many. (a). 1. Caress; reach out; feel after. (2). 2. Spread out. (4).
- laua**. 1. Not much remaining to do, progressing, nearly finished. (pe).
- la ua**. 1. This (see *ua*). (10).
- lāua**. 1. They, them. (pe).
- laua'e**. 1. A fragrant fern. 2. Beloved, sweet, of a lover. 3. To gather together, collect. (pe). 1. *Lau*, a bundle of *ti* + *a'e*, upward; rise up; permission. (14).
- le**. 1. Happiness, joy, pleasure. 2. To jump for joy. (r). 1. Ecstasy; orgasm (see *le'a*). (3).
- lē**. 1. To go about aimlessly, to do no work; listless, lazy. (pe).
- le'a**. 1. Joy, pleasure, happiness, merriment; sexual gratification, orgasm; pleasing, gay, delightful, happy. 2. Clearly, perfectly, thoroughly, successfully. 3. Arcturus. (pe).
- leha**. 1. To glance about, as with expectation or furtively. 2. Lazy, neglectful. (pe). 1. To turn the eyes different ways without turning the head. 2. To turn the eyes upward or askance. 3. To turn or lift up the eyes. 4. To direct the eyes toward any object; to turn the eyes to look; hence, to look with expectation. 5. To lift the eyes as in prayer. 6. To lift up the eyes in admiration. (a). 1. My eyes turn upward. (2).
- leho**. 1. A cowry shell. 2. Callus, as on shoulders from carrying heavy loads. 3. Covetous. (pe). 1. The hard outer covering of a seashell. 2. The outside covering of a seed or a nut, pod, or husk that contains life within. 3. The outer covering of inner life, as the shell of an egg protecting the chick within. 4. The shell or outer framework of a human being. (r). 1. Outer shell of the body. (8).
- lehu**. 1. Ashes; ash-colored or gray. 2. A variety of sugar cane. 3. The number 400,000; numerous, very many. (pe). Used in (13).
- lehua**. 1. A flower of the '*ōhi'a*' tree. 2. Laden, as with beautiful blossoms. 3. A type of shell. 4. Expert, as in fishing. (pe). 1. A sweet nectar with which to quench one's thirst; water to drink. 2. To be amply supplied with food, as a table laden with delicacies; a bountiful supply. 3. A sweetheart, beloved friend; a person adored because of beauty, charm, grace, or dignity; something lovely like a flower. (r). 1. Laden. (2, 6, 14).

- lehulehu.** 1. Multitude, crowd, a great number, population, legion; numerous, very many, innumerable, myriad. (pe). 1. Many, many times. (10).
- lele.** 1. To fly, jump, leap, hop, skip, swing, bounce, burst forth; to sail through the air, as a meteor; to rush out, as to attack.
- ho'olele.** To cause to fly; to fly, as a kite; to disembark, to embark, as on a project. 2. Contagious, as of disease. 3. Wind-blown, of the rain. 4. Separate, detached. 5. Hula step. 6. An interval of music, the difference in pitch between two tones. 7. To dry up, to have passed the menopause; to evaporate. 8. To shrink, as clothes. 9. Sacrificial altar or stand. (pe).
- lena.** 1. Yellow, yellowish; jaundice; bile. 2. To stretch out, as to dry; to draw tight, as a belt; to sight or aim; to bend, as a bow. 3. Lazy, idle, indolent. 5. Name of a star, perhaps Sirius. (pe). 1. The stretching out. (3).
- lewa.** 1. Sky, atmosphere, space, air, upper heavens; aerial. 2. To float, dangle, swing, hang, oscillate; swinging, dangling, pendulous, afloat, unstable; limber-jointed, of admired hula dancers. 3. Homeless vagabond, wanderer; landless, homeless. 4. To know thoroughly, as a type of work; to be thoroughly familiar with, as a place. 5. Name of a star. (pe).
- li.** 1. Spirit; that which is spiritual, pertaining to spirit. (r). 1. To hang by the neck; to strangle by hanging; to furl, as a sail. 2. To see; to observe. 3. To fear; to be afraid; to shrink back with dread. 4. The chill or shake of an ague fit; the ague. 5. Trembling, as from cold; shaking, as with an ague fit. (a). 1. Tremble (see *li*). (2, 3).
- li.** 1. Chills; to have chills; to tremble with cold; shuddery feeling of horror. 2. Lace, as of shoes; to lace or tie. 3. To hang, gird; to furl or reef, as a sail. (pe).
- lia.** 1. To ponder; to think; to contemplate. 2. To fear; to be afraid; to start suddenly, as a dog in catching a fly. 3. To desire greedily; to lust after; to ponder or run, as the mind on something foolish. 4. To be cold; to shiver with fear or cold; to have the sensation of cold. 5. A shaking or trembling through fear. 6. Fear or dread, as when one supposes he sees a spirit. 7. A strong desire; a desire to obtain or possess something; restlessness from something on the mind. 8. Thinking intensely upon some subject; the application of the mind upon something. 9. Cogitations; serious thoughts; a vision. 10. Fearful; affrighted. (a).

- li'a.** 1. Strong desire; yearning, amorous; to wish for ardently, crave. 2. Fear, chills. (pe). 1. Strong desire; crave. (3).
- life-force.** The energy called Mana which animates all life on the earth. (j).
- lii.** 1. The primary form for *ali'i*. A chief; a king; a ruler. 2. *Haa*. To spread out; to spread down, as a mat; to open and spread out, as a letter. 3. The falling off or turning of the hair white in children. 4. Aguish; sick of a fever and ague. 5. Little; small, etc.; usually doubles, *liilii*, but found single in compound; as *kamalii*, *makalii*, *moilii*, etc. (a).
- li'i.** 1. Small, tiny. 2. Short for *ali'i*. (pe). 1. To open and spread out, as in a letter (see *lii*). (10).
- liili.** 1. Name of a place where the sacrifices were laid before the altar. (a).
- lika 'ili.** 1. Goose flesh. (pe-e). 1. Used in (2).
- lika 'i'o.** 1. Goose flesh. (pe-e).
- lilo.** 1. To accrue, be lost, gone, pass into the possession of; to relinquish; to become, turn into; to overcome; purchased, taken. 2. Busy, absorbed, occupied, engaged, engrossed, devoted, dedicated. 3. Expense, expenditure. 4. Far, distant, out of sight, completely, entirely. (pe). 1. To transfer or be transferred in various ways. 2. To become another's. 3. To turn; to change; to be lost; to be gone indefinitely. 4. To give a thing in trust to another; to give absolutely; to consecrate; to dedicate; to devote. 5. To change from one thing to another. To change from one form or appearance to another. 6. Out of sight; a great ways off; lost; gone; distant. (a). 1. Transform; pass to me. (6, 10).
- Līloa.** 1. Father of 'Umi. (pe-g).
- lima.** 1. Arm, hand; sleeve, finger. 2. Five; fifth. (pe). 1. The arm; the hand. Figuratively: power; a stay; a support. (Note: The Hawaiians make no distinction between arm and hand, *lima* applies to or includes both; so *wawae* is both leg and foot.) (a). 1. Hand power. (14).
- lima ika.** 1. Same as *lima ikaika*. (pe).
- lima ikaika.** 1. Strong hand or arm; power, strength; to handle roughly, assault, ravish, use force; strong arm. (pe).
- lina.** 1. Soft; adhesive, sticky, clayey, gummy, tenacious; glutinous. 2. Scar. 3. Ring, hoop, race track. (pe). 1. Anything soft and yielding to the touch. 2. *Hoo*. Anything soft, tenacious or tough. 3. Tightly drawn, as a rope. (a).

- lino.** 1. Bright, shiny, shining with splendor, dazzling, brilliant. 2. To weave, twist, braid, tie. 3. Calm, unruffled. 4. Taut. (pe).
- liu.** 1. Leakage, bilge water; to leak. (pe).
- li'u.** 1. Slow, tardy, taking a long time; a long time. 2. Well-salted, salty, seasoned. 3. Deep, profound, as of skill or knowledge. (pe).
- li'uli'u.** 1. To pass much time; to spend much time (pe). Used in (11).
- lo.** 1. The fore part of the head. 2. A species of bug. 3. The name of some chiefs who lived on the mountain Helemano and ate men. 4. A syllable prefixed to many words. (a). 1. Sacred (see *lo 'a*). (4).
- lō.** 1. A black insect, earwig. 2. Front half of the skull. 3. Lord. 4. A line of O'ahu chiefs. (pe).
- loa.** 1. Distance, length, height; distant, long, tall, far, permanent. **ho'oloa.** To stretch, extend, prolong, lengthen. 2. Very, very much, too, excessive, most. 3. As soon as. 4. Head tax officer. 5. A district or large section of it. (pe). 1. Permanent (1). 2. To extend. (5). Also in (11).
- lo 'a.** 1. Sacred, holy, consecrated, dedicated; to set apart in honor of an exalted person, like a deity; dedicated to God; to be devoted to a divine cause. 2. Hallowed; entitled to respect and reverence, as in a religious ceremony or ritual. (r).
- loaa.** 1. Anomalous. To obtain; to find; to receive; to have, i.e., to have obtained; to meet with; to happen; to befall; to be overtaken; to be caught; to be seized; to be possessed of. 2. The name of a rough scraggy stone, as a coral rock. 3. Applied figuratively to hard, severe, cruel kapus. 4. A receiving; an obtaining; a getting; a possessing. 5. Luck; fortune; success or otherwise. (a).
- lohe.** 1. To hear, mind, obey, listen; to feel, as the tug of a fishing line; obedient. (pe). 1. To hear, as the ear a voice or sound. 2. To obey; to follow instructions; to regard. 3. *Hoo.* To give such attention as to understand and practice or obey. (a). 1. To hear; to obey. (14).
- lohi.** 1. Slow, tardy, late, retarded, backward, deliberate, gradual; to delay. 2. Short for '*alohi*, sparkle, shine. (pe). 1. To linger; to be tardy. 2. To wait; to stay; to be slack to do a thing. 3. *Hoo.* To be slow; to be dilatory; to be cautious. 4. The name of the sexual organ of a horse; also, the sexual organ of men. 5. Tardy; lingering; slow; feeble. (a).

- lohia.** 1. Sparkling water, intoxicating drink. 2. Short for *lo'ohia*. (pe). 1. Drink which sparkles with light. (4).
- loko.** 1. Inside, within; interior, mainland, inside; internal organs, as tripe, entrails. 2. Character, disposition, heart, feelings. 3. Pond, lake, pool. 4. Mainland of the United States. 5. In spite of, regardless. 6. By means of. (pe).
- loli.** 1. To change, alter, influence, turn, turn over. 2. Sea slug, sea cucumber. 3. Spotted, speckled, daubed. (pe). 1. To turn, revolve, rotate, turn over, spin around. 2. To alter, change the appearance of, take on a new form, reshape, make over, transform. (r). 1. To turn over; to change; to alter. 2. *Hoo*. To turn into; to change one thing, purpose or plan for another; to alter one's design. 3. To make a spot with coloring matter; to daub; to color. 4. A species of fish. (a). 1. Unfold to view. (10).
- lolia.** 1. To turn on one side, then the other, as a sleepy person. 2. Applied to a new canoe when drawn from the mountains, it turns on one side and then the other when drawing. (a).
- lomi.** To rub, press, squeeze, crush, mash fine, knead, massage, rub out; work in and out, as claws on a contented cat. (pe).
- lomilomi.** Redup. of *lomi*; masseur, masseuse. (pe).
- Long, Max Freedom.** Author of a number of books on Huna, and one of the major preservers of the ancient teachings. (j).
- Lono.** 1. One of the four major gods brought from Kahiki. 2. The 28th day of the lunar month. 3. Name of a star. (pe). 1. Name of one of the four great gods of the Hawaiian Islands. (a). Appears in (10).
- lono.** 1. News, report, tidings, remembrance, rumor. (pe). 1. To hear, as a sound; to hear, as the voice of one calling. 2. To regard, as a command; to keep; to observe; to obey. 3. To hear a report. 4. *Hoo*. To cause to hear, etc.; to listen; to regard. 5. A report; news; a hearing of something new; fame. 6. A report of what one has heard another say. 7. A rumor; a report. 8. Fame. 9. Tidings. 10. A remembrance. 11. The name of a day of the month. (a).
- Lono-i-ka-makahiki.** 1. The god of the annual fall harvest *makahiki* circuit of the islands when taxes were collected. He was symbolized by a tapa banner suspended on a mast with a tiny carving of a human head at the top. 2. A younger son of Keawenui-a-'Umi who became chief of Hawaii Island and defeated the invading forces of Kama-lālā-walu of Maui. He was also famous as a debater (*ho'opāpā*) and *moko-moko* fighter. (pe-g).

Lono-makua. An uncle of Pele's, who brought fire at her command. He kept the sacred fire of the underworld under his armpit (Handy and Pukui, p. 31). The *makahiki* image (see *Lono*) bore his name. *Lit.*, elder Lono. (pe-g).

lo'ohia. 1. Possessed, overwhelmed, overcome, stricken; to befall, happen. (pe).

lu. 1. To plant, sow, scatter. 2. To grow; sprout; branch out; expand. 3. A family increasing in size. 4. Development of one's mind; expansion and development of one's thoughts. 5. Development of one's spiritual conscious or of one's psychical powers. 6. To be able to project one's thoughts into the spirit world and into souls which reside there; to commune with spiritual beings. (r). 1. To scatter; to throw away small things, as ashes or sand; to drip, as water. 2. To sow, as grain. 3. To kick or remove dust from one's feet. 4. To dive or plunge in the water; to dive, as in taking a squid. 5. That which is thrown away or scattered. 6. That which is shot from a gun; hence, gun shot, from their scattering. 7. The small seeds of the puakala. 8. A kind of medicine. (a). 1. Projected thoughts. (8).

lū. 1. To scatter, throw, as ashes; to sow, broadcast; to shed; to push aside; to drip, as water; to shake; to cast off, as grief; to spend recklessly, squander, discard. 2. Seeds of the prickly poppy. (pe).

lua. 1. Hole, pit, grave, den, cave, mine, crater. 2. Toilet, outhouse, bathroom, cellar. 3. Two, second, secondary, twice, deuce, double; doubly, much, a great deal. 4. Equal, likeness, duplicate, copy, match. 5. Companion, mate. 6. Type of hand-to-hand fighting. (pe). 1. To kill by breaking the bones; the art of breaking the bones of a person. 2. To dig a pit; to make a deep hole in the ground. 3. The art of noosing men in order to murder them, as was practiced on Kauai. 4. A pit; a hole; a grave; a den. 5. A second; an equal; an assistant; a copy of a writing. 6. Likeness in quality. 7. *Lua* expresses admiration and applies to what is good. 8. The number two; double. 9. Deceitful; double minded. 10. Weak; flexible; feeble. 11. Secondly; a second time. (a). 1. A second time. (10). 2. *Lu*, projected thoughts; *a*, fire. (8).

lu'a. 1. Old and wrinkled, worn and shabby with use, worn-out; sagging, hanging down, flimsy, soft, pliable. 2. Heap, pile. (pe).

1. Far advanced in years; belonging to the distant past; a long time ago. 2. Impregnated with fire; to spring from flames; to

- grow from a fiery source and expand; to originate in fire, as the emanation of the earth from the sun. (r).
- luaahi, luahi.** 1. Victim, as of wrath. 2. Fearful, mighty. (pe).
- lua ahi.** 1. Pit of fire; hell. (pe).
- lulu.** 1. Calm, peace, shelter, lee, protection, shield, shelter, cloak. (pe). 1. Lie quietly; offer (see *lūlū*). (10).
- lūlū.** 1. See *lū*; to scatter, sow, as seeds; to fan, winnow; to shake, as dice or the hands, or as an earthquake. 2. Donation, offering, as in a church; to make and offering. 3. Raffle, lottery. (pe).
- luna.** 1. High, upper, above, over, up; on, in, to, into. 2. Foreman, boss, supervisor, leader, overseer, commissioner, control rule. (pe). 1. The higher realm of the Heavenly Spheres; the Upper World. 2. *Luna'*, to stem from the moon, from which peace and tranquility flow. (r). 1. (High) above. (6, 12). See *iluna*. (10).

M

- ma.** 1. At, in, on, beside, along, through; by means of, because of, in behalf of, according to. (pe). 1. To belong to a group, order, or organization; be part of a company. 2. Pertaining to, or belonging to, a part of, via, through, by means of, in accordance with, related. (r). 1. *Ma* is formative of many nouns, in which case it seems to imply fullness, solidity, addition, etc., to the original word. 2. Carries the idea of accompanying, together, etc. 3. *Ma* is sometimes used like the emphatic *o*. 4. At; by; in; through; unto; by means of; according to, etc. 5. To fade, as a leaf or flower; to wilt. 6. To blush. 7. To wear out, as a person engaged in too much business. 8. *Hoo*. To fail; to perish, as a person or thing. (a). 1. The; in. (1).
- mā.** 1. Faded, wilted, stained, discolored, blushing; defeated; passed away, perished; to have lost a former attractiveness; to fade. (pe).
- mā-** 1. Short for *maka*, eye; mesh. 2. Short for *make*, desire. (pe).
- ma'a.** 1. Accustomed, used to, knowing thoroughly, habituated, familiar, experienced; to adapt; custom, habit. 2. Sling; to cast a stone in a sling; string of a musical instrument. (pe).
- mā'ā.** 1. Bad-smelling. (pe).
- maalewa.** 1. Fluttering; swinging in air (see *ma'alewa* and *lewa*). (6).

- mā'alo.** 1. To pass along, by, or alongside; to pass through, as land; to pass away, as glory. (pe).
- ma'alewa.** 1. Aerial root or vine. 2. Surging, swinging. (pe).
- magic.** The practice of making intentional change in ones self and in the environment. (j).
- magnetic.** Pertaining to magnetism. (j).
- magnetism.** The universal attractive energy. Animal Magnetism is the equivalent of Mana. (j).
- mahalo.** 1. Thanks, gratitude; to thank. 2. Admiration, praise, esteem, regard, respects; to admire, praise, appreciate. (pe).
- mahina.** 1. Moon, month, moonlight. 2. Crescent-shaped fish-hook. 3. Farm, plantation, patch. 4. Variety of onion or sweet potato. (pe). 1. The moon. (10).
- mahola.** 1. *Ma* and *hola*, to spread over. To spread out; to open wide, as a flower in full bloom. 2. To spread out; to unfold, as a kapa to dry. 3. The spreading out and extension of the stomach. 4. Spread open; spread out; extended. 5. In the ancient practice of the kahunas: hee *mahola*; ahi *mahola*; o ka hee *mahola* oia no ka mea e heehee ai ka mai. (a).
- mahua.** 1. Mockery, derision, spying. (pe).
- māhua.** 1. Increase, growth; to increase, thrive, wax, accrue, multiply, flourish. (pe).
- māhuā. māhuwā.** 1. Same as *huā*, envy, contempt. (pe).
- mahu'e.** 1. To open, as a box; to take out, remove. (pe).
- mahu'ē.** 1. To flee beforehand. (pe).
- māhuea.** 1. Gas. (pe).
- mahu'i.** 1. To guess, suppose, surmise, expect, suspect, assume, imagine; clue. (pe).
- māhu'i.** 1. To imitate, ape, pattern after, do as, follow after. (pe).
- mai.** 1. (Directional participle.). Towards the speaker, this way. Come, come here, welcome; say, give. 2. From. 3. Almost, nearly, as though. 4. Don't. (pe). 1. To fade; to be or fall sick; to be diseased; to be unwell. 2. Sickness generally; illness; disease. 3. The private parts of men and women. 4. Sick; diseased; weak. 5. From, as from a person, place or thing *spoken of*. 6. Towards a person, place or thing *speaking*. 7. An adverb of prohibition; it don't, do not. 8. Almost; nearly; near to; exposed to; about to be. (a). 1. About to be. (10). 2. Come to me (1, 3, 6, 8, 10, 14). 3. Bring to me. (4). 4. To me. (10). 5. Toward me; toward(s) the speaker. (2, 7, 9). Also in (11).

- māi.** 1. To chew fine, soften, masticate; laceration in childbirth. (pe).
- ma'i.** 1. Sickness, illness, disease, ailment, patient, sick person; sick, ill, menstruating. 2. Genitals, genital chant. 3. Tenon. (pe).
- māihi.** 1. To peel; strip, as bark. (pe).
- maile.** 1. A native twining shrub. They are believed to be sisters with human and plant forms. They were considered minor goddesses of the hula. Laka, goddess of the hula, was invoked as the goddess of the *maile*, which was one of the five standard plants used in her altar. 2. *Maile* sticks attached to the end of the 'auku'u (pole) used for catching birds; name of a snare used in catching plovers around the leg; rod or wand used in games; piece securing an ax's neck to the yoke. (pe).
- maka.** 1. Eye, eye of a needle, face, countenance; presence, sight, view. 2. Beloved one, favorite; person. 3. Point, bud; center of a flower; nipple, teat; point of a fishhook; beginning, commencement; source. **ho'omaka.** To begin, start, initiate; commence; to appear, of a child's first tooth; to put forth buds; to come to a head, as a boil. *Mea ho'omaka*, beginner. 4. Recognition token. (pe). 1. The face, expression of the face, countenance. 2. To reveal in the light, as when a flower opens and reveals its center; to cast a glow. 3. To bud, blossom, flower; the heart of a flower. 4. To stem from a flower. (r). 1. The point or edge of an instrument, as a knife or sword. 2. A guide; a director. (a). 1. Beloved (6). 2. Eyes. (2). 3. Guide. (5). 4. Oh, beloved one. (6). Also in (11).
- makamaka.** 1. Intimate friend; pal, buddy, host. (pe). 1. Friend; beloved. (7).
- makana.** Gift, present; reward, award, donation, prize; to give a gift, donate. (pe).
- makana'ā.** Plants growing on lava beds. (pe).
- makana aloha.** Gift of friendship or love; freewill offering. (pe).
- makani.** 1. Wind, breeze, flatulent wind; to blow. 2. Ghost, spirit. (pe). 1. Fair gentle wind. (2).
- makanoē.** 1. Beloved fine rain (*maka noē*). (14).
- ma ke kua.** 1. Behind. (pe).
- makou.** 1. Buttercups, coarse herbs. A native fern. 2. To blush; red, as with sunburn; bloodshot. 3. *Kukui* lamps, as burned all night while court retainers told stories to the chiefs. (pe). 1. Us, we (see *mākou*). (1, 7).

mākou. 1. Pronoun: we, us. (pe).

mākū. 1. Firm, hard; thick, stiff, as molasses; jellied, solidified; to gel, harden; to settle, as dregs; to thicken, as cream; dregs, sediment, lees. (pe).

makua. 1. Parent, aunt, uncle, cousin; Catholic father; progenitor; adult; mature, older, senior. (pe). 1. Full grown; of full age; mature. 2. To be large; to enlarge; to grow. 3. To strengthen; to sustain. 4. To call one father or master; to honor. (a). 1. To enlarge; to grow; to be hard. (10).

mala. 1. Aching, as after unaccustomed exercise; stiff and sore, bruised. 2. Sour, as fermented sweet potatoes; insipid. 3. Bunch, as of bananas. (pe). 1. To swell; to swell up; to grow large; to puff up, as a swelling. 2. A swelling or puffing up, as of the chest; an enlargement; a growing. 3. The name of a disease. 4. Swelling; puffed up; enlarging; growing. 5. Exhausted; spent. (a).

māla. 1. Garden, plantation, patch, cultivated field. (pe).

malama. 1. Light, month, moon. 2. Perhaps. (pe). 1. A radiation of light, as from a lamp, a star, or the sun. 2. Illumination from a divine source. 3. To illumine; enlightenment by wisdom. (r). 1. To keep; preserve; watch over. 2. To reverence; to obey, as a command. 3. To observe, as a festival; to attend to, as a duty. 4. To be awake to danger. 5. To swell; to be enlarged, as the belly (see *mala*). (a). 1. Swelling up. (10).

mālama. 1. To take care of, tend, attend, care for, preserve, protect, beware, save, maintain; to keep or observe, as a taboo; to conduct, as a service; to serve, honor, as God; care, preservation, support, fidelity, loyalty; custodian, caretaker, keeper. 2. Pancreas. (pe).

malīu. 1. To heed, give attention, listen, look upon with favor, turn toward. (pe). 1. Your attention. Look upon me with favor. (6).

malī'u. 1. Well salted, seasoned with wisdom. 2. Depth of tone; deep tone or sound, of the human voice. (pe).

mali'u. 1. To heed, give one's attention to, be cautious and aware. 2. Decency, politeness; to be civil to. 3. To take it easy, relax, rest, be comfortable, turn to God for consolation. 4. Peaceful, soothing, pacifying, comforting. 5. To soothe with balm, give peace unto. (r).

malo. 1. Male's loincloth; chant in praise of a chief's loincloth. (pe). Used in (11).

- malu.** 1. Shaded, peaceful, quiet, safe; shade, shelter, protection, peace, control, strength; protected by taboo; reserved, held apart; taboo; the stillness and awe of taboo. *He malu ka nohona*, life is protected, peaceful. (pe). 1. To shade; to overshadow; to cast a shade. 2. To be comfortable, as in shade when heat is all around; to be in a state of quietness and peace with others. 3. To be favored; to have many enjoyments and privileges. 4. To be fruitful; to be blessed. 5. *Hoo*. To bless; to comfort; to make comfortable. 6. To rule over; to govern, as a chief. 7. To make peace. 8. To protect; to govern; to put under a kapu. 9. A shade; the shadow of a tree or anything that keeps off the sun. 10. Peace; quietness; protection. 11. Watchfulness; care. 12. Overshadowed; protected; governed. 13. Quiet; without care or anxiety. 14. Wet; cold; damp; soaked in water. 15. Shivering with wet and cold. 16. Secret; not openly; contrary to order; without liberty; unlawful. 17. Secretly; unlawfully. (a). 1. Protection; be blessed. (5, 9). 2. To be favored (successful). (10).
- malū.** 1. Secretly, confidentially, clandestinely, illegally, stealthy, furtive. (pe).
- mana.** 1. Supernatural or divine power, mana, miraculous power; a powerful nation, authority; to give mana to, to make powerful; to have mana, power, authority; authorization, privilege; miraculous, divinely powerful, spiritual; possessed of mana, power. 2. Branch, limb, crotch; crosspiece, as of a cross; stream branch; road branch or fork. 3. Hook used for catching eels. 4. A native fern. 5. A variety of taro used in medicine. 6. A taboo house in a *heiau*. (pe).
- māna.** 1. A chewed mass, as kava for drinking. 2. Trait believed acquired from those who raise a child. 3. Student. (pe).
- mānā.** 1. Arid; desert. (pe).
- manaloa.** 1. Same as *nenuē*, pilot fish. (pe). 1. *Mana+loa*. See *loa*. (j).
- manamana.** 1. Redup. of *mana* 1. **ho'omanamana.** To impart *mana*, as to idols or objects; to deify; superstitious. 2. Redup. of *mana* 2. Appendages, claws, branches, rays, forks; to branch out. (pe).
- mana'o.** 1. Thought, idea, belief, opinion, theory, thesis, intention meaning, suggestion, mind, desire, want; to think, estimate, anticipate, expect. (pe).

mana 'o. 1. The Hawaiian *kahuna* taught that man's three minds are (1) *mana 'o*, (2) *mana 'o io*, and (3) *mana 'o ia ao*. *Mana 'o* is the lower physical consciousness of the human brain. It is the mind that awakens from sleep when the physical being emerges from its slumber. *Mana 'o* means: 1. The mind. 2. Mind power; the power of the mind; the power of thought; the power of thinking. 3. To think, conceive, reflect upon a subject; to determine by thinking. 4. To realize; to imagine. 5. To exercise one's powers of judgment. 6. To will, wish. 7. To desire, crave, yearn, as to long for appeasement of one's carnal appetite; an expression of desire. (r).

mana 'o i'o. *Mana 'o i'o* means "mind of the soul." *Mana 'o i'o* is not exactly the soul, which the ancients knew either as *i'o* or *unihipili*; it is not the spirit within the soul, which the ancients knew as the *uhane*; it is not the spirit of the soul, which the old Hawaiians knew as *ka uhane o ka unihipili*. *Mana 'o i'o* is the mind of the inner spiritual being. *Mana 'o io* means: 1. The power of the mind that comes from the inner being; inner mind power; thought power of the inner consciousness. 2. Soul consciousness. 3. The inner intellectual process. 4. God's gift to man to aid his mental development. (r).

manawa. 1. Time, turn, season, date, chronology, period of time. 2. For a short time, infrequent. 3. Affections, feelings, disposition, heart, seat of emotions. (pe).

manawaea. 1. Hard breathing, panting for breath, from exertion; to pant thus, breathe. Literally, rising breath. (pe).

manawai. 1. Warped, depressed, bent in. (pe).

mana wai. 1. Stream branch. 2. A variety of taro. (pe).

manawa'ino. 1. Evil disposition, hard-hearted, hard feelings, time of storm. (pe).

manawa moe. 1. Bedtime, time to sleep. (pe).

mano. 1. Many, numerous, four thousand; thick. 2. To throw, as a stone; to aim at and hit. (pe). 1. 4,000. (Also: water source, see *māno wei*.) (13).

manō. 1. Shark (general name). (pe).

māno. 1. Dam, stream or water source, headwaters. (pe).

māno wei. 1. Same as *māno*. Figuratively, heart and circulatory system; source of water and life. (pe).

manu. 1. Bird; any winged creature; wing of a kite. 2. Bruised, broken, scarred, injured. 3. Salty, pungent, acrid. (pe). 1. Bird. (2).

- mao.** 1. Cleared, as rain; alleviated, assuaged, as grief; to clear up, as rain; to pass, as sadness. 2. To fade, as cloth. 3. Type of fish. (pe).
- ma o.** 1. Because of, due to, by means of, through. (pe).
- ma'o.** 1. Green. 2. A native cotton. (pe).
- ma'ō.** 1. See 'ō, there. (pe).
- maona.** 1. *Ma* and *ona*, drunk. To be stuffed, as in eating; to be filled, as with food. 2. Fullness; satiety. 3. To have one's desire upon an enemy. (a).
- ma'ona.** 1. Part of his (see *ona*). (4).
- mā'ona.** 1. Satisfied after eating, full, satisfying; to have eaten. (pe).
- Maori.** The natives of New Zealand. (j).
- mapu.** 1. To rise up, as incense; to rise up and float off. 2. Moving, as a gentle wind; spattering, as water from a paddle. 3. The name of a wind. (a). 1. Rise up; surging up. (14). 2. To rise up; the gentle wind. (14).
- māpu.** 1. Wafted; fragrance, especially wind-blown fragrance; bubbling, splashing, as water; dripping, swooping; surging, as emotion. (pe).
- mau.** 1. Always, steady, constant, ever, unceasing, permanent, stationary, continual, perpetual; to continue, persevere, preserve, endure, last. 2. Stopped, as menstruation; snagged, caught, as a fish or hook; retarded; grounded, as a canoe. 3. Conceived, as at the very moment of conception. 4. Person who carried the wand and chanted. (pe). 1. To repeat often or frequently, as in counting; to do over and over the same thing. 2. Some, several, a number, as a sign of the plural. 3. To continue; to endure; to persevere. 4. To be dry; to stop flowing, as a liquid. 5. To fill with water; to wet; to soak up, as a sponge. 6. Dampness; moisture; coolness, as the air around a shady moist place. 7. Obscured by the sun, as the stars in the morning. (a). 1. Always. (3). 2. Forever. (1). 3. Fill with water; swelling; large. (14).
- ma'u.** 1. A native genus of ferns. (pe).
- ma'ū.** 1. Damp, wet, humid, moist, cool, refreshing. 2. To sprout. 3. A little, of little value, of slight use but better than nothing. (pe).
- Maui.** 1. Name of one of the Hawaiian islands. Cf. *Māui*, the demigod. 2. *maui*. A variety of sweet potato. (pe).
- Māui.** 1. The demigod and trickster who snared the sun. 2. Name of a star near the Pleiades. 3. *māui*. Sprain, bruise; sprained,

bruised; pit-ripened, of bananas. **ho'omāui.** To bruise, sprain, beat down, as by heavy rain or sea; to crush, as a leaf for a poultice; to cause a sprain. (pe).

māuiui. 1. To ask continually, frequently. 2. Bruise. (pe). Used in (11).

mauka. 1. See *uka*, island. (pe). 1. The name of a play. 2. *Ma*, preposition, and *uka*, inland. Inland, in a direction opposite to the sea. (a). 1. *M'aū*, cool moist air; *ka*, radiate out. (7).

ma'uka. 1. Same as *mā'uka'uka*. (pe).

mā'uka'uka. 1. Unskilled person; not adept, awkward. (pe).

mauna. 1. Mountain, mountainous region; mountainous. 2. Kind of hard stone from which adzes were made. (pe). 1. A mountain; the inland regions of an island. 2. A mountainous region. 3. A species of hard stone. 4. Large; swelling; extensive. 5. To waste; to dispose of uselessly. (a). 1. *Mau + na*. (14).

māuna. 1. Waste; mistreatment; wasteful; injured; abusive; to waste, injure, mistreat. (pe).

Mauna Kea. The highest mountain on Hawai'i. *Lit.*, snow mountain. (pe).

Mauna Loa. The second highest mountain on Hawai'i; a mountain village on Moloka'i. *Lit.*, long mountain. (pe).

me. 1. With. 2. Like, as. (pe). 1. Along. (3). 2. As. (1). 3. With. (10).

mea. 1. Thing, person, matter, stuff. 2. Possessor or proprietor of. 3. Person or thing that does, is, did, or was. 4. To say. 5. Cause, reason, purpose, means of, because. 6. To bother, disturb. (pe). 1. A thing; an external object; a visible or invisible substance. 2. A circumstance or condition. 3. To do; to say; to act. 4. To have to do; to meddle with. 5. To touch; to injure. 6. To cause to come to. 7. To speak; to utter; to ask questions. (a). 1. Food; refreshment (see *mea'ai*). (13).

mea'ai. 1. Food, refreshment, groceries. (pe).

mea akua. 1. Godly or divine person; any person with a god to worship. (pe).

mea 'ē. 1. Extraordinary, unusual, strange, wonderful; unusual person; stranger, alien, one of another race; a wonder. (pe).

mea nui. 1. Beloved person or thing; important person; thing of importance. (pe).

meditation. The act of changing the consciousness generally by either expanding the consciousness, or turning it within. (j).

- meha.** 1. Same as *mehameha*. (pe). 1. To be solitary; to dwell alone; to be desolate. 2. Loneliness; the state of being solitary. (a). 1. Silence. (10).
- mehameha.** 1. Loneliness, solitariness, solitude, hushed silence; lonely; solitary; silent, as during the hush of taboo. (pe).
- Mei.** 1. May (the month). (pe).
- mele.** 1. Song, anthem, or chant of any kind; poem, poetry; to sing, chant (preceded by both *ke* and *ka*). 2. Yellow. 3. Merry. (pe).
- Melville, Leinani.** An author on ancient Hawaii. (j).
- Mesmer.** Franz Anton Mesmer inventor of mesmerism — a form of flowing Mana to a patient popularized in the late 1700's, and which came from the original teachings of the peoples of the earth. (j).
- metaphysical.** Pertaining to the non-material, non-physical universe. (j).
- microcosm.** Generally, the individual, the human being. (j).
- moa.** 1. Chicken; fowl. 2. Banana fruit. 3. A tufted, green leafless plant. 4. A children's game. 5. A dart, tapering at one end. 6. Stone fastened to rope, used as a war weapon. 7. A mollusk. (pe). 1. Lizard of fire (see *mo'o* and *moahilele*). (10).
- mo'a.** 1. Cooked; burned, as by the sun; made brittle. (pe).
- moahilele.** See *mo'oahilele*. (pe).
- moala.** 1. To raise to the mouth, as poi. 2. To rise (see *ala*). (pe).
- mo'ala.** 1. An edible crab. 2. To relish food, as after having lost the appetite. (pe).
- mo'ala'ala.** 1. Going here and there, as one asking for handouts; to gad about. 3. Quick. (pe).
- moana.** 1. Ocean, open sea, lake. 2. Campground, consultation place for chiefs. 3. Broad, wide, extended, expansive, spread out. (pe).
- moani.** 1. Light or gentle breeze, usually associated with fragrance; wafted fragrance; to blow perfume. (pe). 1. Ocean (see *moana*). (6).
- moe.** 1. To sleep, lie down; to lie in wait, ambush; to prostrate oneself, as before a chief; to sit on eggs; horizontal, prone. 2. To marry, mate with, sleep with, cohabit; marriage. 3. Bed, sleeping place. 4. Dream. 5. Calm, as the sea. (pe). 1. Sleep; dream. To fall prostate (as in ancient worship). (5). Also in (11).

- moena.** 1. Mat, couch, bed. 2. Resting place, position of anything lying down. (pe). 1. Resting place. (4).
- moeuhane.** 1. See *moe* and *moe'uhane*. Sleep; dream. To fall prostrate (as in ancient worship). To lean forward on hands and knees. (5).
- moe'uhane.** 1. Dream; to dream. Soul sleep. (pe).
- moku.** 1. To be cut, severed, amputated, broken in two; broken loose, as a stream after a heavy rain; to punctuate. 2. District, island, islet, section, forest, grove, clump, severed portion, scene in a play. 3. Ship, vessel, schooner, boat. (pe, r). 1. To flow from a source, as a brook from a spring, or water from a fountain. (r). 1. To flow from the source. (12).
- mōkū.** 1. Remaining long in one place, stationary; tied to a stake, as in punishment; to hold in one place, as to drown; to be anchored or stationed, as ships in harbor. (pe).
- mokuāwai.** 1. To flow as a stream swollen by rain; to rush, as a crowd; multitudinous. (pe).
- Moloka'i.** Name of a Hawai'ian island. (pe).
- mo'o.** 1. Lizard, reptile of any kind, dragon, serpent; water spirit. 2. Succession, series, especially a genealogical line, lineage. 3. Story, tradition, legend. 4. Narrow strip of land. 5. Small fragment, as of tapa. 6. Narrow path, track. 7. Ridge, as of a mountain. 8. Young, as of dogs; grandchild. 9. Bridled, as a dog, favored as a sacrifice to the *mo'o* spirits. (pe).
- mo'oahilele.** 1. Fiery flying dragon, as in European fairy tales. Literally, flying lizard. (pe).
- mo'o akua.** 1. Legend or tale concerning the gods; god-like lizard. (pe).
- mo'o 'alā.** 1. Black lizard, gecko. (pe).
- mua.** 1. Before, ahead, forward, in advance, future, front, first, former, foremost, primary, principal; previously, beforehand; oldest, older brother or sister; senior branch of a family; leader, senior partner, senior; more than. 2. Men's eating house. (pe).
- mū'ā.** 1. Bottle-necked gourd, as used for drinking. 2. Mouth-to-mouth feeding. (pe).
- muki.** 1. To apply the lips or mouth to; to kiss. *E muki i ka wai*, to squirt water through the teeth. 2. To peep; to speak indistinctly, as an enchanter. 3. To play on the hokiokio or pipe, a wind instrument. (a). 1. Squirt water, *mana*, or *ki*, from the mouth. (13).

- mūkī.** 1. Sucking noise made by pursing the lips and expelling or drawing in air, as in kissing; wind instrument; to squirt water through the teeth; to suck into the mouth, as when lighting a pipe; to sip. (pe).
- mūki'i.** 1. To tie, tether. (pe).
- Muktananda.** An Indian saint who died in 1982. (j).

N

- na.** 1. By, for, belonging to. (pe). 1. The; pertaining to an object specified by the word following *na*, as in *na hiku*, the seven. 2. To belong to, be a part of, care for, come from; by means of. 3. In reference to. (r). 1. Of; for; belonging to. 2. To be quiet; to be pacified, as a child; to be comforted, as on in affliction. 3. To enjoy respite from pain. 4. To gasp or half breathe, as a dying person. 5. *Hoo*. The same; to settle difficulties, in a legal sense. 6. Quiet; pacified, as an aggrieved child; calmed; quieted, as one's passions. (a). 1. (Be) quiet. (7, 10). 2. Gasp. (4, 7, 14). 3. Give peace to (see *nā*). (12). 4. Plural (see *nā*). (5). 5. I am in a state of centered calmness. (9).
- na'.** 1. Calm, quiet, pacific, peaceful, tranquil, serene. 2. To comfort, soothe, appease, calm down, tranquilize, give peace unto. 3. Tranquility, serenity. 4. Free from disturbance; to be of a peaceful nature or disposition. (r).
- nā.** 1. Calmed, quieted, pacified, assuaged, soothed; settled, as a claim. 2. To moan, groan, wail. 3. Plural definite article. (pe). 1. Gasp (see *na* & *nae*). (3, 9).
- na'ali'i.** 1. Belonging to the royalty (*na* + *ali'i*). (1).
- naau.** 1. The small intestines of men or animals, which the Hawaiians suppose to be the seat of thought, of intellect and the affections. 2. The internal parts, i.e., the inwards of animals; the bowels. 3. The affections; the mind; the moral nature; the heart; the seat of the moral powers. (a).
- na'au.** 1. Intestines, bowels, guts; mind, heart, affections; of the heart or mind; mood, temper, feelings. (pe).
- na'au ali'i.** 1. Kind, thoughtful, forgiving, loving, beneficent, benevolent. (pe).
- naauao.** 1. *Naau*, the mind, and *ao*, instructed. The enlightened mind. 2. Instruction; knowledge; learning; wisdom. 3. Wise; knowing; learned; enlightened; having the skill or art of thinking and planning well. 4. To be learned; to be wise; to be intelligent.

5. To instruct; to convince; to be advised, to be warned. 6. To attend to that which is right; to give heed to truth and duty. (a).
- na'auao.** 1. Learned, enlightened, intelligent, wise. (pe).
- nae.** 1. Shortness of breath; to pant or puff for breath, as a result of over exercise or asthma. 2. Fragrant, sweet-smelling; fragrance. 3. A type of net. 4. To give or parcel out equally, as food. (pe).
- na'ena'e.** 1. A species of daisy. 2. Fragrant. 3. Design on a sleeping tapa. 4. Fish of the surgeon family. 5. Quick, alert. (pe).
- nahele.** 1. Forest, grove, wilderness, bush; trees, shrubs, vegetation, weeds. (pe). 1. That which grows; the verdure of bushes or trees. 2. Pertaining to a thicket or grove; herbs. (a). 1. In a state of centeredness (*nā + hele*). (4).
- naho.** 1. To overflow; to be deep, as water. 2. Depth; an overflowing with water. (a).
- nahoa.** 1. To be bold; to dare. 2. To be strong; to feel one's self to be strong. 3. *Hoo*. To provoke; to be impudent to one. See *nehoa, hoo*. (a).
- na'i.** 1. To conquer, take by force; conqueror. 2. To strive to obtain, endeavor to examine or understand. (pe). 5. Take me by force. (1).
- naka.** 1. To quiver, quake, tremble, shake, as with cold or fear; shaky, unsteady, shivering, shaking. 2. To crack open, as earth from the heat; cracked and peeling. 3. A land shell. 4. A sea creature. (pe).
- nana.** 1. Variation of *ulana*, to plait, weave, knit. 2. Short for *'īnana*. 3. Name of a star. 4. Name of a month. 5. To spread. (pe). 1. (To) spread. (2, 6).
- nanā.** 1. Snarling; to strut or provoke; sexually excited, of males; to stretch, as muscles; quarrelsome, aggressive. (pe).
- nāna.** 1. For him, her, it; by him, her, it; belonging to him, her, it, whose. (pe).
- nānā.** 1. To look at, observe, see, notice, inspect; to care for, pay attention to. 2. Quiet, restful. 3. Goat. (pe).
- nānāpono.** 1. To watch carefully, pay particular attention to, note carefully, stare at, observe, scrutinize. (pe).
- nani.** 1. Beauty, glory, splendor; beautiful, pretty, glorious, splendid. 2. Beautiful flower. 3. Good thing. 4. Since, because. 5. How much, how. (pe). 1. Glory. 2. A high degree of external beauty; splendor; exterior excellence. 3. To be glorious. 4. *Hoo*.

- To extol; to praise; to glorify; to be manifested or known as glorious. **5.** Beautiful; glorious; excellent; numerous; pleasant. **6.** An intensive particle, intensifying in a high degree the idea of the words to which it is connected. (a). Beautiful. (3).
- nānū.** **1.** Native species of gardenia. (pe).
- nau.** **1.** To chew, munch, masticate; grinder, as of a sugar mill; feed dog on a sewing machine; surly, full of hatred, as eyes. (pe). **1.** For thee; to thine; thine; belonging to thee, etc. **2.** For me; belonging to me; mine. **3.** To chew; to chank; to gnash with the teeth. **4.** To measure time by the slow respiration of the breath. **5.** To hold in the breath; to restrain one's self from breathing. **6.** The name of a bush or tree affording coloring matter in the fruit. **7.** Dye or coloring matter of the *nau*. **8.** Pain; distress, but in a less degree than *hui*. **9.** Chewed over; ground fine, as food thoroughly masticated. (a).
- na'u.** **1.** Mine, belonging to me, for me, by me. (pe). **1.** To come (see *na'ū*). (2).
- na'ū.** **1.** To come, go. (pe).
- nāu.** **1.** Yours, belonging to you, for you, by you. (pe).
- nā'ū.** **1.** Same as *nānū*. **2.** Pale yellow. **3.** A variety of sweet potato. **4.** Sighing deeply; to prolong the breath. (pe).
- naue.** **1.** (Also *naue*, & *nauwe*). To shake; to move to and fro. **2.** To tremble; to vibrate, as the earth in an earthquake. **3.** To move away a little; to withdraw from others to a private place. **4.** To be moved. **5.** *Hoo*. To trouble one when quiet. **6.** To change one's mind. (a).
- na'ue.** **1.** To move, shake, rock, sway, tremble; to quake, as the earth; to vibrate; to march; loose and insecure, as a tooth; revolving, as hips in a hula. (pe). **1.** To tremble; to shake (as an earthquake); to vibrate (see *naue*). (2).
- Na' wahine.** The Goddess Uli, the highest feminine energy, and an aspect of I'o. (See Uli). (j).
- nawai.** **1.** Quiet the water (*nā + wai*). (10).
- ne.** **1.** To tease; to fret; to make one cry; to ask for food, as a child. **2.** To be sour; to be sad; to be peevish, as when one is crossed in his plans. **3.** To droop; to be sickly; to wither. **4.** To murmur; to talk low; to whisper, as the gods and ghosts do; to make low sounds, as the ripples of the sea where there is little surf. **5.** To gnash or grind the teeth. **6.** Used for *nee*. **7.** Crying; fretting; sickly, as a child. (a).

- nē.** 1. Fretting, teasing or nagging for something; murmuring, as the sea; returning persistently, as a thought or desire. 2. Short for *nele*. 3. A seaweed. (pe).
- nea.** 1. To sweep off everything, as property from a place; to destroy all; to make a place desolate. (a).
- neanea.** 1. Waste land; destitute of food; everything swept off. 2. Lonely; desolate; waste. (a).
- nee.** 1. To move along horizontally; to move off; to hitch along. 2. To move, as a large body; to move from one place to another. 3. To pass along by for inspection, as soldiers. 4. To change, as the mind or opinion. (a). 1. Creeping along (see also *ne'e*). (1).
- ne'e.** 1. Moving along little by little; to step, march, creep, hitch along; to push along, as work; to squirm. (pe).
- nehe.** 1. To rustle, as leaves or the sea; rumbling; groping with the hands, as in searching. 2. Taffeta, so called because it rustles. (pe). 1. To flow quietly like the gently murmuring brook. 2. Noiseless, quiet. (r). 1. Rumbling. (6).
- nehoa.** 1. Hard; strong; bold; able. 2. To be strong; to be able; to be bold; to be hard. 3. *Hoo*. The same: see *nahoa*. Also, to be impudent to others. (a).
- nei.** 1. To rumble, as an earthquake; sighing, sougling, as of the wind; indistinct sound. 2. A seaweed. 3. Demonstrative occurring with several meanings (see *pe*). (pe). 1. This, here, this place. 2. To move along, push ahead, step ahead, advance. 3. To make a low rolling sound; a loud noise like thunder, a loud report, a reverberating sound. 4. A sighing or singing of the wind; rustling sound of the wind. (r). 1. Similar to *nee*, but with more energy. To move along with noise or tumult; to rush. 2. To move; to be forced, as the trees by the wind. 3. To make a confused noise, as a multitude moving together. 4. This place or time. (a). 1. Moves me. (3). 2. Rush. (7). 3. This place or time. (10). 4. To move quickly; move along. (4). 5. Vibration. (5).
- ne'i.** 1. Variation of *ne'e*. 2. Here, this place, local (often preceded by *i*, *ma*, *o*). (pe).
- neo.** 1. To be silent; to be still where had been life and activity. 2. *Hoo*. To make silent; to cause to be still, as an assembly; to cause one to say nothing. 3. Hush! Silence! No noise! 4. To cause silence by desolation; to make desolate, as a house, city or country by destroying the people. 5. To cause to be empty

- or desolate. **6.** Desolate; empty; solitary, as a path through the wilderness. **7.** *Hoo*. Desolation; ruin. **8.** An empty space. (a).
- nia.** **1.** Bald; baldheaded; round and smooth, as a bald head. (a).
- Ni'ihau.** Name of one of the Hawai'ian islands; an inhabitant of Ni'ihau Island. (pe).
- nina.** **1.** See *lina*. Soft to the touch; slippery; adhesive, like poi. (a).
- ninau.** **1.** To ask a question for information; to inquire concerning a thing; to interrogate. (a). **1.** Tightly draw (see *lina*). (10). Pull out (see *niniau*). (10).
- nīnau.** **1.** Question; to ask a question, inquire, interrogate; query. (pe).
- nini.** **1.** That which tends to heal a wound, balm, ointment, oil, etc. A medicine for external wounds. **2.** To soothe a pain; to heal a wound; to apply medicine to a wound. **3.** To spill; to spill over; to pour out a liquid. **4.** To find fault in a bargain; to complain. **5.** To cheat; to ask more for a thing than it is worth. **6.** To be hard in a bargain. **7.** To lay stones well in a wall; if the stones lie smoothly and tight, the stones are said to be *nini*. **8.** **9.** (a).
- niniau.** **1.** The motion of turning. **2.** To stretch out; to pull; to overflow; to go wrong. (a).
- nio.** **1.** Same as *kē*, to criticize. (pe). **1.** To sit in the door way in an open door. **2.** To lean over and sleep. **3.** A kind of handsome kapa or cloth. (a).
- ni-o.** **1.** The highest point (see *ni'o*). (4).
- ni'o.** **1.** Highest point, pinnacle; to reach the summit. **2.** Altar, as for hula. **3.** Doorway or threshold of a house, very taboo in ancient times. **4.** Spotted, streaked. (pe).
- niu.** **1.** The coconut. **2.** Spinning, whirling, dizzy. (pe). **1.** To whirl. (2).
- NLP. Neuro-Linguistic Programming.** A synthesis of cognitive and behavioral psychology with very advanced techniques for psychological healing. (j).
- no.** **1.** Of, for, because of, belonging to, in behalf of, honoring, from, resulting from, concerning. (pe). **1.** Indicating relationship: "He was born of that royal family." **3.** To be connected because of birthright; to belong to a family because of an ancestral link to it. **4.** From; to come from; to move away from one's place of origin. (r). **1.** A hole in the ground which draws off water from kalo patches. **2.** To leak, as water under ground from

- a kalo patch. **3.** Truly; indeed; even so. **4.** Of; for; belonging to; concerning. (a). **1.** A hole that draws off water. (2, 14). **2.** Because (of). (10). **3.** Belonging to. (14). **4.** From. (1, 6). **5.** Hole. (8). **6.** Moving; on behalf of. (3). **7.** Truly. (10, 14). Also in (2, 8, 11, 14).
- nō.** **1.** Seepage; to leak, ooze, seep, sink. **2.** Fifth note on the musical scale. **3.** Very, quite, fairly, anyway. (pe). **1.** Very. (3).
- noa.** **1.** Freed from taboo, released from restrictions, profane; freedom. **2.** Commoner. (pe). **1.** Freedom of *tapu (kapu)*. (10). **2.** The *tapu* is lifted. (9).
- no'a.** **1.** Stone or small piece of wood used in certain games. (pe).
- nō'ā.** **1.** Constantly burning, of fire; unquenchable, as a volcano; dried up, as land in drought. (pe).
- noe.** **1.** Mist, fog, vapor, rain spray; to form a mist; to settle gently as a mist; misty. (pe). **1.** To sprinkle a little, as fine rain; to be damp in the air, as fog; to rain, yet scarcely discernible to the eye. **2.** To blow fresh. **3.** A mist; a spray; small fine rain; a fog. (a). **1.** Fine misty rain. (14). **2.** Mist. (4).
- no'e.** **1.** Same as *no'eno'e*. (pe).
- noenoe.** **1.** Gray-haired; to feel foggy due to intoxication, befogged. (pe).
- no'eno'e.** **1.** Printed, of tapa; colored. **2.** Quiet, sedate. (pe).
- noho.** **1.** Seat, chair, stool, bench, pew, saddle. **2.** To live, reside, inhabit, occupy (as land), dwell, stay, tarry, marry, be in session; to be, act as; to rule or reign. **3.** Possession of a medium by a spirit or god; possess; to possess. **4.** A strong negative following *mai*. (pe). **1.** A seat; a bench; a stool; a chair; a place of staying or living. **2.** To sit; to dwell; to tarry in a place. **3.** To be in a certain condition or to exhibit a certain character. **4.** *Hoo*. To cause one to sit, i.e., to dwell, or live or stay at any place. **5.** To establish or appoint any one in a place or in any business. **6.** To appoint any one to a particular office. **7.** To bring one forth, i.e., to produce one before a court for trial. **8.** To set forth a declaration of some facts in history. **9.** To lay a foundation, as of a building. **10.** *Hoo*. A builder; an architect. (a). **1.** Possess me. (4, 9). **2.** To bring; to bring forth (*no + ho*). (10).
- noho 'ana.** **1.** Conduct, bearing, deportment, treatment, condition, way of life, term of office, stay. (pe).
- noho'i.** **1.** Intensifying participle. *nō + ho'i*. (pe). **1.** Intensifies. (10).

- noi.** 1. To ask for something, request, solicit, appeal, apply, make a motion, move, propose, plea; proposal, request, petition, motion. (pe). 1. To beg; pray for. (14).
- nome.** 1. See *nau*. To chew; to grind with the teeth. (a).
- noni.** 1. The Indian mulberry, a small tree or shrub of the coffee family, a native of Asia, Australia, and islands of the Pacific. Formerly Hawai'ians obtained dyes and medicine from many parts of the tree. 2. Troubled, agitated, perplexed, confused. **ho'ononi.** To create a disturbance, cause trouble, incite. (pe).
- nono.** 1. Red, redness; rosy-cheeked; red-faced, as from sunburn; sunburned, bronzed. 2. Full of holes, perforated, moth-eaten; oozing, seeping out, as water in the sand; seepage. (pe).
- no'o.** 1. Same as *no'ono'o*. (pe). 1. Meditation; concentration. (1).
- no'ono'o.** 1. Thought, reflection, thinking, meditation; to think, reflect, meditate, concentrate; to consider. (pe).
- nū.** 1. To cough; to roar, as wind; grunting; cooing; patter, as of rain; groaning, deep sighing, moaning; mentally agitated, worried, grief-stricken. 2. Beak. 3. Same as *lū*, to scatter, etc. 4. The letter "n." 5. News. (pe).
- nu'a.** 1. Thick; piled one on top of the other, as leis, mats, or ocean swells; heaped; lush, thick-growing; much traveled, as a road; multitude, as of people, mass. 2. A kind of seaweed. (pe).
- nuhe.** 1. To flow outward from the inner source, as in birth. (r).
- nui.** 1. Big, large, great, greatest, grand, important, principal, prime, many, much, often, abundant, bulky; plenty, a lot, maximum, most, size, number, amount, volume, magnitude. (pe). 1. To be great; to increase in size; to swell; to be more; to enlarge; to raise, as the voice; to magnify; to extol, as one's kindness. 2. Size; increase; multitude; magnitude; greatness; fullness. (a). 1. Great. (3, 6, 10). 2. Large; increase. (7). Also in (11, 14).
- numerology.** The science of prediction or divination based upon numbers. (j).
- nu'u.** 1. Height, high place, summit, crest, elevation, oracle tower on a *heiau*; stratum; piled high. 2. Same as *ho'onu'u*, to eat heartily. (pe). 1. Sacred heights. (14). 2. The heights. (7).

O

- o.** 1. Of. 2. Or, lest, if. (pe). 1. Of; belonging to. 2. Throughout; from one side to another; here or there. 3. Yonder; there. 4. Lest. 5. To pierce, as with a sharp instrument; to dot into; to prick; to stab. 6. To thrust; to thrust through; to gore, as a bullock. 7. To be pierced, stabbed; hence, to be killed; to be pierced with a spear. 8. To extend or reach out, as the hand or finger. 9. To stretch out the hand to trouble or afflict. 10. To dip, as the fingers in a fluid. 11. *Hoo*. To stretch out, as the hand; to thrust in the hand or finger into an orifice. 12. To call for a thing desired. 13. To answer to a call; to answer when one's name is called. 14. An instrument to pierce with; any sharp pointed instrument; a fork; a sharp stick. 15. A sharp pain in the body; a stitch in the side; a keen darting pain in the side of the chest. 16. Provision for a journey; traveling food. 17. The sprit of a sail. 18. The sound from a small bell; a tinkling sound. 19. (a). 1. Of. (3, 4, 6, 7, 10, 11, 13, 14). 2. Answer my call. (6). 3. Because. (2). 4. Belonging to. (6). 5. Cause to enter (see *ho'ō*, listed under 'ō). (4). 6. Extend. (7). 7. Call. (7, 14). 8. Pierce; pierce me. (3, 4, 6, 7-10). 9. Thrust. (3, 4, 7, 8). 10. Food for a journey. (7). 11. Reach out. (10, 14). 12. Throughout. (10). 13. To. (9). 14. To fly ('ō). (6, 10). Also in (8, 11-14).
- ō.** 1. To answer, reply yes, agree, say, talk; tinkling, tolling, or chime of a bell; resonance, as generated by the thumping of a gourd on a pad; the sound of whistling. 2. To remain, endure, survive, continue, go on; exist. 3. Food provisions for a journey; sea rations. (pe).
- 'ō.** 1. There, yonder, beyond. 2. Any piercing instrument, fork, pin, skewer, harpoon, pitchfork, spear; coconut husker; to pierce, vaccinate, prick, stab, thrust; to flash, as lightning; to extend; to dip in, as the finger; to reach, to appear; to force a way out; to fall into, tumble out; to tassel, as sugar cane. **ho'ō.** To cause to enter, put or dip in, thrust in, insert; to reach in. 3. A type of hula step. 4. To hail, whoop. 5. To fly, as a kite. (pe).
- o'a.** 1. House rafter; timbers in the side of a ship; sides of a rock wall. 2. Gill of a fish; mouth of an eel. (pe).
- 'oa.** 1. A species of banana, *mai'a 'oa*. (pe).
- 'oā, 'owā.** 1. Split, cracked, burst, grooved; to split, crack. **hō'owā.** To cause to split, crack. 2. To talk loudly back and forth, roar. 3. Cry of the heron. 4. To retch, gag, vomit. (pe).

- 'o'a.** 1. A brightly colored eel, *pūhi* 'o'a. (pe).
- oau.** 1. First person singular. I. See *au*. a. *Au*, I, simple form. b. *Oau*, I, with *o* emphatic. c. *Wau*, I, the *o* and *a* sounded quickly together—*w*. d. *Owau*, I, the third form again emphatic—*owau*. 2. To mew, as a cat. 3. The name of a species of fish. (a).
- 'oau.** 1. O'ahu and Maui name for a fresh-water fish. 2. A cat, so called because of its cry; to mew. (pe).
- oe.** 1. Prolonged sound or thing; sound of chanting; vibration, whistle of a train; long, prolonged. To assume a superior air. (pe). 1. To probe ('o'e). (7).
- 'oe.** 1. Resembling, like. 2. You (singular), thou. (pe). Used in (11).
- 'oē.** 1. Variation of 'owē. (pe).
- 'o'e.** 1. To probe upward, prod, pry, prick, jab, poke, gore; sharp darting pain; jagged, spiked. (pe).
- ohe.** 1. The bamboo (used for knives); a reed generally. 2. A measuring reed. 3. Name of a forest tree; soft timber. 4. A bundle. 5. Name of a musical instrument of the flute kind. (a).
- 'ohe.** 1. All kinds of bamboo; reed; flute; pipe, hose, tube. 2. A type of native grass. (pe). 1. The flute. (10).
- 'ohe kani.** 1. Flute. Playing the bamboo. (pe).
- ohu.** 1. Mist, fog, vapor. 2. Light cloud on a mountain. 3. To be adorned with a *lei*; to have a halo. (r).
- 'ohu.** 1. Mist, fog, vapor, light cloud on a mountain; adorned as with leis. (pe).
- 'ōhū.** 1. Swelling, as of the sea. (pe).
- ohu ohu.** 1. Swelling up, like the sea (see 'ōhū). (9).
- 'ohu'ohu.** 1. See 'ohu. 2. White tapa with black dots and figures. (pe).
- 'ohū'ohū.** 1. See 'ōhū. (pe).
- oi.** 1. To move; to turn sideways, as contemptuously; to slouch along, gyrate along; to pull away, as in anger; motion of leisurely swaying. 2. Same as *ō* 2. (pe).
- 'oi.** 1. Sharp, acute; sharpness; a sharp sign in music. **hō'oi.** To sharpen. 2. Best, superior, superb, main, prominent, exceeding; to exceed, excel; left-over, extra, remaining, above, odd. **hō'oi.** To excel; best. (pe).
- 'o'i.** 1. To limp. **hō'o'i.** To cause to limp, pretend to limp. (pe).
- oia.** 1. Same *ō* 2 and *oi* 2; to keep doing, persevere, continue. (pe).

- 'oia.** 1. Truth, true. This, namely this, namely, thus, that's it, that's right, go ahead; start, begin, go. (pe).
- o'ili.** 1. To appear, become visible, manifest or reveal one's self. 2. A phenomenon; a phenomenal appearance. 3. To project, cast. 4. To aim at a target. 5. To direct one's thoughts through the power of positive concentration onto a specified object. (r).
- 'ō'ili.** 1. To appear, come into view; appearance. 2. Heart (of emotions). 3. Filefish. (pe).
- oka.** 1. Dregs, crumbs, sediment, hulls, grounds, small bits or pieces. (pe). 1. To set a decoy; to ensnare. 2. To move the lips, as in speaking, but without sound. 3. To blow the nose. 4. To be small; few in number or quantity. 5. Dregs; crumbs; small pieces of things, as saw-dust. 6. An offensive smell. 7. A top made of a small gourd. 8. An oak tree or wood. 9. Small; fine; little. (a). 1. To overcome by emotion (see *'okā*). (2). 2. Revolve (see *okaa*). (2).
- 'oka.** 1. Oak. 2. Oats. (pe).
- 'okā.** 1. Overcome by emotion, as fear; speechless with emotion. 2. To set a decoy. (pe).
- okaa.** 1. A top. 2. To spin as a top. See *kaa*. (a).
- oke.** 1. To urge upon. 2. To crowd together to hear or see a thing. 3. Epithet of a person who goes from house to house quickly. 4. Rotten; torn; good for nothing. (a). 1. To urge upon. (2).
- 'oke.** 1. Rotten, as wood, cloth. (pe).
- okooko, okoko.** 1. Red hot, blazing hot; burning, smarting, as an itch. (a).
- okou.** Used in (11).
- oku.** 1. To show a thing to one secretly, lest another should see it and demand it. 2. To set a bird near a snare to catch or tempt another. 3. A giving secretly that no one else may know. (a).
- 'ōkū.** 1. To stand erect, protrude, emerge, hold upright; to wield with vigor, as paddles. 2. Thunderstruck, taken aback, horrified, agitated. (pe).
- okuu.** 1. To sit up because one has no place or conveniences for lying down; to keep one's head up. 2. To sit in a meditating posture with the head reclined. 3. To sit with a covering over the shoulders, and arms across the breast, as if cold. 4. The name of a great pestilence which swept over the islands in about 1807. The name *okuu* was given to it because people dismissed freely their souls and died. See *kuu*, to let go. 5. 6. (a).
- oku'u.** 1. To sit meditating (*okuu*). (10). 2. To sit (*okuu*). (10).

- 'ōku'u.** 1. To squat on the haunches, crouch; to perch, as a bird; to settle, as mist. (pe).
- ola.** 1. Life, health, well-being, living, livelihood, salvation; alive, living; curable, spared, recovered, healed; to live, save, heal, grant life, survive, thrive. (pe). 1. To have been spared from death, recovered from illness, healed, cured. 2. To save another's life. 3. A savior, such as the Lord. (r). 1. A recovery from sickness; a state of health after sickness; an escape from any danger or threatened calamity. 2. A living, the means of life, food. 3. Life; the period of one's life; living; while one lives. 4. Salvation; deliverance from spiritual death. (Note: this is a modern definition introduced with the Christian system.) 5. To be saved from danger; to live after being in danger of death; to recover from sickness; to get well. (a). 1. The means of life salvation. (14). 2. The means of life; food. (1).
- ole.** 1. Eyetooth, fang. 2. To squirm. (pe). 1. The eye tooth. 2. Name of a kind of fish. 3. To be not; to cease to exist; to pass away. 4. To not, or not do a thing, with an infinitive. 5. *Hoo.* To deny; refuse; make void; abrogate. 6. To answer, or plead *no guilty* to a charge. 7. To refuse; forbid; rebuke. 8. Nothingness; vanity; in vain. 9. The want; the lack; the destitution of a thing. 10. *Hoo.* A denial; a want of truth; inability; nothingness. 11. A negative; no; not; nor. 12. To speak through the throat or through a trumpet. 13. A speaking trumpet. 14. A kind of large shell. (a). 1. Lacking (see *'ole*). (7).
- 'ole.** 1. Not, without, lacking; to deny; zero, nothing, negative, nothingness, nobody. (pe). 1. Nothingness. (14).
- 'olē.** 1. Conch shell; trumpet. 2. To talk indistinctly or garrulously. (pe).
- oli.** 1. Chant that was not danced to, especially with prolonged phrases chanted in one breath, often with a trill (*'i'i*) at the end of each phrase; to chant thus. (pe).
- 'oli.** 1. Joy, happiness, pleasure; happy, joyful, gay. **hō'oli.** To give joy, make happy. (pe).
- olo.** 1. To rub back and forth, grate, saw. 2. To resound, sound long. 3. Hill. 4. Shelf. (pe). 1. To resound; a blaring forth, repercussion, an explosive sound. 2. A tall mountain, hill, a high ledge or shelf. (r).
- 'olo.** 1. Long gourd container used as a receptacle. (pe).
- olopana.** 1. *Olo*, to rub up and down + *panā*, to excite. (10).

- 'Olopana.** 1. An Oahu chief, and uncle of Kama-pua'a. When Kama stole his chickens, 'Olopana repeatedly sent hundreds of men to catch him; but each time Kama's grandmother, Kamaunu-a-Niho, sang Kama's name songs, and Kama's teeth cut down and killed the men carrying him on a stretcher. 2. A famous chief at Wai-pi'o, Hawaii, the brother of Ha'ina-kolo and father of Lu'ukia and Kāwelu. (pe-g).
- ona.** 1. Mite, louse. 2. Infatuated, attracted. 3. His, hers, its. 4. A plural marker. (pe). 1. Pertaining to him or her; part of him or her. (r). 1. Intoxicating (see 'ona). (10).
- 'ona.** 1. Drunk, dizzy and unsteady; intoxicating; intoxication. 2. Owner, possessor, proprietor; to own. (pe).
- one.** 1. Sand; sandy; silt; poetic name for land. (pe). 1. The sand; the sand of the beach. 2. To be sandy; to have sand in plenty. (a). 1. Flowing (see *oneone*); sand. (8).
- onea.** 1. *One*, sand, and *a*, burning. Literally, burning sand, so called when the Hawaiians first saw gunpowder. 2. Destitute; all gone; vacant. (a).
- oneone.** 1. Sandy, gritty, grainy. 2. Name of a seaweed. (pe). 1. To be broken; cracked, as a melon, so the meat may flow out. 2. The flowing out of the meat from a melon. 3. Soft; flowing; fine; dwindled to nothing. (a).
- oni.** 1. To appear, reach out, jut or extend out. (pe). 1. To make an appearance. 2. To reach out to, extend toward, protrude, thrust forward. (r). 1. Stir (see 'oni). (13).
- 'oni.** 1. To move, stir, shift, fidget, squirm, wiggle; to take to court; movement, motion. 2. Spirals of several colors in composite leis. (pe). 1. To stir into action, get into motion, change plans by moving from one place to another. 2. To arouse, bestir. (r).
- 'opi.** 1. Fold, crease; wrinkled; bend of a wave; sunken, as the jaw of a toothless person; to fold, crease. (pe).
- 'ōpī.** 1. Rare var. of 'ūpī. 2. Short for 'ōpili. (pe).
- 'opihi.** 1. Limpets. 2. Salted and dried abalone from the mainland. 3. Design for tapa and mats consisting of small triangles, probably named for the limpet. (pe).
- 'ōpili.** 1. Cramped or numbed, as by cold or sitting long in one position; aching; clamped together, as leaves of a sensitive plant when touched; a cramp; to clamp or close together. **ho'ōpili.** To cause a cramp, numbness, etc. (pe).
- 'ōpua.** 1. Puffy clouds, as banked up near the horizon, often interpreted as omens; cumulus or billowy cloud, cloud bank. (pe).

- ou.** 1. Float, as on a net. 2. To lean on something, hide. 3. Your, yours. (pe). 1. To lean the breast on a piece of wood in order to float; to ascend upon, as a float. (a).
- o'u.** 1. A fish. 2. Mine, my, of me. (pe). 1. Ascend upon (see *ou*). (10). 2. Highest (see *'ou*). (10).
- 'ou.** 1. Sharp, protruding, piercing; to protrude, project, jut out, puncture; to reach out for; to stretch out; to sound sharply; pinnacle, high peak; royal; sharp sound as of a knee drum. (pe).
- 'ō'ū.** 1. To pinch or nip off, as a bud. 2. To perch, as on a tree. (pe).
- oukou.** 1. Ye; you (plural). (a). 1. Your. (8). 1. Your (plural). (13).
- 'oukou.** 1. You (plural), ye. (pe).
- 'ōuli.** 1. Sign, omen, portent, prognostication, nature, symptom, character. (pe).
- owau.** 1. First person singular. I. See *au*, *oau*, and *wau*. 2. To answer 'I,' in obedience to a call or a question. 3. A cat; so called from her noise. 4. Name of a species of fish. (a). 1. In me (see *wau*). (10).
- 'owau.** 1. See *'oau*. (pe).
- 'o wau.** 1. See *au*, I. (pe).
- 'owau 'owau.** 1. I take on your form (see *oau*). (9).
- 'owē, 'oē.** 1. Murmuring, rustling, soughing, whining, as of surf, leaves, water, wind, a bullet; to pitter patter, as rain; to sound thus; sound of tearing, as of cloth; buzzing of insects. (pe).

P

- pa.** 1. To distribute, divide, subdivide. 2. Distribution; a division or subdivision. 3. To issue or distribute, as a river's tributaries collect water; a state of being separated. 4. A group of people constituting a unit. 5. A fence, wall. 6. The boundary of a lot or piece of land. 7. The dome of Heaven or boundary of Space. 8. To have one's senses deeply affected, as by being upset by bad news or tasting something delightful. 9. A sound, as of the wind or the rhythmic beat of drums; to attract one's attention by sounding a call; to applaud; to clap hands rhythmically. (r). 1. The name of any material having a flat surface, as a board, a plate, a server, a pan. 2. The extremity; the furthest point of a thing. 3. A remnant or piece. 4. The wall of a city; an inclosure, including the fence and the space inclosed. 5. A hall;

an open court. 6. A pair. 7. A kind of yam. 8. A brazen grate. 9. Dry; parched; cracked, as land; broken. 10. To divide out to individuals, as several things to two or more. 11. A fence; to hedge in with a fence; to inclose. 12. To be barren or childless, applied to females or animals or men. 13. To touch; to tap lightly; to strike gently. 14. To beat; to strike heavily; to strike suddenly, as a gust of wind. 15. To strike, to bite, as a serpent. 16. To strike, to hit, as a stone thrown. 17. To shoot or throw, as an arrow of sugar-cane. 18. To be given up, as property taken in war. 19. To touch, to injure or hurt. 20. To sound; to ring, as metal struck; to strike upon the ear, as music; to break; to crack. (a). 1. Enclose. (10). 2. Distribution. (10). 3. To control (see *pā*). (3, 5, 10). 4. To fix (see *pa'a*). (5). 5. Touch. (2, 3, 5). 6. Strike (2, 3).

pā. 1. Fence, wall, corral, pen, style, enclosure, courtyard, arena, extremity; to build a fence. 2. Dish, plate, pan. 3. Mother-of-pearl shell. 4. Of drinking, hearing, feeling, and activity of the wind, sun, moon. To touch, get, contact, reach, gain control of; to blow (as wind), shine (as moon or sun), hear, drink. 5. To sound; beat, rhythm; thump of a gourd on a pad; signal to begin a dance or drumming. 6. Barren, as a female; parched, as land. 7. Temporary, fleeting. (pe).

pa'a. 1. To blow, as the wind. 2. To be tight; to be fast; to make tight; hence, to finish a work. 3. To confirm; to establish. 4. To lay hold of; to retain; to secure. 5. To affirm; to assert perseveringly. 6. To be habituated; to be inclined. 7. To establish or confirm, as a covenant. 8. To hold fast; to adhere to, as a custom. 9. To hold back; to be detained from doing a thing. 10. A pair; a suit, as of shoes or other clothes. 11. Tight; fast; secured; immovable; finished. 12. Burnt; scorched; charred. 13. Steadfastly; perseveringly. (a).

pa'a. 1. A commonly used word—many meanings depend on qualifying words. Firm, solid, tight, adhering, fast, fixed, stuck, secure, closed, congealed, frozen, hard, busy, occupied, engaged. 2. Pair, couple; couplet. 3. Garments. 4. Stratum, foundation, earth, heavens. 5. Extremity, border. (pe). 1. Control or enclose the fire (*pā* + *'ā*). (10).

Pa'ao. A priest from Tahiti who landed at Puna, Hawaii. He built the heiau Mo'o-kini at Hawaii, and is said to have introduced human sacrifice, walled heiaus, red-feather girdles as a sign of

- rank, taboo songs, the prostrating taboo, and the feather god Kā'ili. He made a return trip to Kahiki. (pe-g).
- paē.** 1. Cluster, row, group; margin or bank; level, as a platform.
2. To land, disembark, come ashore; to mount or catch a wave; washed or drifted ashore. (pe).
- pa'ē.** 1. To strike the ear, as a distant sound. (pe).
- pā'ē.** 1. To peel, as bark; a bunch of cleaned bark. (pe).
- paēa.** 1. Flint. (pe).
- pa'ea.** 1. A variety of taro. (pe).
- paha.** 1. To improvise a chant. 2. A plant. 3. Maybe, perhaps, probably, possibly, may, might. (pe). 1. Distribution of breath by breathing upon another to infuse him with one's own life force. 2. Where (are you)? 3. Maybe, perhaps, not quite sure of. (r). 1. Pride; haughtiness of bearing. 2. The name of a plant. 3. A surf board. 4. To be proud; to boast; to be lofty in one's bearing. 5. Perhaps; it may be so, etc.; expressive of doubt. (a). 1. To be given to shaking; breath (*pa + ha*). (14).
- pahu.** 1. Box, drum, cask, chest, barrel, trunk, tank, case, ship binnacle, collection box, keg, ark, coffin, dresser, bureau, cabinet; bald heads were sometimes ridiculed as drums. 2. Stake, staff, stick, post, pole. 3. To push, shove; to thrust or hurl, as a spear or javelin; to pierce with a sharp instrument, as in letting blood; to fall overboard. **ho'opahu.** To cause to push, etc. 4. To cut off short; odd-numbered. (pe).
- pahū.** 1. To explode, burst; explosive, blast, thud; out-burst. **ho'opahū.** To explode, set off, as dynamite or firecrackers; to blast, blow up. (pe).
- pai.** 1. To urge, encourage, rouse, stir up, excite. 2. To raise, lift up, increase. 3. To laud, praise, exalt. 4. To pamper, spoil; make a pet of (pe).
- pa'i.** 1. To slap, spank, beat, hit, clap; to print, publish; to break, as a taboo. 2. To tie; a draw; equal; to make an agreement. 3. To mix, as ingredients; to mingle. 4. To strip, as bark. (pe).
- paia.** 1. Wall, side of a house, clearing in a forest. (pe). 1. To wall round; to inclose with a wall, as the body of a house or fort. 2. To be guarded; to be taken care of; to be protected. 3. The sides of a house; the surroundings, i.e., the walls of a house. 4. Deaf; unable to hear. (a). 1. To enclose, as with walls; to protect.
- pai'ā.** 1. Bracken, a fern. (pe).
- paia.** ; 1. To feel something delightful, Supreme, fire (*pa + i + a*). (12).

pa'ia. 1. Temporarily deaf. (pe).

pā'ia. 1. Fenced in; stuck. (pe).

pa 'I na'. 1. Dispensation from the Supreme Source of Serenity: *pa*, to distribute, divide, issue; *I*, the Infinite or Supreme; *na'*, peace, tranquility, serenity. (r).

paina. 1. To lift; lifting, swelling or breaking, as waves. 2. A fine cloth, like serge. 3. Pine trees of all kinds. (pe).

pa'ina. 1. To crackle, snap, click, tick, pop, resound; crackling 2. Cape gooseberry. (pe). 1. Food, meal, dinner; to eat. 2. To gather for a feast. (r).

pā'ina. 1. Meal, dinner, small party with dinner; to eat a *pā'ina*. (pe).

paka. 1. To remove the dregs; to strain. 2. To criticize constructively; to look for flaws in order to perfect; to teach, correct. 3. Raindrops, patter of rain. 4. Cartilage. 5. A fish. 6. Tobacco. 7. Butter. (pe). 1. A raindrop, threads of raindrops. 2. Rainlight, which is the light that flows from crystal drops of rain. 3. Water flowing from its source. 4. Diffusion of a ray of light. 5. To listen carefully to another and correct his mistakes. 6. The wisdom that flows in the Water of Life from God; the living Water that flows from the Father in Heaven and that enlightens one with wisdom; the spirit food from God's breath. (r).

pāka. 1. Park; to park, as a car. (pe).

pākā. 1. Lean meat. 2. To cut in long slices, to hack. 3. To scramble, as eggs. 4. To surf, as with canoe, board, or body; to skim, as a surfing canoe. (pe).

pakanaka. 1. To distribute peace, life, hope, wisdom, and light unto man; the blessings that flow from Kāne unto his children. 2. To be humane unto others; to be beneficent; to be benevolent. (r).

pākanaka. 1. Tame, accustomed to people, unafraid of people; to know a man carnally; concerning humanity; commoner. (pe).

pakī. 1. To splash, spatter, squirt, spurt; splashing, spattering, squirting. (pe).

pāki. 1. Barge. (pe).

pākī. 1. To smash, crush, pound, dash to pieces, flatten, throw; worn-out, driven to death. 2. Numerous, overplentiful, surfeit; well-equipped, abundant, well-supplied. (pe).

pa-ki-wai. 1. Distribution control of *Ki* and *Mana*. (10).

palaha. 1. To slip and fall, stumble; smooth, slippery, slick. (pe). 1. The distribution of the Breath of Life from the sun: *pa*, to

the goddess Papa, the Earth Mother. (r). 1. The earth mother. (8). 2. Touch me (see *pāpā*). (4). Also in (8).

papā. 1. To blow, as the wind; to sound, echo; to shine, as sun or moon. (pe).

pāpā. 1. To forbid, prohibit, taboo. 2. To touch, as two objects; a contest; repartee, banter. (pe).

Patanjali. A writer on Yoga who wrote the Yoga Sutras in approximately 600 A.D. (j).

pau. 1. Finished, ended, through, terminated, completed, over, all done; final, finishing; entirely; to be completely possessed, consumed, destroyed. (pe). 1. To all; to be all; to be entire or complete to whatever it refers. 2. To be spent; to be finished or completed. 3. To consume; to pass away 4. *Hoo.* To destroy; to consume; to put an end to. 5. To make an end of; to finish, as an appointed work. 6. To end; to terminate; to make up; to fill up, as time; to fulfill, as a specified time. 7. A kind of poor kapa, not white or black. 8. Ink for writing. 9. The black smut of a lamp wick. 10. A vault; a stone house. 11. All; every one; everything. 12. Entirely; wholly; completely. 13. The principal garment of a Hawaiian female in former times. 14. To put or bind on a *pa-u*. (a). 1. Complete; has ended. (10). 2. Pull out. (10).

pa'u. 1. Soot, smudge; ink dregs. 2. Drudgery, slaving; tedious and laborious work, toil. (pe).

pā'ū. 1. Moist, damp, soaked, drenched, moldy. (pe).

pā'ū. 1. Woman's skirt, sarong. 2. Mat covering for a canoe. 3. Red feathers bound to base of yellow feathers in an *'uo*, bunch. (pe).

pea. 1. Fair, carnival, exhibit. 2. Pear, avocado. 3. Bear. (pe). 1. Fair, just; honesty, fairness. 2. To measure out justice in keeping with what is deserved. (r). 1. Sacred house (see *pe'a*). (2).

pe'a. 1. A cross; to cross, as the hands or arms; to cross and tie; to turn and go. 2. Starfish. 3. Sail, as a canoe. 4. Boundary, edge, border, as of land. 4. Menstruating, unclean, tattered. 5. Kite. (pe). 1. The anointed flame (in reference to God). 2. Sacred Fire, Divine Spark. 3. A cross, specifically the Sacred Cross of Lono. 4. A holy flame, as a lamp that glows from an altar. 5. An ancient tabu sign in the shape of an X that denoted an area consecrated to the gods. (r).

- distribute, issue; *la*, *Ra*, the sun, sunshine; *ha*, breath, Breath of Life. (r). 1. To issue; distribute. The sun; the breath of life. (8).
- pālahā.** 1. Spread out, extended, flattened, wide, broad, broadened. (pe).
- palai.** 1. A native fern, growing wild and uncultivated. 2. To turn the face away, as in embarrassment, confusion, humility; bashful; to conceal one's true feelings; to cloak dissatisfaction or feign friendship. 3. To fry; frying, fried. (pe). 1. Adulterous; defaced. 2. A blush; shamefacedness. 3. To be ashamed. (a). 1. Enclose or touch the *ti* leaf (*pa* + *lā'ī*). (14).
- palaina.** 1. Turning away in embarrassment, confusion, or humility, concealment of true feelings. 2. To smooth, as fresh cement with a trowel. (pe).
- paleha.** 1. Loose, slack, sagging; shaking, as a loose object. (pe).
- pali.** 1. Cliff, precipice, steep hill or slope; full of cliffs; to be a cliff. (pe). 1. High cliff. (2).
- Pali-uli.** 1. A legendary land of plenty and joy, said to be on Hawai'i; now a place name on several islands. (pe). 1. Mythical land of ecstasy. (3).
- pana.** 1. To shoot, as marbles, arrows, bow; bow and arrows; to snap, as with fingers; to flip. 2. Heartbeat, pulse; beat in music; to beat time, pulsate, throb. 3. Celebrated, noted, or legendary place; to be such. 4. Pan. (pe). 1. To shoot out; to shoot, as an arrow. 2. To snap, as a person snaps with his fingers on any substance. 3. To spread out; to open. 4. To excite; to raise up; to cast; to throw. 5. To give a name or appellation. 6. The pulse. 7. A portion of land less than an *aina*. (a).
- Papa.** Probably the same as Haumea, and like Haumea, considered symbolic of the female principle. Commonly cited as the wife of Wākea. *Lit.*, flat surface. (pe-g).
- papa.** 1. Flat surface, stratum, plain, reef, layer, level, foundation, story of a building, floor, class, rank, grade, order, table, sheet, plate. 2. Native-born, especially of several generations. 3. Set close together, as of growing plants; in unison, all together. 4. Board, lumber; wooden. 5. A variety of kava. (pe). 1. To move over a flat surface or to move over the sea's surface, as people traveling abroad; a distribution. 2. Rank; class; an order of high class, as a house of nobles. 3. Worthy, valuable, of high estimation, of eminent worth, of superior quality. 4. The name of

- Pele.** 1. Goddess of the volcano. (pe). 1. The volcano goddess born as a flame in the mouth of Haumea. Epithets coupled with her name include Honua-mea (reddish earth), Ka-wahine-'ai-honua (the earth eating woman), Ka-wahine-o-ka-lua (the woman of the pit), and, rarely, Ka-wahine-o-ka-'a'ahu-ke'oke'o (the woman with the white garment). Countless stories attribute rocks and land forms to Pele's wrath. Before settling at Kī-lau-*ea*, she dug craters now extinct—Diamond Head, Punch Bowl, Koko Crater, Salt Lake, Hale-a-ka-lā, and many others. She appeared at different times as fire, a wrinkled hag, a child, and a beautiful girl. She is sometimes called a *malihini* who came from Kahiki. (pe-g).
- pele.** 1. Lava flow, volcano, eruption. 2. Soft, swollen, fat; pounded or kneaded soft, as dough. 3. Choice Kaua'i tapa. (pe).
- pentagram.** A five pointed star as in the American flag. (j).
- pi.** 1. A drop of water, a raindrop; a sprinkling or drizzling of water. 2. The vital strength and energy within a drop of water; the electric vitality of water; the *mana*, or power, in water. (r).
1. To sprinkle, as water. 2. To throw water with the hand. 3. To cause water to flow drop by drop; to flow in very small quantities. 4. *Hoo*. To be stingy; to be close; to be hard upon the poor. 5. Green; soggy; incombustible; smoking, as green wood. 6. Parsimonious; stingy; close; hard; unkind; ungenerous. (a).
- pī.** 1. Stingy, miserly, niggardly. 2. Sputtering, smoldering, as green wood that burns poorly; to snort, as a horse; to sniffle or have difficulty breathing. 3. To sprinkle, as water with the fingers. 4. Peas, lentils. (pe).
- pie.** 1. Slimy. (a).
- piele.** 1. Mattery eruptions or eczema on the scalp; to have such eruptions. 2. To trade, peddle; trader, peddler. 3. Pudding of grated taro, sweet potato, yam, banana, or breadfruit. (pe). 1. To trade; to traffic. 2. A disease consisting of little bunches on the head. 3. A kind of food made from kalo. (a). 1. *Pi*, hold on (as closeness or stinginess) + *ele*, very much. (10).
- pii.** 1. To ascend; to go up in various ways. 2. To mount, as into a vehicle, carriage, or cart. 3. *Metaphorically*, to come from darkness to light. (a).
- pi'i.** 1. To go inland or overland, to go or walk up, climb, ascend, advance, mount, rise; to grow up, as a child; to fall, as one

shadow on another. 2. To experience personally, or appear, as heat, cold, emotion. 3. Curly. 4. Expensive. 5. Intercourse; to practice intercourse; to mount. (pe). 1. Raise up. (4). 2. To ascend; to go from darkness into light (see *pīi*). (12).

piko. 1. Navel, navel string, umbilical cord, blood relative, genitals. 2. Summit or top of a hill or mountain; crest; crown of the head. (pe). 1. A blood relative. (r). 1. See *ēwe ka piko*. (10).

pi ko. 1. The summit of a hill, peak of a mountain, zenith, to top or highest place on a mountaintop or in space; lofty. 2. Way up high. 3. A place of distinction; noble station; crowned. (r).

pīli. 1. To cling, stick adhere, touch, join, adjoin, cleave to, associate with, be with, be close or adjacent; close relationship, relative. 2. To refer, concern, relate, pertain, apply. 3. A wager, bet, stake. 4. Border, edge of time units, especially of late night. 5. A narrow or precarious pass. (pe). 1. To coincide; to agree with, as boards jointed. 2. To cleave or adhere to, as persons good or bad as friends.; to lay a wager; to bet. 3. To agree together, as witnesses. 4. To belong to; to accompany; to follow. 5. To seal up, as a document. 6. To approach one of the opposite sex for defilement. 7. To treat badly; to reproach; to cast up to one. (a). 1. Belonging to. (10).

pio. 1. Capture, prisoner, victim, prey; conquered, captured, made prisoner. 2. Extinguished or out, as a fire or light. 3. To peep, chirp. (pe).

pi'o. 1. Arch, arc; bent, arched curved. *Kapi'olani*, the heavenly arch. 2. Marriage of full brother and sister of *nī'auipi'o* rank. (pe). 1. The heavenly arch. (8).

Po. 1. Darkness, night, the darkness of night, the world of night. 2. Chaos; obscure; obscurity. 3. The Spiritual Country of God, The Kingdom of the Gods, the Higher Realm of the Spirit World from which man originated. 4. Divine origin; to emanate from Divinity. 5. The Spiritual Realm of the Celestial World whence adepts and seers received divine revelations. 6. Hell; the lower real of the Spirit World, *Ke ao Po*, or the Realm of Darkness where evil spirits dwell in life beyond physical death. 7. Of the gods, pertaining to Divinity. 8. Ignorant; ignorance; to be stupid. 9. The range of the Spirit World extending from Heaven to Hell. (r). 1. The realm of the gods. (13).

po. 1. Night; the time after the going down of the sun. 2. Darkness. 3. Chaos; the time before there was light. 4. The place of departed spirits; to place of torment. Note.—Hawaiians reckon

time by *nights* rather than by days, e.g. *Po akahi*, first night, i.e., Monday. *Po* was counted as a god among the *poe akuanoho*.
5. To be dark; to darken; to become night; to be out of sight; to vanish; to be slain; to be lost. **6.** Figuratively: to be ignorant; to be wild; to be rude; to be uncultivated. **7.** To overshadow, as the foliage of trees. **8.** To assemble thickly together, as people; to come together in multitudes. **9.** To emit an odoriferous smell. **10.** Dark; dark colored; obscure. **11.** Ignorant; rude; wild; savage. **12.** Unsocial; sour; unfriendly; crabbed. **13.** *Po* is prefixed to many words, and seems to denote an intensive. (a).

pō. **1.** Night, darkness, obscurity; the realm of the gods; pertaining to or of the gods, chaos, or hell; dark, obscure, benighted; formerly the period of 24 hours beginning with nightfall (the Hawaiian "day" began at nightfall). Ignorance; ignorant. **2.** Thick, dense, of flowers or heady fragrance; to issue perfume. (pe).

poe. **1.** Round, rounded. **2.** A sweet potato. **3.** Boy. (pe).

po'e. **1.** People, persons, personnel, population, assemblage, group of. **2.** Plural marker. (pe).

poepeoe. **1.** Round, rounded, circular; compact, compressed; full, as the moon; sphere, globe; to gather together in a circle. (pe).
1. Round. (10).

pohaku. **1.** Stone (see *pōhaku*). (11).

pōhaku. **1.** Rock, stone, mineral, tablet; sinker; thunder; rocky, stony. **2.** Weighted with rocks, stationary, not moving. **3.** A type of crab. (pe).

poko. **1.** Short for *pōkole*. **2.** Greasy cutworm. **3.** A small division or district. (pe). **1.** Short; not long; hence, incompetent; insufficient. **2.** The epithet often applied to the smaller division of a district of country. **3.** The name of a species of worm; caterpillar. (a). **1.** The epithet given to small division or county. (5).

pōkole. **1.** Short, brief; shortage, shortness. (pe).

poli. **1.** Bosom, breast; depression; (poetic) heart, arms. **2.** Instep. (pe). **1.** The lower part of the belly; the lap when one is sitting; the bosom. **2.** Friendly presence; love. (a). **1.** Love. (3). **2.** Nurturing. (14).

poni. **1.** To anoint, consecrate, oil, crown, ordain, appoint, inaugurate; to daub; ointment. **2.** Purple, any purplish color. **3.** A variety of taro, yam, sweet potato, or banana. (pe). **1.** To besmear; to daub over. **2.** To anoint. **3.** To rub over some

odoriferous matter, to cause a pleasant odor. 4. To be cold, as in bathing in cold water. 5. A variety of kalo. 6. Color; coloring matter. 7. A mixture of colors; purple. 8. The early dawn of morning. 9. The anointing of a chief or god. 10. Of or pertaining to color. 11. Sweet smelling; agreeable. 12. Suddenly; in an instant; without waiting. (a).

pono. 1. Goodness, uprightness, morality, moral qualities, well-being, prosperity, welfare, benefit, behalf, equity; proper, right, upright, just. **ho'opono.** Righteous, respectable, correct, upright; to behave correctly. 2. Completely, properly, rightly, well. 3. Property, resources, assets, fortune, belongings. 4. Use, purpose, plan. 5. Hope. 6. Careless, informal, improper. (pe). 1. To be good; to be right; to be just; to be morally upright. 2. To do good; to bless; to be for the comfort or convenience of one. 3. To be well, i.e., in bodily health. 4. *Hoo.* To justify one suspected of wrong; to clear or acquit, as an accused person. 5. To avenge an injured person. 6. To ordain; to appoint. 7. To use, as money; to trade. 8. Goodness; uprightness; moral good; rectitude of conduct. 9. That which is right or excellent; righteousness; excellency. 10. Duty; obligation; authority. 11. Good; right, lawful; acceptable; beautiful. 12. Possible; able; proper; fit. (a). 1. Ordain. (7). 2. Right. (7, 10).

ponopono. 1. Neat, tidy, in order, arranged, cared for, attended to, administered. **Ho'oponopono.** To put to rights; to put in order or shape, correct, revise, amend, regulate, rectify. Mental cleansing; family conferences in which relationships were set right through prayer, discussion, confession, repentance, and mutual restitution and forgiveness. 2. Comfortably well off, wealthy. (pe).

popolo. 1. Darkness (see *pōpolo*). (10).

pōpolo. 1. The black nightshade. 2. In modern slang, Blacks are sometimes referred to as *pōpolo*. (pe).

pouli. 1. Dark; darkness, dark night. Ignorance. 2. Eclipse. (pe).

pouliuli. 1. The darkness (see *pōuliuli*). (10).

pōuliuli. 1. Murky, gloomy. See *pouli*. (pe).

powehi, pōwehiwehi. 1. Dim, obscure, indistinct, vague, faint, unclear. (pe). 1. The darkness (of vision). (10).

prana. A Sanskrit word describing the life-force energy, and roughly equivalent to *ha*. (j).

pu. Same as *pū*. 1. A large conch shell used as a trumpet or any wind instrument. 2. A pumpkin, squash, gourd, calabash. 3.

- Appetizers. 4. To expel wind through the mouth; to fart, be flatulent. 5. To blow water from the mouth. 6. Shells of all species. (r). 1. Expel wind through the mouth. (10).
- pū.** 1. Conch or helmet shell used for trumpets; any wind instrument, as a horn, trumpet, cornet. 2. Gun, pistol. 3. Pumpkin or squash. 4. Tree, cluster of several stalks, as of bananas. 5. Inactive, sluggish, quiet, dejected, bored. 6. Together, entirely completely. 7. Startled. (pe).
- pua.** 1. Flower, blossom. 2. To issue, appear, come forth, emerge, said especially of smoke, wind, speech, and colors. 3. Progeny, child, descendant, offspring; young, spawn. 4. Arrow, dart. 5. Float, buoy. 7. Short for 'ōpua, a cloud bank. (pe). 1. To float, be buoyant, drift through the air like a cloud. 2. To appear like a flame leaping from a fire, or smoke rising and drifting away on the wind. 3. A drifting cloud (*opua*). (r). 1. To blossom, as a plant; to bud. 2. To appear at a distance; to rise up, as columns of smoke in small quantities. 3. To rise in the throat in order to feed out of the mouth, as birds feeding their young; to put food into another's mouth from one's own. 4. To tie up in bundles; to bind in bundles, as sheaves of grain or bones of the dead. 5. To lay siege to; to besiege, as a city. 6. To bear; to carry. 7. *Hoo*. To make fast; to confine; to establish. 8. To cut or hew off obliquely, as in hewing off the sharp ends of a canoe. 9. A blossom; a flower; a carving in imitation of a flower. 10. The upper part of the sugar-cane when it blossoms. 11. The name of a play or game. 12. An arrow for shooting. 13. A bundle of sticks or grain. 14. Posterity; descendants; children; a household. 15. A flock; a herd, as of cattle. 16. A species of fish. 17. The name of a tree. 18. The name applied to a deranged person. 19. A kind of deity supposed to reside in some person who was called *Kahupua* and who had power to send *Pua* to do injury to others. 20. The name of a goddess, the sister of *Kalaipahoa*. (a). 1. Rise up (flow) out of your throat, i.e., to evoke; blooming. (2).
- pu'a.** 1. Same as *hōkiokio*, a whistle. 2. To excrete. (pe).
- pu'ā.** 1. Flock, herd, drove; to flock. 2. Sheaf, bundle; binder, bunch, package; clump. 3. To feed by passing directly from mouth to mouth. 4. To cut crosswise. 5. To besiege. (pe).
- puana.** 1. Attack of beginning of a song; in music, the tonic or keynote; summary refrain; theme of a song. 2. Pronunciation,

- utterance. 3. To surround, encompass, crowd. (pe). Used in (3).
- puka.** 1. Hole, door, entrance, opening, gate, slit, vent, issue. 2. To pass through, appear, emerge, come out, get out of, issue, come into sight; to rise, as the sun. 3. To graduate. 4. To say, utter, speak. 5. To gain, win, profit. 6. To trap, snare. 7. Almost. (pe). 1. To come forth from a shell or an egg; to emerge in birth. 2. A hole, a doorway, an opening through which one passes from the inside to the outside. 3. To appear, become visible, reveal one's self; to emerge from darkness into light. (r). 1. Doorway. (10). 2. Hole. (1). 3. Pass through; doorway; opening. (10).
- puku.** 1. To gather together, pucker; shrunken, contracted. 2. Final offering; to end. (pe).
- pukui.** 1. Assembly of major gods: Kāne, Kū, Lono, Kanaloa (see *pūku'i*). (13).
- pūku'i.** 1. To collect, assemble, as people, things. 2. Council, assembly, as of chiefs or gods, especially the major gods, Kāne, Kū, Lono, and Kanaloa. 3. To sit doubled up, as for protection from the cold; to hug, huddle. 4. Hub, as of a wheel. (pe).
- pule.** 1. Prayer, magic spell, incantation, blessing, grace, church service, church; to pray, worship, cast a spell. 2. Week. (pe). 1. Prayer. (9). Also in (8).
- pulelo.** 1. To float, wave, rise, as a flag or fire. *Ka mea nani kai Pali-uli 'eā, ke pulelo a'ela i nā pali 'eā*, the beauty at Pali-uli, oh, rising fine on the cliffs, oh [of Pele's fires]. (pe). 1. Rising. (3).
- puna.** 1. Spring (of water). 2. Coral, lime, plaster, mortar, calcium; coral container, as for dye. 3. To paddle with the hands, as to start a surfboard. (pe). 1. In the way one would catch a wave. (3). 2. Spring. (4, 6).
- pūniu.** 1. Polished coconut shell or bowl. 2. Small knee drum made of a coconut shell with fishskin cover, as of *kala*. 3. Human skull. 4. Small fontanel of an infant. 5. To spin, as a top; dizzy. (pe).
- pu'u.** 1. Any kind of protuberance from a pimple to a hill: hill, peak, cone, mound, bulge, heap, pile, bulk, mass, quantity, clot, bunch, knob. 2. Pimple, wart, mole, callus, lump, Adam's apple, throat, larynx, tonsils, etc. 3. A desire, need, as for evacuation. 4. Any earth bug or beetle. 5. Hand of cards, deck of cards. 6.

- Stack, shock, as of grain. 7. Head, as of lettuce. 8. Fancy knot or mesh. 9. To cast or draw lots. (pe). 1. Desire. (7).
- pu'uhonua.** 1. Place of refuge, sanctuary, asylum, place of peace and safety. 2. A level area, as used for game sites; also used for grave plots in Puna. (pe). 1. City. (11).
- pu'uwai.** 1. Heart. Center of emotions, as *na'au*, *'ōpū*, or *loko*. 2. A heart-shaped locket, as of gold (*kula*) or silver (*kālā*). 3. Small suckers on a taro plant. 4. Wrapped packages of vegetable food. (pe).
- pu'uwaiū.** 1. Breast. (pe).
- Pythagoras.** Greek mathematician, and an early western proponent of numerology. (j).

Q

- quanta.** Pertaining to quantum space. (j).
- quantum space.** The smallest space of creation in western physics, and describing the level below the size of the atom. (j).

R

- rapport.** In NLP, rapport means increasing the shared attributes between people, which generally increases the trust between them. (j).

S

- shakti.** A Sanskrit word describing the life-force energy and roughly equivalent to *mana*. (j).
- shaman.** A kahuna in another system. (j).

T

- Tantra.** The original teaching of the peoples of the earth in India. Today Tantra is viewed as being simply sexual, but before Vedanta arrived in India, the teachings of Tantra were as complete as, and quite similar to huna. (j).
- tapa.** See kapa.
- Tapo.** The Goddess Kapo. See Kapo.
- tarot.** A system of divination originating in western Europe using cards. (j).

thought forms. Every thought that a person has, has a nonmaterial form, and that form continues after the thought has been thought. (j).

tiki. 1. A statue, or carving.

U

u. 1. The breast, udder, teat. 2. The bosom, the human breast. 3. The seat of our emotions from which come feeling or grief; cries either of pathos or joy. 4. To stem from the heart, is in *ka u*, meaning a radiation of light from the heart or breast, like the light that glows from the Sacred Heart of God. 5. The mother element; the milk of life. 6. To grieve, weep, mourn, cry, drip, ooze, moan, sigh. (r). 1. To protrude; to rise on the toes; to prepare to stand up; to draw out, as a pencil from a case (see also 'u'u). 2. To weep; to grieve; to mourn. 3. To desire earnestly. 4. To drip or drizzle, as water; to ooze or leak slowly. 5. To be tintured or impregnated with anything. 6. The breast of a female. 7. Grief; sorrow; expression of affection. (a). 1. Hold (as in suspend, from *kau*). (6). 2. Pull out. (10).

u- 1. Prefix to some words to denote plural. 2. Prefix to many words with meanings 'quality or state'. (pe).

ū. 1. Breast, teat, udder. 2. Moist, soaked; to drip, drizzle, ooze; impregnated, as with salt. (pe).

'ū. 1. To grunt, groan, moan, sigh, hum, coo, mourn, grieve, complain; grief, sorrow, an exclamation of delight or assent. 2. To hold the breath. 3. Snub-nosed. (pe).

ua. 1. Rain; to rain; rainy. 2. Aforementioned, the one talked of. 3. Common participle. (See pe). (pe). 1. Rain; water falling from the clouds. 2. Vain; useless; to no profit. (a). 1. Fire in the heart (*u + a*). (10). 2. Rain. (2, 3, 4, 9).

'uā. 1. Variation of 'uwā. (pe).

'u'a. 1. Useless, unproductive, vain, to no profit, good-for-nothing, worn-out: completely unattractive. (pe).

ue. 1. To weep; to cry; to cry in an audible manner. 2. To sigh; to have inward anguish; to be afflicted. 3. To have pity upon. 4. To salute; to love. 5. To cry to one for relief in distress. 6. To enter a complaint. 7. To hitch or shove along a little; to shake. 8. *Hoo*. To cause a movement or shaking. 9. The wrenching of a stick; the turning of a screw. 10. A kind of mat. (a).

uha. 1. To belch up wind. 2. To hawk up mucus. 3. To swell; to distend, as the stomach. 4. To squander; to misspend; to waste;

to misuse property. **5.** The thigh; the thigh of a person; the ham of a hog. **6.** The lap of a woman. **7.** The enlarged intestine near the anus of beasts; the alimentary canal. **8.** Slipping away; not easily held, as a cunning rogue. **9.** Greedy; craving; eating often. (a). **1.** Blow (also see 'ūhī'ūhā). (3).

uhane. **1.** To lean forward on hands and knees (see *moe* and *moe'uhane*). (5).

'**uhane.** **1.** Soul, spirit, ghost; dirge or song of lamentation; spiritual. (pe).

uhane moe. *Uhane moe* were often referred to as *opua lani*, meaning clouds drifting to Heaven, or *pua lani*, flowers of Heaven. "Kee ao moe uhane," the dream world of the sleeping spirits, where the souls of the living dead slept in peace after their hectic sojourn upon earth. [See under *pua*]. (r).

uhi. **1.** Covering, cover, veil, film, lid, solid tattooing, tent; to cover, spread over, engulf, conceal, overwhelm; to don, as a feather cloak. **2.** Large, bluish-brown birthmark. **3.** Mother-of-pearl, bivalve. (pe). **1.** To cover over a thing so as to hide it; to cover or hide. **2.** To cover, i.e., to spread over the country, as an army. **3.** To cover; to hide, as sin, i.e., to forgive it. **4.** *Hoo.* To veil; to cover with a veil, as the face. **5.** To spread over a cover; to conceal, as a cloud. **6.** To be smothered, as the voice of one by the voices of many. **7.** A covering; a veil. **8.** A fence; a protection. **9.** A yam; grows in the ground. (a). **1.** Puff (see 'ūhī'ūhā). (3).

uhili. **1.** Braid, tie-on (*u-* + *hili*). (5).

'**ūhī'ūhā.** **1.** Sonorous puffing and blowing sounds, as accompanying the surging of volcanic fires; to puff and blow thus; shishshish. (pe).

uhiuhi. **1.** See *uhi*. **2.** A legume (pe).

'**uhī'uhī.** **1.** Whine, as of a child; to whine. (pe).

uhiwai. **1.** Heavy fog, mist. Literally, water covering. **2.** Type of tapa. (pe).

ui. **1.** To ask, question, appeal, turn to for help or advice, query; question, catechism. **2.** To stir up, activate. (pe). **1.** To ask; question. (5).

u'i. **1.** Youthful, youthfully stalwart, heroic, handsome, pretty, beautiful, vigorous; youth. (pe).

ui-aa-he. **1.** Asking to turn the light on inside the central core. (n, Jan. 2, 1990)

- uka.** 1. Inland, upland, towards the mountain; shore, uplands. (pe). 1. The shore; the country inland. 2. To send; to convey; mostly with *hoo*; to send, as a letter; to convey, as money or goods. 3. To bring upon one, as evil. 4. To consume; to destroy; to devour. 5. To cast up; to make a road. 6. To add; to make more of. 7. To commence an attack, as in a battle. 8. To throw upon, as goods on board a vessel. 9. To address in calling a hog. (a). 1. Send. (4).
- 'uka.** 1. Wrinkles. 2. Good-for-nothing, worthless. (pe).
- 'ukā.** 1. A word used in calling hogs; to eat loudly, smack. (pe).
- U'la.** 1. The Breast of the Sun; the Milk of Life that flows from the Breast of the Sun; sustenance from the Breast of the Sun. 2. The Breast of Ra. (r).
- ula.** 1. Spiny lobster. 2. A flame; to flame, blaze. (pe). 1. Sacred (see *'ula*). (2). 2. The spiritual breast of the sun from which the milk of life flows (see *U'la*). (8).
- 'ula.** 1. Red, scarlet; brown; to appear red. 2. Sacred; sacredness; regal, royal. 3. Blood. 4. Agate. 5. A ringing in the ears. 6. Ghost, spirit. (pe). 1. Purple (see *'ahu 'ula*). (10).
- ulakahi.** 1. Purple place (*'ula kahi*). (10).
- Uli.** 1. A goddess of sorcery. (pe). 1. The name of the goddess who was the mate of Kāne our Father in Heaven; the name of the goddess who was thus our Heavenly Mother. (r). 1. Called by Emerson the arch-goddess of sorcery, she was invoked by Hi'iaka in her prayers of resuscitation for Lohi'au. (pe-g).
- uli.** 1. Any dark color, including the deep blue of the sea, the green of vegetation, the black of clouds. 2. To steer; steersman. 3. Short for *'ōuli*, omen. 4. Crowing of a cock. (pe). 1. The Breast of Spirit; the Spiritual Breast of Heaven. 2. The blue Heaven; blue firmament, blue sky; a bluish color. (r). 1. Blue; green, as a meadow; whatever is green among vegetables. 2. The blue sky. 3. The name of a god to which a prayer was addressed in the *pule anaana*. 4. A canoe steerer for the king's canoes; one of the king's special servants. 5. To steer a canoe or ship. 6. To gurgle, as water poured from a bottle. 7. Name of a species of kalo. 8. The personal appearance or fitness of a person for any duty. (a). 1. The ocean of creation in the blue heavens (*kai + uli*). (8).
- 'ulī.** 1. To rattle, especially of seeds in the *'ulī'ulī*, gourds; to gurgle. (pe).

- 'ulī'ulī.** 1. A gourd rattle, containing seeds with colored feathers at the top; to rattle. (pe).
- ulu.** 1. To grow, increase, spread; growth; increase or rising of the wind; to protect. 2. Possessed by a god; inspired by a spirit, god, ideal, person, as for artistic creation; stirred, excited; to enter in and inspire. 3. Grove; assemblage, collection, or flock, as of stars, birds, ships. 4. Stick used in spreading hot oven stones; to spread the stones. (pe). 1. To cause to grow; to sprout from and develop like a bursting seed; to stem from a source of energy. 2. to create, produce a manifestation in one's mind. 3. Stimulate into life; to interject the Breath of Life from one spirit into another. 4. To inspire into life; to manifest as the result of divine inspiration. 5. A creator. 6. Growth, expanse, increase. (r). 1. To increase in any way; to grow; to grow up, as men. 2. To become strong or excessive, as in anger. To grow or increase, as good or evil in a community. 3. To have spiritual possession, either good or bad; to be inspired. 4. To influence the affections. (a). 1. Increase. (1, 6, 9). 2. Spread (1). 3. Possess by a god. (9). 4. Inspire me. (3). 5. Take me. (3). 6. Possess me. (6).
- 'ulu.** 1. The breadfruit. 2. A round, smooth stone; bowling ball; bell clapper; dice. 3. Muscles in calf or leg. (pe).
- ulu kai o kahiki.** 1. The Ocean of Creation in the blue of Heaven; the Sea of Creation in the celestial spheres where all life in Kane's Marine Kingdom springs into existence. (r).
- ulu kau.** 1. Unexplained acquisition of prophetic and interpretive powers without visible possession by a god. Placed inspiration. (pe).
- Ulu-kou.** 1. Site of the Moana Hotel, Wai-kīkī. (pe).
- ulukou.** 1. To grow; spiritual possession (see *ulu*). Yours (see *kou*). (10).
- uluna.** 1. Pillow cushion. 2. Upper part of the arm. 3. Center part of a net. (pe). 1. To support the head; to bolster up, as a weak person. 2. To sleep upon, as a pillow; to make a pillow of. 3. To tie up into a bundle for a pillow. 4. A pillow. 5. The upper part of the shoulders where they unite with the neck. (a). 1. Possess me, relieve my pain (*ulu + nā*). (4).
- uluo'a.** 1. Upright, erect. (pe). (4).
- uluwehi.** 1. Lush and beautiful verdure; a place where beautiful plants thrive; festively adorned. (pe).

- ulu wehiwehi.** 1. A luxuriant garden; a tranquil haven of rest adorned with natural beauty; a lovely garden perfumed with the fragrance of flowers and permeated with the spirit of serenity. 2. To create the things also mentioned into manifestation; creator of a lovely garden of serenity; to inspire them also into manifestation. (r).
- 'Umi.** 1. Probably the most famous of early chief, dated by Fornander as thirteen generations before Kalākaua. Allowing twenty-five years to a generation, this would place 'Umi's time at about 1550 A.D. 'Umi was conceived by Līloa on his travels. (pe).
- unconscious mind.** The part of your mind that you are not conscious of, right now. (j).
- unihipili.** The unconscious mind. (k1). 1. The leg and arm bones of a person. 2. The qualities of some gods. *Unihipili* was one name of the class of gods called akuanoho; aumakua was another; they were the departed spirits of deceased persons. (a).
- 'unihipili.** Spirit of a dead person, sometimes believed present in bones or hair of the deceased and kept lovingly. (pe).
- unmanifest.** The nonmaterial, nonvisible part of the universe. (j).
- 'ūpī.** 1. Sponge; syringe, enema; to squirt, squeeze, spray through an orifice; to squish-squash, as the noise made by walking with shoes full of water; top extract by pressing or wringing; to express; to give an enema. (pe).
- 'u'u.** 1. To strip, as leaves or bark; to draw in, as a line on a ship; to draw out, unsheathe, as a sword; to draw back, as the fist preparing to strike; to hoist, as a sail; to practice masturbation; to answer back sharply or rudely; to pour suddenly, as rain. (pe).
- 'ū'ū.** 1. To stutter, stammer. (pe).
- 'uwā.** 1. To shout, cry out, sound loud, racket. (pe).
- uwe.** 1. See *ue*. To weep; to mourn; to cry for help for one's self or others. 2. To cry in behalf of one, i.e., to pray for him. 3. To bewail; to lament for. 4. To cry out for pain. 5. To salute, as friends; to bid good-by at parting. 6. To bray, as an ass; to low, as an ox. 7. That which pertains to mourning or lamentation. 8. A movement. See *ue*, to hitch; a jerking movement. 9. See *ue*. To jerk; to shake; to move; to hitch along; mostly found in compounds *nawe*, *naue*, etc. (a).

V

Vedanta. An east Indian teaching that followed Tantra. (j).

W

- wa.** 1. Time, period of time. 2. Place. 3. Space; boundlessness, and interval between two points in time; and interlude. 4. To make a noise; to talk. 5. To reason, consider, examine carefully, study, think about, ponder. (r). 1. A space between two objects, as between two rafters or two posts. 2. A space between two points of time. 3. A definite period of time, as the lifetime of a person. 4. A situation without friends or connexions. 5. Private talk or gossip concerning the character of others. 6. To reflect; to think; to reason. 7. To seek to know; to wish; to be the subject of a conversation. 8. To say to one's self; to ponder; to revolve in one's mind; to consider. 9. To hit as a stone hits a mark; to compass, as a man his designs. 10. *Hoo.* To sicken; to make sick; to cause to vomit. (a). 1. Revolve the mind. (10). 2. See *ala ala wa.* (13).
- wā.** 1. Period of time, epoch, era, time, occasion, season, age. 2. Tense, in grammar. 3. To make noise, roar, din; noisy, loud; to talk too much. 4. Space, interval, as between objects or time. 5. Fret of an ukulele. (pe).
- waa.** 1. For *waha*, a ditch. *Hoo.* To dig a ditch or pit; to make a furrow. 2. A canoe; a small boat. (a).
- wa'a.** 1. Canoe, canoemen, paddlers; a chant in praise of a chief's canoe. 2. Trench, furrow, receptacle. 3. Moving masses of liquid lava. 4. Stupid. (pe). 1. Let the fire revolve the mind (*wa* + 'a). (10).
- waha.** 1. Mouth, opening, inner surface of a bowl, open top of a canoe, oral, one who talks too much. 2. Neck of a dress. 3. To carry on the back; a load to carry. (pe). 1. Mouth. (2).
- waho.** 1. Outside, beyond, out, outer, outward, exterior. (pe). 1. Out; outward. (7).
- Wa 'i.** 1. Supreme or infinite space or place. (r).
- wai.** 1. Water, liquid or liquor of any kind other than sea water, juice, sap, honey; blood, semen; color, dye, pattern; to flow, fluid. 2. Place names beginning with *Wai-*, river, stream. 4. To retain, place, leave, remain, earn. 5. Who, whom, whose, what. (pe). 1. Water, liquid, juice. 2. Any liquid discharged from the body, as saliva, blood, semen. (r). 1. *Mana.* (10). 2. Water; *mana.* (10, 14).
- Waiha.** 1. The Living Water within God's Breath of Life; the *mana* within his holy breath; the vital force of energy that is contained within the Breath of Life from God. 2. To impart

- mana* to an individual by breathing upon that person as the *Lapa'au* does in healing practices. 3. To fortify with strength, as a priest energizing an ailing person by breathing spirit food upon him. 4. The Water of Sustainment in the Breath of Life. (r).
- waihā.** 1. Water upon which the breath (*hā*) of the priest has been expelled in order to impart *mana*; to give *mana* by breathing upon an image or person; to request earnestly in prayer. (pe).
- waipa.** 1. To request through prayer. 2. Distribution of water, pertaining to the vital sustainment that flows in the living breath of God. (r).
- waipā.** 1. Request, prayer, as to the gods. (pe).
- wala.** 1. To tilt, lift backwards, fall backwards; to throw backwards, as with a backhand flip. (pe). 1. To excite; to stir up; to throw stones; to pelt; to be or feel hurt. (a).
- walania.** 1. Anguish, burning pain, woe, torment. (pe). 1. For *walaia*, *n* inserted, to be hurt. 2. To smart, as a wound; to feel pained from an external hurt. 3. To feel pain mentally; to feel the pain of dislike or of hatred by another. 4. To feel revengeful; to feel cut to the heart by something said. 5. *Hoo*. To cause pain to another by one's words; to use sharp words. 6. A stinging pain, as a burn. 7. Deep anguish of heart at something said. (a). 1. Excitement (see *wala*). (10). 2. Smooth (see *nia* and *palania*). (10).
- wale.** 1. Slime, mucus, phlegm; sticky sap. 2. A common participle: as, only, just, very; alone; without pay, payment reward, cause, reason; easily; gratuitous, free, casual. (pe). 1. Only, alone, one and only. 2. The very cause of a thing. 3. To be aloof (or lonely) because of one's superior rank or eminence. 4. Preeminent; of the highest quality; supreme. (r). 1. A state of being or existing without qualification; only; alone; gratuitous, etc. 2. The phlegm or matter coughed up from the lungs. (a). 1. From the lungs. (2, 14). 2. Without qualification; unqualified. (2, 14). 3. Total. (14). Also in (11).
- wali.** 1. Smooth, thin, as poi; fine, mashed, soft, powdery, supple, limber, as a dancer's body. (pe).
- walina.** 1. Softness. (pe). 1. Used in answer to a salutation. (a).
- wana.** 1. A long spike or streak of light, as at dawn; to appear, as a ray of light. 2. A sea urchin. (pe). 1. To come; to approach; to appear, as the early dawn. 2. A species of sea-egg. 3. Pronged; sharp pointed; externally jagged. (a). Used in (13).

- wanaao.** 1. *Wana*, to appear and *ao*, light. To dawn, as the first light in the morning; to appear, as the dawn. 2. The near approach of morning. 3. The early dawn of the morning; the first light of day; twilight. 4. To project; to extend any way beyond the body of a thing. 5. A projection or an extension, as the fingers of the sea-egg. (a).
- wao.** 1. See *wau*. To scratch; to scrape; to grate. 2. A space on the sides of mountains next below the *kuahea*. 3. High; long; a high shady place unfrequented; thick with vines. (a).
- wau.** 1. Var. of *au*. (pe). 1. First person singular. I. 2. To say I; to answer I to a question. 3. See *wao*. To scrape; to scratch; to rub; to polish; to clean out, as the inside of a calabash. (a). 1. I; me too. (14).
- wawā.** 1. Tumultuous; racket, loud talk, echo, sound of distant voices, roar; rumored, talked about, resounding, repeating. (pe).
- we.** 1. See *ue* and *uwe*. To weep; to cry; to salute. 2. To move anything forward or sideways. (a).
- wē.** 1. To sift. [As in sifting coarse particles from fine particles.] (pe).
- wehi.** 1. Decoration, adornment, ornament; to decorate. 2. A song composed as an adornment, a song honoring someone. 3. Dark. (pe, r). 1. To honor with distinction; to decorate for lasting duration. 2. To flow from the source or origin, as water flowing from a spring. 3. To emerge dressed and beautified. (r).
- wehiwehi.** 1. Festive. (pe). 1. An archaic expression in reference to the emanation of life from God; the flowing of life from the source of origin; emanation of life from the Primeval Spirit who created life into being, or breathed it into existence. (r). Emanation of life from God. (1).
- weli.** 1. Fear, terror, dread; fearful, afraid. 2. Scion, sucker, shoot, as from a root; spreading root. 3. A holothurian. 4. Phosphorescent light on water, believed caused by a ghost interfering with fishing. 5. Same as *welina*. (pe). 1. To branch out, as the roots of a tree; to take root; to have many roots. 2. A form of salutation. See *welina* and *walina*. 3. The phosphorescent light in the sea; the light of sparks of fire. 4. A long black sea worm. 5. A scion or shoot from the roots of a dead plant or tree; the spreading roots of a tree. 6. A fear; a trembling. See *weliweli*. (a).
- welina.** 1. A greeting of affection or love; to greet. (pe). 1. See *weli*. A reply to a salutation, as *aloha* or *anoai*: it applies to the

- person of the house when addressed by a stranger. (a). 1. Sift (*wē*) the fine from the coarse. (4). 2. *Li*, spirit, which is the divine part of man. See also *e li*. (4).
- weliweli**. 1. See *weli*. To tremble with fear; to fear; to dread. 2. To be astonished; to be amazed. 3. To fear; to reverence as a child should a parent. 4. To fear and obey, as God. 5. To be in anguish through fear. 6. To be afraid of an enemy. 7. *Hoo*. To cause one to tremble; to put one in fear. 8. To give one a charge; to threaten severely in the case of disobedience. (a).
- wi**. 1. To be impoverished, as a country; to be suffering a grievous famine. 2. *Hoo*. To reduce one's flesh; to make one poor in flesh. 3. A famine; a destitution of food; a time of famine. 4. The tamarind tree and its fruit. 5. Poor in flesh; lean; famished; poor; barren, as land. (a).
- wī**. 1. Famine; to suffer famine. 2. To squeal; squeak; tinkle; the sound of wind, of gnashing teeth; any high shrill sound. 3. The *wī* tree. 4. A grainy snail. 5. A female *kikī*, a bird. (pe).
- Wicca**. The original teachings of the peoples of the earth in western Europe sometimes called witchcraft. (j).
- wiki**. 1. To hurry, hasten; quick, fast, swift. See *hele wiki*. (pe).
- wikiwiki**. 1. Fast, speedy. 2. Name of a star. (pe).
- wiwo**. 1. Fearful, bashful, modest, afraid, timid, shy. 2. Obedient; to mind, obey. (pe). 1. To fear; to dread. 2. To be ashamed; to blush. 3. *Hoo*. To become fearful; to be humble. 4. Fear; shame; disgrace; dread. 5. Afraid; bashful; modest; astonished. (a). 1. Astonish. (14).
- wiwoole**. 1. *Wiwo* and *ole*, not. Boldness; fearlessness. (a).
- wiwo 'ole**. 1. Fearless, brave, bold, courageous (pe). 1. Fearlessness. (14).

Y

- yang**. Roughly equivalent to the energy of the fire element. (j).
- yantras**. Designs, mandalas for meditation to expand the consciousness. (j).
- Yardley**. Laura Yardley the author of a book on Huna. (j).
- yin**. Roughly equivalent to the energy of the water element. (j).

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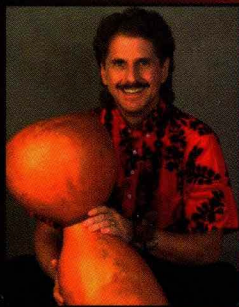
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