

A GIFT OF ALOHA

**FROM
PUANANI BURGESS**

One Peace-at-a-Time

86-641 Pu'uhulu Road, Wai'anae, Hawai'i 96792

puanani.burgess@gmail.com

808-630-7260

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For your contemplation and consideration:

“What should young people do with their lives? Many things obviously. But the most daring thing is to create stable communities in which the terrible disease of loneliness* can be cured.” By Kurt Vonnegut

*I am also adding the other terrible disease of “isolation” to the statement above.

Calling the Circle

By Christina Baldwin

It has always been scary
To step into the circle of firelight,
To show up in the company of strangers,
To ask for entrance or to offer it. Our hearts race ---
Will we have the courage to see each other?
Will we have the courage to see the world?
The risks we take in the twenty-first century,
Are based on risks human beings took
Thousands of years ago.
We are not different from our ancestors,
They are still here, coded inside us.
They are, I believe,
Cheering us on.

Ceremony

By Leslie Marmon Silko

I will tell you something about stories,

[he said]

They aren't just for entertainment.

Don't be fooled

They are all we have, you see,

All we have to fight off illness and death.

You don't have anything

If you don't have the stories.

Their evil is mighty

But it can't stand up to our stories.

So they try to destroy the stories

Let the stories be confused or forgotten

They would like that

They would be happy

Because we would be defenseless then.

REMEMBER: NO SHAME ASK FOR HELP!!

SUMMARY OF PRINCIPLES AND WORKSHEET: THE POWER OF AND

1. Poha and Popo Principle: How to build empathy. See what others see and show them what you see
2. Sylvester Stallone Principle 1: Don't rush to judgement of who is your friend or who is your enemy – be patient, know the whole story
3. Sylvester Stallone Principle 2: who can be your teacher?
4. The Gift Principle: What is your Gift? (more than what you're good at, what you like to do, what you are smart at) the boy who can talk to fish
5. The Kurt Vonnegut Principle: Building stable communities as a way to end/treat the terrible diseases of isolation and loneliness.
6. How do you join two dots principle?: How do we process ideas: diversity within me and amongst us.
7. Castor oil Principle: you gotta tell what you no like and what you like
8. "and be creative" Principle: follow this order
9. The Dalai Lama Principle: Don't get stuck in the uwe wale no part of your story; tell the whole story.
10. Pilahi Paki Principle 1: "o wai 'oe?"
11. Pilahi Paki Principle 2: go to/get to the innermost meaning of Pono - Hope
12. Roshi Tanouye Principle 1: "Take away Rubbish"
13. Roshi Tanouye Principle 2: "Always negotiate at the right level"

14. Roshi Tanouye Principle 3: Being on time/coming later/becoming a better person
15. Izzie Abbott Principle: The power of "and": tradition and modernity Ways of Knowing.
16. The Pearl City High School Principle: We must change the 'uwe wale no" internalized narrative – how?/why?

"I lived in a ghetto = I am ghetto" - my narrative: "Choosing my name" (Abraham Pi'ianai'a Lesson)
17. The power of 1 (me) and 1 +1+1+1(we): The power of poetry writing.
18. Tommy Holmes Principle: " you gotta stop just talking to yourselves."

List of State Mottos

This page lists the state mottos for the 50 US states. If the state motto is not in English, the English translation is shown in parentheses.

US State	State Motto	US State	State Motto
<u>Alabama</u>	Audemus jura nostra defendere (We dare defend our rights)	<u>Montana</u>	Oro y plata (Gold and silver)
<u>Alaska</u>	North to the future	<u>Nebraska</u>	Equality before the law
<u>Arizona</u>	Ditat Deus (God enriches)	<u>Nevada</u>	All For Our Country and Battle Born
<u>Arkansas</u>	Regnat populus (The people rule)	<u>New Hampshire</u>	Live Free or Die
<u>California</u>	Eureka (I have found it)	<u>New Jersey</u>	Liberty and prosperity
<u>Colorado</u>	Nil sine numine (Nothing without the Deity)	<u>New Mexico</u>	Crescit eundo (It grows as it goes)
<u>Connecticut</u>	Qui transtulit sustinet (He who transplanted sustains)	<u>New York</u>	Excelsior (Ever upward)
<u>Delaware</u>	Liberty and Independence	<u>North Carolina</u>	Esse quam videri (To be, rather than to seem)
<u>Florida</u>	In God We Trust	<u>North Dakota</u>	Liberty and union, now and forever, one and inseparable
<u>Georgia</u>	Wisdom, justice, and moderation	<u>Ohio</u>	With God, all things are possible
<u>Hawaii</u>	Ua mau ke ea o ka aina i ka pono (The life of the land is perpetuated in righteousness)	<u>Oklahoma</u>	Labor omnia vincit (Labor conquers all things)
<u>Idaho</u>	Esto perpetua (Let it be perpetual)	<u>Oregon</u>	Alis volat propriis (She flies with her own wings)
<u>Illinois</u>	State sovereignty, national union	<u>Pennsylvania</u>	Virtue, Liberty, and Independence
<u>Indiana</u>	The Crossroads of America	<u>Rhode Island</u>	Hope

List of State Mottos

<u>Iowa</u>	Our liberties we prize and our rights we will maintain	<u>South Carolina</u>	Dum spiro spero Animis opibusque parati (While I breathe, I hope Ready in soul and resource)
<u>Kansas</u>	Ad astra per aspera (To the stars through difficulties)	<u>South Dakota</u>	Under God the people rule
<u>Kentucky</u>	United we stand, divided we fall	<u>Tennessee</u>	Agriculture and Commerce
<u>Louisiana</u>	Union, justice, confidence	<u>Texas</u>	Friendship
<u>Maine</u>	Dirigo (I lead)	<u>Utah</u>	Industry
<u>Maryland</u>	Fatti maschii, parole femine (Manly deeds, womanly words)	<u>Vermont</u>	Freedom and Unity
<u>Massachusetts</u>	Ense petit placidam sub libertate quietem (By the sword we seek peace, but peace only under liberty)	<u>Virginia</u>	Sic semper tyrannis (Thus always to tyrants)
<u>Michigan</u>	Si quaeris peninsulam amoenam circumspice (If you seek a pleasant peninsula, look about you)	<u>Washington</u>	Al-ki (By and by)
<u>Minnesota</u>	L'Étoile du Nord (The star of the North)	<u>West Virginia</u>	Montani semper liberi (Mountaineers are always free)
<u>Mississippi</u>	Virtute et armis (By valor and arms)	<u>Wisconsin</u>	Forward
<u>Missouri</u>	Salus populi suprema lex esto (Let the welfare of the people be the supreme law)	<u>Wyoming</u>	Equal Rights

Return to [List of 50 States](#)

The Way It Is

There's a thread you follow. It goes among
things that change. But it doesn't change.
People wonder about what you are pursuing.
You have to explain about the thread.
But it is hard for others to see.
While you hold it you can't get lost.
Tragedies happen; people get hurt
or die; and you suffer and get old.
Nothing you do can stop time's unfolding.
You don't ever let go of the thread.

By William Stafford from *The Way It Is*, 1998

What is your thread?

modified: June 16, 2007

Building the Beloved Community: Theory and Practice **Developed by Puanani Burgess**

Things to think about:

Often, we find ourselves amongst "strangers" even if we've lived next door to them, or gone to temple or church with their families, or worked with them for years, or lived in the same household with them.. Or, as professionals, we've been asked to facilitate discussions among groups, or do planning with communities. In these situations, people usually speak about themselves through their titles, their professions or jobs, or through venues that have brought them status in the society. In working with groups and communities, you will be a part of a "mixed plate" of humanity of diverse cultures, education, class, spirituality, . . . How can we get people to relate to each other "below the piko?" The exercises described below can help people relate to each other as deeply as possible in a relatively short period of time.

1. The fundamental principle when asking people to do these or any exercises is: "Never ask someone to do something if you have never done it before or are not willing to do it first." Facilitators need to model willingness to take risks.
2. These exercises were created for the following purposes:
 - a. To create a window of doubt: to get people to think, "Hmm. Maybe I don't know everything about him/her or about this situation." Doubt allows people to re-think, re-experience and be open to other possibilities.

In either situation: 1) when you are working with a group who are strangers to each other, even if they live in the same geographical community, or 2) when you are working with a group whose members are very familiar with each other, you have to prepare the group for CHANGE. Piercing their assumptions about each other or about how they see the situation is a primary function of these exercises.

- b. If you've created that window of doubt, then the next step is to create a space for curiosity and a way to respond to that curiosity. "Hmm. I wonder what he/she is really like? I wonder what this situation is really about?"
 - c. If you've created and responded to curiosity, you may have created surprise, which can be positive or negative. "Oh, I didn't know he/she had those beliefs. I'd like to know more and would like to work with him/her," or, "I don't want to work with him/her now that I know his/her

beliefs," or, "I need to know more."

- d. To create a willingness to work with each other or to explore a working developing a working relationship with open mind and heart.
 - e. To create an environment of intimacy, trust and reciprocity in an intense, time-limited and safe process. In this fast-paced time we live, there is so much mobility in our society, that the kind of time that our grandparents had for developing relationships is not our reality.
3. Facilitators have to be the most aware and have 180 degree vision. In each of the exercises, you, as facilitator, have to be willing and able to go DEEP, if you are to lead others into deeper waters.

Warm-up Exercise: The Weather Ball

Notes:

1. I usually use this as a warm-up exercise, even before people have introduced themselves.
2. I like to use a cloth ball, that has texture, shape and flexibility. You can use something else that may be more appropriate for the group. People in Kona like to use a husked coconut. You could use a shell or something handy or symbolically important to the group or community.
3. I usually explain that I like to find out how people are feeling and like to do it without being so direct. I also use this technique in order to get people comfortable with talking about themselves through metaphors. This seems to give people the needed distance from their life in order to talk public ally about themselves. Some people have no problem with talking in a group, most people have to acclimate themselves to the process.
4. Beginning with yourself, hold the weather _____, and tell what the weather is like inside of you today. When you are done, hand the ball to the next person and ask him/her to give their weather report, "What is the weather like in you today?"
5. When each person has given their weather report, ask the group what they felt about the exercise; what they learned about themselves and each other; did it help to be holding the object? Why or why not?

Guts on the Table Exercise

This exercise was designed to help people get deeper, faster. It is a storytelling technique in which participants are asked to tell stories about:

1. Tell the story of your names, all of your names. Usually, we just introduce ourselves with our first names and leave out all of the other names which contain much of our personal histories. People can tell how they were named or who named them; the meaning of their names or how they feel about their names.
2. Tell the story of your community, however, each participant defines "community." Resist the temptation to define the term for them.
3. Tell the story of your gift(s). The emphasis is for people to tell what their gift(s) is/are, rather than their skills. The importance of this story is to enable them to wonder what their family, organization or community would be like if it was gift-based and not just skill-based. (Most of us, when applying for a job, have only been asked to detail our skills and experiences, not our gifts. My theory is that gift-based organizations do work that is more spiritual and satisfying and long-term.

The conditions/recommendations for doing this exercise are the following:

1. Try do this in a circle of chairs or people can sit on the floor in a circle, if they want and are able. Try not to conduct this exercise with people sitting around a table; tables put distance between people, which you are trying to diminish.
2. There are no observers in this process. Whoever is in the room has to sit in the circle, even people who may be videotaping the session for the group. Full participation is necessary to the process of creating a level playing field.
3. Once the circle begins, it should go completely around in that session. If people need to go to the bathroom or get a glass of water, they should raise their hand and the circle pauses. That person should go to the bathroom and return quickly. The synergy created in the circle will be broken if you have a break or let people eat a meal before completing the circle. Make sure that people turn off their cellular phones and pagers. They should tend to their business before the circle begins or not participate.
4. There should be no asking of questions for clarification or any other reason during a person's turn, not even to ask someone to speak louder. Sometimes, the volume of voice is part of the story. We are here to hear their story as they wish to tell it.

5. In this process, people cry. To honor their story, we should avoid assuming that they need to be comforted. Sometimes, those acts of comfort, distract the storyteller from the telling. Instead, we should remain attentive and wait until they are ready to continue.
6. Time is always an issue in these sessions. I divide the number of minutes, by the number of participants and that is the number of minutes each person will have to tell their story. For example, 60 minutes divided by 12 participants = 5 minutes per participant. The smallest amount of time I usually allot is 3 minutes per storyteller. It seems short, but a lot can be told in that period of time. The important thing is that the time be evenly distributed.
7. In order to assure that each person has their time, I usually ask the person to the right of me to hold my watch or a clock I brought for the timekeeping, and to hand me the watch or clock when I have only one minute left in my storytelling time. Once I am given the watch/clock, I know I have one more minute to complete my story, no matter where I am in that story.
8. At times, people become so filled with emotion, that they cannot speak. The group should accept that Silence as a gift. At the end of the circle, if there's time, you may want to ask that person(s) if they would like to tell their story now.
9. Confidentiality: 1) Participants need to agree that all the stories told in the circle remain in the circle. 2) Sometimes, people will tell a story in the circle they have never told before and may never tell again. They do not want to be questioned or discuss the story; therefore, if you have a comment you would like to make or a question to ask of someone later, please, ask the storyteller for permission (and wait to receive the permission) to make the comment or ask the question.
10. Last, but most important. As the facilitator, you will have to go as deep as you can go to set an example for the group. If your story is shallow, chances are, most of the participants will remain in the shallows. And, as the person facilitating or calling for "guts on the table," you have to go first and to deep.

Accept each gift with gratitude, humility and joy.

Culture in a Bag Exercise

Things to think about:

1. Culture can bring people together; culture can keep them apart. How do we respect the culture of others if we don't really know what their culture(s) is/are?
2. This exercise was created to allow people to talk about how they were brought up and how they now live, in a way that others can visualize and hopefully, appreciate.

Ahead of time, ask people to prepare in the following way. This exercise clues people into the environment or context they will be part of; it also allows them to prepare for exploration, by having them reflect on their lives and to select symbols and stories from their life that they will share with themselves and others.

Instructions for Participants (to be given them to them at least one week before the date of the gathering/event):

Culture in a Bag: Participants should come prepared with a bag of their choice which is symbolic of how they think of their life. In that bag, each person should bring two objects: one object will represent the culture they grew up in, and the other object will represent the culture to which they now perceive they belong. (Culture is defined by each individual.)

Struggle

It's a struggle

Developing Solidarity.

IT'S a struggle

Being Positive

IT'S a struggle

MAKING

Common Unity.

It's a struggle

LIVING.

It's a struggle

Because it's slow

But if we Struggle

At developing Solidarity.

Being Positive

Shaping Reality.

Making Common Unity.

We will all Grow

Because to struggle

Is to work for Change,

And Change is the focus of Education,

And Education is the Basis of Knowledge,

And Knowledge is the Basis for Growth

And Growth is the basis for

Being Positive and Being Positive

Is the Basis for Building Solidarity

**Building Solidarity is a way to shape
Reality and Shaping Reality is Living
And Living is Loving**

So struggle.

--Mel King

Community organizer, activist, educator from Boston, I met when he was a teacher at MIT. This poem uplifts the need for our communities to talk and laugh and share stories as we Build Beloved Communities. Mahalo Mel.

What Work Is by Philip Levine

We stand in the rain in a long line
Waiting at Ford Highland Park. For work.
You know what work is---if you're
old enough to read this you know what
work is, although you may not do it.
Forget you. This is about waiting,
Shifting from one foot to another.
Feeling the light rain falling like mist
into your hair, blurring your vision
until you see your own brother
ahead of you, maybe ten places.
You rub your glasses with your fingers,
and of course it's someone else's brother,
narrower across the shoulders than
yours but with the same sad slouch, the grin
that does not hide the stubbornness,
the sad refusal to give in to
rain, to the hours wasted waiting,
to the knowledge that somewhere ahead
a man is waiting who will say, 'No,
we're not hiring today,' for any
reason he wants. You love your brother,
now suddenly you can hardly stand
the love flooding you for your brother,
who's not beside you or behind
ahead because he's home trying to
sleep off a miserable night shift
at Cadillac so he can get up
before noon to study his German.
Works eight hours a night o he can sing
Wagner, the opera you hate most,
the worst music ever invented.
How long has it been since you told him
not because you're jealous or even mean
or incapable of crying in
the presence of another man, no,
just because you don't know what work is.

Losing a Language

by W.S. Merwin, from *The Rain in the Trees*. © Alfred A. Knopf, 1988.

A breath leaves the sentences and does not come back
yet the old still remember something that they could say

but they know now that such things are no longer believed
and the young have fewer words

many of the things the words were about
no longer exist

the noun for standing in mist by a haunted tree
the verb for I

the children will not repeat
the phrases their parents speak

somebody has persuaded them
that it is better to say everything differently

so that they can be admired somewhere
farther and farther away

where nothing that is here is known
we have little to say to each other

we are wrong and dark
in the eyes of the new owners

the radio is incomprehensible
the day is glass

when there is a voice at the door it is foreign
everywhere instead of a name there is a lie

nobody has seen it happening
nobody remembers

this is what the words were made
to prophesy

here are the extinct feathers
here is the rain we saw

The poet Dreams of the Classroom

*I dreamed
I stood up in class
And I said aloud:*

*Teacher,
Why is algebra important?*

Sit down, he said.

*Then I dreamed
I stood up
and I said:*

*Teacher, I'm weary of the turkeys
That we have to draw every fall.
May I draw a fox instead?*

Sit down, he said.

*Then I dreamed
I stood up once more and said:*

*Teacher,
My heart is falling asleep
And it wants to wake up
It needs to be outside.*

Sit down, he said.

---- Mary Oliver

The Sacred

After the teacher asked if anyone had
a sacred place
And the students fidgeted and shrank

In their chairs, the most serious of them all
said it was his car,
being in it alone, his tape deck playing

things he'd chosen, and others knew the truth
had been spoken
and began speaking about their rooms,

their hiding places, but the car kept coming up,
the car in motion,
music filling it, and sometimes one other person

who understood the bright altar of the dashboard
and how far away
a car could take him from the need

to speak, to answer, the key
in having a key
and putting it in, and going.

----Stephen Dunn

Ho. Just Cause I speak pidgin

No Mean I Dumb

By Diane Kahanu

Pidgin short.

Fast.

Match.

If I say

What are you going do with that?

No say how

I feeling curious.

What you going do with that?

Now you know.

I not just niele.

I like know

But I ain't

No cop.

Pidgin safe.

Like Refuge, Pu'uhonua,

From the City.

I COME FROM A PLACE
Ho`oipo DeCambra

I come from a place
Where pale golden fields
And sharp mountains
Surround a halau,
A halau crying to be recreated
For po`e Hawai`i.

I come from a place
Where menehune trails
Are silhouetted
Against the horizon's colors
Of blue, green and silvery gray.

I come from a place
Where black lava rocks
Melted together over time
Embrace the coastline,
While ehu colored limu
Cling to the deepest recesses
Close to the ocean's bosom.

I come from a place
Where people love old cars
They like fixing them
And making them well
And the challenge
Of getting to town and back
Just one more time.

I come from a place where people
Are satisfied
With the bare minimum
Income
And living conditions.

I come from a place
Where Puanani dreams mouse poems
And a kukui nut leaf mirrors her beauty,
And Diane remembers seeing
Lono calling the rain
And Robbie is willing to say,
Kaneaki Heiau is our sacred site.

I come from a place
Where Dr. Fred Dodge dreams
and works for Makua
to be given back to the Po`e Hawai`i
and Isabel swims in front of
Rest Camp, and dreams of a soon to be
The greatest Marine Science School for our kids.

I come from a place
Where it is dark
And Kamaka teaches us about
The light in the heavens
And dolphins dance on water for your birthday.

April 1986

What Work Is by Philip Levine

We stand in the rain in a long line
Waiting at Ford Highland Park. For work.
You know what work is---if you're
old enough to read this you know what
work is, although you may not do it.
Forget you. This is about waiting,
Shifting from one foot to another.
Feeling the light rain falling like mist
into your hair, blurring your vision
until you see your own brother
ahead of you, maybe ten places.
You rub your glasses with your fingers,
and of course it's someone else's brother,
narrower across the shoulders than
yours but with the same sad slouch, the grin
that does not hide the stubbornness,
the sad refusal to give in to
rain, to the hours wasted waiting,
to the knowledge that somewhere ahead
a man is waiting who will say, 'No,
we're not hiring today,' for any
reason he wants. You love your brother,
now suddenly you can hardly stand
the love flooding you for your brother,
who's not beside you or behind
ahead because he's home trying to
sleep off a miserable night shift
at Cadillac so he can get up
before noon to study his German.
Works eight hours a night o he can sing
Wagner, the opera you hate most,
the worst music ever invented.
How long has it been since you told him
not because you're jealous or even mean
or incapable of crying in
the presence of another man, no,
just because you don't know what work is.

Evaluation Methodology: What Stuck for You?

“What Stuck for You?” is a quick and effective method to determine whether learning and analysis have taken place in the group or community you are working with. At appropriate moments, after a day’s work or at the beginning of each new section or new phase of work, you may want to find out what impacted people in the previous day of work or in an earlier phase of work. You will pass out 3 x 5 post-its (one for each impact) and ask each person to write down “What Stuck for You?” in the previous day’s work. People will then read what stuck for them and then they’ll stick their post-its on a large sheet of paper. You and they will have a summary of the important things they learned: This process will do the following:

1. It determines what was learned as opposed to what was not learned.
2. Using the discussion method, the “What Stuck?” evaluation format determines what the community has learned, recognizing that no one individual is going to absorb 100% of the material. This method allows community members to become aware of who retained what information, and then can be subsequently utilized as a resource.
3. This method emphasizes depth as opposed to breadth.
4. This method continues the community learning engagement model as opposed to the often sterile traditional individual methods of evaluation.
5. Since group members are asked to recall exactly what they learned and how it impacted them, the communal delivery of the evaluation serves as yet another instance where learning can take place.

(Mahalo to Jennifer A. Stollman, Ph.D., Academic Director at the William Winter Institute for Racial Reconciliation at University of Mississippi for this analysis.)

Ref: What Stuck—Qualitative Evaluation Method

Choosing My Name

When I was born my mother gave me three names:
Christabelle, Yoshie, and Puanani
Christabelle was my "English" name,
My social security card name,
My school name,
The name I gave when teachers asked me for my "real" name
It was a safe name;

Yoshie was my home name
My everyday name,
The name that reminded my father's family
That I was Japanese, even though
My nose, hips, and feet were wide,
The name that made me acceptable to them
Who called my Hawaiian mother kuroi mame(black bean),
It was a saving name;

Puanani is my chosen name,
My piko name connecting me to the `āina
And to the kai and to the po`e kahiko;
It is my blessing, and my burden,
My amulet, my spear

THE MOUSE IS DREAMING

In a dark hole behind the washing machine
the house-mouse is dreaming.

Whiskers, body, tail -twitching and trembling,
paws scratching the air.

That mouse, he's a dreamin' of great chunks of cheese, and whole loaves of bread,
of a nest made of the finest pieces of cloth and paper
dry, warm and snug,
of living out in the open once again,
to be sun-warmed and star-shined,
of walking.

Of walking through the territory patrolled by the cat.
of cat traps, and cat cages, and cats without claws and teeth;
Of a world without cats.

And this mouse, she's a dreamin' of acres of lo' i kalo,
of nets full of' opelu,
of rocks choke with opihi and limu,
of forests of Koa and Iliahi and Wiliwili,
of empty and crushing buildings which no longer scrape the sky;
of living in the open once again, to be sun-warmed and star-shined;
of walking.

Of walking through the territory controlled by the Cat.
of cat traps, and cat cages, and cats without claws and teeth;
Of a world without Cats.

And the mice dream dreams that would terrify the cat.

Puanani Burgess 22Jan'86

HAWAI`I PONO`I

On Friday, August 7, 1987

Forty-three kanakas from Wai`anae,

In a deluxe, super-duper, air-conditioned, tinted-glass

tourist-kind bus,

Headed to Honolulu on an excursion to the Palace,

`Iolani Palace.

Racing through Wai`anae, Ma`ili, Nānākuli--

Past Kahe Point, past the `Ewa Plain--

In the back of the bus, the teenagers - 35 of them

Rappin`, and snappin`, and shouting to friends and strangers

alike: Eh, howzit, check it out, goin` to town . . .

(Along the way, people stop and stare, wondering,

What are those blahs and titas doing in that bus?)

Cousin Bozo, our driver, (yes, that`s his real name)

Spins the steering wheel, turning the hulk-of-a-bus,

Squeezing and angling it through the gates made just

Wide enough for horses and carriages and buggies.

Docent Doris greets us:

"Aloha mai. Aloha mai. Aloha mai.

"Only twenty per group, please.

*"Young people, please, deposit your gum and candy in the
trash.*

"No radios. No cameras.

"Quiet. Please."

"Now, will you all follow me up these steps.

"Hele mai `oukou, e `āwiwī."

Like a pile of fish, we rushed after her.

At the top of the steps,

We put on soft, mauve colored cloth coverings over our shoes and slippers, to protect the precious hard wood floors from the imprint of our modern step.

Through the polished koa wood doors, with elegantly etched glass windows, Docent Doris ushers us into another Time. Over the carefully polished floors we glide, through the darkened hallways: spinning, sniffing, turning, fingers reaching to touch something sacred, something forbidden - quickly.

Then into the formal dining room, silent now. Table set: the finest French crystal gleaming; spoons, knives, forks, laid with precision next to gold-rimmed plates with the emblem of the King. Silent now.

La`amea `Ū.

Portraits of friends of Hawai`i line the dining room walls: a Napoleon, a British Admiral . . . But no portrait of any American President. (Did you know that?)

Then, into the ballroom, Where the King, Kalākaua, and his Queen, Kapi`olani, and their guests waltzed, sang and laughed and yawned into the dawn. (No one daring to leave before His Majesty)

The Royal Hawaiian Band plays the Hawaiian National Anthem and all chattering and negotiating stops. As the King and his shy Queen descend the center stairway.

And up that same stairway, we ascend -the twenty of us. Encouraged, at last, to touch . . .

*Running our hands over the koa railing,
... we embrace our history.*

*To the right is the Queen`s sunny room . . . a faint
rustle of petticoats.*

To the left, we enter the King`s study:

*Books everywhere. Photographs everywhere.
The smell of leather, and tobacco, ink and parchment -
The smell of a man at work.*

*Electric light bulbs (in the Palace of a savage,
can you imagine?)
Docent Doris tells us to be proud, that electricity lit
the Palace before the White House.
There, a telephone on the wall.*

*Iwalani longs to open those books on his desk,
Tony tries to read and translate the documents,
written in Hawaiian, just lying on his desk.*

La`amea `U.

*Slowly, we leave the King.
And walk into the final room to be viewed on the
second floor.
The room is almost empty; the room is almost dark.
It is a small room. It is a confining room.
It is the prison room of Queen Lili`uokalani.*

Docent Doris tells us:

*"This is the room Queen Lili`uokalani was imprisoned in
for eight months, after she was convicted of treason.
She had only one haole lady-in-waiting.
She was not allowed to leave this room during that
time;*

*She was not allowed to have any visitors or
communications with anyone else;
She was not allowed to have any knowledge of what was
happening to her Hawai`i or to her people."*

Lili`uokalani. `U.

I move away from the group.

*First, I walk to one dark corner, then another,
then another. Pacing. Pacing, Searching.*

*Trying to find a point of reference, an anchor,
a hole, a door, a hand, a window, my breath . . .
I was in that room. Her room. In which she lived and
died and composed songs for her people. It was
the room in which she composed prayers to a
deaf people:*

*"Oh honest Americans, hear me for my downtrodden
people . . ."*

*She stood with me at her window;
Looking out on the world, that she would never rule again;
Looking out on the world that she would only remember
in the scent of flowers;
Looking out on a world that once despised her,*

*And in my left ear, she whispered:
E, Pua. Remember:*

*This is not America.
And we are not Americans.*

Hawai`i Pono `i.

Amene.

by Puanani Burgess

KAKOU

KAKOU IS A BIG IDEA

IT INCLUDES AND EMBRACES MORE THAN YOU AND ME, HER AND HIM, SHE AND US GUYS. WE. THE TWO-LEGGED;

IT INCLUDES SO MANY MORE THAN US, IT INCLUDES THE MANY-LEGGED, BEINGS THAT CRAWL ON THEIR BELLIES, THE FURRY, SCALEY, SCAREY AND ODD., THE SKY, THE OCEAN, THE WAI, SEE THAT TREE, THAT WEED, FLOWER AND BEE, ALL ARE PART OF KAKOU, OF US, OF WE

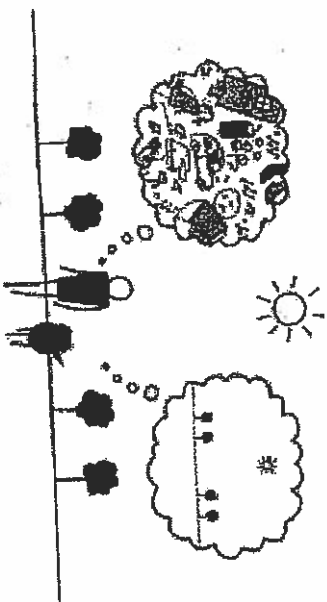
SO WHEN WE THINK OF WHO ARE THE CITIZENS OF HAWAI'I NEI, HOW DO WE INCLUDE ALL OF US, HOW DO WE HEAR AND SEE AND INCLUDE WHAT THEY KNOW AND NEED?

LET US GIVE THANKS TO THE PEOPLE, OUR ANCESTORS, WHO UNDERSTOOD AND EMBRACED THE FUNDAMENTAL IDEA OF KAKOU. MAHALO.

4:42 P/M. 6/30/17 PUANANI Burgess reflecting on the question of who are the citizens of the emerging Sovereign Hawai'i?

7/11/17 EDITED

Mind full vs Mindful



A gift to lift your spirits:

Suggested by Daniel Kahneman

- Every night for the next week, set aside ten minutes before you go to sleep. Write down three things that went well today and why they went well...Writing about why the positive events in your life happened may seem awkward at first, but please stick with it for one week. It will get easier. The odds are that you will be less depressed, happier, and addicted to this exercise six months from now.

The Art of Facing Things

"What people have forgotten is what every salmon knows." - *Robert Clark*

From Mark Nepo's *The Book of Awakening*:

Salmon have much to teach us about the art of facing things. In swimming up waterfalls, these remarkable creatures seem to defy gravity. It is an amazing thing to behold. A closer look reveals a wisdom for all beings who want to thrive.

What the salmon somehow know is how to turn their underside – from center to tail -into the powerful current coming at them, which hits them squarely and the impact then launches them out and further up the waterfall; to which their reaction is, again, to turn their underside back into the powerful current that, of course, again hits them squarely; and this successive impact launches them further out and up the waterfall. Their leaning into what they face bounces them further and further along their unlikely journey.

From a distance, it seems magical, as if these mighty fish are flying, conquering their element. In actuality, they are deeply at one with their element, vibrantly and thoroughly engaged in a compelling dance of turning toward- and- being hit squarely that moves them through water and air to the very source of their nature. In terms useful to the life of the spirit, the salmon are constantly faithful in exposing their underside to the current coming at them. Mysteriously, it is the physics of this courage that enables them to move through life as they know it so directly. We can learn from this very active paradox; for we, too, must be as faithful to living in the open if we are to stay real in the face of our daily experience. In order not to be swept away by what the days bring, we, too, must find a way to lean into the forces that hit us so squarely.

The salmon offer us a way to face truth without shutting down. They show us how leaning into our experience, though we don't like the hit, moves us on. Time and again, though we'd rather turn away, it is the impact of being revealed, through our willingness to be vulnerable, that enables us to experience both the mystery and grace."

- Sit quietly and meditate on the last time you opened yourself to the life coming at you.
- In recalling this, try to focus on three things: the way that opening yourself caused you to unfold, the way that being hit squarely changed your life position, and where leaping like a salmon landed you.
- Breathe steadily, and invite the lessons of opening, being changed, and landing into your heart.
- Breathe slowly, and realize that you are in this process now.
- Relax and turn the belly of your heart towards the day.

Mark Nepo