COPYRIGHT NOTICE
Rath/Lost Generations

is published by University of Hawai‘i Press and copyrighted, © 2006, by University of Hawai‘i Press. All rights reserved. No part of this book may be reproduced in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher, except for reading and browsing via the World Wide Web. Users are not permitted to mount this file on any network servers.

NB: Illustrations may have been deleted to decrease file size.
This book’s first half describes my disconnected life before becoming one of Princess Bernice Pauahi Bishop’s spiritual children and introduces schoolmate Oswald Stender, an orphan raised as an old-time Hawaiian. In chapter 7 are my family’s stories of early plantation days, a perspective on why America overthrew Hawai‘i’s kingdom, and the “good and industrious” maxim that helped save the Hawaiian race.

The second half is about corruption and revolution: rising socialism, turmoil within the Bishop Estate, and how “a disguised champion” strove to make things pono—moral and proper.

I’ve organized this book into eight parts for reading in its entirety or selectively, telling everything through “talk stories,” each sufficient unto itself. A large capital letter indicates the beginning of a talk story; one transitions into another, creating the cumulative drama of Lost Generations.

Talk stories occur when a group gathers, and everyone from the littlest child to the oldest adult has a chance to be listened to courteously.

Islanders also use the term “talk story” for a one-on-one conversation.

A storyteller may adopt another persona, as does an actor, and sometimes applies the present tense. Explanatory material and genealogy are added in subordinate clauses; these become parenthetical phrases or side excursions, similar to my footnotes. When describing personal exploits, the storyteller includes underlying themes, as do I.

To heal strife, a form of talk story called “ho‘oponopono” (described in chapter 28) may be invoked. The opportunity this offered for resolution is the cusp within this book—a potential point for change.
I attended court hearings, collected legal papers, reviewed archived documents, studied press reports, and interviewed people. While walking to the state attorney general’s office in downtown Honolulu one afternoon, I glanced at buildings set within spacious dark-green lawns surrounded by flowering trees and thought: “Hawai’a is a beautiful cover for corruption.”

Answering my ringing cell phone, I heard an excited voice screech, “Stop!”

I immediately stopped right in place.

It was an attorney who’d given me court documents. Lowering her voice, speaking slowly, she said: “The other side knows what you’re doing,” drawing out the word “k-n-o-ws.”

Pausing as I absorbed that, she finished curtly: “You are in grave danger,” and she hung up.

My total conversation had been, “Hello.”

She wouldn’t return phone calls.

Lono Lyman, a younger male cousin, asked around and didn’t find my name on any Honolulu “hit list”—this is not a top-ten music list.

Realizing “the other side” uses intimidation, I continued collecting information. But as time passed, doubts rose, and I grew increasingly concerned:

- Was I out of synch with contemporary hedonism?
- Would this book’s theme—struggles of good people within a Godless environment—be relevant to readers weaned on modern media saturated with violence, sex and sexuality, glamorous living, material possessions, self-importance, lifestyles of the rich and famous?

For messages to breathe, I must enrich pages by living within the book; I had to stop centering on personal materialism that offered only glittering images of self. Such was the society in which I spent most of my adult life while reaching for worldly gains and images, seeking and squandering riches, striving to rise above others’ anger and abuse.

So I stopped.

Spirituality fostered in a Hawaiian Princess’s safe harbor surfaced. I became less complicated, more open, able to learn from good people within this book. You and I meet people like them everywhere; they live with dignity, joy, confidence, peace, and kindness. They teach us about courage, overcoming evil, healing the spirit, making love endure, and keeping promises.
For over a thousand years, talk stories of various forms have been traditional within Hawaiian culture. I chose this vernacular as a way of evoking others to talk their own stories.

J. Arthur Rath
Fall 2005