Kamehameha Schools
Hoʻokahua Cultural Vibrancy

Kaʻiwakīloumoku Hawaiian Cultural Center Event Series
Kamehameha Schools Kapālama

Lonoikamakahiki

Celebrating the Season of Makahiki

Makali‘i Rising:
The Arrival of Makahiki

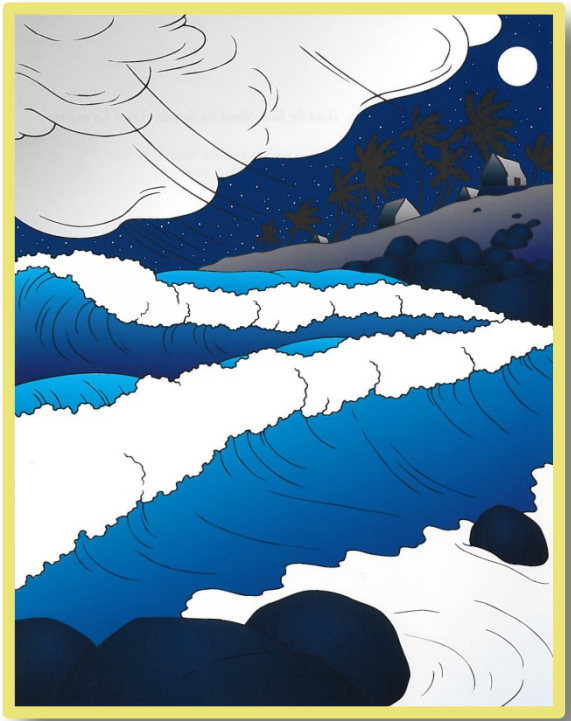
Artwork by Robin Yoko Racoma

Hau‘oli Makahiki Hou!

As the sun sets over the Ko‘olau mountain range, all eyes eagerly gaze at the eastern horizon for the sign. The sky sluggishly dims and the celestial twinkle grows brighter. The billboard of the heavens reads “Makahiki is here.”

The rising of Makali‘i (the constellation Pleiades) at sunset marks the beginning of the Hawaiian new year, known as Makahiki. Makahiki usually begins mid-November and ends in late January or February, aligning with the rainy season. It is a time set aside for tribute, harvest, sport, and play.

The word makahiki can refer to a time of celebration, the ceremonies and activities observed during this particular time of year, or a complete calendar year. Traditionally for Hawaiians, our calendar year is divided into two seasons, Kau (the dry season) and Ho‘oilo (the wet season). The month of ‘Ikuā, which means “noisy,” usually begins in September or October. This month is characterized by roaring surf, thunderstorms, and rain. This boisterous personality of ‘Ikuā signaled the approach of Makahiki.



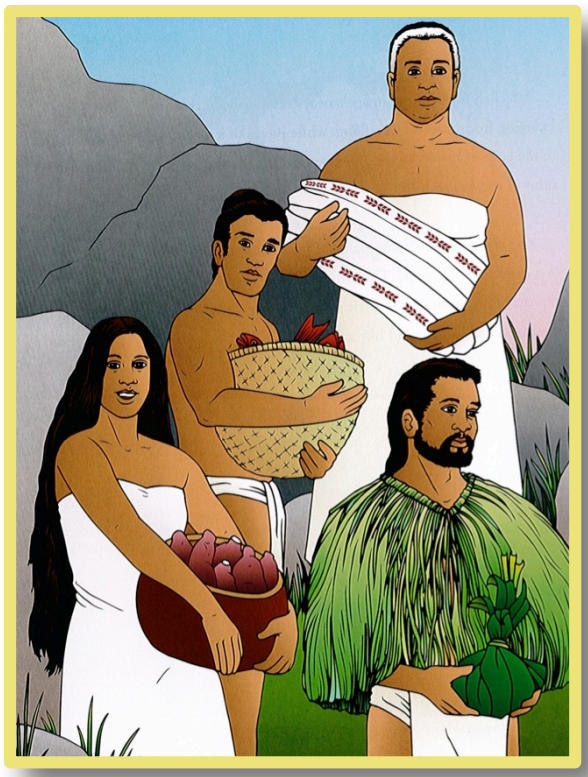
Artwork by Robin Yoko Racoma

The roughly four-month period of Makahiki was a time of peace and plenty, relaxation and games, and harvest. It was also a time to honor the god Lono, one of the four major gods recognized not only here in Hawai‘i but throughout the Pacific. His domain includes fertility, agriculture, and peace. During Makahiki, the qualities of Lono were celebrated by feasting, competing in sport and games, hula, and storytelling. War between the ali‘i was forbidden. Some of the games that were enjoyed are: heihei kūkini (racing), mokomoko (boxing), hākōkō (a wrestling style similar to sumo), pūhenehene (a skilled-game of deception), and kōnane (a board game most resembling chess).

Makahiki also signifies a time of rest and rejuvenation for both the land and the people. This period served as an opportunity to both fortify existing bonds and forge new relationships. With the holiday season fast approaching, we can all appreciate the necessity of setting aside time to regroup as a family and strengthen connections. Like we do with our own

individual ʻohana, let us also take time to fortify our relationships, as they are a big part in the success of fulfilling Pauahi's vision.

ʻAuhau (taxes) and hoʻokupu (offerings) were collected during Makahiki. Each ahupuaʻa gathered its ʻauhau to be given to the aliʻi nui (high chiefs) of the island. According to revered cultural resource Mary Kawena Pukui, the aliʻi nui acted as the deputy to Lono, who was represented by the akua loa. The akua loa is a long staff with a Lono carving at the peak and a cross-piece with pieces of pala fern, feather lei, and skins of the kaʻupu bird fastened near the top, from which also hung a square of white kapa (bark-cloth). The akua loa led the procession around the mokupuni (island). Offerings of food and other products were collected at the borders of the districts where Lono was also represented by a carved wooden head of a hog. Thus, the naming of district boundaries as ahupuaʻa or "altar of the hog."



Artwork by Robin Yoko Racoma

Yet Makahiki is more than just play and paying taxes. It served as a period of reflection, recognition, and pride. Each land district strove to produce in abundance and give its very best products, such as the famous fine makaloa mats of Niʻihau. For our ʻohana here at Kamehameha Schools, one possible application of the valuable lessons we can glean from Makahiki would be to always offer up our very best to students, colleagues, ʻohana, alumni, and the greater community — all to honor and thank our founder, Ke Aliʻi Pauahi.

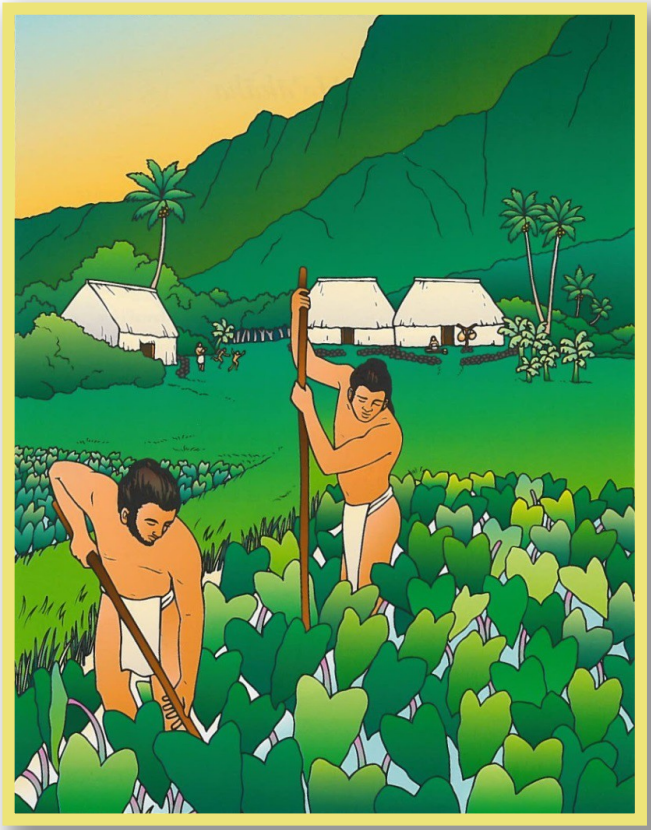
In the early evening, as Makaliʻi rises in the Eastern sky, let us be aware of Makahiki and welcome with open hearts the new year

Kalo

Colocasia esculenta
Polynesian Introduced

Nā Hi'ohi'ona (Characteristics):

- There are numerous varieties of kalo in Hawai'i. Some records report over 300 different types of cultivars.
- Kalo ranges in size from two to five feet or larger depending on the richness of the soil.
- Colors and patterns vary greatly. The lehua variety may have plain green leaves. Others like the 'elepaio may have variegated green and white patterns, while purple and green patterns occur in varieties such as uahi-a-Pele.
- The stem color varies from white, pink, or red to green, black, or black with green stripes.
- Leaf shape varies between cultivars. All have a general heart shape, but some have deeper cleavage than others (piko varieties) and some are cupped shaped ('apuwai).
- In the past, different cultivars were raised based on preferred criteria. Various kinds of kalo were grown because of the quality of the kalo pa'a (unpounded taro) it produced. Other varieties made better poi (pounded taro) or had specifically desired lū'au (leaves), while others yet were known to produce a high yield. Some kalo were grown strictly for medicinal purposes or to be offered to the gods.
- There are two types of taro cultures in Hawai'i:
    - Wetland varieties (submerged culture) are grown under frequently or constantly flooded conditions. They are most commonly seen with banked, flooded plots called lo'i (irrigated terraces). All wetland varieties are good for poi.
    - Upland or dryland varieties (unsubmerged culture) are rain-fed or irrigated but not flooded as in lo'i. These varieties are used primarily as table taro, with only a few being suitable for poi.



Artwork by Robin Yoko Racoma

Ka Hoʻohana ʻAna (Uses):

- All parts of the plant are eaten.
- The lūʻau (leaves) and hā (stems) can be cooked as greens.
- The cooked corm can be eaten as kalo paʻa (unpounded taro), poi (pounded taro), or made into puddings such as kūlolo.
- The flowers were relished as a delicacy and can be cooked like the lūʻau.
- Medicinally, the root is used as a tonic and cathartic. The leaves are used to treat skin infections and the stem to treat stings.
- Some varieties were used to make dyes, and others were used for gluing pieces of kapa (bark cloth) together.
- Kalo could also be used as bait for ʻōpelu (a type of island mackerel).

[Excerpts from Keanakamanō's Puke Mea Kanu Reference Book] The full book can be downloaded at: www.kaiwakiloumoku.ksbe.edu

The kalo is often referred to as the elder brother of all Hawaiians, because it is said to have sprouted out of the grave of Hāloanaka, first child of Wākea (Sky father) and Hoʻohōkūkalani (daughter of Papa, Earth mother).

Published in 1903, David Malo's *Hawaiian Antiquities* gives this account of the origin of the kalo:

> "The first born son of Wākea was of premature birth (keiki ʻaluʻalu) and was given the name Hāloa-naka. The little thing died, however, and its body was buried in the ground at one end of the house. After a while, from the child's body shot up a taro plant, the leaf of which was named lau-kapa-lili, quivering leaf; but the stem was given the name Hāloa. After that another child was born to them, whom they called Hāloa, from the stalk of the taro. He is the progenitor of all the peoples of earth."

[Malo, David. Hawaiian Antiquities. Honolulu: Bishop Museum Press, p. 320]

Mary Kawena Pukui expounds on Malo's account with her own Hāloa tradition from her homeland in Kaʻū, Hawaiʻi:

> "The first Hāloa, born to Wākea and Hoʻohōkūkalani, became the taro plant. His younger brother, also named Hāloa, became the ancestor of the people. In this way, taro was the elder brother and man the younger — both being children of the same parents. Because our chiefs were of the senior line, they were referred to in respect and affection as 'kalo kanu o ka aina' (the taro grown in the homeland) by the junior branches of the family."
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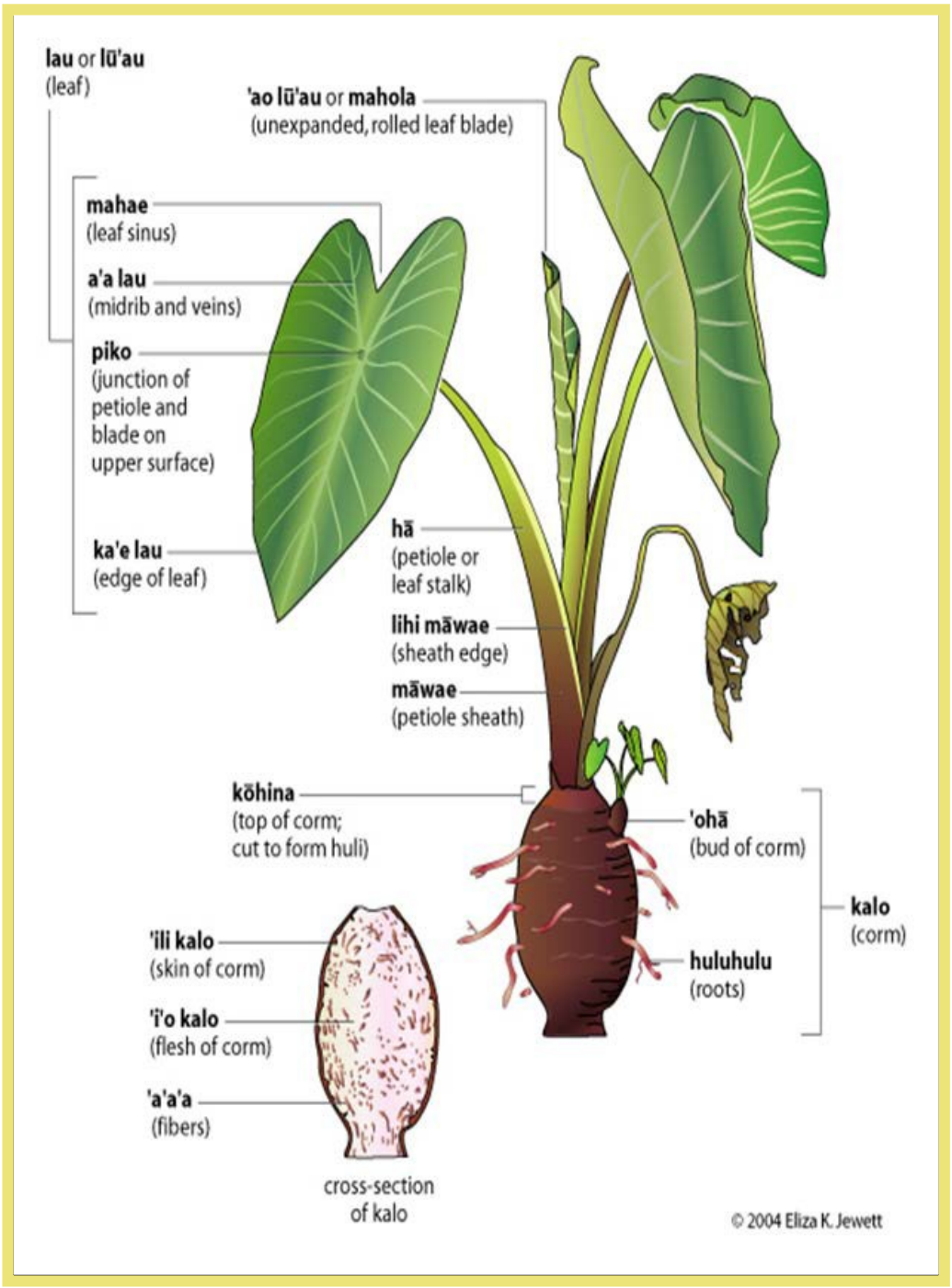
> [Pukui, Handy, and Handy. Native Planters. Honolulu: Bishop Museum Press, p. 80]



Kalo Terms:

Taro leaf: lau kalo; puaʻa hulu ʻole (fig., used ceremonially); lau kapalili, lau kapalala (legendary names)

Mature taro leaves too tough to eat, but good for wrapping: lāʻalo

Young, unexpanded taro leaf: lūʻau, ʻao lūʻau

Uncooked, young taro leaves: paha

Cooked taro leaves: lūʻau, pēʻū

Taro leaf stalk: hā

Taro plant remaining after top half is removed: ʻōpeʻapeʻa

Taro top, as used for planting: huli, huli mio

Taro where corm is cut away from stalk: kōhina

Last taro taken from a crop; small-sized taro: ʻoene, ʻowene

Taro shoot: ʻohā

First leaves of taro shoot: laupaʻe, laupaʻi

Small, worthless taro shoots: palili, paunihinihi, ʻōnihinihi, ʻānihinihi, pahūpahū

Center of taro corm: ʻaihē

Cooked, unpounded taro: kalo paʻa, ʻai ʻokoʻa, kūpuʻu, kuala, kuwala, kuelo, kuwelo, nēʻū

Baked, dried taro: ʻao

Taro baked in lāʻī: ʻai lau, ʻōana, ʻōwana

Cooked, partly dried taro that has fermented: ʻīʻīaao

Cooked, pounded, undiluted taro: paʻi ʻai, ʻai paʻa

Cooked, pounded, diluted taro: poi

To peel, as taro stems: ʻihi, ʻāpikipiki

To pull taro: huhuki ʻai, huhuki i ke kalo

To pound taro: kuʻi ʻai, kuʻi poi

To break up cooked taro in first stages of poi making: pākīʻai

To eat cooked taro: ʻai i kalo moʻa (fig., enjoy a tranquil life of ease)

Taro patch: loʻi kalo, loʻiloʻi, māla ʻai, alaʻalai, aualaloʻi, kipi, hakupaʻa

Division between taro patches: pale kōhina, kuāuna, kaikā, īkā

Series of taro patches: kuapapa loʻi

[Pukui, Mary Kawena and Samuel H. Elbert. Hawaiian Dictionary. Honolulu: University of Hawaiʻi, 1986.]

Kūlolo

Kalo Dessert
(approximately 8 servings)

Photo by Ka'iwakīloumoku

A favorite to many, Kūlolo is a savory Hawaiian delicacy that was traditionally grated with ʻopihi, mixed with sweet coconut milk and steamed in an imu. Lauloa and Mana kalo variety families were preferred for their sweet taste and excellent quality as table taro.

Nā Pono O Ka Lekapī (Ingredients):

- 4 Cups Raw Grated Kalo
- 1 Cup Kōpaʻa ʻUlaʻula
- ¾ Cup Waiū Niu
- ½ Cup Wai Meli
- Lau Maiʻa

Nā Kuhikuhi (Directions):

1. Wear plastic gloves to avoid itchiness, remove the outer skin of the raw kalo using a potato peeler or knife.
2. Chop kalo into small pieces.
3. Process kalo to a fine texture by utilizing a food processor.
4. In a large bowl, mix kalo well with kōpaʻa ʻulaʻula, waiū niu and wai meli.
5. Line tray with lau maiʻa. Pour mixture flat and evenly, cover with lau maiʻa and seal with foil.
6. Steam for 6-8 hours depending on your machine.
7. Remove from steamer, and bake for 15 minutes at 150˚.
8. Cover tray with a towel and to cool.
9. Cut up kūlolo and enjoy.

Games in Hawaiian Life

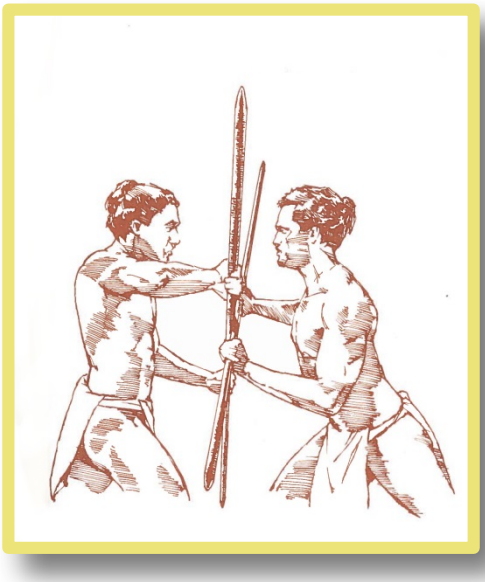
[Excerpts taken from Donald Kilolani Mitchell's *Hawaiian Games to Play*]

Makahiki, the annual festive season of some four months' duration, was dedicated to Lono, patron of sports. During this time, approximately mid-October through mid-February, services at heiau (places of worship) were suspended, all unnecessary work ceased, and even wars stopped. When Makahiki arrived, the maka'āinana offered their tribute to their gods and their ali'i in the form of handcrafts and garden products and were then free to play and dance.

Wholehearted participation in these games helped the people maintain their magnificent physiques and graceful carriage, which were much admired by the early travelers to Hawai'i. These visitors also praised Hawaiian sportsmen for their vigor, bravery, dexterity, and good humor.

Men's sports emphasized training young warriors for the hand-to-hand fighting practices of warfare. Individuals became champions in boxing, wrestling, foot racing, spear throwing, and other competitive sports. Most winners in Hawaiian games were those who had acquired knowledge and skill in a particular sport and who had trained intensely to develop the necessary strength and endurance to excel. Almost none of the games were determined by luck, as were many amusements in other cultures.

Early Hawaiians devoted large amounts of time to games, amusements, and relaxing pastimes before their way of life was forever changed by the coming of foreigners. Names for over a hundred pā'ani kahiko (ancient games) have survived — but the directions for playing many of them have been lost.



Not only the number but the variety of games reported stands as a credit to the resourcefulness of the fun-loving Hawaiian people. Men competed in vigorous, often dangerous, tournament sports in which determination, proficiency, stamina, and strength decided the champions. Other amusements, especially those requiring carefully made games implements, challenged the players' finer skills.

Except at certain kapu (restricted) times, adults and children enjoyed land and watersports throughout the year. Vigorous outdoor activities took place during daylight hours. Quieter pastimes, such as asking and answering riddles, playing guessing games, and performing hula, often became all-night entertainment. Ho'okūkū (district tournaments) brought champions together to demonstrate their prowess. Captain Cook's artist and draftsman, John Webber, in 1779 sketched the first known picture of one of these contests.

Although traditional Hawaiian games were well-suited to the Hawaiian environment and the temperament of the Hawaiian people, most were replaced by European sports within a few years after the arrival of foreigners. Exceptions were the watersports, chiefly canoeing and surfing. These declined for a long period of time but were then revived. Hawaiians readily accepted foreign games not because they thought them superior but because they were new.

The loss of native sports resulted from a number of factors. In the traditional culture, sporting events began, continued, and ended with prayers and offerings to the proper gods. Makahiki games were played in honor of the great god Lono. Players also asked their ʻaumākua (family spiritual guardians) to give them mana (supernatural power). Before an important contest, a kahuna (priest) sometimes chanted a contestant's genealogy and reminded him that his ancestors would be grieved if he failed to win.

Spectators find traditional Hawaiian games interesting and entertaining as they can easily follow the progress of the contests and enjoy the triumph of the victors. Since some of the most vigorous of these contests involve only two players, it is often advisable to call three or more pairs of players to the field at the same time to compete. This way, the spectators see more action and the contestants are less self-conscious. An ʻuao or helu ʻai (scorekeeper) should officiate for each pair of players. Rules for playing various Hawaiian games, and even the names for some of them, differed somewhat from island to island and from one district to another. There was, however, a common understanding of the rules of the tournament sports. Champions could travel throughout the islands to challenge the best from each locality without confusion in playing or scoring these games.

Possibly the greatest enjoyment of Hawaiian games comes in their frequent use in schools, playgrounds, and homes. Although such activities are less colorful than full-scale cultural events and although the participants will almost always be wearing only their usual play clothes [as opposed to traditional garments], the spirit of the games remains strong.

The continuing enthusiastic revival of interest in Hawaiian culture in the islands warmly embraces Hawaiian games. In recent years, these pastimes have become increasingly popular on school playgrounds, in public parks, and in summer-fun programs. Playground directors, club leaders, and teachers in Hawai'i and elsewhere regularly search for even more of the traditional games to share with their young people. These revised pastimes are also fun at home — quiet ones in living rooms or playrooms and vigorous ones in the back yard.

No‘a

[Excerpts taken from Donald Kilolani Mitchell’s *Hawaiian Games to Play*]

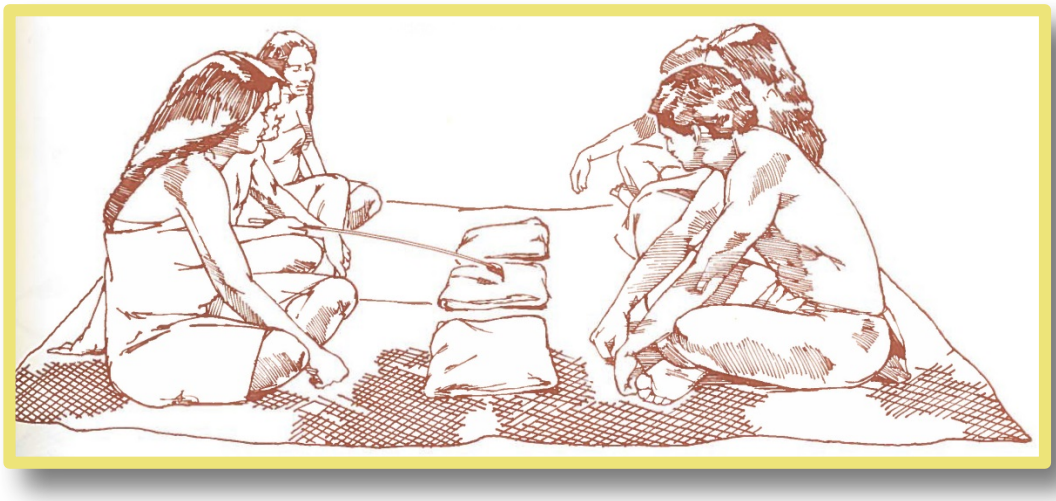
No‘a was an extremely popular game in ancient Hawai‘i. For hours at a time, adults would sit absorbed in what seems today to be a simple game, that of hiding and finding a pebble. Experienced players developed skill in observing the smallest details in actions, manners, and facial expressions of those who were hiding the pebble.

The equipment needed for six players consists of three pieces of kapa (bark cloth), each of a different color; the no‘a, a stone about the size of a quarter; and six maile (game wands or rods) of highly polished wood tipped with tufts of dog hair or a strip of green kī leaf.

As a substitute for the kapa, fold or crumple three single bedsheets, lightweight single blankets, or pieces of decorated cloth into bundles about eighteen inches across. Place these in a row on the floor with the edges just touching.

Select a smooth pebble or a wooden disk the size of a quarter for the no‘a. If possible, provide each player with a maile. If it is difficult to make or secure six of these, one maile can be passed among the players. The maile should be about a yard long and less than half an inch thick. A slender wooden dowel, a length of bamboo, or even a nī‘au (coconut-leaf midrib) is suitable. To add interest, tip the maile with a bit of colored cloth, a strip of kī leaf, or a tuft of hair. The players must be in sleeveless or short-sleeved garments. The players and the kapa should be on a mat or other floor covering.

The referee alternates boys and girls when seating the players. Two rows of three face each other across the piles of kapa. Each player places his or her maile on the mat at his or her right side. While there are multiple versions of the game no‘a, the traditional method of playing and scoring will be explained below.

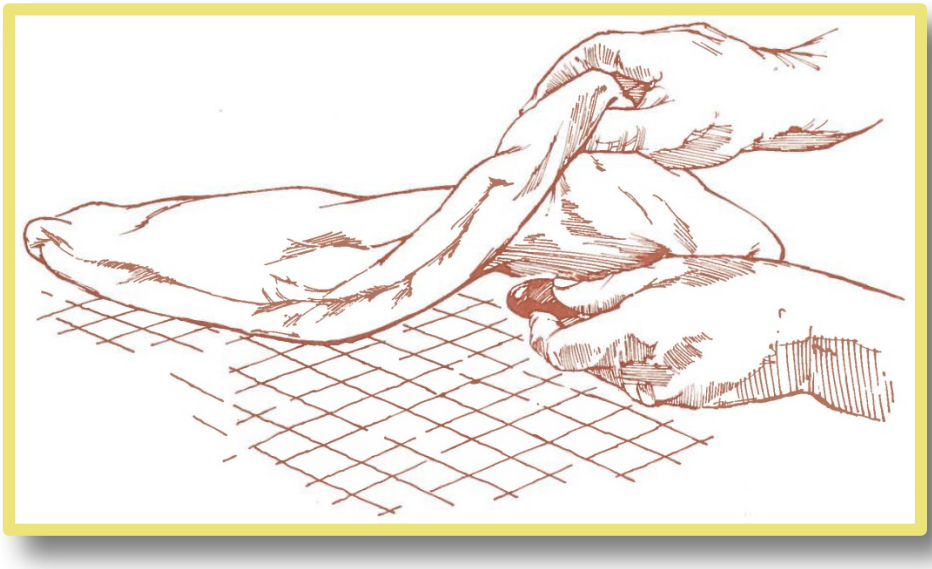


To Play:

If you are at the end of the row, take the no‘a from the referee and clasp it to the palm and fingers of your right hand with your thumb, hiding it from view. Lifting the edge of the kapa directly in front of you with your left hand, and thrust your right hand under the upraised kapa as far as your elbow.

You may pause as if to drop the noʻa. Then, with your left hand lifing the edges, slide your right hand along under each of the remaining kapa. You may wish to confuse the guessing side by sliding your hand under one or more of the kapa a second time, but do not prolong this excessively. Finally, withdraw your hand and open it to show that you have hidden the noʻa. During this procedure, the players on the guessing side will watch for clues to the hiding place of the noʻa. These may be detected in the subtle movements of the arm muscles or in the facial expression of the person hiding the noʻa.

The three players on the guessing team confer quietly until they agree that the noʻa is under a certain kapa. The player sitting closest to it has the privilege of striking it with his or her maile. The player on the hiding side closest to the kapa just touched picks it up. If the noʻa is under it the guessing team gains one point. If the guess is wrong, a point is credited to the other side. The hiding then alternates between the sides with each play. The first team to earn six points wins the game.



Pūhenehene

[Excerpts taken from Donald Kilolani Mitchell's *Hawaiian Games to Play*]

Men and women played pūhenehene in early Hawai'i as they sat on a mat side by side in teams facing each other. While one team was completely covered by a large kapa a member hid a stone on the person of one of his fellow players (for example, in the fold of a woman's pā'ū or under the waistband of a man's malo).

After the kapa was removed the members of the other team guessed who was concealing the pebble. Chants and hula enlivened the scene and the game extended far into the night.
The directions given here are for high school students, who seem to have the most fun playing pūhenehene.

Five boys and five girls, placed alternately on each team, sit close together on a mat. The teams, facing each other, should be about three feet apart.

A referee and helper direct the game. The equipment consists of a kapa large enough to cover the five players on a team, a no'a (small stone), and a maile (wand). The stone and wand may be the same as for the game no'a. A large blanket or sheet may be used to cover a team.

After the referee gives the pebble to a member of one team the referee and the helper cover that team completely with the large kapa or sheet. The players under the kapa confer and agree to hide the pebble on a certain person. Nowadays it may be concealed in a pocket or under a belt. After the stone is hidden the players assume their places in the row and their spokesperson calls out "pūheoheo." This signals that they are ready and the kapa is removed.

Members of the team guessing the whereabouts of the hidden pebble study the faces and actions of their opponents for clues. After the guessers have conferred and decided who they think has the pebble a member of their team touches the shoulder of the chosen person on the hiding team with maile. If that person has the no'a it is brought out and the members of the guessing team cheer for having scored a point. If they have guessed wrong the other team scores a point for its cleverness in concealing the stone and its members are the ones to cheer.
The person who concealed the stone then gives it back to the referee to hand over to a member of the other team for hiding. Players continue taking turns hiding the no'a until one team scores ten points.

[Mele from Nā Pule Kahiko by June Gutmanis]

O wāhi mai, e Lono
O wāhi ʻo luna
O wāhi ʻo lalo
O wāhi ka uka
O wāhi ke kai

Break through, O Lono
Break through above
Break through below
On the uplands
On the sea shores

Mele no Nā Huihui

na Kapalaiʻula de Silva

Nowemapa 2013

Artwork by Robin Yoko Racoma

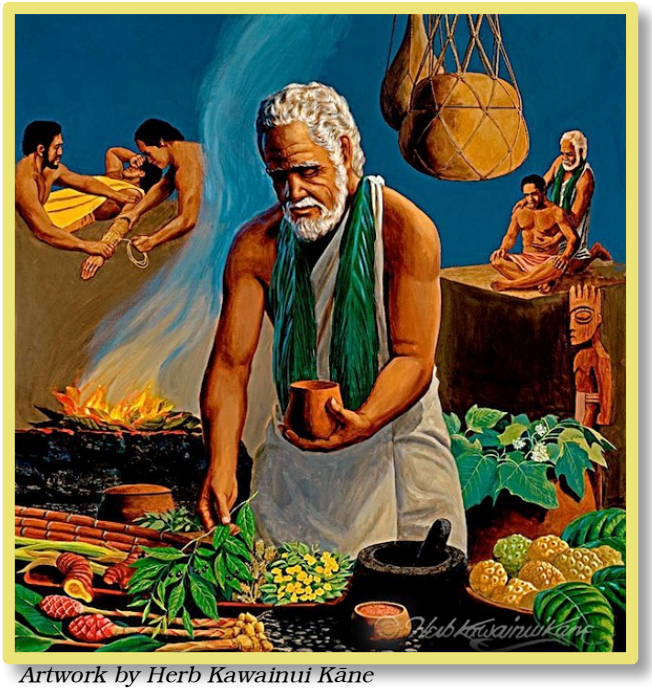
Kau mai ka hōkū, e kau ē
Piʻi i ka lani, e piʻi hoʻi
ʻŌʻili aʻe Nā Huihui
Kōkō a Makaliʻi kau i luna ē

The stars appear, hanging
Ascending in the heavens, rising
Nā Huihui (Pleiades) emerges
The net of Makaliʻi is suspended above

Makahiki: A Time for Healing

The season of Makahiki invokes the life processes that encompass growth in particular. It is a time to postpone certain rigors of society—warfare, hard politics, and new building projects are discouraged. In the absence of these labors, peace is established, and through peace, individuals and communities can focus on themselves without fear of the aggression of others.

Makahiki is also a time to make ready and prepare for growth, such as maintaining one's lo'i, repairing one's hale and 'ohana, and pursuing individual well-being and knowledge. The rest and strengthening of one's health during Makahiki also coincides with the cyclical growth of the 'āina, for Makahiki is typically the time of the year when our islands are endowed with the heaviest rainfall. Rainwater is considered by some as one of the most important resources in healing because it is the essence of life that falls from the heavens, and it turns the land green with rejuvenated plant life.



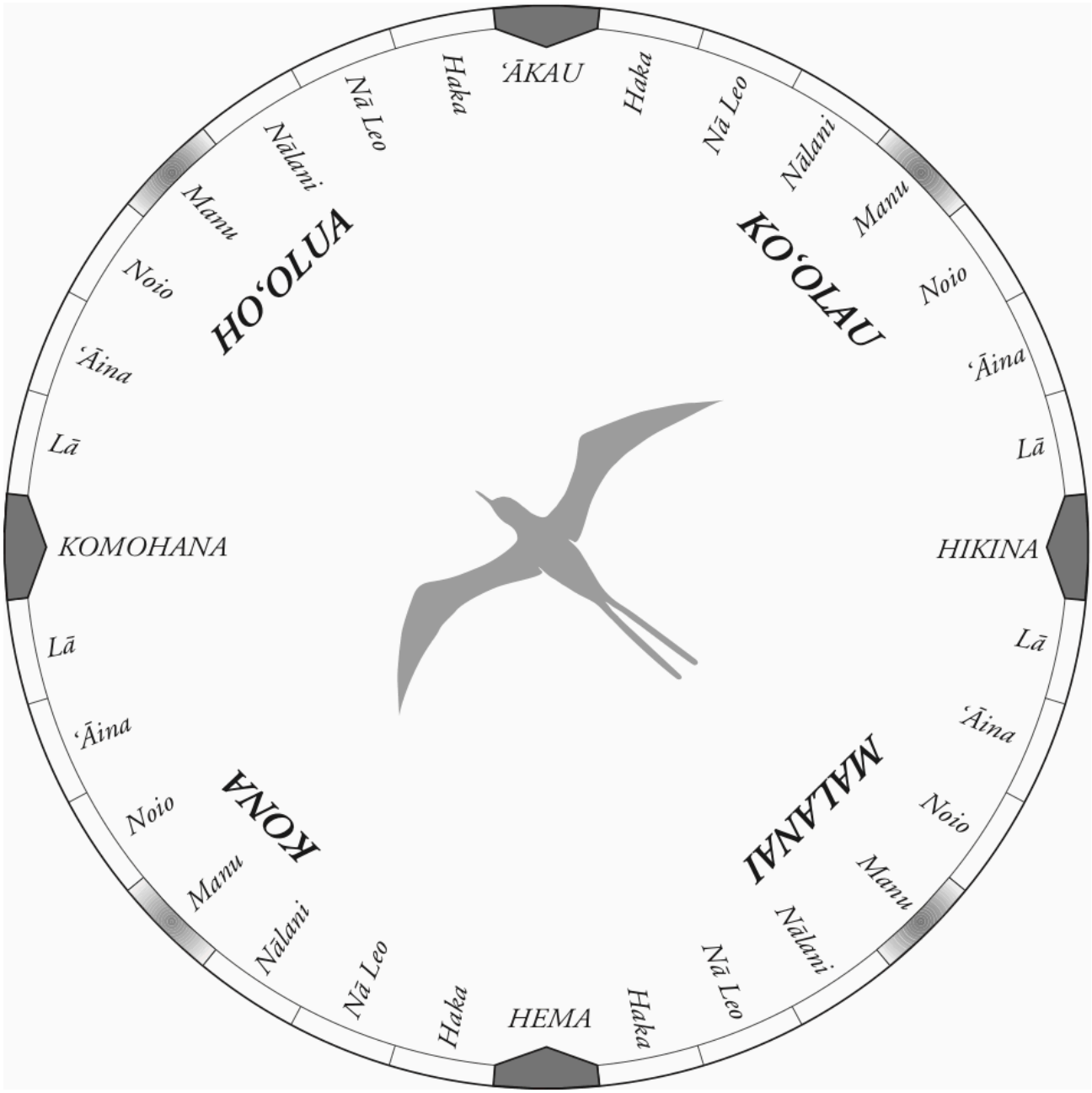
Artwork by Herb Kawainui Kāne

The akua Lono is an integral power in Hawaiian healing practices. In one tradition held by kūpuna Hawai'i, Kamakanui'āha'ilono was the first akua of healing of Hawai'i. He arrived from Kahiki after following his older brother Kamakakūkoa'e—an akua of death and disease—to the islands. Everywhere that Kamakakūkoa'e visited, sickness followed. Kamakanui'āha'ilono became a hero to the po'e Hawai'i because he traveled his older brother's path and restored his brother's victims and others to health.

In Ka'ū, Kamakanui'āha'ilono healed an ali'i named Lonopūhā. Lonopūhā was so impressed with the powerful knowledge of Kamakanui'āha'ilono that he asked to learn the ways of healing. Kamakanui'āha'ilono agreed, and Lonopūhā became the first kanaka Hawai'i to learn and practice the healing arts. He traveled the islands with his master, caring for the sick and teaching others how to ho'ōla kanaka. His school of healing became famous throughout the pae'āina and his students spread his teachings far and wide. It is interesting to note that both **Lono**pūhā and his teacher Kamakanui'āha'i**lono** have names that tie them to Lono, the master of the Makahiki.

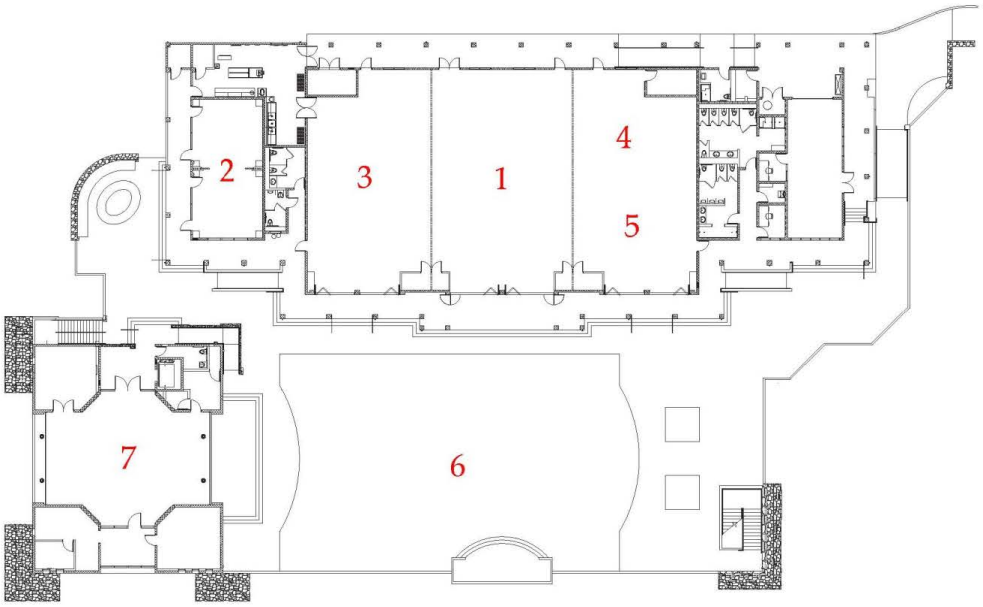
A big part of Makahiki is the playing of games. At regional and island-wide contests held during traditional times, it was quite commonplace for athletic champions to be accompanied by healers who would prepare them for competition (through stretching and other means) and repair them in the event of injury (through lā'au administration, joint re-setting, and other means). These specialists acted as "personal trainers" and were usually family members of the competitors, as every 'ohana o ka wā kahiko had members trained in the healing arts. A kuleana nui of many of these specialists was the use of pule to ask for a safe and successful outcome for their competitor. In Hawai'i, spirituality and other healing techniques go hand-in-hand.

Pānānā Hōkū – Hawaiian Star Compass



Kaʻiwakīloumoku Makahiki 2017

Station Map



1. Ululani Waena: **Welcome/Overview**
2. Nāpuʻumaiʻa Classroom: **Healing**
3. Ululani ʻEwa: **Kūlolo**
4. Ululani Waikīkī: **Kōnane**
5. Ululani Waikīkī: **Pūhenehene/Noʻa**
6. Kūkulu O Kahiki: **ʻUlu Maika/Moa Paheʻe/Hukihuki**
7. Hale Mana: **Mele No Nā Huihui**

Lonoikamakahiki

Collect a stamp for each activity you participated in.

Healing	Hukihuki	Kōnane
Kūlolo	Mele No Nā Huihui	Moa Pahe‘e
No‘a	Pūhenehene	‘Ulu Maika

Notes

Notes