

Kaulana Mahina
2019



Quinn



‘Āina abundance at Fernhurst (*above*). Gifting makana to Maunalaha (*right*).

PHOTOS COURTESY OF TALIA CARDINES AND YWCA OF O‘AHU.

Hale o Hina and Nā Wāhine U‘i

The name “**Hale o Hina**” evolved as the women’s prison reentry program moved to the *ahupua‘a* (land division, usually from the mountains to the sea) of Makiki, O‘ahu. The women settled at YWCA O‘ahu’s Fernhurst Residence, bringing a new name for their home: Ka Hale Ho‘āla Hou No Nā Wāhine (the home of reawakening for women). As a gesture to their sisters and to all women, they asserted to be called Nā Wāhine U‘i (the beautiful women), instead of the women from prison.

The *kaona* (hidden meaning) of Nā Wāhine U‘i is in the spirit of healing. It is about empowerment and believing in themselves. To all women: remember your beauty, inside and out, no matter what happens in your lives.

It is trusted that the women’s move to the Ahupua‘a of Makiki was guided by *kūpuna* (ancestors). Once settled, a *kāhea* (call) to the winds and rains of Makiki were released asking that Nā Wāhine U‘i be accepted and kept safe on their lands. The valleys and hillsides of Makiki

responded to Nā Wāhine U‘i with gentle winds, soft rains, flowing waters and healing soils. Makiki accepted the *kāhea*, and Nā Wāhine U‘i met Maunalaha.

Through their lives of trauma and their healing journeys, Nā Wāhine U‘i are like the ‘āli‘i plant (*Dodonaea viscosa*), resilient in the face of adversity as they stand strong against emerging challenges. *He ‘Āli‘i ku makani mai au; ‘Āohe makani nana e kula‘i* (I am a wind-resisting ‘āli‘i; no gale can push me over). The similar trauma and healing journeys of Nā Wāhine U‘i and Maunalaha and the other valleys of the Makiki Ahupua‘a presented a *ho‘oailona* (sign) to unite their pathways. *Kūpuna* smiled, and the birth of Hale o Hina took place in Maunalaha.



‘Āli‘i fruit, pairs resilience and beauty.

PHOTO: FOREST AND KIM STAR/FICKR

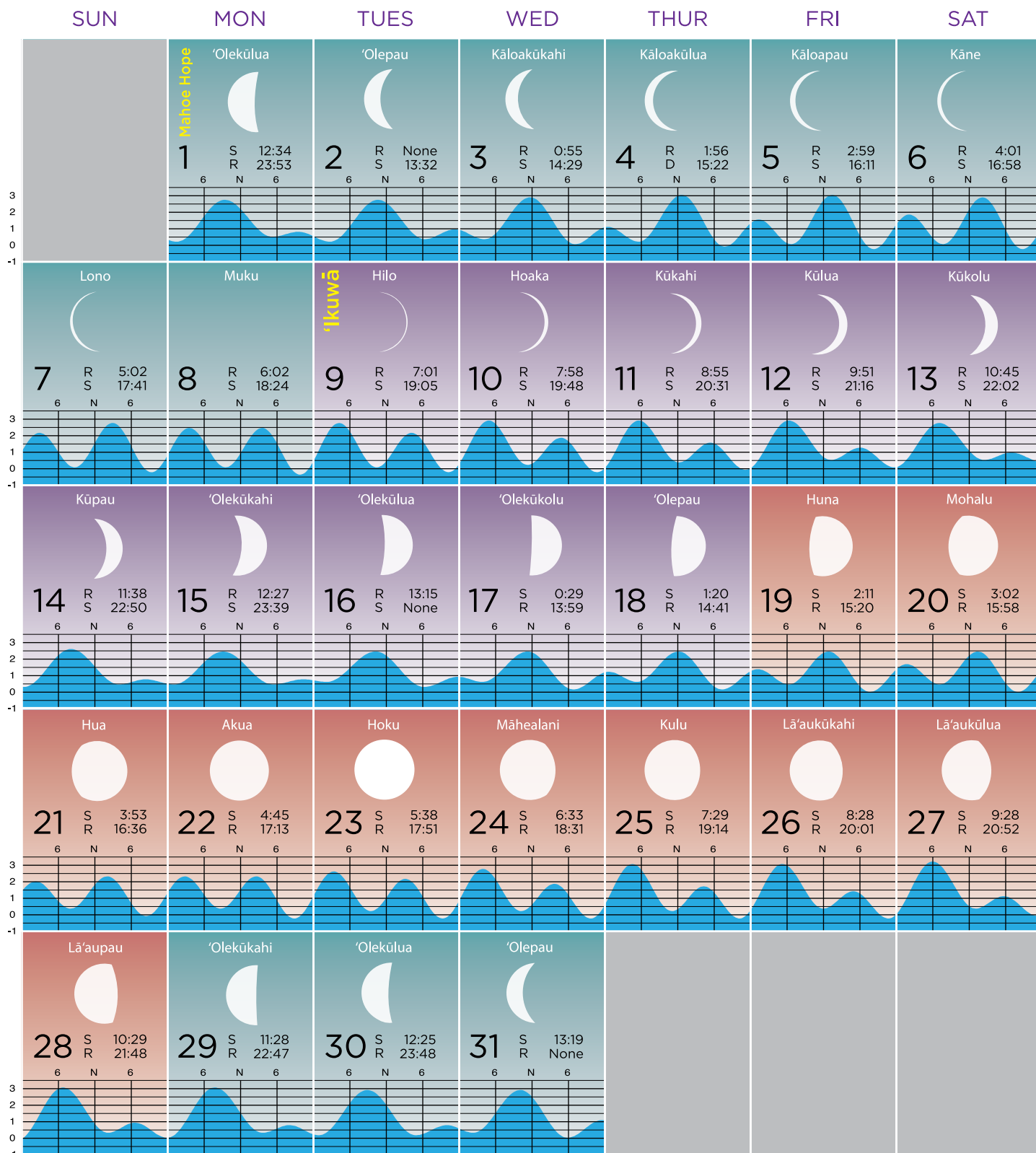
VIDEO: [Hale o Hina and Nā Wāhine U‘i](#)

Wahine Kapa
(Sacred woman)

'OKAKOPA

OCTOBER 2018

Mahoe Hope (September 10-October 8), 'Ikuwā (October 9-November 7)
Kauwela (dry season) ends; Makahiki season begins



ANAHULU
OBSERVATIONS

ho'onui (waxing)

poepoe (full moon)

ho'emi (waning)

Hinalaulimukala and Hina'ea

Hinalaulimukala (Hina of the *limu kala*¹) is the healer who employs the brown seaweed the Native Hawaiians use in ceremonies of purification and healing. She is said to be the “most beautiful of all the Hina goddesses and the goddess of *kahuna* [experts] skilled in preparing medicine from the ocean.”²

The *kahuna* would prepare a bowl of water with 'ōlena (turmeric) and *limu kala* and make a *lei* (garland) of the *limu kala*. They would say prayers and drape the *lei* of *limu kala* on the person they were leading through a ceremony of purification. Then the person would go into the sea with the *lei* of *limu kala* and as the *limu kala* drifted away in the ocean so would the troubles associated with the person and they would become healed.

Hinalaulimukala is called upon to *kala* (release) and *ho'oma'ema'e* (purify). In sacred ceremonies one goes into *kapu* (a restricted state). In order to come out of *kapu* and return to a space of normality, one must request that Hinalaulimukala assist in the release of *kapu*. She is the only one who can do this, and many times is the only female deity in a space where the major gods (Kāne, Kanaloa, Lono and Ku) preside.

Hina'ea is a goddess of the sunrise and sunset. She is a healer, especially of the 'ea (thrush disease of children).

 **VIDEO:** [Hinalaulimukala and Hina'ea](#)

1. *Limu kala* (*Sargassum echinocarpum*), a long, brown seaweed, is important in Hawaiian cultural practices.
2. Pukui, M and S Elbert. 1971. *Hawaiian Dictionary* (Hawaiian-English, English-Hawaiian). Honolulu: University of Hawaii Press. 384
3. Ibid. 382



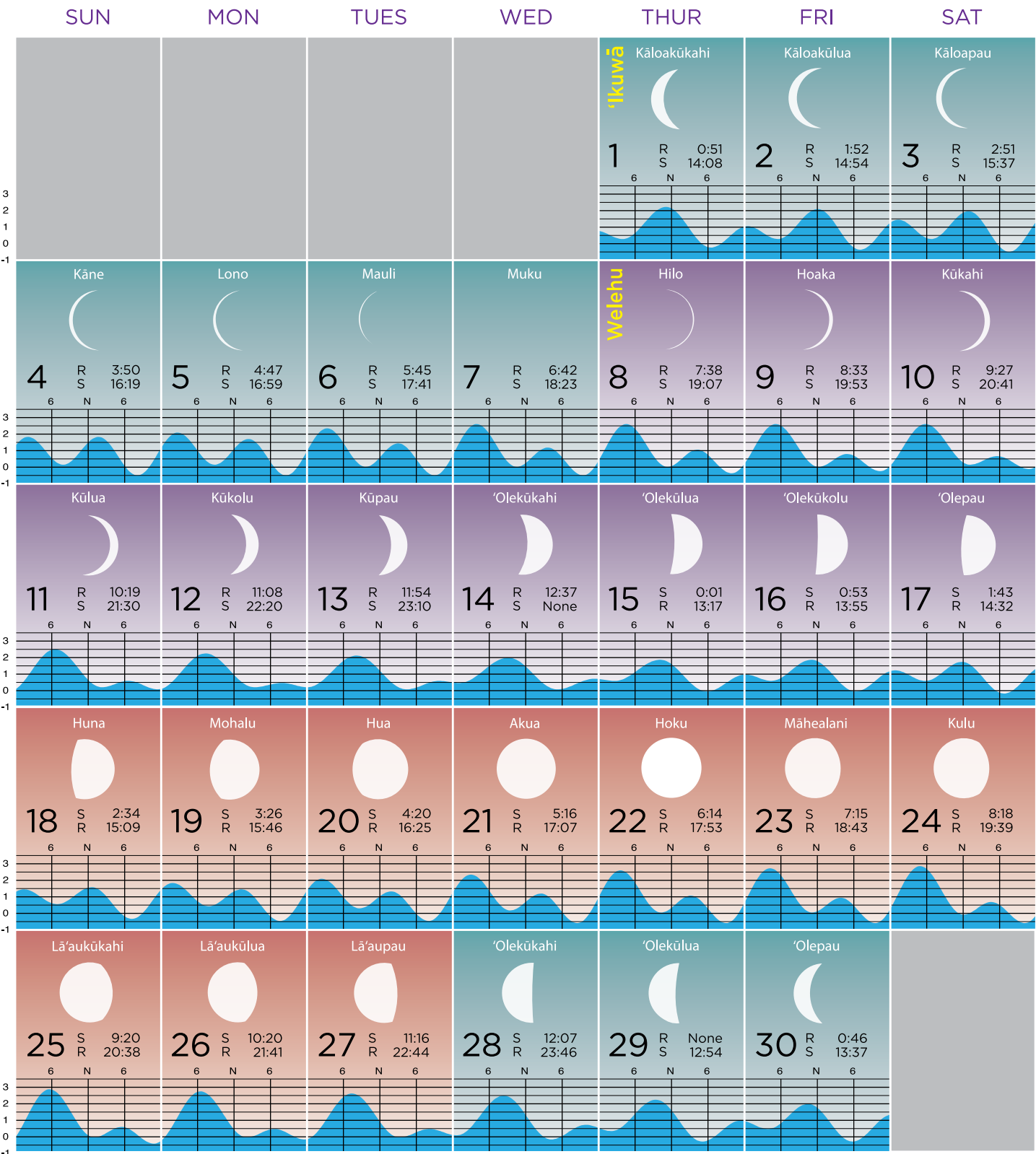
'Ōlena in bowl by Mahealani K.

Hō'okala (Forgiveness, to release)

NOWEMAPA

NOVEMBER 2018

'Ikuwā (October 9-November 7),
Welehu (November 8-December 7) *Ho'olio (wet season) begins*



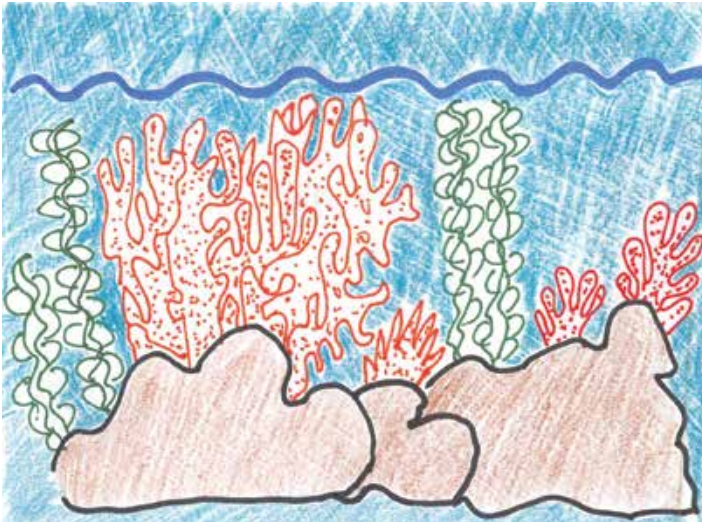
Hina'ōpūhalako'a, Hinaikeahi and Hinaikawai

Red sea urchin, Midway Atoll
PHOTO: SCOTT GODWIN/NOAA PMNM

Hina'ōpūhalako'a is a goddess of the corals and spiny creatures of the sea. She sometimes appears as a woman and sometimes as a coral reef. There is a shell from her reef that Māui uses to make his famous fish hook to draw together the islands.¹

This version of Hina is reflected in lines 1910–1914 of the *Kumulipo* (a Hawaiian creation chant).²

*Coral insects were born, the eel was born,
The sea-urchin was born, the sea-egg was born,
The blackstone was born, the volcanic stone was born,
Hence, she was called "Hina from whose womb came
various forms" (Hina'ōpūhalako'a)*



Coral in the sea by Roshian L.

The small town of Hilo on the island of Hawai'i was once divided in two. One side was cared for by **Hinaikeahi**, and the other side was cared for by **Hinaikawai**. A time of no rain came upon Hilo, and there was no food for the people to eat.


Hinaikeahi instructed her people to dig a large *imu* (underground oven). Her people were confused by this since there was no food, but they followed Hinaikeahi's request because they loved her and trusted her completely. After the completion of the *imu*, Hinaikeahi explained that she would lay in the *imu* and her people should cover her in the *imu*. In three days they were to uncover the *imu*, and food would be there for them. Her people did not want to do this, but Hinaikeahi said to not

worry because everything would be fine. They covered her in the *imu* and waited for three days. After the third day they uncovered the *imu* and found *kalo* (taro), *ulu* (breadfruit), *mai'a* (banana) and enough food to feed the people.

Then they saw Hinaikeahi walking towards them from the ocean. She wore a *lei* (garland) of *limu kala* (a culturally important seaweed species) and explained that in those three days she was able to visit an underground spring that led to a river and ended up in the *kai* (ocean). She spent time with Hina'ōpūhalako'a and was given the *lei limukala*.

Hinaikeahi's people were so happy, and they began to talk about her great gift. The people of Hinaikawai heard of the feat of Hinaikeahi, and, when they turned towards Hinaikawai for help, Hinaikawai replied to follow the exact actions of her sister. Dig a large *imu*, and she would do the same as her sister. You see, Hinaikawai allowed jealousy to enter her heart and did not think everything through. On the third day, Hinaikawai's people saw a strangely shaped smoke cloud above the *imu*, and, when they uncovered the *imu*, all they saw was the charred remains of Hinaikawai.

Hinaikawai did not use her gifts, and, if she had used her gift of water, she would have made it rain and the food would have grown and been plentiful. We must all use the gifts we have and not allow jealousy to dictate our behaviors.

 **VIDEO:** [Hina'ōpūhalako'a, Hinaikeahi and Hinaikawai](#)

1. Beckwith, M. 1970. *Hawaiian Mythology*. Honolulu: University of Hawaii Press. 219
2. Ibid. 217.

Pregnant female by Helene K.

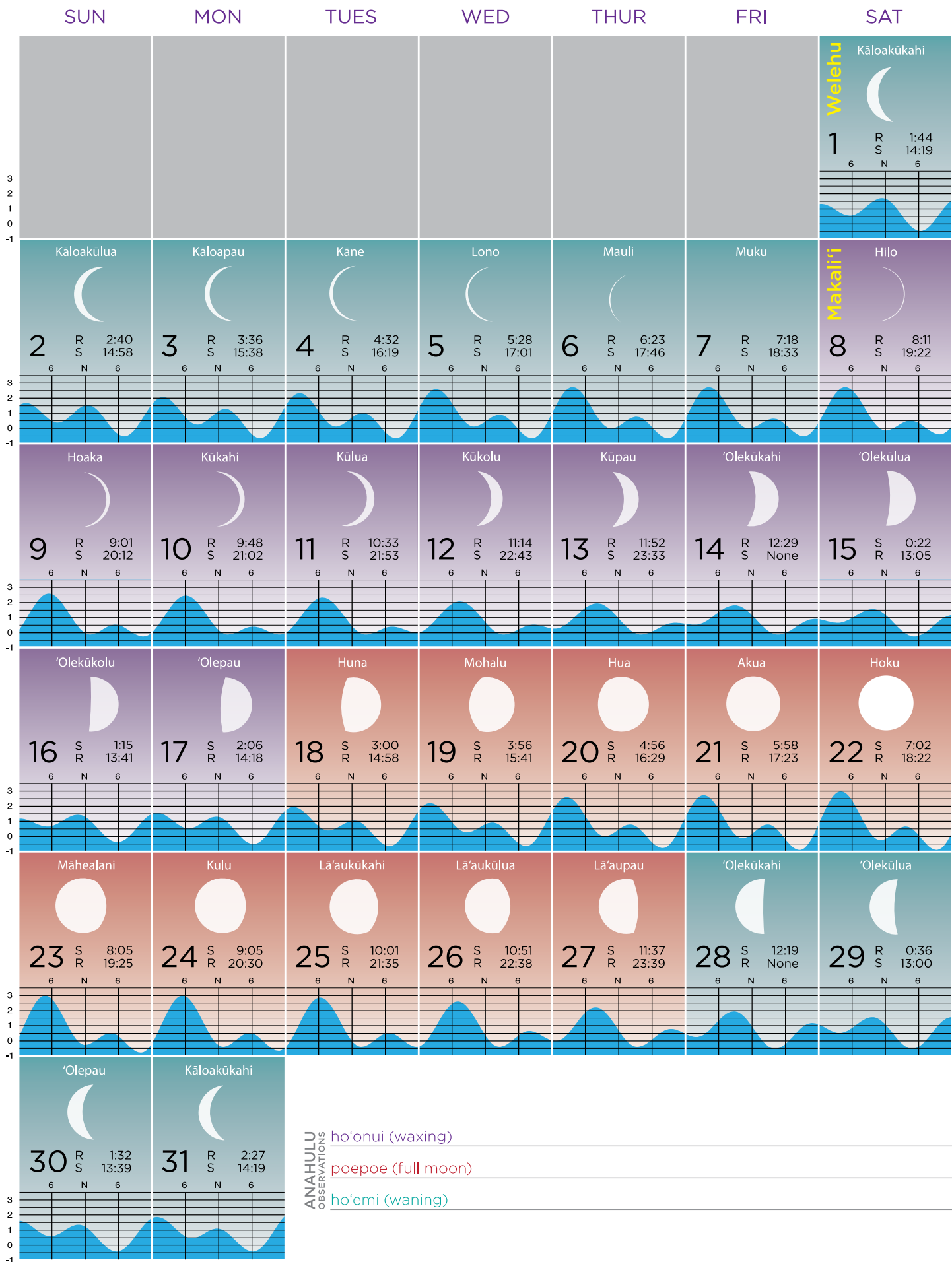
Hō'omana
(Empowerment)



KĒKĒMAPA

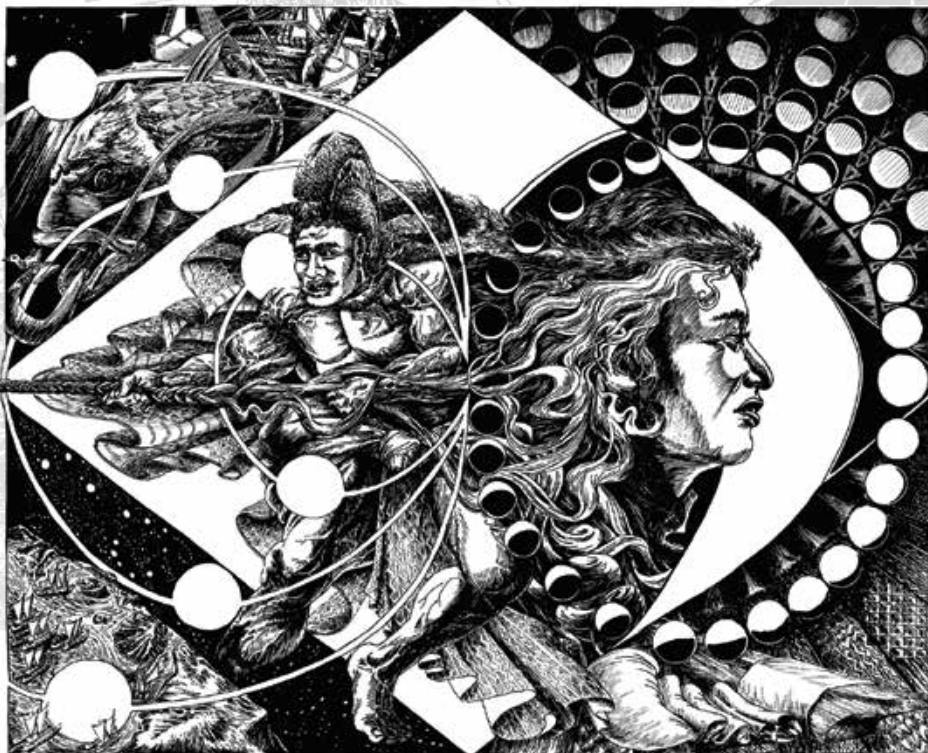
Welehu (November 8-December 7),
Makali'i (December 8-January 5)

DECEMBER 2018



O Māui ka Lawai'a
'o Hina ka Malama
(Māui the Fisherman,
Hina the Moon).

COURTESY OF A. R. KUPIHEA.



Hina, Mother of Māui

VIDEO: [Hina, Mother of Māui](#)

Hina was walking along the shoreline on the island of Māui when she came across a red *malo* (male's loin cloth). Her *na'au* (deep gut, a Hawaiian way of knowing what is true) told her to put the *malo* on her person. She followed her *na'au* and shortly realized that she had become pregnant and would be birthing a son. Māui was born, and Hina knew he was no ordinary child. She knew that he needed to learn under the gods Kāne and Kanaloa.

She cut a lock of her hair, wrapped Māui in it and made a bed of *limu kala* (seaweed) at the ocean. Hina set Māui afloat. A large jelly fish held him up, and schools of fish and flocks of sea birds accompanied him to Kuaihelani, the land of Kāne and Kanaloa.

While at Kuaihelani, Māui gained skills and learned how to call on his powers. Upon returning to Māui, Hina assisted her son in his many brave feats that would continue to benefit the people of Hawai'i until today.

Hina is a mother to others. All of her descendants are unique in their own way. What we learn from Hina is that women are not only mothers, but the support needed for all our descendants to be able to succeed.

Hōkianaka
(Live your worth)

Artist Kupihea explains the *kaona* (hidden meaning) of his illustration "O Māui ka Lawai'a 'o Hina ka Malama" (Māui the Fisherman, Hina the Moon):

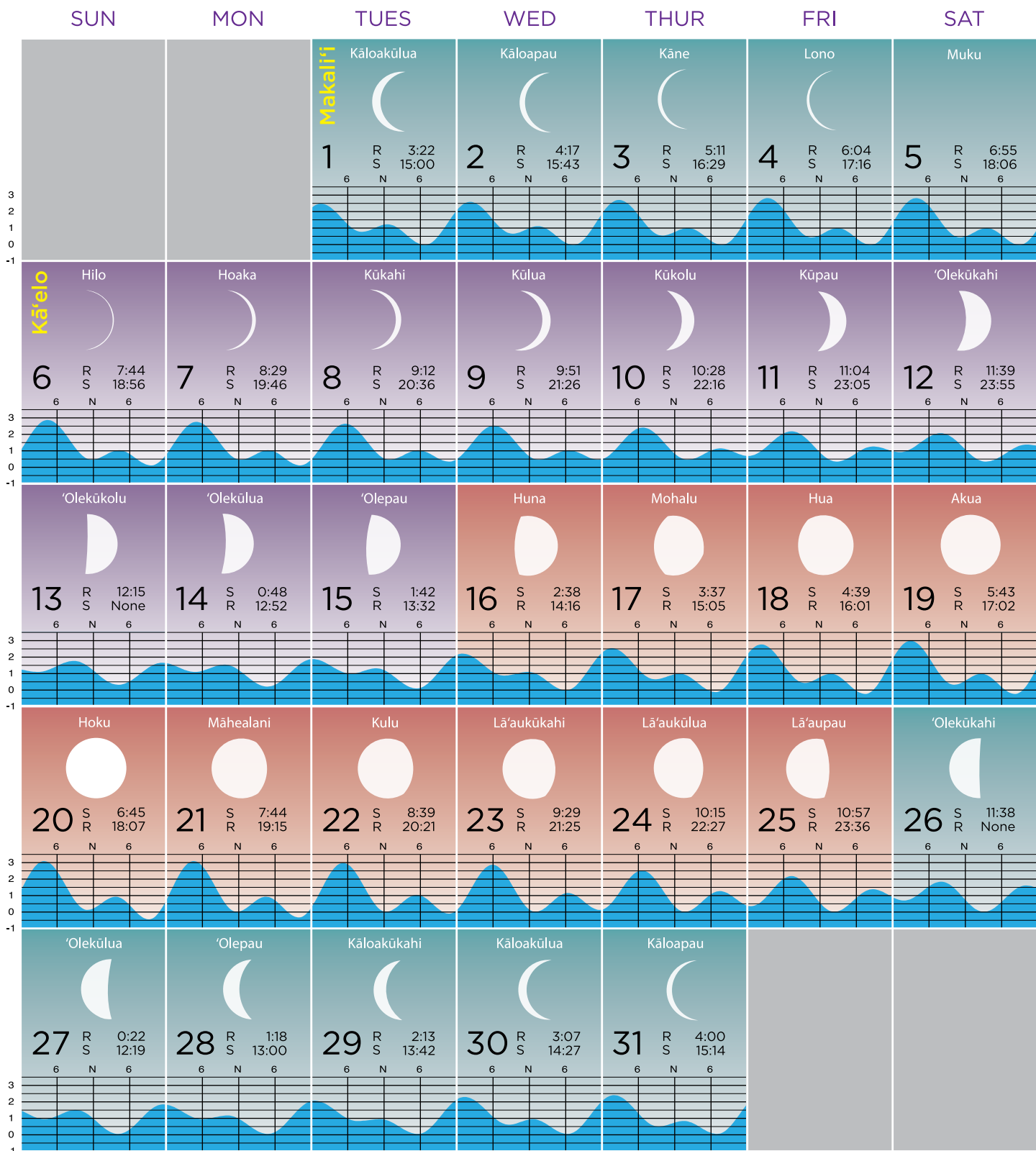
"Māui is credited with fishing up the Hawaiian Islands with his famous fish hook under explicit instructions from the goddess Hina, Māui's mother. ... Māui inherits his divine status and strength partly through the sacred lineage of Hina. Associated with the moon, she represents the waxing and waning periods associated with the cycles of nature, the ocean and all life itself. Within the vastness of Polynesian social order runs the genealogical current. Its forces move and hold fast the energies that nurture and take life within this social order. A representation of multiple genealogical strands, the resilient hair of Hina becomes

the cord by which Māui is able to secure new lands, as well as the canoes of Haloa. The *lei hulu*, or feather headrests of Hina, symbolic of nobility becomes the *'ahu'ula* (feather cloak) of Māui, substantiating his place in the divine order. Credited with the introduction of *kūkū kapa* (fabrication of bark cloth) to Hawai'i (perhaps a particular method or style) the softened fibers flow off her *kua* (anvil) to become the loin cloth of Māui, as a symbolic gesture addressing her present and future generations. ... One of the interesting mythological aspects of Māui is his feat of capturing the sun. Adorned with the divine regalia of Hina, he sits within three circles of time and space, delineated by three orbs rising from his head which are mirrored at his groin. Each orb represents the position of the sun during the year in terms of the solstices and equinox."

‘IANUALI

JANUARY 2019

Makali‘i (December 8-January 5), Kā‘elo (January 6-February 4)



Moloka'i Nui Ā Hina

Wākea (the great sky father) was hungry for a certain type of deep ocean fish. As he fished out in the open ocean he saw a strange thing floating in the distance. He paddled his canoe toward this thing and realized it was a *kā* (canoe water bailer). He thought himself fortunate and picked up the *kā* and put it in his canoe. As he continued his fishing, he turned around and discovered in the very place he put the *kā*, there now sat a beautiful woman, Hina. Wākea was so overjoyed and enjoyed his time with this beauty. Soon Hina gave birth to the island we call Moloka'i today, **Moloka'i nui ā Hina**, one of the most sacred of all our Hawaiian Islands.

Ka 'Umeke Kā'eo
(You are a calabash full of knowledge)

Here is the chorus to a song known and sung by the people of Moloka'i.¹

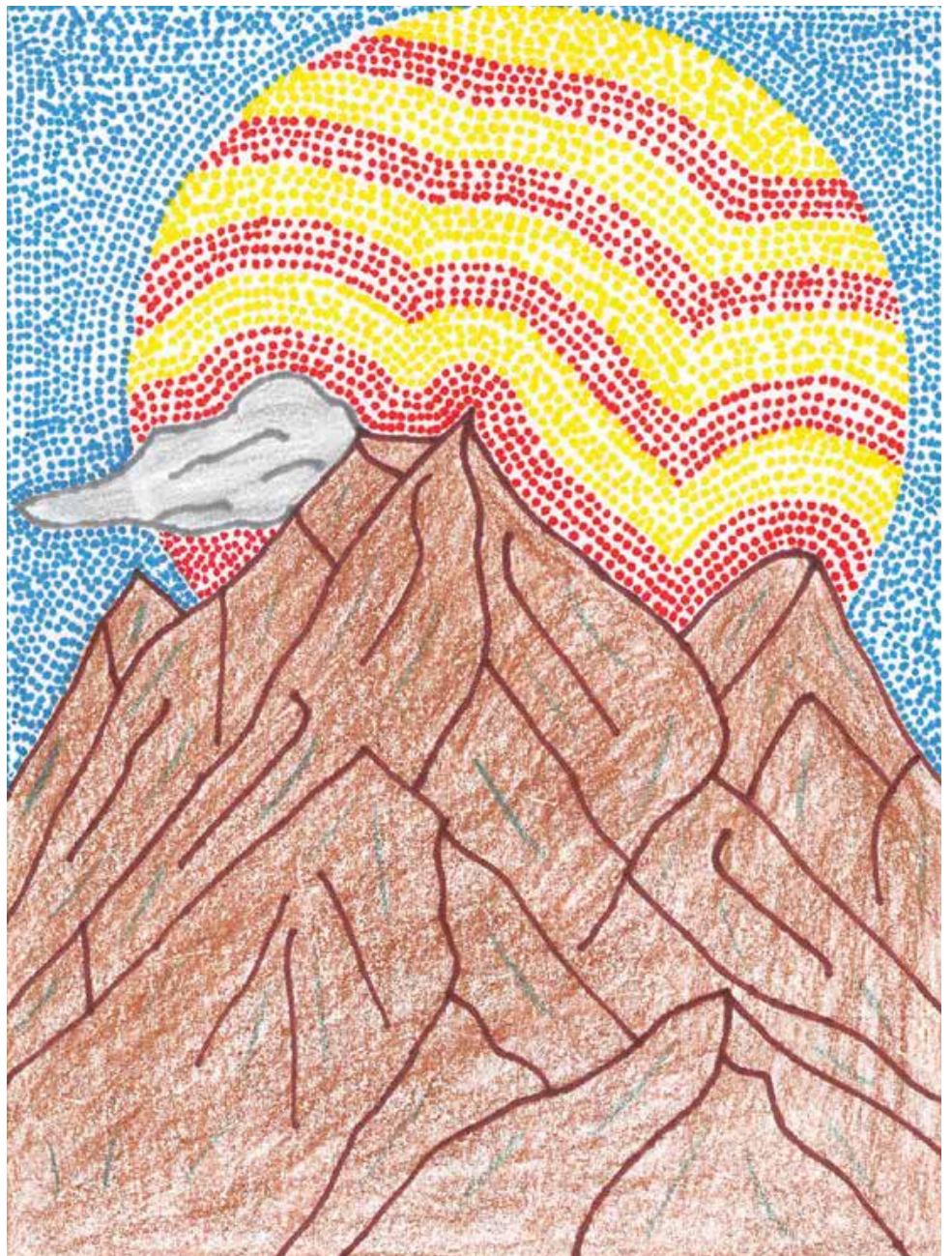
*Ua like no a like
Me (*nani) ku'u one hānau
Ke po'okela i ka piko o nā kuahiwi
Me Moloka'i (nui) ā Hina
Āina i ka wehiwehi
E ho'i no au e pili
Āe 'ae
E ka makani ē
E pā nei me ke aheahe
Auhea ku'u pua kalaunu*

Alike
The (*beautiful) sands of my birth
The tops of all mountains
And Hina's great Moloka'i
Festive land
May I return to stay,
Yes, yes
O wind
Blow gently
Heed, my crown flower

 **VIDEO:** [Moloka'i Nui Ā Hina](#)

*older versions use *nani* (beautiful)

1. *Huapala: Hawaiian Music and Hula Archives.*
www.huapala.org.

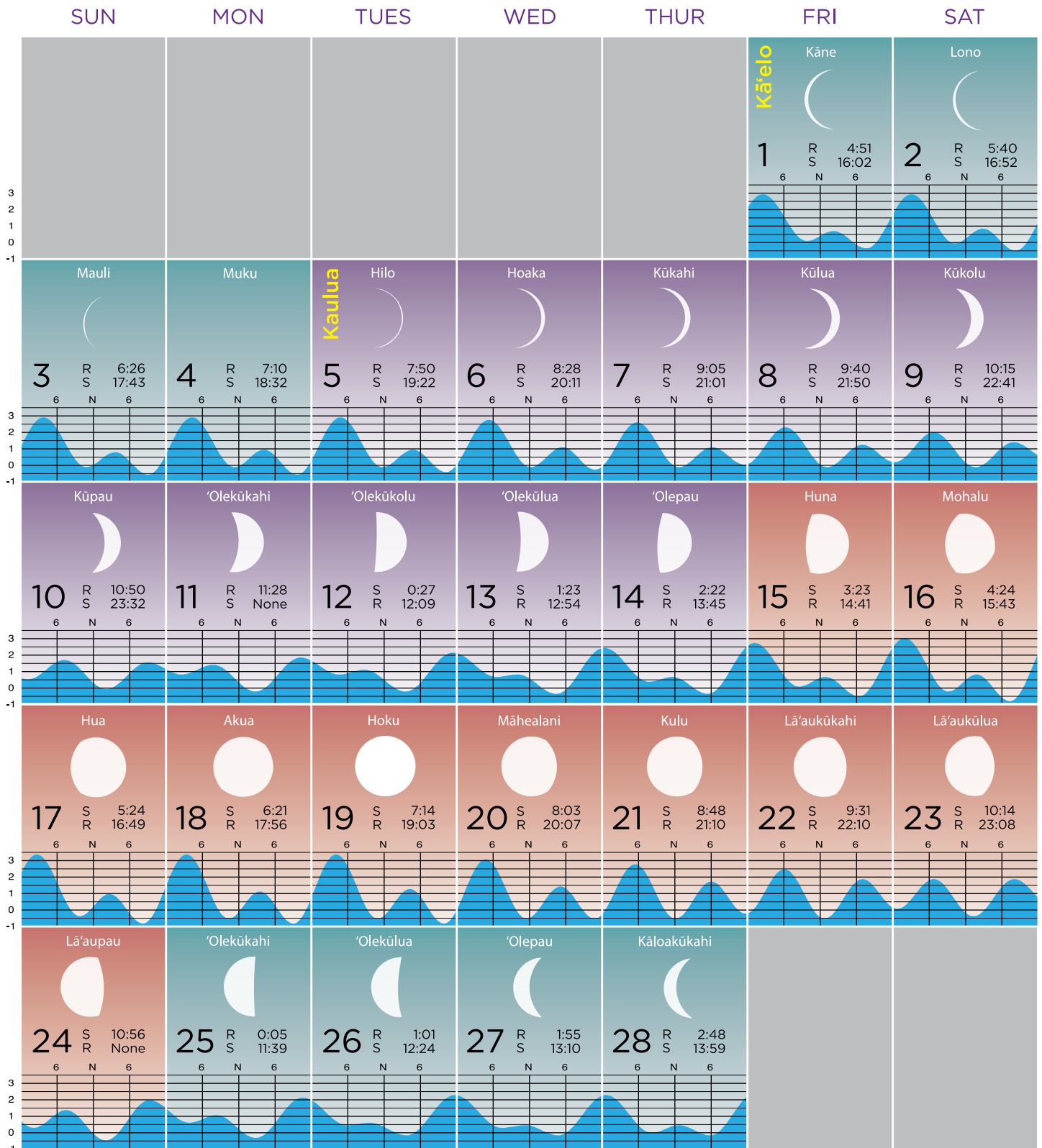


Mountains with red and yellow moon by Ihilani K.

PEPELUALI

FEBRUARY 2019

Kā'elo (January 6-February 4), Kaulua (February 5-March 5)
Makahiki season ends



ANAHULU
OBSERVATIONS

ho'onui (waxing)

poepoe (full moon)

ho'emi (waning)

Hina, Mother of Kamapua'a



Fernhurst kapa courtesy of Cheryl L., Boots L. and Moana E.

Kamapua'a is a *kupua* (a shape changer being) who can take many forms. He can be a large black *pua'a* (pig) with large tusks. In the ocean he can turn into the *humuhumunukunukuapua'a*, the triggerfish that has a mouth that looks like a pig. In the forest he can even be part of the *kukui* (candle nut) tree. He can also take the form of a half-man half-pig and will at times take the form of a very handsome man with a muscular body.



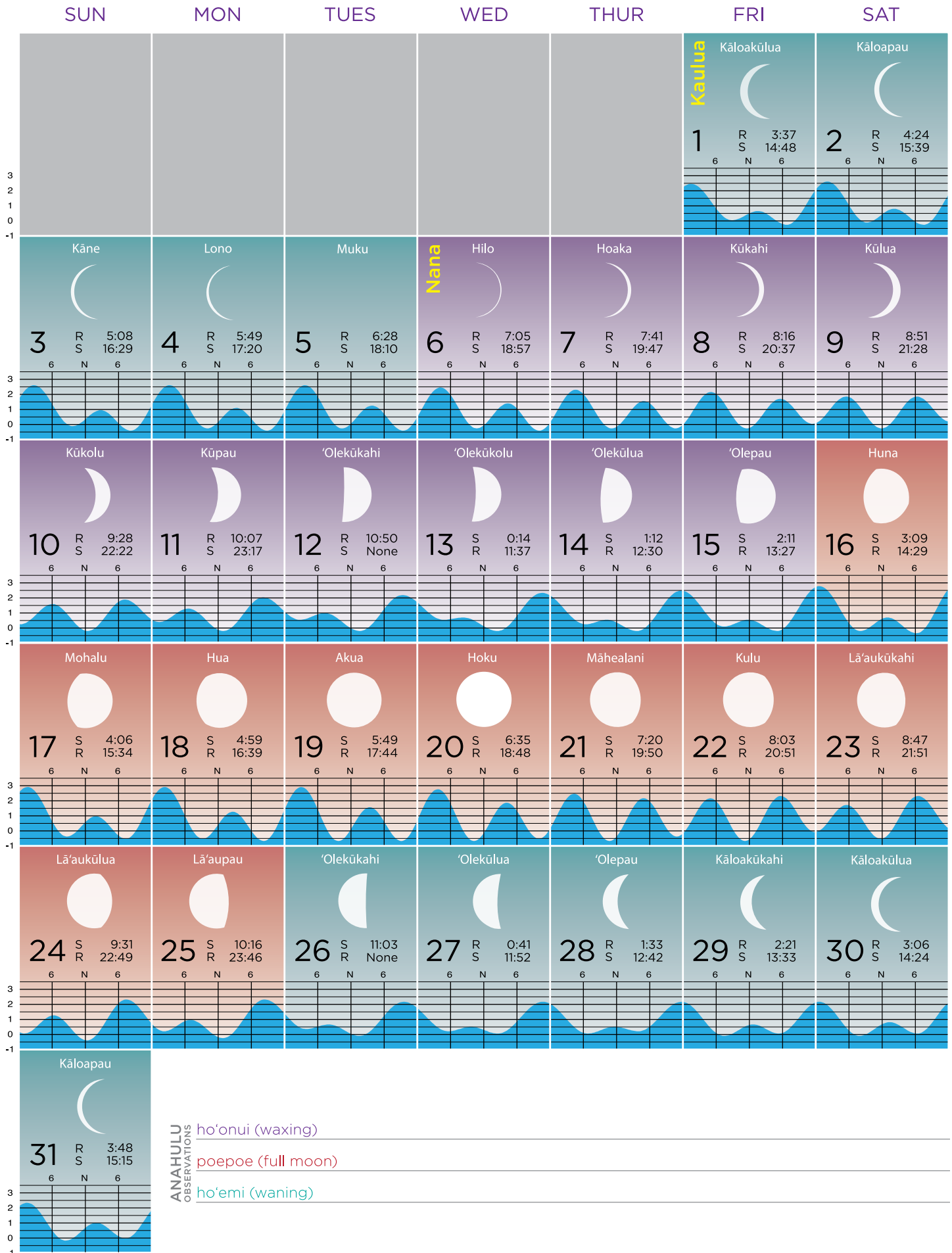
Hina is his mother, and Kahiki'ula is his father. Kamapua'a was born as a piece of cordage. He was born at Kaluanui in Kaliuwa'a, Ko'olaupoko, on the island of O'ahu. Hina didn't understand the nature of her child and discarded the cord. Kekeleiaiku (the older brother of Kamapua'a) and their grandmother Kamaunuaniiho

gathered the cord and took care of Kamapua'a until he grew into his body form.

One day Kamapua'a saw Hina go to bathe in the uplands, and he followed her. Kamapua'a chanted to his mother, and she heard the chant but did not see Kamapua'a. He then changed into a baby pig and lay in her *pa'u* (skirt) on the river bank. Hina found the baby pig and took him back to her *hale* (house) and cared for him. She then understood through the chant that she had mistakenly discarded her child. She *mihi* (asked for forgiveness) from Kamapua'a, and he forgave her.

 **VIDEO:** [Hina, Mother of Kamapua'a](#)

'Ike Pāpālua
(Intuition)



Kū'ula and Hinapukui'a

Kū'ula and Hinapukui'a lived in Hana, Maui, and were responsible for all the *loko i'a* (fishponds) along the coastline that supplied everyone with *i'a* (sea life) to eat. Their son 'Ai'ai helped his parents and learned all the ways of the sea from them. They enjoyed their simple life and every morning one of the chief's *konohiki* (retainers) would pick up *i'a* from them to take to the *ali'i* (chief).

One morning the *konohiki* did not come and get the chief's *i'a*. Kū'ula and Hinapukui'a found it odd but thought maybe the chief did not want *i'a* that day.



Kū'ula *i'a*, Hawaiian stone fish god, vesicular basalt (**above**) and hukilau (community net fishing) at Hana, Maui (**top background**).

PHOTOS COURTESY OF BISHOP MUSEUM.

Unbeknownst to them, the *konohiki* had overslept that morning and went before the chief and chose to lie; he told the *ali'i* that Kū'ula and Hinapukui'a did not provide

him with any *i'a* that morning. He said that they told him they would not be providing the *ali'i* with any food from the sea from that day on.

The *ali'i* went into an angry rage and, without confirming the *konohiki*'s story, called upon his guards and ordered firewood to be placed all around the *hale* (house) of Kū'ula and Hinapukui'a. They were to be burned, along with 'Ai'ai, their young son.

Kū'ula and Hinapukui'a were with 'Ai'ai at one of the fishponds when they saw the guards carrying the firewood and placing it around their *hale*. When the guards left to get more firewood, Hinapukui'a took three gourds and placed them in the *hale*. Then Kū'ula, Hinapukui'a and 'Ai'ai retreated into the ocean leaving their home and going out to the deep sea. All of the fish, crabs, lobsters, sea urchins and *i'a* followed them, leaving the fishponds and the coastline bare of food (unbeknownst to the people of Hana).

The guards returned and finished placing the firewood around the *hale*. They did not see Kū'ula or Hinapukui'a anywhere, so they assumed they were in the *hale*. They set the *hale* on fire and heard three loud explosions.

The guards thought these explosions meant Kū'ula, Hinapukui'a and 'Ai'ai had died in the fire.

The next day as the people of Hana tried to gather and fish along the coastline they realized there was no sign of life anywhere in the fishponds or along the reef. They went to the *ali'i* and told him that, in his hasty decision to kill Kū'ula and his *'ohana* (family), all of the *i'a* disappeared and there was nothing to eat from the sea. The *ali'i* did not believe the people until he himself went to look along the shore. He then realized that his *konohiki* had not told him the truth. The *ali'i* broke down and called out his apology to Kū'ula, Hinapukui'a and 'Ai'ai. Upon hearing the wailing of the *ali'i*, Kū'ula told his son 'Ai'ai to return to Hana and show the people how to call upon the *i'a* of the sea.



Early morning in Hana at Alau Island. The calm water in the foreground is created by the rock wall that is thought to be the very first Hawaiian fishpond built by Kū'ula. PHOTO COURTESY OF RICHARD SAASTA.

'Ai'ai returned to Hana and taught the people how to construct Kū'ula (fishing shrines) to honor his parents and instructed the people in how to ask Kū'ula and Hinapukui'a to send the *i'a* to them. He also instructed them on how to take care of the fishponds and care for the sea life. He then went to all the islands, sharing his knowledge and empowering the people to be honorable stewards of the sea.

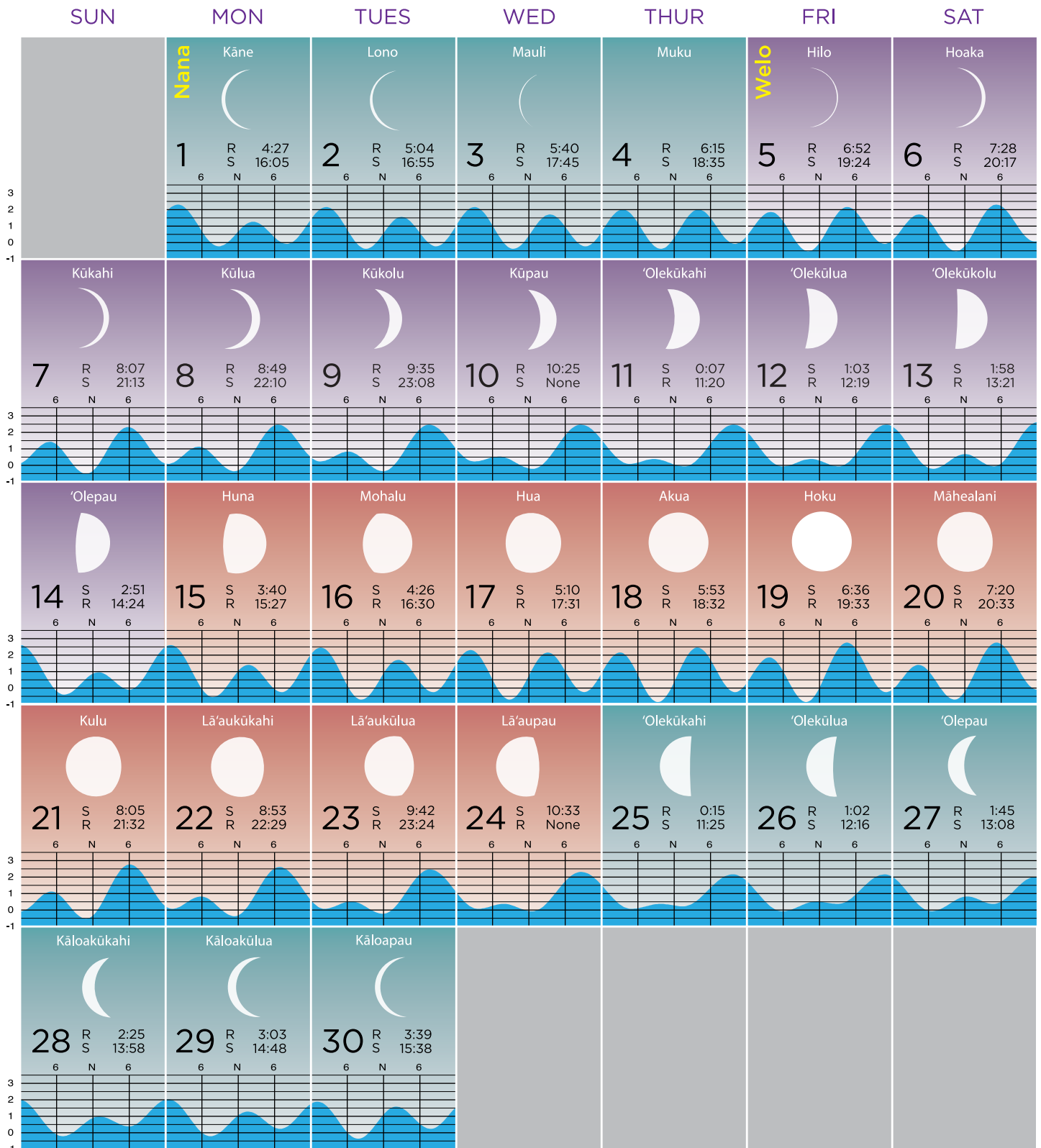
VIDEO: [Kū'ula and Hinapukui'a](#)

Kuleana
(Responsibility, Privilege)

'APELILA

APRIL 2019

Nana (March 6-April 4), Welo (April 5-May 3)





Wahine petroglyph with moon courtesy of Moke K.

Kū and Hina

Kū of the upright is the masculine energy, the proud, and the right side of your body. Hina of the slanted position is the female energy, the supporter, and the left side of your body. We are always striving for balance between our Kū and Hina sides of our spirit and physical body. There are times when we call upon our Kū, when we need to stand up and fight for what we believe is the truth. Then there are times when we need to harness our Hina side and support others, wait for instruction, provide a listening ear and help those in need. Some of us are naturally more Kū in our nature, and some of us are naturally more Hina in our nature.

The balance between Kū (masculine energy) and Hina (feminine energy) is an important Hawaiian concept. Kūpuna (elders) say when the sun rises, it is the time of Kū, from sunrise to high noon. The time of Hina is in the afternoon and when the sun sets. High noon is the time when the sun is directly above us and we cannot see our shadow. It is the one time of the day

that Kū and Hina are one. It was a time of great *mana* (spiritual power), the peak of the day. Pertinent rituals and ceremonies were performed during this time.¹

Kū and Hina were also paramount in gathering natural medicines: “the Hawaiian gathered his curative plants ritually, plucking five with right hand and praying to the god Kū, then five with the left hand as he prayed to the goddess Hina.”²

 **VIDEO:** [Kū and Hina](#)

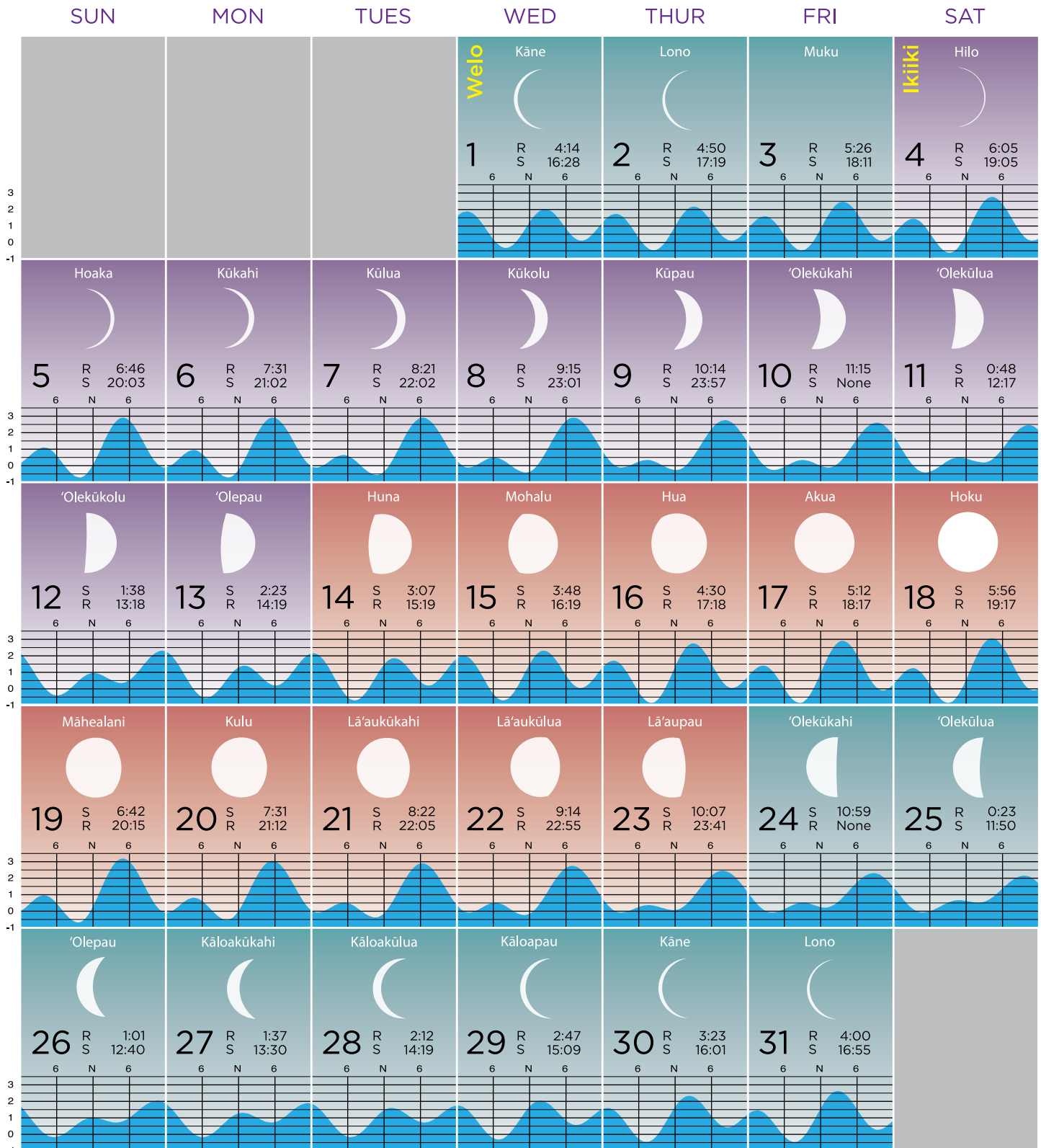
1. Pukui, M, M Haertig and C Lee. 1972. *Nana I Ke Kumu (Look to the Source)* Volume I. Honolulu: Hui Hanai, An Auxiliary of the Queen Lili'uokalani Children's Center. 124

2. Ibid. 47

Kaulike (Balance)

Welo (April 5-May 3), Ikiiki (May 4-June 1)

Ho'olio (wet season) ends, Kauwela (dry season) begins



Pu'inokolu a Hina (Three Wind Storms of Hina)

The form of **Pu'inokolu a Hina** (Three Wind Storms of Hina) is revealed in this chant.¹

*Kupene loloa a Hina i Kalua'aha
Pe'ou'ou ke ana a Pa'o'iki
Kiloli'u maka pale Ke Ko'olau
Wawahonua'aho, he nui makani ipu
Uhipo'i nei loko, Pu'inokolu a Hina
Hemo iki e Hina Ka uhipa
A mai Ke Ilinahu, e hakuko'i i Kamakou
E ula'a, he la'au e Kula'ipohe pau
Ala hewa holo Ka Ilinahu'e lau luehu
Hapupu'e alo oke Kai
Hemo waho e Hina Ka uhipa
Ho'oku mai Kumulani pauli ma'o Pailolo
A kauila, a hekili, lulu ka moku
E Oehu ahiu e hokaimoku
No leia ma Uluhewa
Ho'uohi ka inoloa ika Luluku
E Ku'i lili lani, e Ku'i lili moku
Hela pale mau a Moloka'i he kama
Moloka'i nui a Hina
He mele no Pu'inokolu'a Hina*

Hina's permanent residence lay at Kalua'aha
A cave dwelling hidden at Pa'o'iki Ridge
Protective eyes guard the Ko'olau districts
Wawahonua'aho, the great wind gourd
Sealed within are the three storms of Hina
Hina opens slightly the gourd cover
The Ilinahu wind gushes forth from Kamakou
Trees are uprooted and thrown over
In the path of the Ilinahu, shrubbery is twirled
Sweeping down and out to sea
Hina opens halfway the gourd cover
Causing skies to darken on Pailolo Channel
Lightning flashes, thunder cracks, shaking the island
Wild gushes of wind causing ocean floods
Such is the way of the Uluhewa wind
The worst storm is released, the Luluku
Crushed are the chiefs, crushed is the land
This is the way Moloka'i, the child, is protected
Great Moloka'i, child of the Goddess Hina
A chant for the Three Winds of Moloka'i

Hinalauae has a sacred cave on Moloka'i that divides Mapulehu from Kalua'aha. It is called the *kumu* (root) of the island and is to be approached with reverence.²



Calabash with winds courtesy of Mahealani K.

 **VIDEO:** [Pu'inokolu a Hina](#)

1. Varez, D. 2002. *HINA, The Goddess*. Hilo: Petroglyph Press, Ltd. 54
2. Beckwith, M. 1970. *Hawaiian Mythology*. Honolulu: University of Hawaii Press. 129

Palekana
(Safety and protection)

IUNE

Ikiiki (May 4-June 1)
Ka'aona (June 2-July 1)

JUNE 2019

SUN

MON

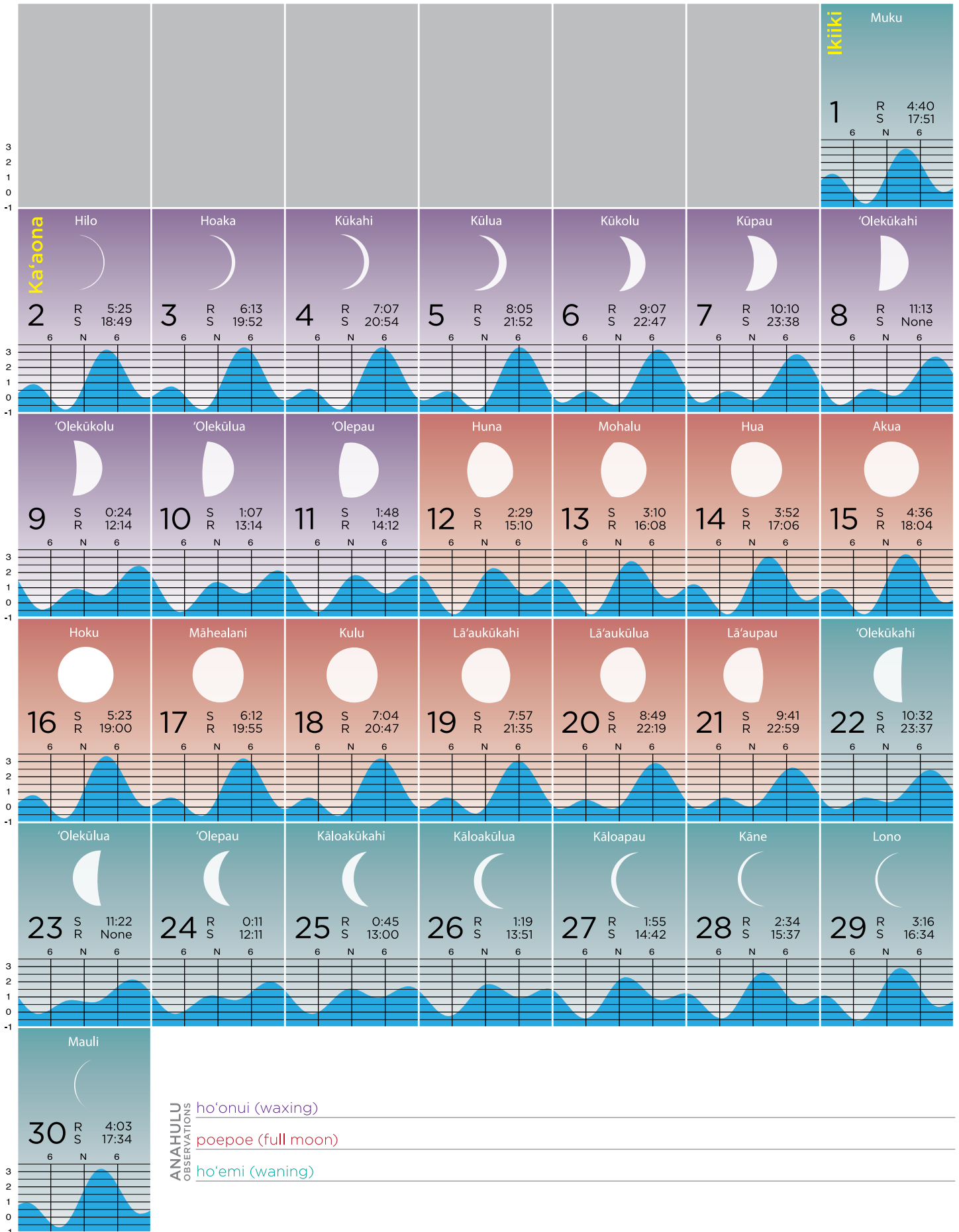
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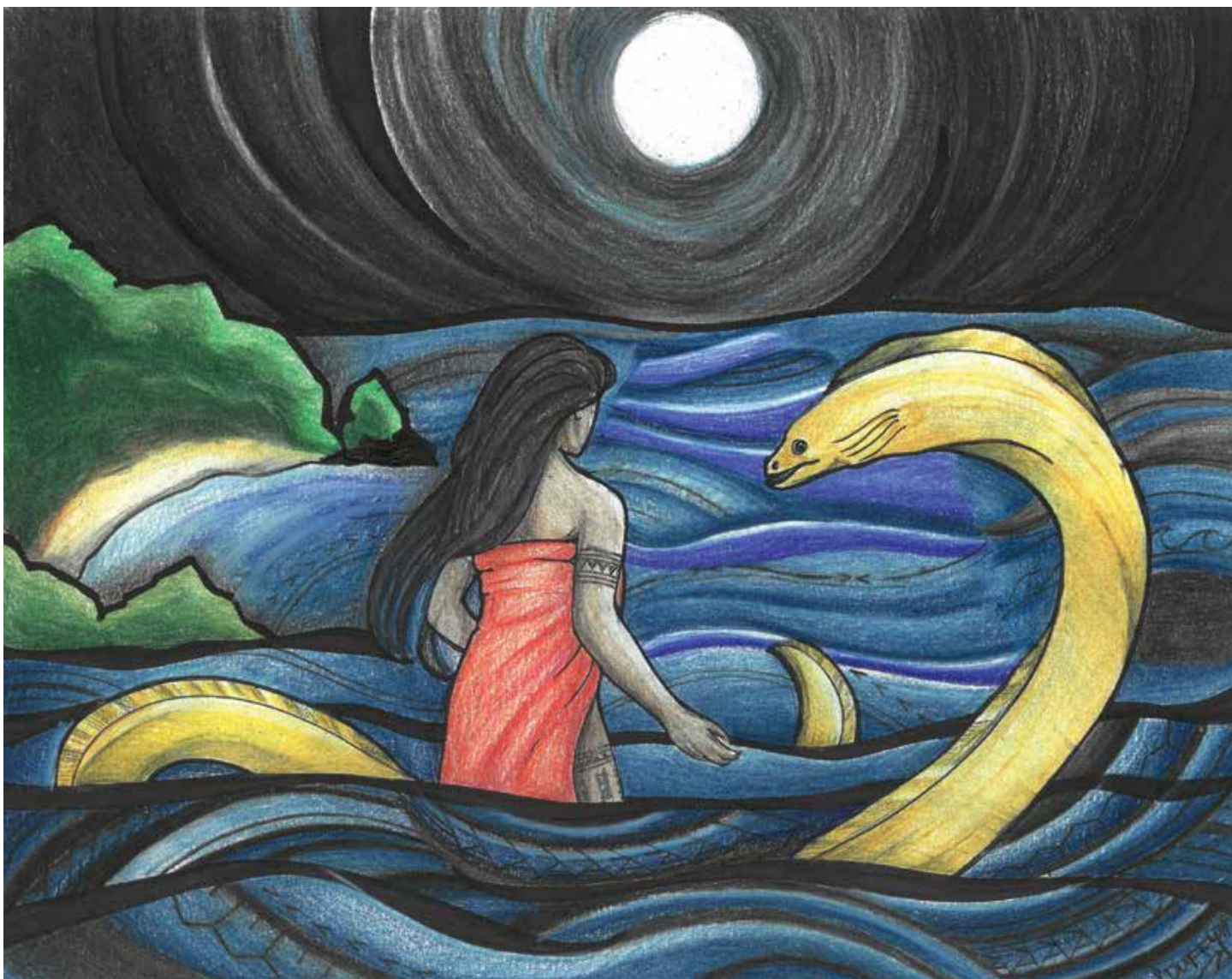


ILLUSTRATION BY DUFFY HUDSON

Sina and the Tuna in Samoa

In Samoa, there are stories of Sina, who is similar to Hina of Hawai'i. One of these is about Sina and the *tuna* (eel).¹ One day as Sina dipped seawater for her mother's cooking, she noticed a young *tuna* in a lagoon pool. Gathering it in her *calabash* (gourd), she took it home for a pet. Sina kept the *tuna* in a bowl and nurtured it carefully. When the *tuna* grew too large for the bowl, Sina placed it in the spring near their *fale* (home), but the *tuna* soon outgrew this small pool. At her mother's suggestion, Sina caught the *tuna* and put it into the much larger village bathing pool. The *tuna* grew and Sina now became afraid of it. Sina was the only one that could see the *tuna* in the village pool, and she stopped bathing in it. The *tuna* followed Sina everywhere. Sina became angry and afraid for her life and decided to leave her village.

It didn't matter to which village or island she traveled; the *tuna* was always there! In desperation Sina came to the *fono* (council) and sat between two speechmakers. When the *tuna* approached them, the village chiefs came and killed it. The *tuna*'s last wishes were for Sina to bury its head in the ground where a tree would grow to be useful for her. The tree that grew is now known as the coconut tree. When the tree bears fruit, Sina may drink it when she is thirsty. When Sina drinks from the coconut, she is kissing the *tuna*!

In Hawai'i, we have a similar version known as Hina and Kuna.

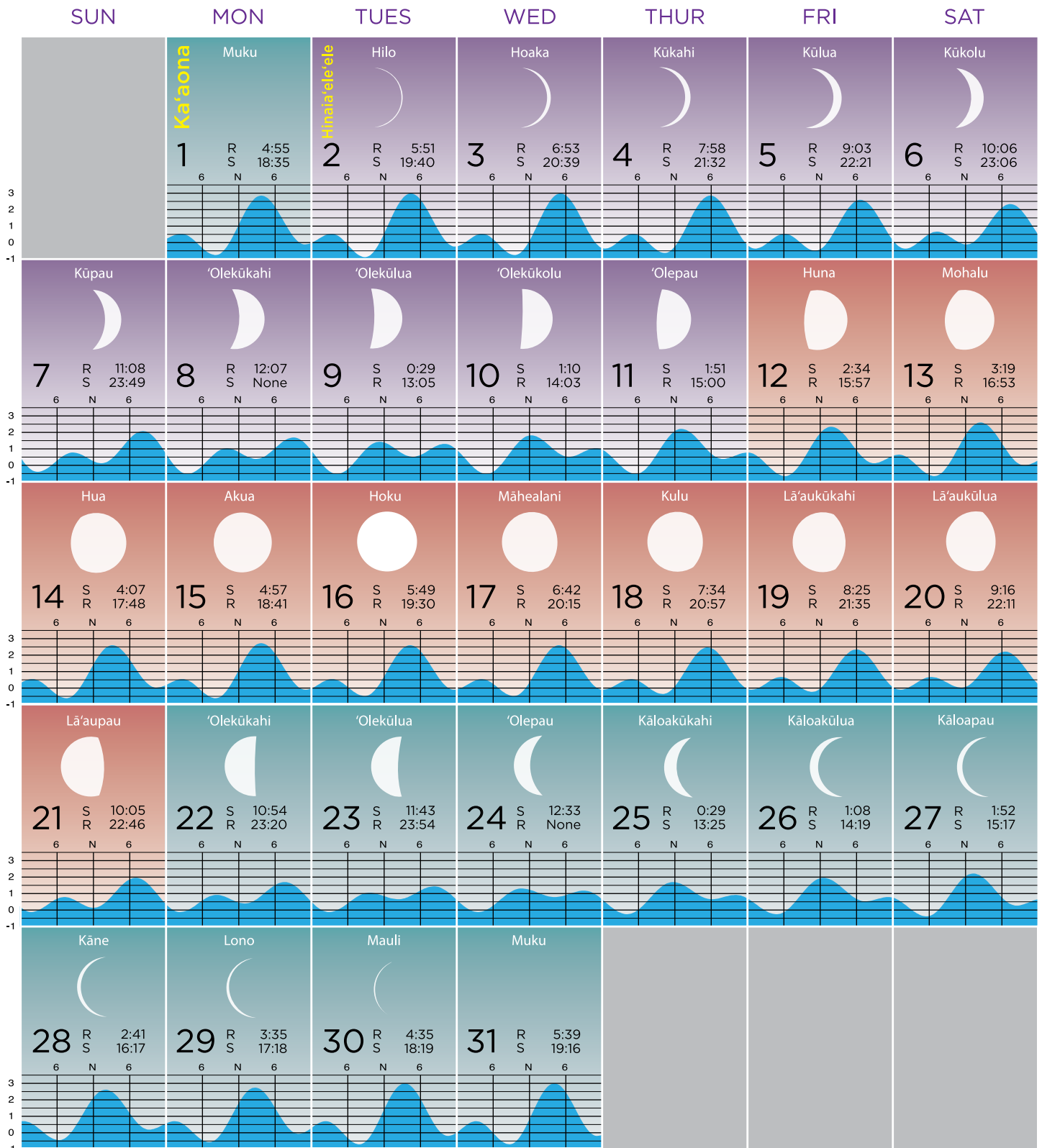


 **VIDEO:** [Sina and the Tuna in Samoa](#)

Aloha (Love)

1. National Park of American Samoa.
www.nps.gov/npsa/learn/historyculture/sinatuna.htm

Ka'aona (June 2-July 1), Hinaia'ele'ele (July 2-July 31)



“Essence of a Woman”

by Denise Wright (a poem inspired by Hina)

Beauty is from within.
It can be that inner voice
that is screaming to be heard.
A story waiting to be told.
I am soft, I am gentle, I am sweet,
I am loving and I am caring.
What I reflect is what is returned,
so many lessons I have learned.

Deep down we come from
the same blood.
We cry the same tears, but, yet,
we are misunderstood.
You are my sister, I am yours.
No matter if the bloodlines are
not the same, we must empower
each other and work together.

Strength, Confidence, Self Esteem,
Love, Value, and Endurance
that is what we are made of.
Elegant, Priceless, Strong,
the Essence of a Woman.

We are equal and should be treated
with respect, yet we are looked
down upon and treated with neglect.
Love us please; accept us as we are.

Dignified, Bonafide, Beautiful,
the Strength of a Woman.

W = Wisdom
O = Optimism
M = Motivation
A = Ambition
N = Nobility

That Is a Woman

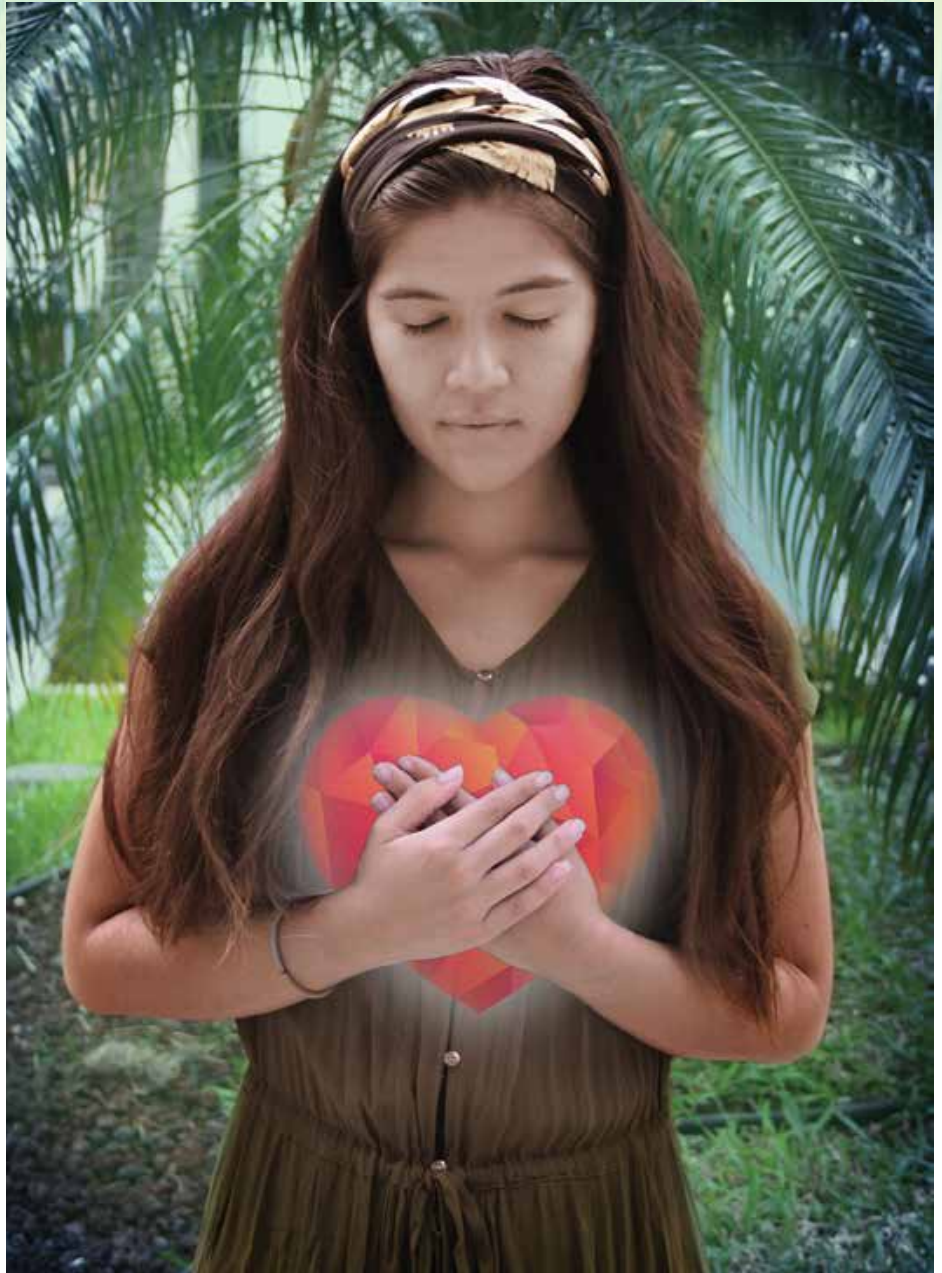


PHOTO COURTESY OF ZARAH SPALDING

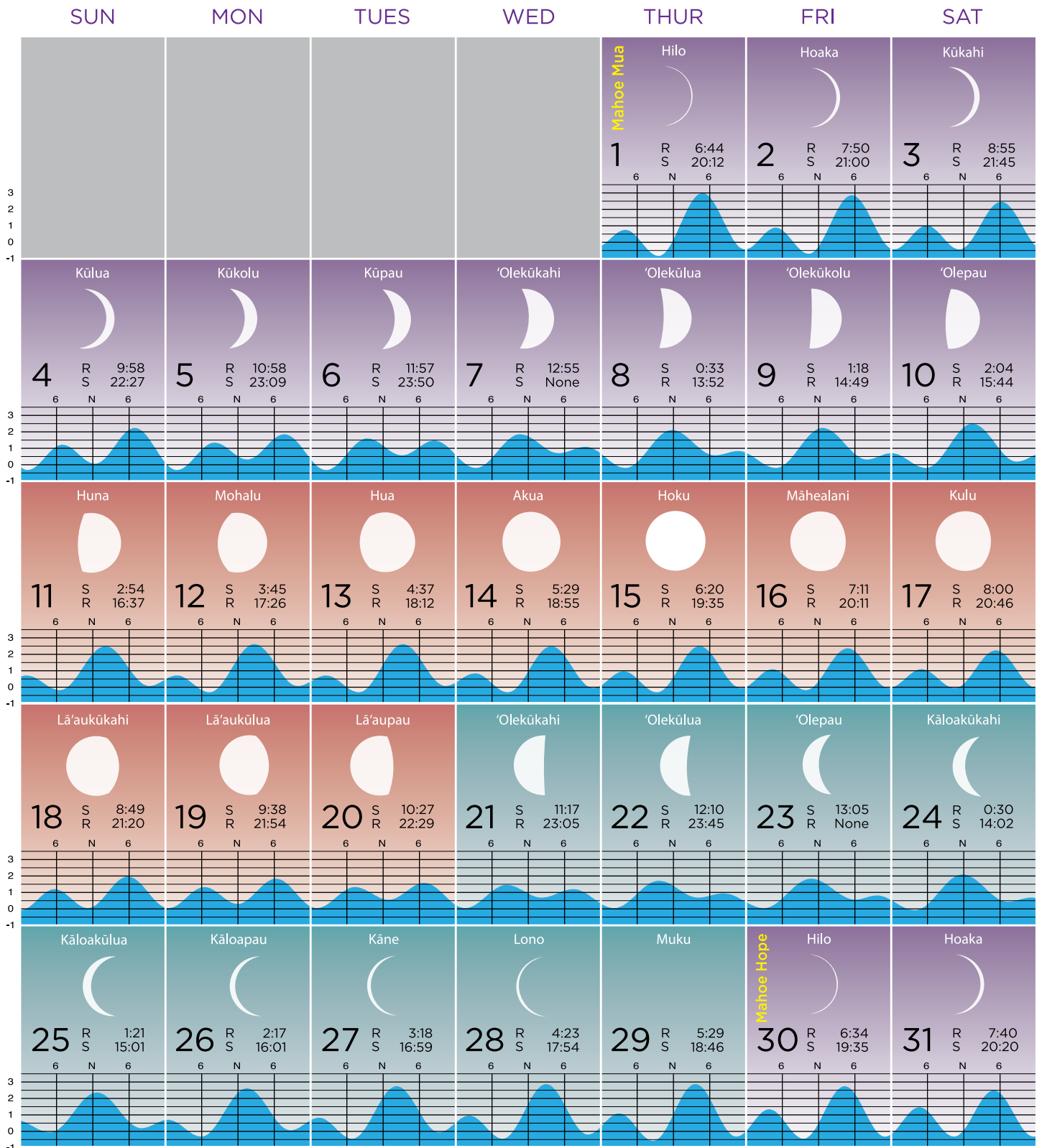
 VIDEO: [Essence of a Woman](#)

Hilina'i (Confidence)

'AUKAKE

AUGUST 2019

Mahoe Mua (August 1-August 29), Mahoe Hope (August 30-September 28)



ANAHULU
OBSERVATIONS

ho'onui (waxing)

poepoe (full moon)

ho'emi (waning)

Pō Muku

Pō means night, and *muku* is the name of the 30th moon phase of the Hawaiian lunar calendar. There is no moon visible in the sky; it is also known as the dark moon.

This is a good night for ritual and ceremony. The intention and focus is on healing, releasing negativity, cleansing, protection and purification.

A HEALING PRAYER:

*Mai ka piko o ke poʻo a ka poli o ka wāwae,
a laʻa ma na kihi ʻehā o ke kino.*¹

(From the crown of the head to the soles of the feet and the four corners of the body. An expression used in prayers of healing. The four corners are the shoulders and hips; between them are the vital organs of the body.)

AN ENDING OF THIS PRAYER:

Āmama, ua noa lele wale e!

(The prayer is finished, free from *kapu*, let it fly!)

When it is appropriate, the *wāhine* (women) at Hale o Hina gather to practice our Pō Muku ceremony. We secure our *kīhei* (tapa garment) on our left (the Hina side of our body) and bring with us one thing we want to *muku*, or sever from our lives. Water from mauka (inland)

at Maunalaha is mixed with water from the *kai* (sea) or *paʻakai* (salt). If we feel it is necessary, *ʻōlena* (turmeric) is also added to this for additional strength to aide in the cleansing. The cleansing water is then put in the middle of our circle of *wāhine*, and each person gathers just a little bit in their hand and together we recite the Pule Hoʻōla (a specific prayer) with the intention of severing the negative of our lives. We ask the negative to be finished and *lele* (leave us), never to return.

The next night in our *mahina* (moon) calender is pō Hilo, the first moon of the next *malama* (month). The definition of Hilo is to braid, twist, entwine; therefore, in this next night the *wāhine* braid the positive into their lives, the skills they want to make *paʻa* (firm). Hilo *ʻia a paʻa* (braid a tight cord of positive power).

 **VIDEO:** [Pō Muku](#)

1. Pukui, M. 1983. *ʻOlelo Noʻeau: Hawaiian Proverbs and Poetical Sayings*. Honolulu: Bishop Museum Press. 224

Hōomākaukau
(Get ready, prepare!)

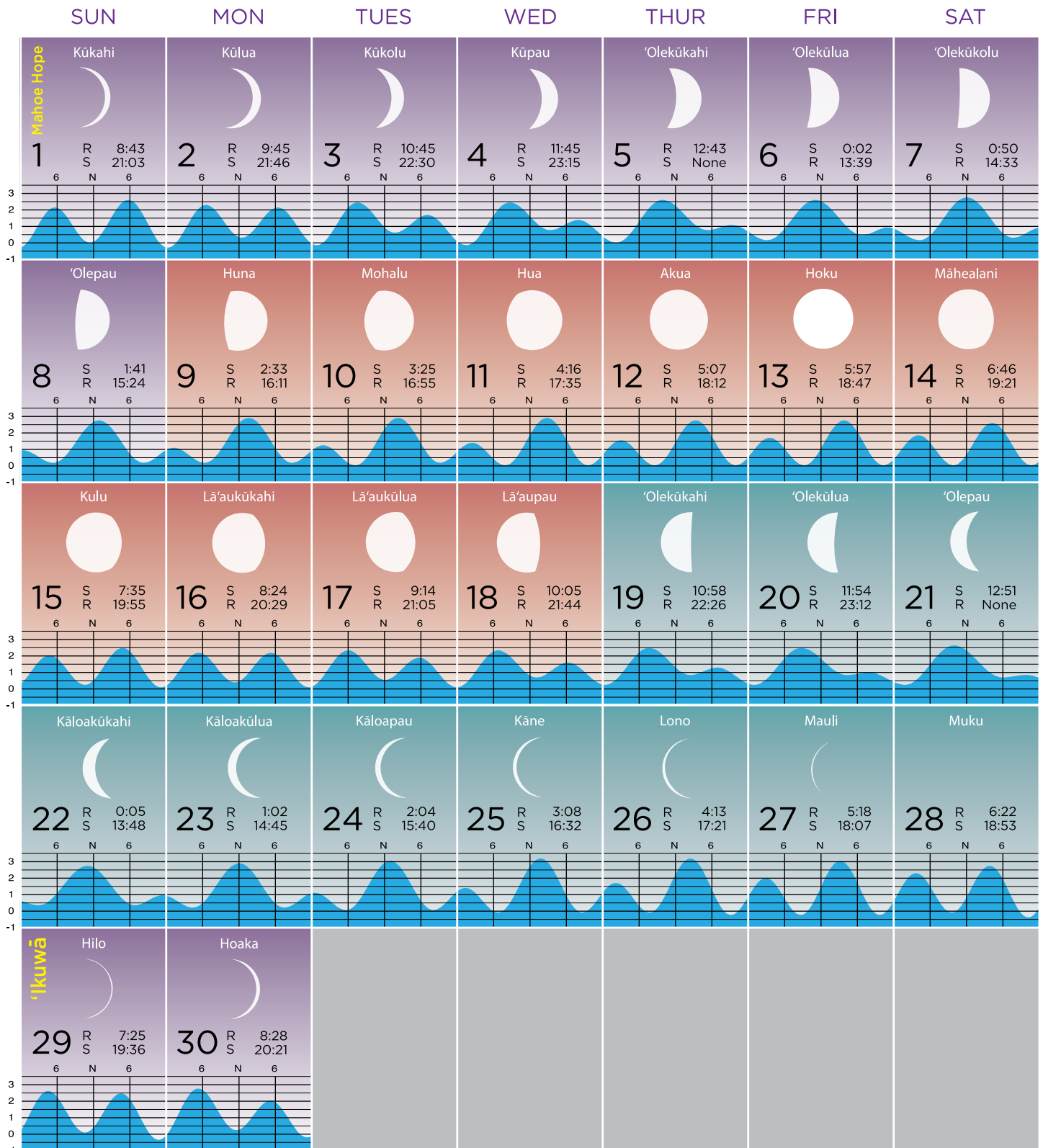


ARTWORK COURTESY OF HELENE K.

KEPAKEMAPA

SEPTEMBER 2019

Mahoe Hope (August 30-September 28), 'Ikuwā (September 29-October 28)



ANAHULU
OBSERVATIONS

ho'onui (waxing)

poepoe (full moon)

ho'emi (waning)

Hina Ai Malama



Hina ai malama (Hina feeding on the moon) is a grandchild of Kaiuli (the dark sea) and Kaikea (the light sea). Her brother Kipapalauulu is given the responsibility to care for his beautiful sister, Hina ai malama. Their grandfather Kaiuli finds out that Kipapalauulu has neglected his sister and banishes him. Later, the grandfather makes a crack in the ocean, and Kipapalauulu crawls to Kawaluna (the top of the ocean) and leaves his sister a gift to express his apology and ask for forgiveness. The *calabash* (gourd) is called Kipapalauulu. It contained the moon and stars as her vegetable and fish food. The grandfather approved of this gift and allowed Kipapalauulu to return home.¹

In another version of this story, the name of Hina's food *calabash* is Hinaikamalama. From it, the moon phases and stars escape and fly to the heavens. Some believe that this story relates to helping fishermen to fish by the rising and setting of the stars. It also refers to planting by the moon.²



VIDEO [Hina Mai Malama](#)

1. Beckwith, M. 1970. *Hawaiian Mythology*. Honolulu: University of Hawaii Press. 214.

2. Ibid. 219–220.

*Hina carving on ivory by Helene K.
Calabash tissue paper art by Kat S.*

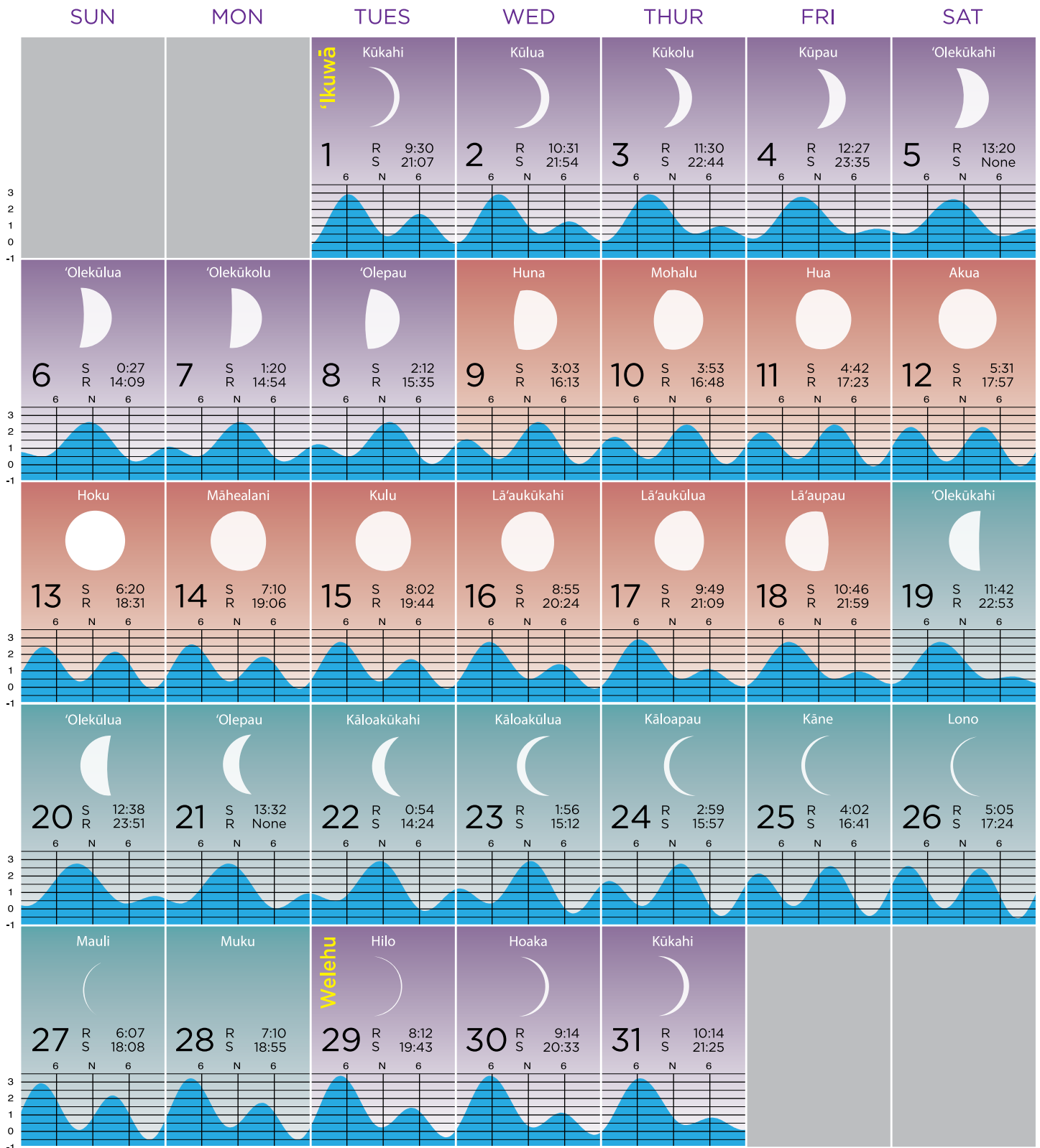


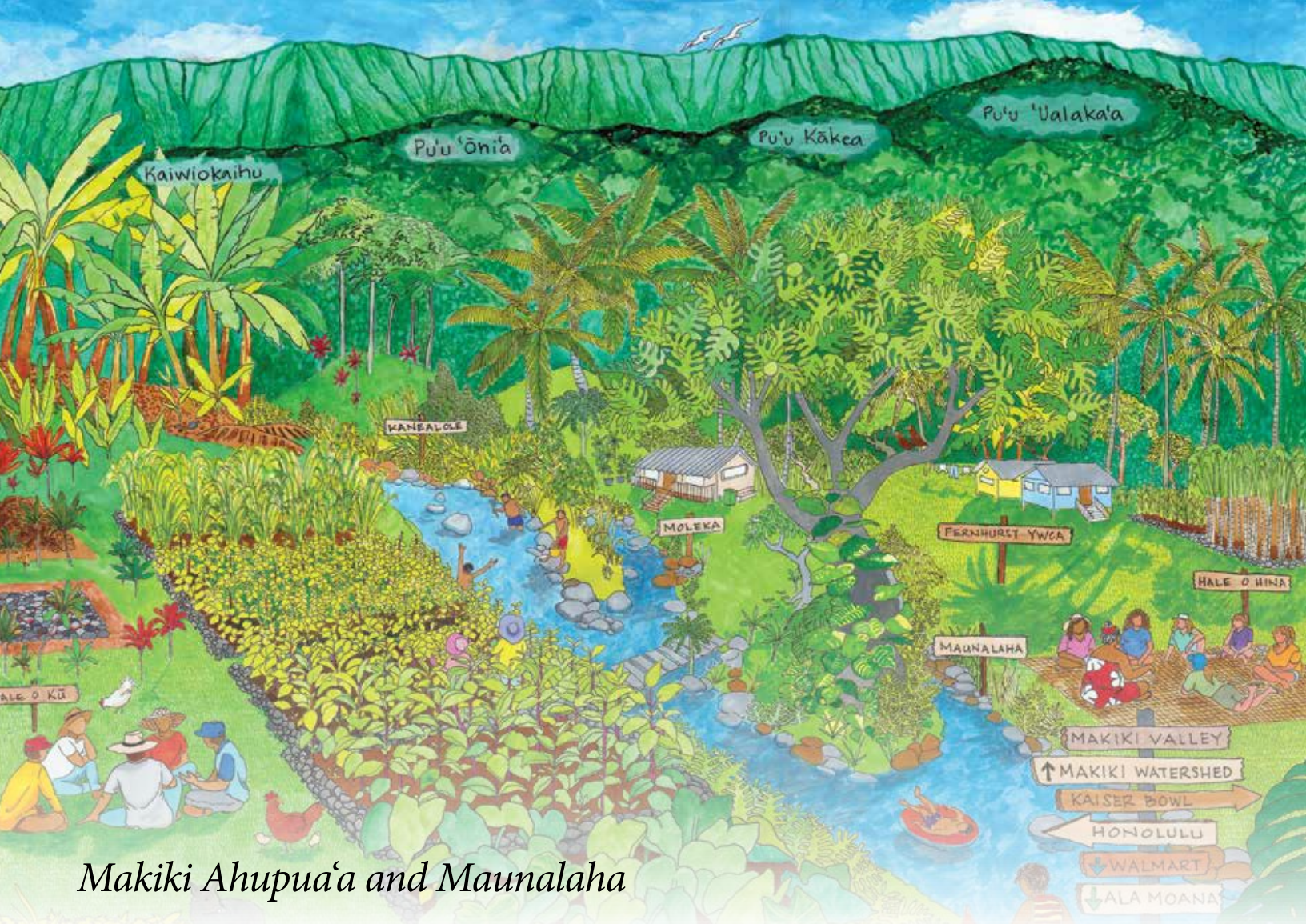
Miki (To apologize, repent)

'OKAKOPA

OCTOBER 2019

'Ikuwā (September 29-October 28), Welehu (October 29-November 26)





Makiki Ahupua'a and Maunalaha

The Makiki Ahupua'a (land division) is located on the *Mokupuni* (island) of O'ahu and in the *Moku* (district) of Kona. Situated between Mānoa Valley and Pauoa Valley, Makiki Valley nestles on the lower slopes of Kaiwiokaihu (Makiki Heights) and three main *pu'u* (hills, peaks): Pu'u 'Ōhia (Tantalus), Pu'u Kākea (Sugar Loaf) and Pu'u 'Ualakā'a (Round Top). Three streams share their names with the valleys created between them: Kanealole, Moleka and Maunalaha. All along Kanealole, Moleka, Maunalaha and the upper stretches of Makiki Streams were the *lo'i* (structural terraces), *auwai* (water control systems), *hale* (house sites), *mala* (agricultural gardens), *pūnāwai* (water springs), *lua* (pits), *ana* (rock shelters/caves), *alanui* (roads and pathways), *pā* (structured walls and platforms) and *kānaka* (people) who *malama* (care) for their *'āina* (land) and lifestyle.

In ancient times, water was generous in Makiki Valley providing the people tending to their agricultural activities with an abundance of fertile natural resources.

After Western contact, the valley's favorable location attracted settlers and travelers and led to disturbances of the valley's *lo'i*, *auwai*, *hale*, *mala*, *punawai*, *lua*, *ana*, *alanui*, *pa* and *kanaka*.

Today, the streams still flow in Makiki Valley although the water is less plentiful. Changes in the governance, economy and culture are expected to persist. Bordering lower Kanealole, Moleka and the upper stretch of Makiki streams are the daily operations of the State of Hawai'i Department of Forestry and Wildlife, Hawaii Nature Center and Halau Kū Mana Public Charter School. The valley and hillsides along Maunalaha stream are home to Hawaiian families: a Hawaiian community cultivating their ancestral lands and committed to perpetuate healing to the lands, waters and people of Makiki Valley.

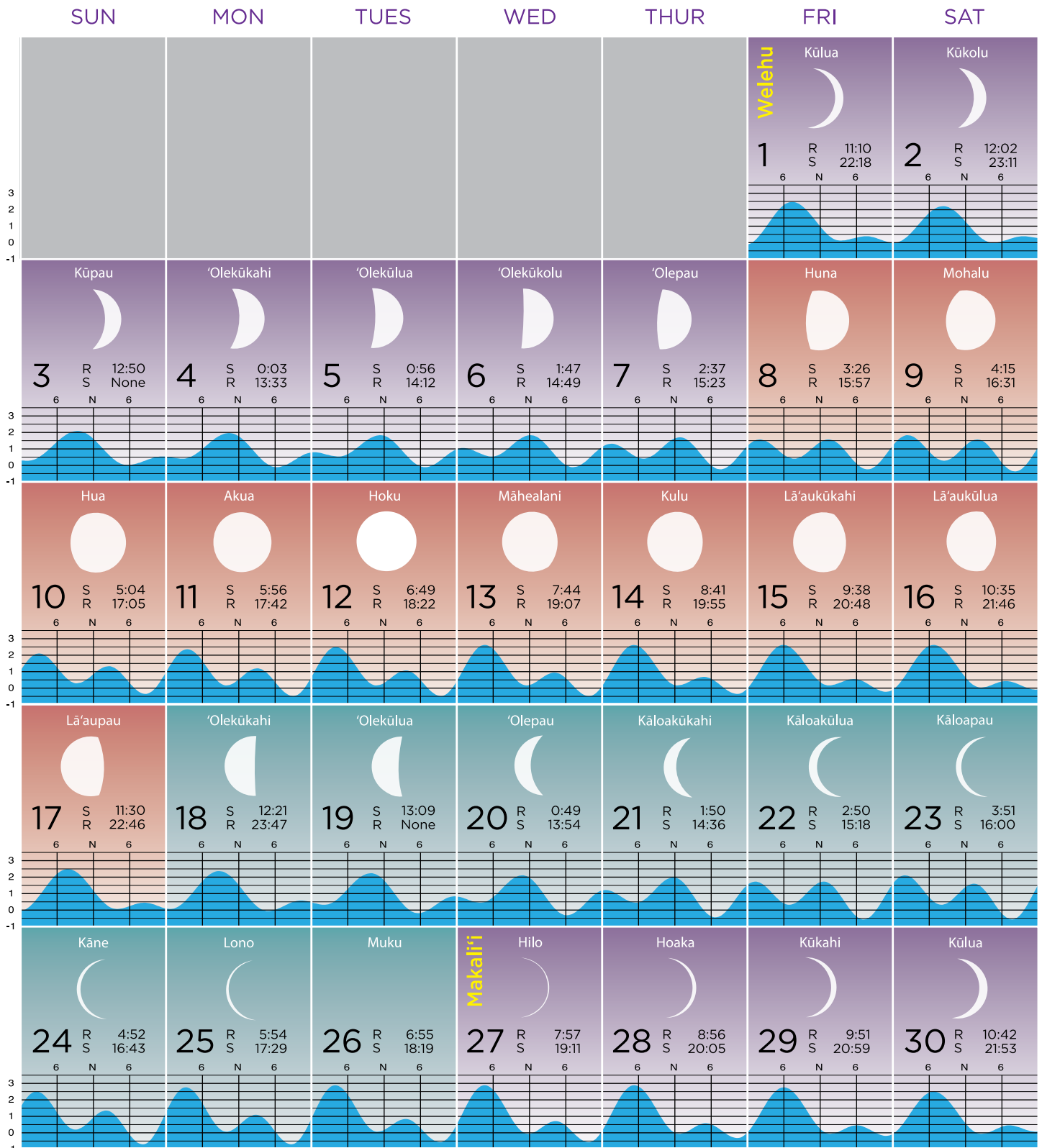
 **VIDEO:** [Makiki Ahupua'a and Maunalaha](#)

'Ōhana (Family)

NOWEMAPA

NOVEMBER 2019

Welehu (October 29-November 26)
Makali'i (November 27-December 25)



Aha Moku System

For more than 10 centuries, the Hawaiian system of natural resource management has been handed down in oral tradition and practice. It is based on the concepts of *‘aha* (a natural fiber cord) and *moku* (the traditional regional districts on each of the Hawaiian Islands).

The *‘aha* cord was woven from smaller cords, each of which shared the workload to ensure the *‘aha* cord was strong.

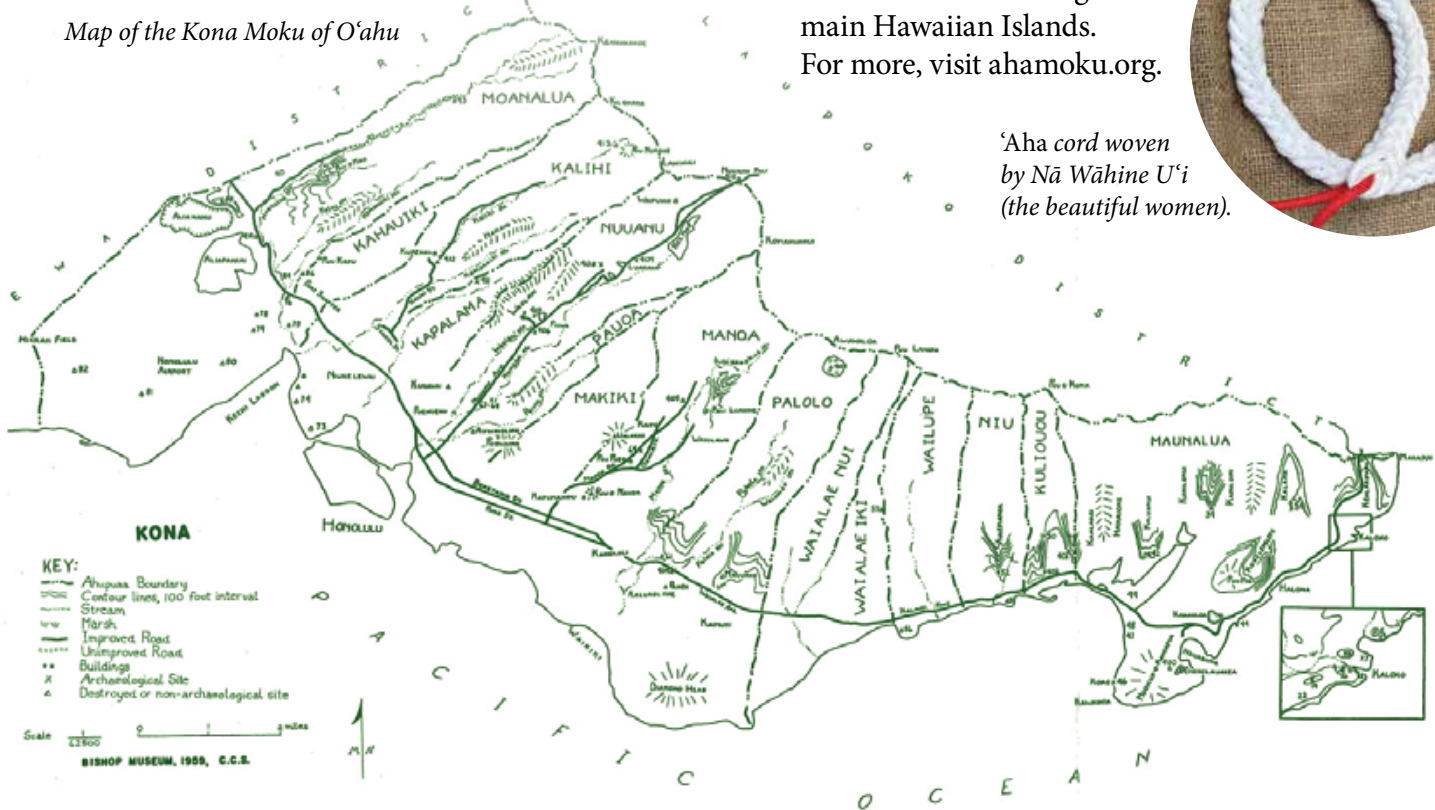
The *moku* were established to include five common elements: land, shoreline, ocean, water and air (including celestial bodies and heavens). The *moku* were subdivided into smaller land divisions known as *ahupua‘a*.

Like the *‘aha* cord, the ‘Aha Moku system brought experts within each *moku* together to form a strong council of experts. The combined observations and generational knowledge of the experts ensured that the resources of the *moku* were well managed so as to optimally provide for its people.

 VIDEO: [‘Aha Moku System](#)

Kaulima
(Many hands working together)

Map of the Kona Moku of O‘ahu



In 2007, following several statewide gatherings where resource generational knowledge was shared, the *‘Aha Moku* process was recognized by the Hawai‘i State Legislature through Act 212, and, in 2012, it was formally recognized by the State of Hawai‘i through Act 288 and signed by Gov. Neil Abercrombie:

... the *aha moku* system, a system of best practices that is based upon the indigenous resource management practices of *moku* (regional) boundaries, which acknowledge the natural contours of land, the specific resources located within those areas, and the methodology necessary to sustain resources and the community. The *aha moku* system will foster understanding and practical use of knowledge, including native Hawaiian methodology and expertise, to assure responsible stewardship and awareness of the interconnections of the clouds, forests, valleys, land, streams, fishponds and sea, The *moku* system will include the use of community expertise and establish programs and projects to improve communication, provide training on stewardship issues throughout the region (*moku*), and increase education.

Today, ‘Aha Moku Councils are established or under development on each of the eight main Hawaiian Islands. For more, visit ahamoku.org.

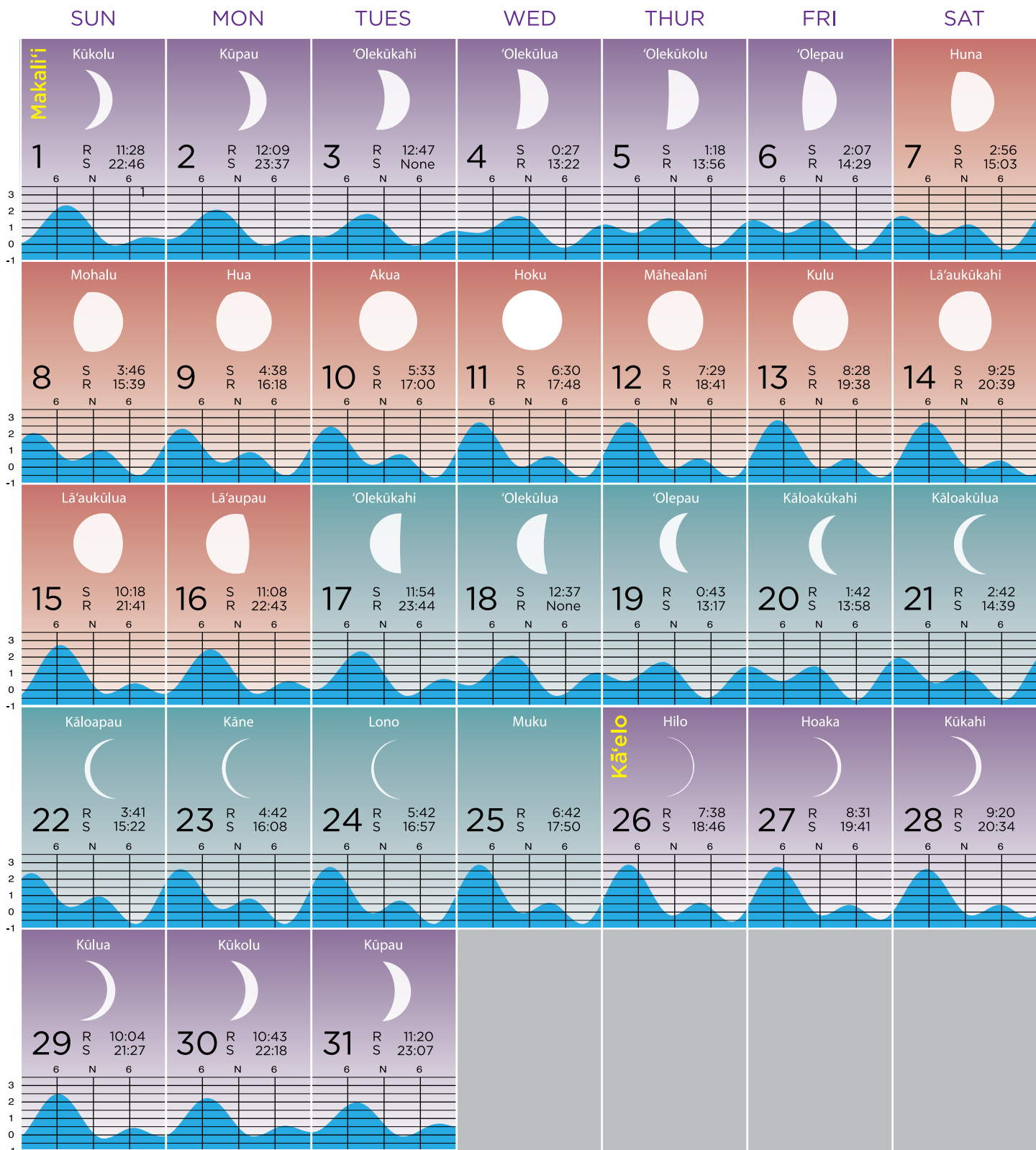
‘Aha cord woven by Nā Wāhine U‘i (the beautiful women).



KĒKĒMAPA

DECEMBER 2019

Makali'i (November 27-December 25),
Kā'elo (December 26-January 24, 2020)



ANAHULU
OBSERVATIONS

ho'onui (waxing)

poepoe (full moon)

ho'emi (waning)

Hinahānaiakamalama

The front cover illustration by Oliver Kinney, a gifted Hawaiian artist and illustrator, portrays **Hinahānaiakamalama**. A maker of *kapa* (fabric made from the fibers of certain species of trees and shrubs), Hina grew weary laboring continuously every day to satisfy her overbearing husband. One day, as she looked at the sun, she prayed to her gods for *kōkua* (help) to free her from her life of toil and hardship. An *ānuenue* (rainbow) appeared. She took a chance and started climbing it to the sun. As she got higher and higher, her skin started to blister and burn until finally she could not take it anymore; she fell back down to the earth. Her husband stood over her and laughed at her attempt to escape and told her to pick herself up and start beating more *kapa* for him to give away.

Hina picked herself up, tended to her burns and went back to beating her *kapa*. A few days later, as Hina beat more *kapa*, she saw Māhealani, the fullest of the moons rising in the sky. She prayed again to her gods for *kōkua*. This time a moon bow appeared and she knew this was her chance to flee. She began climbing the moon bow, and, as she got higher and higher, she felt something pulling on her leg. Her husband had followed her up the moon bow and wasn't about to let her leave! They struggled for a while; finally Hina let him pull off part of her leg, after which he fell back to earth. Her leg fell into soft dirt and became a type of *'uala* (sweet potato) called Haulani.

Hina continued her journey up to the moon, transcended and became the goddess that lives in the moon. On full moon nights you can still see her sitting there, beating her *kapa*. The silvery, lacey clouds are her finest *kapa*, drying by the moonlight!

 VIDEO: [Hināhānaiakamalama](#)

Kāmau
(Perseverance)

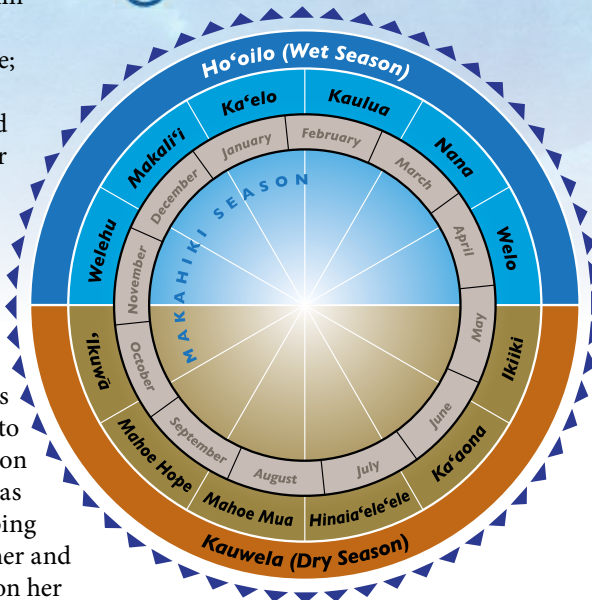


COMPLETE PLAYLIST

About This Calendar

The 2019 *Kulana Mahina* (Hawaiian Lunar Calendar) was produced by the Western Pacific Regional Fishery Management Council in partnership with the YWCA Oahu. The literal meaning of *kaulana mahina* is position of the moon, and, in the traditional Hawaiian calendar, each *malama* (month) was determined by the 29.5-day cycles of *mahina*. The moon cycle was divided into three 10-day periods known as *anahulu*. The first period was

 VIDEO: [About this Calendar](#)



called *ho'onui* (growing bigger), beginning when the first crescent moon was visible to the naked eye. The second *anahulu* was *poepoe* (round or full). The last *anahulu* was *emi* (decreasing).

Traditionally, *nā pō mahina* (lunar phases) are used to determine when specific activities should take place, such as fishing times and spawning times when harvesting of some species was limited. Moon phase and moon month names could vary by island and *moku* (district). This calendar uses the moon phases for O'ahu listed in the *Hawaiian Almanac* by Clarice Taylor (1995. Honolulu: Mutual Publishing). A space is provided in this calendar to record personal observations for each *anahulu* for each *malama*.

Special *mahalo* to contributors of the calendar, including cultural specialist Hi'ilani Shibata, story editors Lorraine Robinson and Moriah Tate, and members of the Western Pacific Regional Fishery Management Council, Department of Public Safety—Women's Community Correctional Center and YWCA of O'ahu—Laniākea and

 VIDEO: [About the Contributors](#)

Fernhurst Residence who provided much of the artwork featured in this calendar.

For an electronic version of this calendar, including links to videos of the *mo'olelo* (stories) and information provided, go to www.wpcouncil.org/2019-hawaii-lunar-calendar.


About the Council

The Western Pacific Regional Fishery Management Council is a federal instrumentality created by Congress in 1976 to manage federal fisheries in Hawaii and other US Pacific Islands. The Council has worked with communities in Hawai'i, American Samoa, Guam and the Commonwealth of the Northern Mariana Islands since 2006 to produce traditional lunar calendars to promote ecosystem-based fisheries management, support indigenous fishing and management practices, and enhance community involvement in the fisheries management decision-making process.

 VIDEO: [About the Council](#)

About YWCA O'ahu

Founded in 1900, YWCA O'ahu serves more than 4,000 women and girls as the largest and oldest women's organization in Hawai'i. Strengthened by diversity, the YWCA is dedicated to eliminating racism, empowering women and promoting peace, justice, freedom and dignity for all.

 VIDEOS:
[About YWCA O'ahu](#)
[About YWCA-Fernhurst Residence](#)

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