


PELE
AND
HIIAKA

A MYTH
FROM HAWAII



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INTRODUCTION

CCORDING to Hawaiian myth, Pele, the volcanic fire-queen and the chief architect of the Hawaiian group, was a foreigner, born in the mystical land of Kuai-he-lani, a land not rooted and anchored to one spot, but that floated free like the Fata Morgana, and that showed itself at times to the eyes of mystics, poets and seers, a garden land, clad with the living glory of trees and habitations—a vision to warm the imagination. The region was known as Kahiki (Kukulu o Kahiki), a name that connotes Java and that is associated with the Asiatic cradle of the Polynesian race.

Pele's mother was Haumea, a name that crops up as an ancestor in the hoary antiquity of the Hawaiian people, and she was reputed to be the daughter of Kane-hoa-lani.

Pele was ambitious from childhood and from the earliest age made it her practice to stick close to her mother's fireplace in company with the fire-keeper Lono-makua, ever watchful of his actions, studious of his methods—an apprenticeship well fitted to serve her in good stead such time as she was to become Hawaii's volcanic fire-queen. This conduct drew upon Pele the suspicion and illwill of her elder sister Na-maka-o-ka-ha'i, a sea-goddess, who, fathoming the latent ambition of Pele, could not fail to perceive that its attainment would result in great commotion and disturbance in their home-land.

Her fears and prognostications proved true. Namaka, returning from one of her expeditions across the sea, found that Pele, taking advantage of her absence, had erupted a fiery deluge and smothered a portion of the home-land with aä.

It would have gone hard with Pele; but mother Haumea bade her take refuge in the fold (*pola*) of Ka-moho-alii's malo. Now this elder brother of Pele was a deity of great power and authority, a terrible character, hedged about with tabus that restricted and made difficult the approach of his enemies. Such a refuge could only be temporary, and safety was to be assured only by Pele's removal from her home in the South land, and that meant flight. It was accomplished in the famed mythical canoe Honua-i-a-kea.

The company was a distinguished one, including such godlike beings as Ka-moho-alii, Kane-apua, Kane-milo-hai and many

other relations of Pele, the youngest, but not the least important, of whom was the girl Hiiaka, destined to be the heroine of the story here unfolded and of whom it was said that she was born into the world as a clot of blood out of the posterior fontanelle (*nunoi*) of her mother Haumea, the other sisters having been delivered through the natural passage.

The sailing course taken by Pele's company brought them to some point northwest of Hawaii, along that line of islets, reefs, and shoals which tail off from Hawaii as does the train of a comet from its nucleus. At Moku-papápa Pele located her brother Kane-milo-hai, as if to hold the place for her or to build it up into fitness for human residence, for it was little more than a reef. Her next stop was at the little rock of Nihoa that lifts its head some eight hundred feet above the ocean. Here she made trial with the divining rod Paoa, but the result being unfavorable, she passed on to the insignificant islet of Lehua which clings like a limpet to the flank of Niihau. In spite of its smallness and unfitness for residence, Pele was moved to crown the rock with a wreath of kau-no'a, while Hiiaka contributed a chaplet of lehua which she took from her own neck, thus christening it for all time. The poet details the itinerary of the voyage in the following graphic lines:

KE KAAO A PELE I HAAWI IA KA-MOHO-ALII I KA
HAALELE ANA IA KAHIKI

Ku makou e hele me ku'u mau poki'i aloha,
Ka aina a makou i ike ole ai malalo aku nei,
A'e makou me ku'u poki'i, kau i ka wa'a;
No'iau ka hoe a Ka-moho-alii;
A'ea'e, kau i ka nalu—
He nalu haki kakala,
He nalu e imi ana i ka aina e hiki aku ai.
O Nihoa ka aina a makou i pae mua aku ai:
Lele a'e nei makou, kau i uka o Nihoa.
O ka hana no a ko'u poki'i, a Kane-apua,
O ka hooili i ka ihu o ka wa'a a nou i ke kai:
Waiho anei o Ka-moho-alii ia Kane-apua i uka o Nihoa.
No'iau ka hoe a Ka-moho-alii
A pae i ka aina i kapa ia o Lehua.

TRANSLATION

PELE'S ACCOUNT TO KAMOHOALII OF THE DEPARTURE
FROM KAHIKI

We stood to sail with my kindred beloved
 To an unknown land below the horizon;
 We boarded — my kinsmen and I — our craft,
 Our pilot well skilled, Ka-moho-alii.
 Our craft o'ermounted and mastered the waves;
 The sea was rough and choppy, but the waves
 Bore us surely on to our destined shore—
 The rock Nihoa, the first land we touched;
 Gladly we landed and climbed up its cliffs.
 Fault of the youngster, Kane-apua,
 He loaded the bow till it ducked in the waves;
 Ka-moho-alii marooned the lad,
 Left the boy on the islet Nihoa
 And, pilot well skilled, he sailed away
 Till we found the land we christened Lehua.

When they had crowned the desolate rock with song and wreath, Ka-moho-alii would have steered for Niihau, but Pele, in a spasm of tenderness that smiles like an oasis in her life, exclaimed, "How I pity our little brother who journeyed with us till now!" At this Ka-moho-alii turned the prow of the canoe in the direction of Nihoa and they rescued Kane-apua from his seagirt prison. Let the poet tell the story:

Hui (*a*) iho nei ka wa'a a Ka-moho-alii
 E kii ana i ko lakou pokii, ia Kane-apua, i Nihoa.
 Pili aku nei ka wa'a o Ka-moho-alii i uka nei o Nihoa,
 Kahea aku nei i ko lakou pokii, ia Kane-apua,
 E kau aku ma ka pola o ka wa'a.
 Hui iho nei ka ihu o ka wa'a o Ka-moho-alii —
 He wa'a e holo ana i Niihau,
 Kau aku nei o Ka-moho-alii i ka laau, he paoa, (*b*)

(*a*) *Hui*, an elided form of *huli*, the *l* being dropped.

(*b*) *Paoa*. One Hawaiian says this should be *pahoa*. (Paulo Hokii.)

The Paoa mentioned in verse eight was a divining rod used to determine the suitability of any spot for Pele's excavations. The land must be proof against the entrance of sea water. It also served as a spade in excavating for a volcanic crater.

When a suitable place was finally discovered on Hawaii, the Paoa staff was planted in Panaewa and became a living tree, multiplying itself until it was a forest. The writer's informant says that it is a tree known to the present generation of men. "I have seen sticks cut from it," said he, "but not the living tree itself."

E imi ana i ko lakou aina e noho ai, o Kauai:
 Aole na'e i loa'a.
 Kau mai la o Ka-moho-alii i ka laau, he paoa;
 O Ahu (c) ka aina.
 Ia ka ana iho nei o lakou i Alia-pa'akai,
 Aole na'e he aina.

TRANSLATION

Ka-moho-alii turned his canoe
 To rescue lad Kane from Nihoa.
 Anon the craft lies off Nihoa's coast;
 They shout to the lad, to Kane-apua,
 Come aboard, rest with us on the pola. (d)
 Ka-moho-alii turns now his prow,
 He will steer for the fertile Niihau.
 He sets out the wizard staff Paoa,
 To test if Kauai's to be their home;
 But they found it not there.
 Once more the captain sails on with the rod,
 To try if Oahu's the wished for land:
 They thrust in the staff at Salt Lake Crater,
 But that proved not the land of their promise.

Arrived at Oahu, Ka-moho-alii, who still had Pele in his keeping, left the canoe in charge of Holoholo-kai and, with the rest of the party, continued the journey by land. The witchery of the Paoa was appealed to from time to time, as at Alia-pa'akai, Puowaena (Punchbowl Hill), Leahi (Diamond Head), and lastly at Makapu'u Point, but nowhere with a satisfactory response. (The words of Pele in the second verse of the kaa'o next to be given lead one to infer that she must for a time have entertained the thought that they had found the desired haven at Pele-ula—a small land-division within the limits of the present city of Honolulu.) Let the poet tell the story:

Ke ku nei makou e imi kahi e noho ai
 A loa'a ma Pele-ula:
 O Kapo-ula-kina'u ka wahine;

(c) *O Ahu*. The particle *o* is not yet joined to its substantive, as in Oahu, the form we now have.

(d) *Pola*, the raised platform in the waist of the canoe, a place of honor.

A loa'a i ka lae kapu o Maka-pu'u.
 Ilaila pau ke kuleana;
 Imi ia Kane-hoa-lani,
 A loa'a i ka lae o Maka-hana-loa.—
 He loa ka uka o Puna:
 Elua kua i ke kapa hookahi.
 Akahi au a ike—haupu mau, walohia wale:
 E Kane-hoa-lani, e-e!
 E Kane-hoa-lani, e-e!
 Aloha kua!
 Kau ka hoku hookahi, hele i ke ala loa!
 Aloha kama kuku kapa a ka wahine!
 He wahine lohiau, naná i ka makani;
 He makani lohiau, haupu mai oloko!

TRANSLATION

We went to seek for a biding place,
 And found it, we thought, in Pele-ula—
 Dame Kapo—she of the red-pied robe—
 Found it in the sacred cape, Maka-pu'u;
 The limit that of our journey by land.
 We looked then for Kane-hoa-lani
 And found him at Maka-hana-loa.
 Far away are the uplands of Puna;
 One girdle still serves for you and for me.
 Never till now such yearning, such sadness!
 Where art thou, Kane-hoa-lani?
 O Father Kane, where art thou?
 Hail to thee, O Father, and hail to me!
 When rose the pilot-star we sailed away.
 Hail, girl who beats out tapa for women—
 The home-coming wife who watches the wind,
 The haunting wind that searches the house!

The survey of Oahu completed, and Kamoho-alii having re-
 sumed command of the canoe, Pele uttered her farewell and they
 voyaged on to the cluster of islands of which Maui is the center:

Aloha, Oahu, e-e!
 E huli ana makou i ka aina mamua aku,
 Kahi a makou e noho ai.

TRANSLATION

Farewell to thee, Oahu!
 We press on to lands beyond,
 In search of a homing place.

Repeated trial with the divining rod, Paoa, made on the western part of Maui as well as on the adjoining islands of Molokai and Lanai proving unsatisfactory, Pele moved on to the exploration of the noble form of Hale-a-ka-la that domes East Maui, with fine hope and promise of success. But here again she was dissatisfied with the result. She had not yet delivered herself from the necessity of protection by her kinsman, Ka-moho-alii: "One girdle yet serves for you and for me," was the note that still rang out as a confession of dependence, in her song.

While Pele was engaged in her operations in the crater of Hale-a-ka-la, her inveterate enemy Na-maka-o-ka-ha'i, who had trailed her all the way from Kahiki with the persistency of a sea-wolf, appeared in the offing, accompanied by a sea-dragon named Ha-ui.

The story relates that, as Na-maka-o-ka-ha'i passed the sand-spit of Moku-papápa, Kane-milo-hai, who, it will be remembered, had been left there in charge as the agent of Pele, hailed her with the question: "Where are you going so fast?"

"To destroy my enemy, to destroy Pele," was her answer.

"Return to Kahiki, lest you yourself be destroyed," was the advice of Kane-milo-hai.

Pele, accepting the gage thrown down by Na-maka-o-kaha'i, with the reluctant consent of her guardian Ka-moho-alii, went into battle single-handed. The contest was terrific. The sea-monster, aided by her dragon consort, was seemingly victorious. Dismembered parts of Pele's body were cast up at Kahiki-nui, where they are still pointed out as the bones of Pele (*na iwi o Pele.*) (She was only bruised). Ka-moho-alii was dismayed thinking Pele to have been destroyed;—but, looking across the Ale-nui-haha channel, he saw the spirit-form of Pele flaming in the heavens above the summits of Mauna-loa and Mauna-kea. As for Na-maka-o-ka-ha'i, she retired from the battle exultant, thinking that her enemy Pele was done for: but when she reported her victory to Kane-milo-hai, that friend of Pele pointed to the spirit body of Pele glowing in the heavens as proof that she was mistaken. Namaka was enraged at the sight and would

have turned back to renew the conflict, but Kane-milo-hai dissuaded her from this foolhardy undertaking, saying, "She is invincible; she has become a spirit."

The search for a home-site still went on. Even Hale-a-ka-la was not found to be acceptable to Pele's fastidious taste. According to one account it proved to be so large that Pele found herself unable to keep it warm. Pele, a goddess now, accordingly bade adieu to Maui and its clustering isles and moved on to Hawaii.

HE KAAO NA PELE, I HAALELE AI IA MAUI

Aloha o Maui, aloha, e!
 Aloha o Moloka'i, aloha, e!
 Aloha o Lana'i, aloha, e!
 Aloha o Kaho'olawe, aloha, e!
 Ku makou e hele, e!
 O Hawaii ka ka aina
 A makou e noho ai a mau loa aku;
 Ke ala ho'i a makou i hiki mai ai,
 He ala paoa ole ko Ka-moho-alii,
 Ko Pele, ko Kane-milo-hai, ko Kane-apua,
 Ko Hiiaka—ka no'iau—i ka poli o Pele,
 I hiki mai ai.

TRANSLATION

PELE'S FAREWELL TO MAUI

Farewell to thee, Maui, farewell!
 Farewell to thee, Moloka'i, farewell!
 Farewell to thee, Lana'i, farewell!
 Farewell to thee, Kaho'olawe, farewell!
 We stand all girded for travel:
 Hawaii, it seems, is the land
 On which we shall dwell evermore.
 The route by which we came hither
 Touched lands not the choice of Paoa;—
 'Twas the route of Ka-moho-alii,
 Of Pele and Kane-milo-hai,
 Route traveled by Kane-apua, and by
 Hiiaka, the wise, the darling of Pele.

Pele and her company landed on Hawaii at Pua-kó, a desolate

spot between Kawaihae and Kailua. Thence they journeyed inland until they came to a place which they named Moku-aweo-weo—not the site of the present crater of that name, but—situated where yawns the vast caldera of Kilauea. It was at the suggestion of Ku-moku-halii and Keawe-nui-kau of Hilo that the name was conferred. They also gave the name Mauna-loa to the mountain mass that faced them on the west, “because,” said they, “our journey was long.”

Night fell and they slept. In the morning, when the elepaio uttered its note, they rose and used the Paoa staff. The omens were favorable, and Pele decided that this was the place for her to establish a permanent home.

The people immediately began to set out many plants valuable for food; among them a variety of kalo called aweü, well suited for upland growth; the ulu (*bread-fruit*); the maiä (banana); the pala-á (an edible fern); the awa (*Piper methysticum*) and other useful plants.

The land on the Hilo side of Kilauea, being in the rain belt, is fertile and well fitted for tillage. The statement, however, that Kilauea, or its vicinity, became the place of settlement for any considerable number of people cannot be taken literally. The climatic conditions about Kilauea are too harsh and untropical to allow either the people or the food plants of Polynesia to feel at home in it. The probability is that instead of being gathered about Kilauea, they made their homes in the fat lands of lower Puna or Hilo.

Pele, on her human side at least, was dependent for support and physical comfort upon the fruits of the earth and the climatic conditions that made up her environment. Yet with all this, in the narrative that follows her relations to humanity are of that exceptional character that straddle, as it were, that border line which separates the human from the superhuman, but for the most part occupy the region to the other side of that line, the region into which if men and women of this work-a-day world pass they find themselves uncertain whether the beings with whom they converse are bodied like themselves or made up of some insubstantial essence and liable to dissolve and vanish at the touch.

Then comes my herald of peace, with
 Its ear-tingling(*b*) message of love,
 Offering bounty and pardon as free
 As the wind that shakes the hala tree.
 Drawn is the bolt and open the door
 Of the secret chamber under the sea,
 Revealing the tricks of the merfolk twain,
 Their bodies dead as the corpse of King Log,
 And with them that of the Mermaid Queen;
 For a ray has pierced to their resting place,
 As a lightning flash illumines the deep.
 You're caught, my fellows, you're caught !

Neither Kua nor Kahole-a-Kane were relieved of their guilty fears by Hiiaka's soft words. They continued their flight along the same path which was soon afterwards followed by Hiiaka in her climb to Poha-kea. The only penalty inflicted by Hiiaka, when at last she came up with them and found them penitent, cowering in the brush, was their retirement from the ocean: not a light stroke, however, being almost the equivalent of taking away a mariner's commission, thus separating him from his chosen element, his native air.

CHAPTER XXX

WHAT HIIAKA SAW FROM THE HEIGHT OF POHAKEA

To return now to Hiiaka, who, after a hot climb, is standing on the summit of Pohakea; she is gazing with rapt and clear vision far away in the direction of her own home-land, her *moku lehua*, in Puna. Her eyes, under the inspiration of the moment, disregard the ocean foreground, on whose gently heaving bosom might be seen the canoe that holds Lohiau and Wahine-oma'o snailing along to its appointed rendezvous. Her mind is busy interpreting the unusual signs written in the heavens: a swelling mountainous mass of flame-shot clouds, boiling up from some hidden source. It spells ruin and desolation — her own forest-parks blasted and fire-smitten; but, saddest and most heart-rending of all is the thought that her own Hopoe, the beautiful, the accomplished, the generous, the darling of her heart — Hopoe

has been swallowed up in the rack. Hopoe, whose accepted emblem and favorite poetical metamorphosis was a tall lehua tree in full blossom, is now a scarred rock teetotumed back and forth by the tides and waves of the ocean. This thought, however much she would put it aside, remained to fester in her heart.

(We omit at this point a considerable number of mele which are ascribed to Hiiaka and declared to have been sung by her while occupying this mountain perch at Poha-kea. Application to them of the rule that requires conformity to a reasonable standard of relevancy to the main purpose of the narrative results in their exclusion.)

The song next given — by some dubbed a *pule*, because of its serious purpose, no doubt — seems to be entitled to admission to the narrative:

Aluna au a Poha-kea,
 Ku au, nana ia Puna:
 Po Puna i ka ua awaawa;
 Pohina Puna i ka ua noenoe;
 Hele ke a i kai o ka La-hiku o a'u lehua,
 O a'u lehua i aina(*a*) ka manu;
 I lahui(*b*) ai a kapu.
 Aia la, ke huki'a(*c*)la i kai o Nana-huki —
 Hula le'a wale i kai o Nana-huki, e !

TRANSLATION

On the heights of Poha-kea
 I stand and look forth on Puna-
 Puna, pelted with bitter rain,
 Veiled with a downpour black as night !
 Gone, gone are my forests, lehuas
 Whose bloom once gave the birds nectar !
 Yet they were insured with a promise !
 Look, how the fire-fiends flit to and fro !
 A merry dance for them to the sea,
 Down to the sea at Nana-huki !

Hiiaka now pays attention to the doings of the people on the canoe in the offing. It is necessary to explain that, on landing

(*a*) *Aina*, to furnish food.

(*b*) *Lahui*, wholly, entirely.

(*c*) *Huki*, to fetch a wide course; to deviate from a direct course.

at Mokuleia, she had ordered her two companions to continue their voyage and meet her on the other side of Cape Kaena whose pointed beak lay close at hand. Lohiau, nothing loath — a pretty woman was company enough for him — turned the prow of the canoe seaward and resumed his paddle. After passing the cape, the ocean calmed, making the work of steering much less arduous. Now it was that Lohiau, feeling the warm blood of young manhood swell the cockles of his heart and finding opportunity at hand, made ardent love to his attractive voyage-companion. He pressed nose and lip against her's and used every argument to bring her to accept his point of view.

Wahine-oma'o had a mind of her own and thought not at all averse to love and its doings and though very much drawn to this lover in particular, she decidedly objected to compromising her relations with Hiiaka, but above all, with the dread mistress of the Volcano, with whom she must ere long make reckoning. Like Pele, Wahine-oma'o permitted the kisses of Lohiau for a time, but, knowing that passion grows by what it feeds on, she presently cut short his rations and told him to behave himself, enforcing her denial with the unanswerable argument that she was well persuaded that they would be seen by Hiiaka. It was even so. It was worse. Hiiaka did not content herself with throwing temptation before Lohiau, as one might place raw meat before a hungry dog; by some witchery of psychologic power she stirred him up to do and dare, yet at the same time she impelled Wahine-oma'o to accept, but only a certain degree, for she carefully set bounds to their conduct. And this, be it understood, is but the opening act of a campaign in which Hiiaka resolves to avenge herself on Pele.

When at length Hiiaka centered her attention on the actions of the people in the canoe, it needed but a glance to tell her that the contagium planted in the soil of Lohiau's mind had worked to a charm. Her own description — though in figures that seem high-wrought and foreign to our imaginations — had better tell the tale:

Aluna au o Poha-kea,
Wehe ka ilio(a) i kona kapa;

(a) *Ilio*, dog. It is explained that the meaning covered by this figure is a storm-cloud and that the stripping off of its garment, *wehe... i kona kapa*, meant its break up into the fleecy white clouds of fair weather. It seems that if the head of this cloud-dog pointed to the west it meant rain, if to the east, fair weather.

Hanai alualu(*b*) i ke kula o Miki-kala,*(c)*
 I ke kula o Puha-maló(*d*)
 Hakaká, kipikipi o Kai-a-ulu(*e*) me ke kanáka;
 Ua ku'i-ku'i wale a ha'ina(*f*) na ihu;
 Ua ka i ka u me ka waimaka,
 I ke kula o Lualua-lei,*(g)* e!
 Ku'u lei aloha no olua no, e!

TRANSLATION

I stand ahigh on Poha-kea;
 The dog of storm strips off his robe;
 A zephyr fans yon heated plain of
 Miki-kala and Puha-maló:—
 Wild strife 'tween the man and the Sea breeze:
 I see noses flattened, broken,
 Fountains become of water and tears!
 This my garland of love to you two!

Hiiaka's voice had the precious quality of carrying her words and making them audible to a great distance, when she so willed. Her song, therefore, did not, on this occasion, waste itself in the wilderness of space. The caution it imposed had its effect. Lohiau and Wahine-oma'o calmed their passionate contentions and proceeded discreetly on their way. Having passed Kalaeloa,*(h)* their canoe swung into that inverted arc of Oahu's coastline, in the middle of which glisten, like two parted rows of white teeth, the coral bluffs that were the only guard at the mouth of Pearl Lochs.

Before descending from her vantage ground on Pohakea, Hiiaka indulged her fancy in a song that was of a different strain. Looking towards Hilo, she describes the rivers, swollen by heavy rains, rushing impetuously along in bounding torrents,

(*b*) *Hanai alualu*, to fan with a gentle breeze. Alu-alu is another form for oluolu.

(*c, d*) *Miki-kala* and *Puha-malo*, names of places along the coast of Oahu in the region under observation.

(*e*) *Kai-a-ulu*, a wind felt on the leeward side of Oahu.

(*f*) *Ha'ina na ihu*. *Ha'i*, to break or be broken. The Hawaiian kiss was a flattening of nose against nose. The breaking of noses, as here, therefore, means excessive kissing.

(*g*) *Lualua-lei*, the name of a plain in this region.

(*h*) Barber's Point.

while men and women leap into the wild current and are lifted on its billows as by the ocean waves :

A makani Kua-mú(*a*) lehua ko uka ;
 Ke ho'o-wa'a-wa'a a'e la
 E uä i Hana-kahi,(*b*) e-e:
 Ke uä la, uä mai la Hilo
 A moku kahawai, piha akú la
 Na hale Lehua(*c*) a ke kai, e-e!

TRANSLATION

Kua-mú pays toll to the forests —
 Cloud-columns that veer and sway,
 Freighted with rain for Hilo,
 The Hilo of Hana-kahi.
 The channels are full to the brim —
 A tide that will flood ocean's caverns,
 The home of the mermaid Lehua.

After a moment's pause she resumed, though in quite a different strain :

Aia no ke 'kua la i uka ;
 Ke hoá la i ka papa a enaena,
 A pulelo(*d*) mai ka ohi'a o ka lua ;
 Maewa(*e*) ke po'o, pu'u, newa i ka makani,
 I ka hoonau e ia e ka awaawa, e-e!

TRANSLATION

The god is at work in the hills ;
 She has fired the plain oven-hot ;

(*a*) *Kua-mu*, said to be the name of a wind, the blowing of which caused heavy rain in the woods back of Hilo.

(*b*) *Hana-kahi*, an ancient king of Hilo, frequently mentioned in poetry, whose name is used to designate the district.

(*c*) *Hale Lehua*, an evident allusion to the goddess, or mermaid, Moana-nui-ka-Lehua. She was a relative of Pele and had her habitation in the ocean caverns of Ie-ie-waena, the channel between Oahu and Kauai. Her story belongs to the time when the sun-hero Mawi was performing his wonderful exploits. (See account given on p.

(*d*) *Pulelo*, a word descriptive of the tremor of the flames that wrapped the trees.

(*e*) *Maewa*, to fork, or branch, said of the flames.

The forest-fringe of the pit is aflame; —
 Fire-tongues, fire-globes, that sway in the wind—
 The fierce bitter breath of the Goddess!

As the canoe drew near to the appointed rendezvous at Pu'uloa, Hiiaka lifted her voice in a chanting song addressed to Lohiau and Wahine-oma'o:

Ku'u aikane i ke awa lau(*c*) o Pu'uloa,
 Mai ke kula o Pe'e-kaua, (*d*) ke noho oe,
 E noho kaua e kui, e lei i ka pua o ke kauno'a, (*e*)
 I ka pua o ke akuli-kuli, (*f*) o ka wili-wili; (*g*)
 O ka iho'na o Kau-pe'e i Kane-hili, (*h*)
 Ua hili(*i*) au; akahi no ka hili o ka la pomaika'i;
 Aohe mo-ewa'a (*j*) o ka po, e moe la nei.
 E Lohiau ipo, e Wahine-oma'o,
 Hoe 'a mai ka wa'a i a'e aku au.

TRANSLATION

We meet at Ewa's leaf-shaped lagoon, friends;
 Let us sit, if you will, on this lea
 And bedeck us with wreaths of Kauno'a,
 Of akuli-kuli and wili-wili.
 My soul went astray in this solitude;
 It lost the track for once, in spite of luck,

(*c*) *Awa lau*, leaf-shaped lagoon; a highly appropriate epithet, when applied to that system of lochs, channels and estuaries that form the famous "Pearl Lochs," as any one acquainted with the place will admit.

(*d*) *Pe'e-kaua*, the name applied to a portion of the plain west of Pu'uloa.

(*e*) *Kau-no'a*, a parasitic plant (*Cassytha filiformis*) consisting of wiry stems that cling to other plants by means of small protuberances or suckers.

(*f*) *Akuli-kuli*, a low, vine-like plant, said to have fleshy leaves and minute flowers.

(*g*) *Wili-wili* (*Erythrina monosperma*), a tree having light, corky wood, much used in making the outrigger floats for canoes. Its flowers, of a ruddy flame-color, make a splendid decoration.

(*h*) *Kane-hili*, a name applied to a part of the plain west of Pu'uloa. Notice the repetition of the word *hili* in the next verse. *Hili* means astray, or distressed.

(*i*) *Hili*, to go astray, to lose one's way. Assonance by word-repetition was a favorite device of Hawaiian poetry. The Hawaiian poet did not use rhyme.

(*j*) *Moe-wa'a*, literally a canoe-dream. To dream of a canoe was an omen of ill luck. It was also unlucky to dream of having gained some valued possession and then wake to the disappointing reality.

As I came down the road to Kau-pe'a.
 No nightmare dream was that which tricked my soul.
 This way, dear friends; turn the canoe this way;
 Paddle hither and let me embark.

Hiiaka again in command, the tiger in Lohiau's nature slunk away into its kennel, allowing his energies to spend themselves in useful work. Under his vigorous paddle the little craft once more moved like a thing of life and long before night found itself off the harbor of Kou, the name then applied to what we now call Honolulu.

CHAPTER XXXI

HIIAKA VISITS PELE-ULA AT KOU — THE
 HULA KILU

At the entrance to this land-locked harbor of Kou a pretty sight met their eyes: a moving picture of men and women in the various attitudes of lying, kneeling or standing on boards, riding the waves that chased each other toward the sandy beach. The scene made such an appeal to Hiiaka's imagination that she opened her heart in song:

Ke iho la ka makani
 Halihali pua o Nu'uaniu, e-e;
 Aia i kai na lehua,
 Ke naná la o Hilo;
 Ke ka ia ho'i ka aukai, e-e;
 Na lehua i ka wai o Hilo,
 O Hilo ho'i, e-e!

TRANSLATION

Down rushes the wind and sweeps along
 The blossoms of Nu'uaniu:
 Afloat in the sea are the flowers —
 A scene that takes one to Hilo,
 Whose tide lines them up as a lei:
 For bloom of lehua to drift
 Far at sea is a Hilo mark.

Ku'u kane i ka makani hau alia
 O Maka-huna i Hua-wá, e:
 Wa iho la; ke wa wale mai la no
 Kauga hilahila moe awa-kea
 Iluna o ka laau.
 Ho'olaau mai ana ke ki'i,
 Kaunu mai ana ia'u ka moe —
 E moe ho'i, e!

TRANSLATION

Hot breath from the sea-sand waste —
 Love hid from day in a thicket of hau —
 For shame, my man, such clamor and haste!
 The eye of day is open just now.
 Make love, perch, a bird in a tree!
 You clamor for bed in the open:
 To bed with yourself! — to bed!

CHAPTER XXXII

HIIAKA EXTRICATES HER CHARGE FROM THE
DANGEROUS FASCINATIONS OF THE KILU

Hiiaka, having — by her marvellous skill — extricated her charge from the toils of the enchantress, turned a deaf ear to Pele-ula's urgent persuasions to abide yet longer and taste more deeply the sweets of her hospitality. Her determination arrived at, she wasted no time in leave-taking but made all haste to put a safe distance between the poor moth and the flame that was the focus of his enchantment. Their route lay eastward across

According to one version of this story, Hiiaka made free use of her powers of enchantment in withdrawing from the presence of Pele-ula. At the proper psychological moment, with the wreath of victory crowning her brow, while Pele-ula was vainly intent on an effort to turn the tide of her own defeat and gain the shadow of a recognition as mistress of the game of Kilu, Hiiaka, with a significant gesture to her companions, spat upon the ground and, her example having been imitated by Wahine-oma'o and Lohiau, their physical bodies were at once transported to a distance while their places continued to be occupied by unsubstantial forms that had all the semblance of reality.

the dusty, wind-swept, plain of Kula-o-kahu'a — destined in the coming years to be the field of many a daring feat of arms;— then through the wild region of Ka-imu-ki, thickset with bowlders — a region at one time chosen by the dwarf Menehune as a sort of stronghold where they could safely plant their famous *ti* ovens and be unmolested by the nocturnal depredations of the swinish Kama-pua'a. Hiiaka saw nothing or took no notice of these little rock-dwellers. Her gaze was fixed upon the ocean beyond, whose waves and tides they must stem before they reached and passed Moloka'i and Maui, shadowy forms that loomed in the horizon between her and her goal.

Hiiaka, standing on the flank of Leahi and exercising a power of vision more wonderful than that granted by the telescope, had sight of a wild commotion on her beloved Hawaii. In the cloud-films that embroidered the horizon she saw fresh proof of her sister's unmindfulness of the most solemn pledges. It was not her fashion to smother her emotions with silence:

Ke ahi maka-pa(a) i ka la, e;
 O-wela kai ho'i o Puna;
 Malamalama kai o Kuki'i la.
 Ku ki'i a ka po i Ha'eha'e,
 Ka ulu ohi'a i Nana-wale.
 A nana aku nei, he mea aha ia?
 A nana aku nei, he mea lilo ia.

TRANSLATION

The fire-split rocks bombard the sun;
 The fires roll on to the Puna sea;
 There's brightness like day at Kuki'i;
 Ghosts of night at the eastern gate,
 And gaunt the forms that jag the sky —
 The skeleton woods that loom on high.
 The meaning of this wild vision?
 The meaning is desolation.

At Kuliouou, which they reached after passing through Wai-alae, Wai-lupe and Niu, they came upon some women who were

(a) *Maka-pa*, an expression used of stones that burst when placed in the fire.

catching small fish and crabs in the pools and shallow water along the shore and, to satisfy their hunger or, perhaps, to test their disposition, Hiiaka begged the women to grant her a portion of their catch to satisfy their need. The answer was a surly refusal, coupled with the remark that Hiiaka would better do her own fishing. As the sister and representative of the proud god Pele, Hiiaka could not permit the insult to go unpunished. Her reply was the utterance of this fateful incantation:

He makani holo uhá (*a*)
 Ko Ka-ele-kei a Pau-kua. (*b*)
 Pau wale ke aho i ka noi ana,
 O ka loa ho'i, e!

TRANSLATION

Here's a blast shall posset the blood,
 As the chant of kahuna the back.
 Our patience exhausts with delay;
 We're famished from the length of the way.

The magic words operated quickly. As Hiiaka turned to depart, the unfortunate fishing women fainted and died.

After this outburst of retribution, Hiiaka turned aside to address in words of consolation and compliment two forlorn mythical creatures whom she recognized as kindred. They were creations of Pele, Ihihi-lau-akea, manifest to us to-day as a lifeless cinder-cone, and Nono-ula, as a clear spring of water welling out of the mountain. It was a nice point in Hiiaka's character that she was always ready, with punctilious etiquette, to show courtesy to whom courtesy was due.

Fortunately for Hiiaka, her lofty perch afforded a wide-embracing view that included the shadowy forms of Maui and the lesser islands that nested with it. Not the smallest pirogue could steal away from the strip of rocky beach at her feet without her observation. At this moment she caught sight of two sailormen in the act of launching a trim canoe into the troubled waters

(*a*) *Makani holo-uha*. The allusion is to a cold wind that chills the naked legs of the fisher-folk.

(*b*) *Pau-kua*, a place-name, meaning consumed in the back—a clear reference to the fact that the kahuna's black art very frequently made its fatal ravages by attacking first the back.

of the Hanauma cove, and she made haste, accordingly, to come to them, on the chance of securing a passage, if so be that they were voyaging in the desired direction. Their destination proving to be Moloka'i, Hiiaka begged the men to receive herself and party as passengers. Nothing loath, they gave their consent.

"But," said one of them, "your party by itself is quite large enough to fill the canoe."

His companion, with better show of cheer in his speech, spoke up and said, "It's but common luck to be swamped in this rough channel. To avoid it needs only skill. Even if the craft swamps, these people need not drown; we can swim for it, and we shall all fare alike. We'll take you with us. Come aboard." Aboard they went.

The voyage to Moloka'i proved uneventful. They landed at Iloli, a barren place that offered no provision to stay their hunger. When Hiiaka, therefore, learned that these same canoe-men were bound for the neighboring island of Maui, she wisely concluded to continue the voyage with them.

On landing in Kohala, Hiiaka took the road that led up through the thickly wooded wilderness of Mahiki, the region that had been the scene, now some months gone, of the most strenuous chapter in her warfare to rid Hawaii of the mo'o — that pestilent brood of winged and crawling monsters great and small that once infested her wilds and that have continued almost to the present day to infest the imagination of the Hawaiian people. On coming to the eminence called Pu'u O'ioina,— a name signifying a resting place — being now in the heart of the damp forest of Moe-awa, they found the trail so deep with mire that the two women drew up their paü and tucked them about their waists. At sight of this action, Lohiau indulged himself in some frivolous jesting remarks which called out a sharp rebuke from Hiiaka.

As they cleared the deep woods, there burst upon them a view of the Hamakua coast-wall here and there dotted with clumps of puhala and fern, at intervals hung with the white ribbons of waterfalls hastening to join the great ocean. As Hiiaka gazed upon the scene, she uttered her thoughts in song:

(In literature, as in other matters, the missing sheep always makes a strong appeal to the imagination. Urged by this motive, I have searched high and low for this mele, the utterance of Hiiaka under unique conditions; but all my efforts have been unavailing.)

When they had passed through the lands of Kukia-lau-ania

and Maka-hana-loa and were overlooking the town of Hilo, Hiiaka was better able to judge of the havoc which the fires of Pele had wrought in her Puna domains. The land was desolated, but, worst of all, the life of her dearest friend Hopoe had been sacrificed on the altar of jealousy. In her indignation, Hiiaka swore vengeance on her sister Pele. "I have scrupulously observed the compact solemnly entered into between us, and this is the way she repays me for all my labor! Our agreement is off: I am free to treat him—as my lover, if I so please. But it shall not be here and now. I will wait till the right occasion offers, till her own eyes shall witness her discomfiture."

After this outburst, her thoughts fashioned themselves in song:

Aia la, lele-iwi(*a*) o Maka-hana-loa!(*b*)
 Oni ana ka lae Ohi'a,(*c*)
 Ka lae apane,(*d*) mauka o ka lae Manienie,(*e*)
 I uka o Ke-ahi-a-Laka:(*f*)
 Oni ana ka lae, a me he kanaka la
 Ka leo o ka pohaku i Kilauea.
 Ha'i Kilauea, pau kekahi aoao o ka mahu nui,
 Mahu-nui-akea.
 E li'u mai ana ke ahi a ka pohaku.
 No Puna au, no ka hikina a ka la i Ha'eha'e.(*g*)

(*a*) *Lele-iwi*, the name of a cape that marked the coast of Puna. The word also has a meaning of its own, to express which seems to be the purpose of its use here. It connotes a grave-yard, a scaffold, one, perhaps, on which the body (literally the bones) of a human sacrifice are left exposed.

(*b*) *Maka-hana-loa*, the name of another cape, also on the Hilo-Puna coast.

(*c*) *Lae Ohi'a*, literally, ohi'a cape, meaning a forest growth that stretched out like a tongue.

(*d*) *Apane*, a species of lehua that has red flowers, much fed upon by the birds. (In the original newspaper-text the word was *pane*, evidently a mistake. There are, regrettably, many such mistakes in the original text.

(*e*) *Manienie*, smooth, meadow-like, a name given in modern times to the Bermuda grass—"fine grass"—said to have been imported by Vancouver, now extensively seen in Hawaiian lawns.

(*f*) *Ke-ahi-a-Laka*, literally, the fire of Laka, the name of a land.

(*g*) *Ha'eha'e*, the eastern Sun-gate, applicable to Puna as the eastern-most district of Hawaii and of the whole group. In claiming Puna as hers—i.e., as her home-land—Hiiaka seems to have set up a claim to be the guardian of the Sun's rising, and therefore, by implication, of Pele.

TRANSLATION

See the cape that's a funeral pyre ;
 The tongue of ohī'a's grief-smitten.
 Beyond, at peace, lies Manië ;
 Above rage the fires of Laka.
 The cape is passion-moved ; how human
 The groan of rocks in the fire-pit !
 That cauldron of vapor and smoke —
 One side-wall has broken away —
 That covers the earth and the sky :
 Out pours a deluge of rock a-flame.
 My home-land is Puna, sworn guard
 At the eastern gate of the Sun.

Hiiaka now entered the woodlands of Pana-ewa, a region greatly celebrated in song, which must have brought home to her mind vivid memories of that first sharp encounter with her dragon foe. From there on the way led through Ola'a ; and when they reached Ka-ho'o-kú Hiiaka bade the women, Wahine-oma'o and Paü-o-pala'e, go on ahead.

(A mystery hangs about this woman Paü-o-pala'e which I have not been able to clear up. She withdrew from the expedition, for reasons of her own, before Hiiaka took canoe for Maui ; yet here we find her, without explanation, resuming her old place as attendant on the young woman who had been committed to her charge. The effort, which has been made, to associate her in some mystical fashion with the paü, short skirt, worn by Hiiaka, only deepens the mystery, so far as my understanding of the affair is concerned.)

Obedient to the instructions of their mistress, the faithful women, Wahine-oma'o and Pau-o-pala'e, presented themselves before Pele at the crater of Kilauea. "Where is my sister ? where is Hiiaka ?" demanded the jealous goddess. No explanation would suffice. Pele persisted in regarding them as deserters and, at her command, they were put to death.

CHAPTER XXXIII

HIIAKA ALONE WITH LOHIAU

It has come at last, the situation to which the logic of events has for many days pointed the finger of a relentless fate. For the first time Hiiaka finds herself alone with Lohiau. The history of her life during the past two months seems but a prologue to the drama, the opening scene of which is about to be enacted in the dressing room, as we must call it. For Hiiaka, having gathered a lapful of that passion-bloom, the scarlet lehua, and having plaited three wreaths, with a smile on her face, hangs two of the wreaths about the neck of Lohiau, using the third for her own adornment.

They are sitting on the sacred terrace of Ka-hoa-ii, at the very brink of the caldera, in full view of the whole court, including the sisters of Hiiaka who gather with Pele in the Pit. "Draw nearer," she says to Lohiau, "that I may tie the knot and make the fillet fast about your neck." And while her fingers work with pliant art, her lips quiver with emotion in song:

O Hiiaka ka wahine,
Ke apo la i ka pua ;
Ke kui la, ke uō la i ka manai.
Ehá ka lei, ka apana lehua lei
A ka wahine la, ku'u wahine,
Ku'u wahine o ka ehu makani o lalo.
Lulumi aku la ka i kai o Hilo-one :
No Hilo ke aloha — aloha wale ka lei, e !

TRANSLATION

'Twas maid Hiiaka plucked the bloom ;
This wreath her very hands did weave ;
Her needle 'twas that pierced each flower ;
Her's the fillet that bound them in one.
Four strands of lehua make the lei —
The wreath bound on by this maid —
Maid who once basked in the calm down there :
Her heart harks back to Hilo-one ;
Wreath and heart are for Hilo-one.

The wreath is placed, the song is sung, yet Hiiaka's arm still clasps Lohiau's neck. Her lithesome form inclines to him. With

a sudden motion, Hiiaka throws her arms about Lohiau and draws him to herself. Face to face, lip touches lip, nose presses nose.

The women of Pele's court, chokefull of curiosity and spilling over with suspicion, watchful as a cat of every move, on the instant raise their voices in one Mother-Grundy chorus: "Oh, look ! Hiiaka kisses Lohiau ! She kisses your lover, Lohiau !"

The excitement rises to fever heat. Pele is the coolest of the lot. At the first outcry — "they kiss" — Pele remarks with seeming indifference, "The nose was made for kissing."^(a) (The Hawaiian kiss was a flattening of nose against nose). But when Hiiaka and Lohiau sink to the earth wrapped in each other's arms, and the women of Pele's court raise the cry, "For shame ! they kiss ; they embrace !" At this announcement, the face of Pele hardens and her voice rings out with the command: "Ply him with fire."

From Pele's viewpoint, the man, her lover, Lohiau was the sinner. The role played by the woman, her sister, Hiiaka — the one who had, in fact, deliberately planned this offensive exhibition of insubordination and rebellion — was either not recognized by Pele or passed by as a matter of temporary indifference. Hiiaka's justification in motives of revenge found no place in her reasoning.

When the servants of Pele — among them the sisters of Hiiaka — found themselves under the cruel necessity of executing the edict, they put on their robes of fire and went forth, but reluctantly. In their hearts they rebelled, and, one and all, they agreed that, if, at close view, they found him to be the supremely handsome mortal that fame had reported him to be, they would use every effort to spare him. On coming to the place, their admiration passed all bounds. They could not believe their eyes. They had never seen a manly form of such beauty and grace. With one voice they exclaimed :

Mahina ke alo,
Pali ke kua.
Ke ku a ke kanáka maikai,
E ku nei i ke ahu' a Ka-hoa-lii.

TRANSLATION

Front, bright as the moon,
Back, straight as a mountain wall:
So stands the handsome man,
This man on thy terrace, Hoa-lii.

(a) "I hana ia ka ihu i mea honi."

Pele's fire-brigade went through the form of obeying their orders. They dared not do otherwise. Acting, however, on their preconcerted plan, they contented themselves with casting a few cinders on the reclining form of Lohiau and, then, shamefaced, they ran away — an action that had the appearance of reproof rather than of punishment.

The effect on the mind of Hiiaka, whose insight into the character of Pele was deeper than that of Lohiau, was far different from that of mere admonition or reproof. She recognized in the falling cinders a threat of the direst import and at once braced herself to the task of averting the coming storm and of disarming the thundercloud that was threatening her lover. "Have you not some prayer to offer?" she said to Lohiau.

"Yes," he answered, and at her request he uttered the following:

Ua wela Pu'u-lena i ke ahi ;
 Ua wela ka mauna ou, e Kahuna.
 Uwé au, puni 'a i ke awa ;
 Kilohi aku au o ka mauna o ka Lua,
 E haoa mai ana ke a ;
 Ka laau e ho'o-laau —
 Ho'o-laau mai ana ke ki'i,
 Ke moe, i o'u nei.

Ia loa ka hala, ka lili, kaua, paio ;
 Paio olua, e.

TRANSLATION

Pu'u-lena breathes a furnace blast ;
 Your mount, Kahuna, is a-blaze ;
 I choke in its sulphurous reek.
 I see the mountain belching flame —
 A fiery tree to heaven upspringing ;
 Its deadly shade invades my stony couch.

Is there fault, blame, strife, or reproach ;
 Let the strife be between you two.

To this proposal of her chivalric companion, who would throw upon the woman the whole burden of fault, punishment, and strife, Hiiaka made answer in this address to Pele:

Puka mai ka Wahine mai loko mai o ka Lua,
 Mai loko mai o Muliwai o ka Lena,(a)
 Mai ka moku(b) po'o a Kane.
 E noho ana o Kane-lau-apua(c) i ke one lau a Kane;
 Ninau mai uka, "Nowai he wa'a?"(d)

(a) *Muliwai o Lena*. There is a stream of this name in Waianae, it is said. Lena is also said to be the name of a place in Kahiki. The word *lena*, yellow, strongly suggests the thought of sulphur.

(b) *Moku po'o a Kane*, literally, the fissured head of Kane. The first land formed by Kane.

(c) *Kane-lau-apua*, the same as Kane-apua. One of the numerous avatars or characters of Kane. He appeared in Kahiki—Kukulu o Kahiki—and gained a reputation as a benevolent deity, whose benign function—shared by Kane-milo-hai—was to pluck from the jaws of death those who lay at the last gasp (*mauli-awa*), or whose vital spark was at the last flicker (*pua-aneane*). He healed the palsied, the helpless and hopeless, those who were beyond the reach of human aid. On one occasion he restored himself to perfect health and soundness by the exercise of his own will; hence his name, Kane-apua. On another occasion he illustrated his power by restoring to life some okuhekuke which the fisherman had already scaled and laid upon the fire. The motive for this act seems to have been that this fish was a form in which he sometimes appeared. The story of his adventure with Kane-lelei-aka is worthy of mention. At one time while standing on a headland that reached out into the ocean like the prow of a ship, his eye caught a gleam from something moving swiftly through the water. He saw it repeatedly passing and repassing and wondered what it was. It was the shadowy form of Kane-lelei-aka, but he knew it not. He scanned the surrounding mountains and cliffs, if perchance he might get sight of the body, bird, or spirit that produced this reflection. He discovered nothing. In pursuit of his quest, he started to go to Kukulu-o-Kahiki. On the way he met his relative Kane-milo-hai, out in mid ocean.

"Are you from Kanaloa?" asked Kane-milo-hai. That meant are you from Lana'i, Kanaloa being the name formerly given to that little island.

"Aye, I am from Kanaloa and in pursuit of a strange shadowy thing that flits through the ocean and evades me."

"You don't seem to recognize that it is only a shadow, a reflection. The real body is in the heavens. What you are pursuing is but the other intangible body, which is represented by the body of Kane-mano. He is speeding to reach his home in *Ohe-ana*" (a cave in the deep sea, in the Kai-popolohua-a-Kane).

"How then shall I overtake him?" asked Kane-pua.

"You will never succeed this way. You are no better off than a kolea (plover) that nods, moving its head up and down (*kunou*). Your only way is to return with me and start from the bread-fruit tree of Lei-walo (*Ka ulu o Lei-walo*). You must make your start with a flying leap from the topmost branch of that tree. In that way you can come up to him and catch him."

The rest of the story: how he followed the advice given him by Kane-milo-hai and succeeded is too long for insertion here.

(d) *Nowai he wa'a?* To speak of a lava flow as a *wa'a*, a canoe, is a familiar trope in Hawaiian mele. (See U. L. of H., p. 194). The canoe in this case is the eruption of fire sent against Lohiau, the *hoapaio*, against whom it is launched, Lohiau and Hiiaka.

No ka hoa-paio o Ai-moku(*e*) wahine :
 Ninau a'e i kona mau. kaikaina ;
 A lele e na hoali'i —
 Ka owaka o ka lani,
 Ka uwila nui, maka ehá i ka lani.
 Lele mai a huli, popo'i i ka honua ;
 O ke kai uli, o ke kai kea ;
 O ke ala-kai a Pele i hele ai.
 E hele ana e kini(*f*) maka o ka La o Hu'e-ehu'e,
 E nana ana ia luna o Hualalai ;
 Aloha mai ka makani o Kaú.
 Heaha la ka paú(*g*) o ka wahine ?
 He palai, he lau-i, ka paú hoohepa o ka wahine, e Kini, e.
 Ha'aha'a iluna ke kihi(*h*) o ka Mahina ;
 Pau wale ke aho i ke Akua lehe-oi ;(*i*)
 Maka'u wale au i ke Akua lehe-ama. (*j*)
 Eli-eli kapu, eli-eli noa !
 Ua noa ka aina i ka puké(*k*) iki, i ka puké nui,

(*e*) *Aimoku wahine*. An *aimoku* is one who eats up the land, a conqueror, a literal description of Pele.

(*f*) *Kini maka o ka la*. In the original text from which this is taken the form is *Kini-maka*, offering the presumption that it is intended as a proper name. *Kini-maka* was a malevolent *kupua*, *demigod*, against whom, it is charged that she was given to scooping out and eating the eyes of men and her fellow gods. Her name was then called *Walewale-o-Ku*. Kane, it is said, took her in hand and weaned her from her bad practice; after which she was called *Kini-maka*, Forty-thousand-eyes. The phrase *o ka la* affixed to her name discountenances the idea that she is the one here intended. It becomes evident that the whole expression means rather the many eyes of the Sun, i. e., the many rays that dart from the Sun; and this is the way I construe it.

(*g*) *Pau o ka wahine?* The question as to the kind of pau, skirt, worn by the women—those of Pele's fire-brigade, as I have termed them—is pertinent, from the fact that the answer will throw light on their mood and the character of their errand, whether peaceful, warlike, etc. The answer given in the text (line 20 of the translation) is *Their skirts were fern and leaf of the ti*. A pau of fern was said to be *hanohano*, dignified. *Ua kapa ia ka palai he palai alii; o ka la-i, ua kapa ia he mea kala* the (pau of fern was worn by chiefs; the pau of ti leaf was a sign of propitiation.) A woman wore a ti leaf during her period of monthly infirmity. The whole subject will bear further investigation.

(*h*) *Kihi o ka Mahina*, the horn of the Moon. The manner of fastening the pau, knotting or tucking it in at each hip, gave it a crescent shape, with an angle at each hip. This seems to have suggested to the poet a comparison with the horns of the young Moon.

(*i*) *Akua lehe-oi*, an undoubted reference to Pele,—the sharp devouring edge, lip, of her lava-flow.

(*j*) *Akua lehe-ama*. This also must refer to Pele—her gaping lips.

(*k*) *Puke*, the archaic form of *pu'e*, a hill of potatoes, yams and the like.

I ka hakina ai, i ka hakina i'a, —
 I kou hakina ai ia Kuli-pe'e i ka Lua, la.
 Eli-eli, kau mai!
 Ma ka holo uka, ma ka holo kai.
 Eli-eli kapu, eli-eli noa!
 Ua noa ka aina a ke Akua!

TRANSLATION

The Woman comes forth from the Pit,
 Forth from the river with yellow tide,
 From the fissured head of Kane,
 Kane-apua, the cheater of death,
 Presides o'er his much-thronged sandy plain:
 The mountains re-echo the question,
 "Gainst whom do they launch the canoe?"
 Against her foes, the land-grabber's.
 To her sisters she puts a question,
 Up spring the high-born, the princes —
 What splendor flashes in heaven!
 The fourth eye of heaven, its flaming bolt.
 With swell of wave and break of surf a-land
 Was her flight o'er the blue sea, the gray sea —
 The voyage Pele made from Kahiki.
 From his western gate fly the Sun-darts,
 Their points trained up at Hualalai —
 The wind from Kaú breathes a blessing.
 Pray tell me, what skirts wear the women?
 Their skirts are fern and leaf of the ti
 Bound bias about the hips, O Kini;
 One horn of the sickle moon hangs low;
 My patience faints at her knife-like lips
 And I fear the Goddess's yawning mouth.
 Deep, deep is the tabu, deep be the peace!
 The land is fed by each hill, small or big,
 By each scrap of bread(*a*) and of meat —
 Food that is ravaged by Kuli-pe'e.
 Plant deep the foundations of peace,

(*a*) The Hawaiians had no such thing as bread. The Hawaiian word *ai*, in line 20 of the original, means vegetable food. The necessities of the case seem to justify the use of the word bread in the translation. The reader will pardon the anachronism.

A peace that runs through upland and lowland.
 Deep, deep the tabu, deep be the peace!
 Peace fall on the land of the Goddess!

CHAPTER XXXIV

PELE'S BRIGADE IS SENT TO THE ATTACK
 OF LOHIAU

Pele broke forth in great rage when her people slunk back, their errand not half accomplished. "Ingrates, I know you. Out of pity for that handsome fellow, you have just made a pretense and thrown a few cinders at his feet. Go back and finish your work. Go!"

Hiiaka, on witnessing the second charge of the fire-brigade, again broke forth in song:

Hulihia Kilauea, po i ka uahi;
 Nalowale i ke awa(*a*) ka uka o ka Lua.
 Moana Heëia — la kapu i ke Akua!
 Haki palala-hiwa ke alo o ka pohaku;
 Ai'na makai a'ahu, koe ka oka —
 Koe mauka o ka Lae Ohi'a.
 Haki'na ka hala, apana ka pohaku;
 Kiké ka alá; uwé ka mamane —
 Ka leo o ka laau waimaka nui,
 O ka wai o ia kino á pohaku,
 Kanaka like Kau-huhu ke oko o ke ahi;
 Ho'onu'u Puna(*x*) i ka mahu o ka Wahine.
 Kahá ka lehua i ka uka o Ka-li'u;
 Makua ke ahi i ka nahelehele —
 Ke á li'u-la o Apua.
 E ha'a mai ana i ku'u maka
 Ka ponaha lehua mauka o Ka-ho'i-kú;
 Puni'a i ke awa ka uka o Nahunahu:
 Kiná Puna, e poá i ke Akua.
 Ua kaulu-wela ka uka o Olueä;

(*a*) *Awa*. The full expression would probably be *ua awa*, bitter rain, i.e., bad weather.

Ua haohia e ke ahi, ku ka halelo.(*b*)
 Moku kahawai, niho'a ka pali;
 Ua umu pa-enaena ke alo o ka pohaku.
 O Ihi-lani,(*c*) o Ihi-awaawa,(*d*)
 Hekili ke'eke'e, ka uila pohaku;
 Puoho, lele i-luna, ka alá kani oleolé,
 Kani au-moe, kani ku-wá, kani helele'i;
 Owé, nakeke i ka lani, nehe i ka honua;
 Ku'u pali kuhoho holo walawala i-luna, i-lalo;
 Ka iho'na o ka pali uhi'a e ka noe;
 Pa'a i ka ohu na kikepa lehua a ka Wahine;
 Ho'o-maka'u ka uka — he ahi ko ka Lua.
 Ke ho'o-malana a'e la e ua na opua;
 Ne'ene'e i kai o Papa-lau-ahi.
 Lapalapa ka waha o ke Akua lapu;
 Hukihuki(*e*) ka lae ohi'a o Kai-mú,
 E hahai aku ana i-mua, i-hope.
 Hopo aku, hopo mai;
 Hopo aku au o ka ua liilii noe lehua i ka papa.
 O Pua'a-kanu(*f*) oheohe, me he kanáka oa(*g*) la i ka La;
 Ke'a ka maha lehua i kai o Ka-pili nei:

(*b*) *Halelo*, rough, jagged like aa. The following quotation is given:

Ku ke a, ka halelo o Kaupo,
 I ho'okipa i ka hale o ka lauwilli:
 E-lau-wili. He lau-wili ka makani, he Kaua-ula.

TRANSLATION

How jagged stand the rocks of Kaupo,
 That once held the house of the shiftless!

(*c*) *Ihi-lani*, literally, the splendor of heaven; said to be a god of lightning, also the name of a hill.

(*d*) *Ihi-awaawa*, said to be the name of a god of lightning, as well as the name of a hill.

(*e*) *Huki-huki*, literally, to pull, to haul with a succession of jerks. The action here figured is eminently descriptive of the manner of advance of a lava-flow. It is not with the uniform movement of a body of water. It shoots out a tongue of molten stuff here and there; and as this cools, or is for cause arrested, a similar process takes place at some other point. This movement bears a striking resemblance to the action of a body of skirmishers advancing under fire. Its progress is by fits and starts.

(*f*) *Pua'a-kanu*. In spite of the fact that this is claimed by Hawaiians to be a place-name, I must see in it an allusion to a swine, devoted to sacrifice, connoting Lohiau himself.

(*g*) *Oa*, a poetical contraction for loa, long.

I pili aku ho'i maua o haele, (*h*)
 E pi'i i ka uka, e kui, e lei i ka lei,
 Ka lehua o ka ua nahuhu — (nahunahu)
 Nahu'a e ke ahi — uli ke a —
 Mahole ka papa, manihole i ka ai ia e ke Akua :
 Ai kolohe ka Wahine ia Puna,
 Ho'o-pohaku i ka Lae Ohi'a.
 Ka uahi o ka mahu ha'a-lele'a i uka ;
 Ka hala, ka lehua, lu ia i kai.
 Ha'aha'a Puna, ki'eki'e Kilauea :
 Ko Puna kuahiwi mau no ke ahi.
 O Puna, aina aloha !
 Aloha-ino Puna, e moe'a nei,
 Ka aina i ka ulu o ka makani !

The language of this mele is marked by a certain mannerism that can hardly be described as either parallelism or as antithesis, though it approaches now one and now the other. It is as if each picture could not be accomplished save by representing its grouping from more than one point of view.

TRANSLATION

Kilauea breaks forth : smoke blurs the day ;
 A bitter rain blots out one half the Pit ;
 Heëia is whelmed by a tidal wave ; —
 Dread day of the fiery Goddess !
 The face of the cliff is splintered away ;
 The lowlands are littered with fragments
 Her besom spares other land, not the park.
 The screw-palms are rent, the rock-plates shattered ;
 The bowlders grind, the mamananes groan :
 I hear the pitiful sob of the trees.
 The tree-gods weep at their change into stone.
 Man, like the roof-pole, strangles in smoke ;
 Puna chokes with the steam of the Woman ;
 How groan the lehuas of Ka-li'u !
 A quivering flame enwraps Apua.
 Mine eyes are blinded at the sight
 Of the forest-circle of Ho'o-kú ;

(*h*) *Haele*. By a figure of speech—metonymy—the word *haele*, meaning to travel, is used to signify a fellow traveler, the companion, of course, is Hiiaka herself.

Nahunahu is swallowed up in the rack.
 Puna, how scarred! by the Goddess ravaged!
 Olueä's uplands quiver with heat —
 What ravage! its rocky strata uptorn;
 Deep-gullied the canyons, toothed are the cliffs;
 Like an oven glows the face of the rocks.
 Now Heaven hurls her forked bolts
 And bitter thunder-bombs; rocks burst and fly.
 A crash of splintered echoes breaks the night,
 Shatters the heavens and rends the earth.
 My towering cliff is shook like a reed;
 The trail adown the cliff is wreathed in steam;
 Mist veils the ragged spurs of lehua —
 A reign of terror! flames leap from the Pit;
 The storm-clouds spread their wings for rain;
 They rush in column over the plain.
 The mouth of the demon vomits flame —
 A besom-stroke to wooded Kai-mú.
 Destruction follows before and behind;
 What terror smites a-far and a-near!
 A brooding horror wraps my soul
 As the fine rain covers the plain.
 A spectacle this for the eye of Day!
 An offering 's laid — a pig? a man!
 Deem'st it a crime to snuggle close in travel?
 That we gathered flowers in the woods?
 That we strung them and plaited wreaths?
 That we hung them about our necks? —
 Red blossoms that sting us like fire —
 A fire that burns with a devilish flame,
 Till the blistered skin hangs in rags:
 And this — is the work of the God!
 The faithless Woman! Puna sacked!
 The Park of Lehua all turned to rock!
 The column of rock moves ever on;
 Lehuas and palms melt away,
 As the fire sweeps down to the sea.
 For Puna's below and Pele above,
 And Puna's mountain is ever aflame.
 Oh Puna, land close to my heart!
 Land ever fore-front to the storm!
 I weep for thy sorrowful plight!

“Cowed, and by a boy!” said Pele as her servants, with shame in their faces, slunk away from their unfinished task. “This is no job for women,” she continued. “These girls can’t stand up before a man — not if he has a smooth face and a shapely leg.”

As she spoke the fire-lake in Hale-ma’u-ma’u took on a ruddier hue, lifted in its cauldron and began to boil furiously, spouting up a score of red fountains.

“Men, gods, take these fires and pour them upon the man,” said Pele, addressing Lono-makua, Ku-pulupulu, Ku-moku-halii, Ku-ala-na-wao, Kupa-ai-ke’e, Ka-poha-kau, Ka-moho-alii, Kanemilo-hai and many others.

The gods well knew on what perilous ground they stood, with whom they had to deal, the fierceness of Pele’s wrath when it was stirred; yet, in their hatred of a great wrong, they moved with one purpose to push back the fires that were threatening Lohiau. With their immortal hands they flung away the embers and masses of flame until the heavens were filled with meteor-fragments.

Pele’s wrath rose to a mighty heat at this act of mutiny and disloyalty and she cursed the whole assembly. “Go,” said she, “back to Huli-nu’u whence you came. Let the land on which you stand remain barren and yield no harvest nor any food for mortal or for immortal.”

Now Pele was one of the chief gods on earth. The land was hers. Did she not make it? Her authority extended also to heaven. Did not her flames mount to the zenith? All the gods, even the great gods Ku, Kane, Kanaloa and Lono, depended on her for certain things. When she voyaged from Kahiki to the new land of Hawaii they were constrained to follow her. Not because of any command she laid upon them did they do this, but because such was their inclination. Where Pele was there was food, wealth, the things they had need of. They followed as a dog tags after its master.

The threat made by Pele was, then, no idle breath. It was a thing of terrible moment — to be stripped of their fat offices and banished to a far-off barren land, a terrible sentence. Some of the gods gave in at once and made their peace with the terrible goddess. Of those who stood firm in their opposition were Kumoku-hali’i, Ku pulu-pulu, Ku-ala-na-wao, Kupa-ai-ke’e and Kumauna.(x) Condemned to banishment, they were indeed in a

(x) See note at the end of the chapter.

sorry plight. They found themselves on the instant deprived of their jobs and of their power. Food they had not, nor the means of obtaining it; these were in the possession of Kane and Kana-loa. The ocean was not free to them; it was controlled by Kamoho-alii. In their extremity they became vagabonds and took to the art of canoe-making. Thus were they enabled to fly to other lands.

New dispositions having been made and fresh stratagems set on foot, Pele turned loose another deluge of fire, Lono-makua consenting to manage the operation. The fire burst into view at Keaau, from which place it backed up into the region of Ola'a and there divided into two streams, one of which continued on the Hilo side, while the other followed a course farther towards Kau. Lohiau, thus surrounded, would find himself obliged to face Pele's wrath without the possibility of retreat.

Hiiaka, not fearing for herself but seeing the danger in which her lover was placed, bade him pray; and this was the prayer he offered:

Popo'i, haki kaiko'o ka lua;
 Haki ku, Haki kakala, ka ino,
 Popo'i aku i o'ü o lehua,
 I Kani-a-hiku, (a) wahine (b) ai lehua,
 A ka unu (c) kupukupu, a eha ka pohaku
 I ka uwalu a ke ahi,
 I ke kaunu a ka Pu'u-lena: (d)
 Huli ka moku, nakeke ka aina;

(a) *Kani-a-hiku*, a place-name—that of a village in the remote valley of Wai-manu—here used, apparently, for its meaning. To analyze its meaning, *Kani* = a sound, a voice, probably a bird-song; *Hiku*, a celebrated *kupua*, the mother of the famous mythical hero *Mawi*. It is said that when the wind, locally known as the *Kapae*, but more commonly named the *Ho'olua*—the same as our trade-wind—blew gently from the ocean, the listening ears of Kani-a-hiku heard, in the distance, the sound of hula drums and other rude instruments mingling with the voices of men chanting the songs of the hula. This seems to be the kani referred to.

(b) *Wahine ai lehua*, Pele. Who else would it be?

(c) *Unu kupukupu* (also written, it is said, *haunu kupukupu*), a hummock or natural rock-pile, such as would be selected by fishermen, with the addition, perhaps, of a few stones, as an altar on which to lay their offering and before which to utter their prayers. *Kupukupu* indicates the efficacy of such an altar as a luck-bringer.

(d) *Pu'u-lena*, a wind felt at Kilauea that blew from Puna. The word *lena*, yellow, suggests the sulphurous fumes that must have added to it their taint at such time as the wind passed over the volcanic pit.

Kuhala-kai,(*e*) kuhulukú(*f*) ka mauna;
 Pehu ka leo i Pu'ukú-akahi;(*g*)
 Hano ka leo i Pu'ukú-alua;(*h*)
 Aheahe ana i Mauna Kua-loi(*i*) —
 I kauhale a ke Akua.
 I ke ahu a Ka-hoa-lii.(*j*)
 Kahá ka leo o ka ohi'a;
 Uwé ka leo o ke kai;
 Huli ke alo o Papa-lau-ahi.
 Kai ho'onaue hala ko Keaäü;
 Kai lu lehua ko Panaewa;
 Ke popo'i a'e la i ke ahu a Lono, e.
 E lono ana no anei? He ho'okuli;
 He kuli ia nei, he lono ole.

TRANSLATION

A storm and wild surf in the Pit,
 The fire-waves dashing and breaking;
 Spume splashes the buds of lehua —
 The bird-choir — O consumer of trees,
 O'erthrowing the fishermen's altar;
 The rocks melt away in thy flame;
 Fierce rages the Pu'u-lena;
 The island quakes with thy tremor;
 A flood of rain on the lowland,
 A wintry chill on the highland.
 A boom, as of thunder, from this cliff;
 A faint distant moaning from that cliff;
 A whispered sigh from yonder hill, —
 Home of the gods, inviolate,

(*e*) *Ku-hala-kai*, a plentiful fall of rain.

(*f*) *Ku-hulu-ku*, a chilling of the atmosphere.

(*g*) *Pu'uku-akahi*, (*h*) *Pu'uku-alua*, names applied to hills on one or the other side of the fire-pit, whence seem to come those sonorous puffing or blowing sounds that accompany the surging of the fires.

(*i*) *Kua-loi*. This is probably shortened from the full form *Kua-loiloi*, The reference is to a law, or custom, which forbade any one to approach Pele from behind, or to stand behind her. *He kua loiloi ko Pele*, the meaning of which is, Pele has a fastidious back.

(*j*) *Ka-hoa-lii*, literally, companion of kings; the shark-god, a relation of Pele, who occupied a section of the plateau on the northwestern side of the caldera, a place so sacred that the smoke and flames of the volcano were not permitted to trespass there.

Shrine of the God Hoalii.
 Now groans the soul of the tree a-flame ;
 Now moans the heart of the restless sea.
 Uptorn are the ancient fire-plates.
 The Kea-au sea uproots the palms ;
 Pana-ewa's sea scatters the bloom ;
 It beats at the altar of Lono.
 Does she lend her heart to my cry ?
 Deaf — her ears are deaf to my prayer.

Let us picture to ourselves the scene of the story that now has the stage — a waterless, wind-swept, plain of volcanic slag and sand, sparsely clad with a hardy growth whose foliage betrays the influence of an environment that is at times almost Alpine in its austerity. Above the horizon-line swell the broad-based shapes of Mauna-kea, Mauna-loa and Hualalai. In the immediate foreground, overlooking the caldera — where are Pele's headquarters — we see two figures, standing, crouching, or reclining, the lovers whose stolen bliss has furnished Pele with the pretext for her fiery discipline. Measured by the forces in opposition to them, their human forms shrink into insignificance. Measured by the boldness of their words and actions, one has to admit the power of the human will to meet the hardest shocks of fortune. Listen to the swelling words of Lohiau as Pele's encircling fires draw nearer :

Hulihia ka mauna, wela i ke ahi ;
 Wela noku i ka uka o Kui-hana-lei ;
 Ke á pohaku ; pu'u lele mai i uka o Ke-ka-ko'i —
 Ke-ka-ko'i ka ho'okela mai ka Lua.
 O ka maiau(*a*) pololei kani le'ale'a ;
 O ka hinihini kani kua mauna ;
 O ka mapu leo nui, kani kóhakoá ;
 O kanáka loloa(*b*) o ka mauna,
 O Ku-pulupulu i ka nahele ;
 O na 'kua mai ka wao kele ;

(*a*) *Maiau pololei*, land shells found on trees, generally called pupu-kantoi.

(*b*) *Kanaka loloa*, Ku-pulupulu, one of the gods of the canoe-makers ; here spoken of as a tall man in contradistinction, perhaps, to the dwarfish *Kini-akua*, who were his followers.

O Kuli-pe'e-nui(*c*) ai-ahua;
 O Kiké alawa o Pi'i-kea;*(d)*
 O ka uahi Pohina i uka;
 O ka uahi mapu-kea i kai;
 O ka uahi noe lehua, e;
 O ke awa nui, i ka mauna;
 O ke po'o o ke ahi, i ka nahele;
 O ka ai'na a Pele ma, i uka;
 Ua ku ke oka, aia i kai.
 Pau a'e la ka maha laau —
 Ka maha ohi'a loloa o Kali'u,
 A ka luna i Pohaku-o-kapu.
 Kapu mai la Puna, ua kulepe i ke ahi;
 Ua puni haiki Kilauea.
 Ua ha ka lama i ka luna i Moku-aweoweo;
 Ua ha ka uka i Ke-ahi-a-Laka;
 Ai'na a'e la o Moe-awakea i Ku-ka-la-ula,
 A ka luna, i Pohaku-holo-na'e.
 Ku au, kilohi, nana ilaila e maliu mai:
 O ku'u ike wale aku ia Maukele,
 I ka papa lohi o Apua —
 He la lili'u, e nopu, e wela ka wawae.
 Pau ke a, kahuli ha'a ka pahoehoe,
 A pau na niu o kula i Kapoho.
 Holo ke ahi mahao'o(*x*) o Kua-uli;
 Pau Oma'o-lala i ke ahi:
 I hi'a no a á pulupulu i ka lau laau.
 Kuni'a ka lani, haule ka ua loku;
 Ka'a mai ka pouli, wili ka puahiohio;
 Ka ua koko, ke owé la i ka lani.
 Eia Pele mai ka Mauna, mai ka luna i Kilauea,
 Mai O'olueä, mai Papa-lau-ahi a hiki Maláma.
 Mahina ka uka o Ka-li'u;
 Enaena Puna i ka ai'na e ke 'Kua wahine.

(*c*) *Kuli-pe'e-nui*, a deity, or an idealization, of a lava flow. The feature that seems to be emphasized is the stumbling, crawling, motion, which as seen in a flow, may be compared to the awkward ataxic, movement of one whose knees are dislocated and leg-bones broken.

(*d*) *Pi'i-kea*, the god of the roaches, who is described as given to making certain tapping motions with his head which, I believe, are practiced by the roach at the present time.

(*x*) *Mahao'o*, an epithet applied to a dog that shows a patch of yellow hairs on each side of his face. It has somewhat the force of our expression, breathing out flames.

Kahuli Kilauea me he ama(*e*) wa'a la;
 Pouli, kikaha ke Akua o ka Po;
 Liolio i Wawau ke Akua o ka uka;
 Niho'a ka pali, kala-lua i uka;
 Koeä a mania, kikaha koa'e;
 Lele pauma ka hulu maewaewa.
 A'ea'e na akua i ka uka;
 Noho Pele i ke ahiü;
 Kani-ké ilalo o ka Lua.
 Kahuli Kilauea, lana me he wa'a(*f*) la;
 Kuni'a a'e la Puna, mo'a wela ke one —
 Mo'a wela paha Puna, e!
 Wela i ke ahi au, a ka Wahine.

TRANSLATION

The Mount is convulsed; the surging fire
 Sweeps o'er the height of Kui-hana-lei;
 The rocks ablaze; the hillocks explode
 Far out by Ax-quarry, aye, and beyond,
 Where gleefully chirped the pololei,
 And the grasshopper trilled on the mountain
 A resonant intermittent cry.
 Now comes the tall man of the mount,
 Ku-pulupulu, the Lord of the Woods.
 In his train swarm the pigmy gods of the wilds,
 The knock-kneed monster Kuli-pe'e —
 That subterraneous eater of towns —
 And watchful Pi'i-kea, the Roach god.
 A blinding smoke blurs the hinter-land;
 A milk-white cloud obscures the lowland,
 Enshrouding the groves of lehua.
 The smoke-rack bulks huge in the upland; —
 The fire has its head in the Mount,
 And thence the Pele gang start on a raid.
 The ash of their ravage reaches the sea:

(*e*) *Ama wa'a*. The commotion in Kilauea is here compared to the upsetting of the canoe's outrigger (*ama*). When an outriggered canoe capsizes the outrigger, *ama*, as a rule, lifts out of the water.

(*f*) *Wa'a*. The reference seems to be to the masses of solid lava that, not infrequently may be seen to break off from the wall of the fire-pit and float away on the surface of the molten lake, even as an iceberg floats in the ocean.

She's made a fell sweep of forest and grove
Clean down to Pohaku-o-kapu.
Now, tabu is Puna, forbidden to man:
The fire-tongues dart and hedge it about.
A torch buds out from Moku-aweö,
To answer the beacon flung by Laka.
Now she's eaten her way from sleepy noon
Till when the windy mountain ridge
Buds with the rosy petals of dawn.
Here stand I to wait her relenting:
I see naught but desolate Puna
And the quivering plain of Apua:
All about is flame — the rock-plain rent;
The coco-palms that tufted the plain
Are gone, all gone, clean down to Ka-poho.
On rushes the dragon with flaming mouth,
Eating its way to Oma'o-lala.
For tinder it has the hair of the fern.
A ghastly rain blots out the sky;
The sooty birds of storm whirl through the vault;
Heaven groans, adrip, as with dragon-blood.
Here Pele comes from her fortress, her Mount,
Deserting her resting place, her hearth —
A wild raid down to Malama.
Kali'u's highlands shine like the moon;
All Puna glows at the Goddess' coming.
The crater's upset; the ama flies up;
The God of night plods about in the dark;
The Upland God makes a dash for Vavau.
The pali are notched like teeth, dissevered,
Their front clean shaven, where sailed the bosen, —
White breast of down — on outstretched wings.
The gods ascend to the highlands;
The goddess Pele tears in a frenzy;
She raves and beats about in the Pit:
Its crumbled walls float like boats in the gulf:
An ash-heap is Puna, melted its sand —
Crisp-done by thy fire, Thine, O Woman!

When Hiiaka recognized the desperate strait of her friend
and lover she urged him to betake himself again to prayer.

“Prayer may serve in time of health; it’s of no avail in the day of death,” was his answer.

It was not now a band of women with firebrands, but a phalanx of fire that closed in upon Lohiau. The whole land seemed to him to be a-flame. The pictures that flit through his disturbed mind are hinted at in the song he utters. The pangs of dissolution seem to have stirred his deeper nature and to have given him a thoughtfulness and power of expression that were lacking in the heyday of his lifetime. Hiiaka called on him for prayer and this was his response:

Pau Puna, ua koele ka papa;
 Ua noe ke kuahiwi, ka mauna o ka Lua;
 Ua awa mai ka luna o Uwe-kahuna —
 Ka ohu kolo mai i uka,
 Ka ohu kolo mai i kai.
 Ke áá la Puna i ka uka o Na’ena’e;(a)
 O ka lama kau oni’oni’o,(b)
 O na wahine i ke anaina,
 I ka piha a ka naoa(c) o mua nei.
 Oia ho’i ke kukulu(d) a mua;
 Oia ho’i ke kukulu awa;
 O kai awa i ka haki pali,
 O kai a Pele i popo’i i Kahiki —
 Popo’i i ke alo o Kilauea;
 O kai a Ka-hulu-manu:(e)
 Opiopi(f) kai a ka Makali’i;
 Ku’uku’u kai a ka pohaku,

(a) *Na’ena’e*, said of an object that looks small from a distance. The use of the particle emphatic *o*, placed before this word, implies that it performs the office of a proper name, here a place-name. Such a use of the particle emphatic before a noun not a proper name indicates that the word is used as an abstract term.

(b) *Lama kau oni’oni’o*. When two strings of kukui nuts are bound together to form one torch, the light given by it is said to be of varying colors. The word *oni’oni’o* alludes to this fact.

(d) *Kukulu a awa*, said of those in the rear of the company that came against Lohiau. I cannot learn that this is a military term.

(e) *Kai-a-ka-hulu-manu*, literally, the sea of the bird feathers. Some claim this as being the same as the *Kai-a-ka-hinali’i*; others, and I think rightly, claim that it was a distinct flood that occurred at a later period and that destroyed all birds and flying things.

(f) *Opiopi*. The waves of the sea in the season of *Makali’i* are compared to the wrinkles in a mat, the contrast with those of the *Kai-a-ka-hulu-manu*, and the *kai a ka pohaku*.

Ke ahi a ka noho(*g*) uka,
 Kukuni i ke kua(*h*) o ka makani.
 Wela ka ulu(*i*) o ka La i Puna, e;
 Kiná Puna i ka ai'na e ke Akua, e.
 He akua(*j*) ke hoa, e;
 Ke kuhi la iaia he kanáka —
 He akua ke hoa, e!

TRANSLATION

Puna is ravaged, its levels fire-baked;
 Fog blots out the forest-heights of the Pit;
 Uwé-kahuna's plain is bitter cold —
 A mist that creeps up from the sea,
 A mist that creeps down from the mount;
 Puna's dim distant hills are burning —
 A glancing of torches — rainbow colors —
 The whole assembly of women.
 In pity and love they stand before us;
 They form the first line of battle
 And they make up the second line.
 The raging waves engulf the steep coast —
 The sea Pele turmoiled at Kahiki,
 That surged at the base of Kilauea —
 The bird-killing flood Ka-hulu-manu.
 Makali'i's waves were like folds in a mat;
 A smiting of rock against rock
 Is the awful surge of the Pele folk.
 The wind-blast enflames their dry tinder.
 The face of the Sun is hot in Puna.
 I companioned, it seems, with a god;
 I had thought her to be very woman.
 Lo and behold, she's a devil!

(*g*) *Noho*, a seat, or to sit. Here used for the people there living.

(*h*) *Kua o ka makani* (literally, at the back of the wind). Koolau, the windward side of an island, was its kua, back. The whole line contains an ingenious reference to the manner of fire-lighting. When the smouldering spark from the fire-sticks has been received on a bunch of dry grass, it is waved to and fro to make it ignite. To the old-fashioned Hawaiian familiar with this manner of fire-making this figure is full of meaning.

(*i*) *Ulu o ka La*, the figure of the Sun as it touched the horizon, or its glare.

(*j*) *Akua*, literally, a god. This is a generic term and includes beings that we would call heroes, as well as devils and demons.

Apropos of the meaning of *na'end'e* I will quote the words of a Hawaiian song by way of illustration:

Makalii lua ka La ia Ka-wai-hoa,(a)
 Anoano i ka luna o Hoaka-lei:(b)
 Lei manu i ka hana a ke kiü;(c)
 Luli ke po'o, éha i ka La o Maka-lii,
 Hoiloli lua i na ulu hua i ka hapapa.

TRANSLATION

Wondrous small looks the Sun o'er Waihoa,
 How lonesome above Hoaka-lei!
 Birds crown the hill to escape from the Kiü;
 Men turn the head from the Sun's winter heat
 And scorn the loaves of the bread-fruit tree.

In answer to these words of Lohiau Pele muttered gruffly, "God! Did you take me to be a human being? That's what is the matter with you, and your clatter is merely a wail at the prospect of death."

Under the torture of the encircling fires Lohiau again babbles forth an utterance in which the hallucinations of delirium seem to be floating before him:

Wela ka hoku, ka Maláma;
 Ua wela Makali'i, Kaelo ia Ka-ulua;(d)
 Kai ehú ka moku, papápa ka aina;
 Ha'aha'a(e) ka lani; kaiko'o ka Mauna,
 Ha ka moana; popo'i Kilauea.
 Ale noho ana Papa-lau-ahi;
 O mai Pele i ona kino —
 Hekikili ka ua mai ka lani;
 Nei ke ola'i; ha ka pohakahi a ka Ikuwá;

(a) *Ka-wai-hoa*, the southern point of Niihau.

(b) *Hoaka-lei*, a hill on Niihau.

(c) *Kiü*, the name of a wind.

(d) *Makalii*, *Kaelo* and *Ka-ulua* are cold months. Lohiau found them hot enough.

(e) *Ha'aha'a*, literally, hanging low. I am reminded of an old song uttered, it is said, by a hero from the top of Kauwíki hill, in Hana, Maui: "Aina ua, lani ha'aha'a." Land of rain, where the heavens hang (ever) low.

Ku mai Puna ki'eki'e ;
 Ha'aha'a ka ulu a ka opua,
 Pua ehu mai la uka o Ke-ahi-a-Laka ;
 Pau mahana i kahi Wai-welawela(c) o ka Lua, e ;
 Iki'ki i ka uwahi lehua ;
 Paku'i ka uwahi Kanáka.
 Pua'i hanu, eä ole i ke po'i a ke ahi.
 E Hiiaka e, i wai maka e uwe mai!

TRANSLATION

The stars are on fire, and the moon ;
 Cold winter is turned to hot summer ;
 The island is girdled with storm ;
 The land is scoured and swept barren ;
 The heavens sag low — high surf in the Pit —
 There's toss of a stormy ocean,
 Wild surging in Kilaueä ;
 Fire-billows cover the rocky plain,
 For Pele erupts her very self.
 A flood of rain follows lightning-bolt ;
 Earth quakes with groaning and tossing,
 Answered with shouts from the Echo god.
 Once Puna was lifted to heaven ;
 Now the cloud of dark omen hangs low.
 White bellies the cloud over Laka's hearth ;
 Wai-wela-wela supplies a warm skirt.
 I choke in this smoke of lehua —
 How pungent the smell of burnt man !
 I strangle, my breath is cut off —
 Ugh ! what a stifling blanket of fire !
 Your tears, Hiiaka, your tears !

(c) *Wai-wela-wela*, a hot lake in lower Puna.

(x) Note on *Ku-mauna*. See page 201.

(d) *Ku-mauna*, a rain-god of great local fame and power; now represented by a monolithic boulder about thirty feet high, partly overgrown with ferns and moss, situated in the lower edge of the forest-belt, that lies to the south and Kau of Mauna-loa, deserves more than passing mention. The region in which this rock is situated is declared by vulcanologists to have been one vast caldera and must have been the scene of tremendous disturbances.

Up to the present time the Hawaiians have continued to hold *Ku-mauna* in great reverence mingled with fear. The following modern instance is

not only a true story, and interesting, but also furnishes an illustration of the attitude of mind of the Hawaiian people generally,—or many of them—towards their old gods.

During a period of severe drought in the district of Kau, Hawaii, a gentleman named S——, while hunting in the neighborhood of the rock that bears the name Ku-mauna, took occasion to go out of his way and visit the rock. Standing before the rocky mass and calling it by name, he used towards it insulting and taunting epithets, professing to hold it responsible for the drought that was distressing the land. He concluded his tirade by discharging his rifle point blank against the face of the rock, resulting in the detachment of a considerable fragment.

The vaqueros in the employ of Mr. S——, who were assisting in the hunt, horrified at the sacreligious act, at once put spurs to their horses and made off, predicting the direst consequences from the rash act of Mr. S——.

Now for the denouement: Within about ten days of this occurrence, the valley, on one side of which Mr. S—— had his residence, was visited by a violent rain-storm—such as would in popular speech be termed a cloud-burst. There was a mighty freshet, the waters of which reached so high as to flood his garden and threaten the safety of his house, which he saved only by the most strenuous exertions. The land which had been his garden was almost entirely washed away and in its place was deposited a pell-mell of stones.

Needless to say, that, by the natives, this incident was and is regarded to this day as conclusive evidence of the divine power of Ku-mauna and of his wrath at the audacious person who insulted him. Special significance is attached to the fact that as part of Ku-mauna's reprisal the place that had been a garden was turned into a field of rocks. The only wonder is that Mr. S—— got off with so light a punishment.

CHAPTER XXXV

THE DEATH OF LOHIAU

Lohiau, in his last agony, wandered in mind and babbled of many things. To his credit, be it said that his thoughts were not wholly centered on himself. There was a margin of regard for others, as when he sang in these words:

Aloha na hale o makou i makamaka ole,
 Ke ala hele mauka o Huli-wale la, e.
 Huli wale; ke huli wale a'e nei no,
 I ka makana ole, i ka mohai ole e ike aku ai,
 E kanaenae aku ai la ho'i, ia oe, ia oe!

TRANSLATION

My love to the homes made desolate,

On the road which makes this turning.
 I turn away with an empty hand,
 Lacking an offering fit to make peace,
 To soften thy heart and appease thee —
 To soften thy heart and content thee.

At the last flicker of life, when the rocky encasement had well nigh completed the envelopment of his body, Hiiaka, daring the barrier of fire that had come between them, sprang to his side and, with the last kiss, whispered into his ear, "Go not on the side whence the wind blows; pass to leeward, on the day of our meeting." (*Mai hele i ka makani; hele i ka pohu, ma ka la a kaula e halawai ai.*) By this cryptic expression, Hiiaka meant to put Lohiau on his guard against enemies that lay in wait for him. If he went to the windward he might reveal himself to them by his flair. She also embodied her warning in song:

Aloha ko'u hoa i ka ua pua-kukui,
 Kui lehua o Moe-awakea,
 Lei pua o Ka-la-hui-pua,
 Kae'e lehua o Pu'u-lena, la, mauka:
 Mauka oe e hele ai,
 Ma ka ulu o ka makani;
 O moe'a oe e ka á Pu'u-lena la —
 Make, make loa o oe!

TRANSLATION

My love to thee, mate of the sifting rain,
 Such time as we strung the lehua,
 In the snatches of noonday rest,
 On the days when we dreamed of reunion;
 And this was done in the uplands.
 In the uplands you shall safely journey;
 Safe in the hush and lee of the wind;
 Lest the blasts of Pu'u-lena shall smite
 And sweep you away to an endless doom.

A swarm of emotions buzzed in the chambers of Hiiaka's mind, of love, of self-destruction, of revenge. In an agony of indecision she strode this way and that, wringing her hands and wailing in a strictly human fashion. The master passion came

to the front and had sway: she would find Lohiau, and with him renew the bond of friendliness which had grown up in the midst of the innocent joys and toils of travel shared by them in common. An access of divine power came to her. She immediately began to tear up the strata of the earth. As she broke through the first stratum and the second, she saw nothing. She tore her way with renewed energy: rock smote against rock and the air was full of flying debris.

After passing the third stratum, she came upon a ghastly sight—the god of suicide, suspended by the neck, his tongue protruding from his mouth. It was a solemn lesson. After passing the fourth stratum she came upon the stratum of Wakea, and here she found the inanimate bodies of her former companions of travel, the faithful Wahine-oma'o and Paú-o-pala'e. She restored them to life and animation, bidding them return to the beautiful world of sunshine and fresh air.

She came at last to the tenth stratum with full purpose to break up this also and thus open the flood-gates of the great deep and submerge Pele and her whole domain in a flood of waters. That, indeed, would have been the ruin of all things. At this moment there came to Hiaaka the clear penetrating tone of a familiar voice. It was the voice of her fast friend and traveling companion, Wahine-oma'o, who had but recently left her and who, now, under the inspiration of the great god Kane, had come to dissuade Hiiaka from her purpose. For the execution of that purpose meant a universe in confusion. It was time, then, for Kane to interfere. He did this by putting into the mouth of of her dearest friend on earth an appeal to which Hiiaka could not but listen and, listening, heed:

A po Kaena i ka ehu o ke kai;
 Ki-pú iho la i ka lau o ke ahi;
 Pala e'ehu i ka La ka ulu o Poloa, e!
 Po wale, ho'i; e ho'o-po mai ana ka oe ia'u,
 I ka hoa o ka ua, o ke anu, o ke ko'eko'e!
 Auhea anei oe? Ho'i mai kauanu;
 He au Ko'olau(a) aku ia.

(a) *Ko'olau*, a term applied generally to the windward side of an island, which was, of course, the stormy side. The expression *au Ko'olau*, or *Ko'olau weather*, is one of great significance.

TRANSLATION

Kaena is darkened with sea-mist ;
Eruptions burst up mid lakes of flame ;
Scorched and gray are Po-loa's bread-fruits.
Now, as a climax, down shuts the night.
You purpose to blind with darkness
The woman who went as your fellow
Through rain and storm and piercing cold.
List now, my friend: return with me —
We've had a spell of nasty weather !

For Hiiaka to give ear to the pleading voice of her friend, the woman who had shared with her the shock of battle and the hardships of travel from Hawaii to Kaua'i and back again, was to run the risk of being persuaded.

"Come with me," said Wahine-oma'o; "let us return to our mistress."

"I must first seek and find Lohiau," answered Hiiaka.

"Better for us first to go before Pele. She will send and bring Lohiau." Thus pleaded the woman Wahine-oma'o.

Hiiaka turned from the work of destruction and, hand in hand, they made their way back into the light and wholesome air of the upper world.

The sisters — those who bore the name Hiiaka — received her cordially enough. They prattled of many things; buzzed her with questions about her travels of long ago — as it now seemed to Hiiaka. It was not in their heart to stir the embers of painful issues. No more was it in their heart to fathom the little Hiiaka of yesterday, the full-statured woman of to-day. Beyond the exchange of becoming salutations, Hiiaka's mouth was sealed. Until Pele should see fit to lend ear and heart to her speech not a word would she utter regarding her journey.

But Pele lay on her hearth silent, sullen — no gesture, no look of recognition.

The kino wailua, or spirit from Lohiau, in the meantime, after having in vain tried to solace itself with the companionship of the forest song-birds and having found that resource empty of human comfort, fluttered across the desolate waste of ocean like a tired sea-bird back to his old home and there appeared to his aikane Paoa in a vision at night.

"Come and fetch me," he said (meaning, of course, his body). "You will find me lying asleep at Kilauea."

Paoa started up in a fright. "What does this mean?" he said to himself. "That Lohiau is in trouble?"

When he had lain down again the same vision repeated itself. This time the command was imperative: "Come and rescue me; here I am in the land of non-recognition." (a)

Now Paoa roused himself, assured that Lohiau's sleep was that of death, but not knowing that he was, for the second time, the victim of Pele's wrath. He said nothing to anyone but made all his preparations for departure in secret, reasoning that Kahua-nui, the sister of Lohiau, would not credit his story and would consequently interfere with his plans.

He entered his canoe and, pressing the water with his paddle, his craft made a wonderful run towards Hawaii. It was necessary for him only to dip his paddle in the brine at intervals and to direct the course. The canoe seemed almost to move of itself. That same morning he arrived at Waipio. To his astonishment, there, in a boat-shed on the beach lay the canoe which he recognized as that of his friend Lohiau. The people of the district had been wondering whose it was and how it had come there.

Paoa found many things that were new and strange to him in this big raw island of Hawaii. Not the least of these was the land on which he trod, in places a rocky shell covering the earth like the plates on the back of the turtle, or, it might be, a tumble of jagged rocks — the so-called *aä* — a terrain quite new to his experience. It seemed as if the world-maker had not completed his work.

Of the route to Kilauea he was quite ignorant, but he was led. There flitted before him a shadow, a wraith, a shape and he followed it. At times he thought he could recognize the form of Lohiau and, at night or in the deep shadows of the forest, he seemed to be looking into the face of his friend.

When night came he lay down in a sheltered place and slept. In the early morning, while darkness yet brooded over the land, he was roused by the appearance of a light. His first thought was that day had stolen upon him; but no, it was the *kino wailua* of his friend that had come to awaken him and lead him on the last stage of his journey.

(a) *E k'i mai oe ia'u; eia au la i ke au a ka hewahewa.*