

your mother-in-law. If she is asleep, go into the sacred temple (heiau kapu) and look for a gourd encased in plaited 'ie, with feathers woven onto the edge of the cover. Don't be afraid of the two great birds that stand on either side of the gourd, for they aren't real birds, but birds made of branches plaited with 'ie, with feathers in-woven.

"When you come to where the gourd is standing, take off the cover, put your head into its mouth and call out its name, 'Ē Laukapalili (Trembling Leaf), grant me knowledge!' Then you will be granted the knowledge you seek and be able to see your younger sister and all that is happening below. But don't call too loudly, as your voice might resound in the gourd and awaken your mother-in-law, who guards this gourd of knowledge."

Laukiele'ula guarded the seeing-gourd at night and slept by day.

Very early the next morning, when the sun's warmth began to spread over the land, Lā'ieikawai went to look in on Laukiele'ula. The old woman had just fallen asleep, so Lā'ieikawai did as Moanalihaikawaokele had instructed her.

She approached the gourd, known as Kaipuoka'ike (The Gourd of Knowledge), lifted the cover, bent her head down into the opening, and called out its name; then she began to see all that was happening at a distance.

At noon, when Lā'ieikawai's eyes looked downward, aia ho'i! she saw Ka'ōnohiokalā doing wrong with Lā'ielohelohe.

Lā'ieikawai went and told Moanalihaikawaokele what she had seen: "I know now what you have allowed me to see; I looked down and saw my Heavenly Lord doing wrong with my sister. Now I understand why he stays so long below."

Moanalihaikawaokele's wrath was kindled, and his angry voice awakened Laukiele'ula. The parents-in-law looked into the gourd of knowledge, and aia ho'i! they saw the wrong being committed.

That day Lā'ieikawai and her parents-in-law met to discuss what to do about Ka'ōnohiokalā, and they decided his fate.

The pathway was let down from Kahakaekaea and when it dropped in front of Ka'ōnohiokalā, his heart trembled with fear and dread. He wasn't left to wonder for long.

The air darkened and reverberated with the cries of wailing spirits and voices of lamentation: "The Heavenly One has fallen! The Heavenly One has fallen!!" ("Ua hā'ule ka Lani!") And when the darkness was over, aia ho'i! Moanalihaikawaokele, Laukiele'ula, and Lā'ieikawai appeared above on the rainbow pathway.

Moanalihaikawaokele said to Ka'ōnohiokalā, "You have done wrong, ē Ka'ōnohiokalā; you have gravely defiled yourself. Therefore, you can no longer dwell in Kahakaekaea. As your punishment, you will become a frightful being appearing on pathways and at the entrances of houses. Your name shall be Lapu (ghost) and for food you will eat moths; thus will you and your

descendants live."

Then by Moanalihaikawaokele's mana, the pathway upward was forbidden to Ka'ōnohiokalā, and his parents and wife returned to Kahakaekaea without him. Ka'ōnohiokalā was the first ghost of these islands, and from that day on, such ghosts have wandered from place to place like evil spirits ('uhane 'ino).<sup>55</sup>

When they returned above, just after Ka'ōnohiokalā's life ended, the parents met Kahalaomāpuana in Ke'alohilani, and for the first they realized that she was there. Kahalaomāpuana told her parents the story of her dismissal. They took her with them to fill the vacancy left by Ka'ōnohiokalā.

While they were at Kahakaekaea, Lā'ieikawai's aloha for Lā'ielohelohe grew strong. But the older twin could do nothing but weep for the younger. The parents-in-law thought it strange to see Lā'ieikawai's eyes so full of tears. When Moanalihaikawaokele asked why she wept, Lā'ieikawai told him her tears were for her younger sister.

Moanalihaikawaokele said, "Your sister can't come to live here with us, for she has been defiled by Ka'ōnohiokalā. But if you want to live with her, go and fill the vacancy left by Kekalukaluokēwā." Lā'ieikawai agreed immediately to this plan.

On the day Lā'ieikawai was free to leave, Moanalihaikawaokele told her, "Return to your sister and live quietly and purely apart until your death. From now on, your name will no longer be Lā'ieikawai; instead, it will be Kawahine-o-ka-li'ulā – The Woman of the Twilight. By this name will all your kin worship you; you shall be an akua to them."

Then Moanalihaikawaokele accompanied her down the rainbow pathway. After Moanalihaikawaokele repeated below what he had told Lā'ieikawai above, he returned above to dwell on the kapu side of the borders of Tahiti.

Lā'ieikawai bequeathed the government to the Makāula; and now called Kawahineokali'ulā, she lived as a god.

The Makāula and her kin knelt down to her, as Moanalihaikawaokele had said. Thus did Lā'ieikawai live until her death.

And to this day, she is worshiped as Kawahineokali'ulā.<sup>56</sup>

## Notes

S.N. Hale'ole's *Laieikawai*, with Martha Warren Beckwith's translation, *The Hawaiian Romance of Laieikawai*, was published in 1919 by the U.S. Government's Bureau of American Ethnology. Hale'ole's text originally appeared serially from 1862–1863 in *Ka Nupepa Kuokoa*, a Hawaiian language newspaper. The serial was compiled and published as a book in 1863.

In 1998 the Hawaiian and English texts were reprinted by First People's Productions, along with a biography of Hale'ole by Malcolm Nāea Chun. The biography can also be found in Chun's *Nā Kukui Pio 'Ole, The Inextinguishable Torches: The Biographies of Three Early Native Hawaiian Scholars Davida Malo, S.N. Hale'ole and S.M. Kamakau* (Honolulu: First People's Productions, 1993). A Hawaiian version of the romance, *Ke Ka'ao o Lā'ieikawai*, can be found online at *Ulukau: The Hawaiian Electronic Library* at <http://ulukau.org/cgi-bin/library?c=hk2&l=en>.

An introduction to Beckwith's 1919 translation provides background on traditional Hawaiian stories in the context of stories from other islands of Polynesia. Some of the following notes are from the 1919 publication (indicated by the initials MWB).

Additional notes are based on the following sources; PE refers to the Pukui-Elbert *Hawaiian Dictionary* (1986):

Andrews, Lorrin. *A Dictionary of the Hawaiian Language*. Rutland, VT: Tuttle 1974. Originally published in 1865.

Beckwith, Martha Warren. *Hawaiian Mythology*. Honolulu: University of Hawai'i Press, 1970. Originally published in 1940.

\_\_\_\_\_. *The Kumulipo*. Honolulu: University of Hawai'i Press, 1972. Originally published in 1951.

*Fornander Collection of Hawaiian Antiquities and Folk-lore*, vols. IV–VI. Honolulu: Bishop Museum, 1916–1920.

Handy, E.S., and M.K. Pukui. *Polynesian Family System in Ka'ū*. Rutland, VT: Tuttle, 1972. Originally published in 1958.

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\_\_\_\_\_. *The Works of the People of Old: Na Hana a ka Po'e Kahiko*. Honolulu: Bishop Museum, 1976.

Malo, David. *Hawaiian Antiquities*. Honolulu: Bishop Museum, 1951. Originally published in 1898.

Pukui, Mary Kawena. *Ōlelo No'ēau: Hawaiian Proverbs and Poetical Sayings*. Honolulu: Bishop Museum, 1983.

Pukui, Mary Kawena, and Samuel H. Elbert. *Hawaiian Dictionary*. Honolulu: University of Hawai'i Press, 1986 (abbreviated PE).

Pukui, Mary Kawena, Samuel H. Elbert, and Esther T. Mookini. *Place Names of Hawaii*. Honolulu: University of Hawai'i Press, 1974.

Pukui, Mary Kawena, E.W. Haertig, and Catherine A. Lee. *Nānā i ke Kumu (Look to the Source)*, vols. 1 and 2. Honolulu: Hui Hānai, 1972.

Pukui, Mary Kawena (with Laura C.S. Green). *Folktales of Hawai'i / He Mau Ka'ao Hawai'i*. Honolulu: Bishop Museum, 1995.

Te Rangi Hiroa (Sir Peter Buck). *Arts and Crafts of Hawai'i*. Honolulu: Bishop Museum, 2003. Reprint of bound volume. Originally published in 1957.

## Chapter 1

1. Pukui-Elbert interprets "ola nā iwi" (lit. "the bones shall live") as "[one] will enjoy peace and comfort in life and the body will be preserved after death." Beckwith notes that the phrase "nalo nō ho'i nā wahi huna" ("concealed in a secret place"), "probably refers to the duty of a favorite to see that no enemy after death does insult to his patron's body. So the bodies of ancient chiefs are sewed into a kind of bag of fine woven [sennit], preserving the shape of the head and bust, or embalmed and wrapped in many folds of native cloth and hidden away in natural tombs, the secret of whose entrance is intrusted to only one or two followers.... These bodies, if worshipped, may be repossessed by the spirit and act as supernatural guardians of the house." Hence later in the story, one of the chiefs of Kaua'i sets out for his wedding ceremony with "the embalmed bodies of his ancestors."

The bones of high chiefs were sought after and used by their enemies to make fishhooks because such bones were believed to contain mana for attracting and catching fish; to prevent such desecration of one's ancestors' bones, the remains had to be hidden.

2. Generally, children of both genders were loved and valued: "Hawaiians loved children and were adopters, taking the children of others to rear as their own" (Handy and Pukui 79). However, in ali'i culture, the first-born male

of a high chief was considered kapu, or sacred, while a female child wasn't: "If the child was a girl, its navel string was cut in the house; but if a boy, it was carried to the heiau, there to have the navel string cut in a ceremonious fashion" (Malo 136).

Infanticide was "occasionally practiced as an easy way out of a difficult personal impasse, as by a woman who might fear retaliation from jealous relatives or husband. In general, however, it was countenanced only as a way of preventing adulteration of the purity of ali'i blood lines, when, as was not uncommon, a low caste woman bore a child fathered by an ali'i, or an ali'i wahine gave birth to a child sired by a man of low caste" (Handy and Pukui 79).

3. Medicinal plants, such as 'awa, tī, and 'ōhi'a-'ai, were used to induce abortion. Abortion "by mechanical or surgical means was done with the 'ō'ō, a sharply pointed stick and with koholua, an instrument of polished stone" (Pukui et al. Vol. 2, 101).

4. "If a pregnant woman held out her right hand, advanced her right foot, etc. this meant the baby would be a boy" (Pukui et al. Vol. 1, 54). The left side of the body, on the other hand, was associated with the female gender.

5. Beckwith translates 'ōhua and 'ōhua palemo as "spawn of the manini [a small striped reef fish]." The PE dictionary defines 'ōhua palemo as "young of the uhu, parrot fish. Fig., a clever person who gets away with mischief. Lit., a slippery young." "Palemo" means "to sink, slip away, vanish." Food cravings were believed to foretell the nature of an unborn child: "I will tell you that before I was born, my mother craved the manini. The manini is a timid reef fish. It is fond of its own sea pool, and never ventures out to open sea. So my mother knew I would be home-loving" (Pukui et al. Vol. 2, 101). Mālaekahana's craving for 'ōhua palemo suggests to her husband that she wants the child to be "slippery" in order to make a difficult childbirth easy; but "palemo" also foreshadows the disappearance of the new-born child, who will escape the father's death sentence by vanishing into an underwater cave.

6. It was common practice for the first-born child, after weaning, to be given to its grandparents for upbringing (Pukui et al. Vol. 2, 36). "If a child was hated and treated badly, the best thing was for some other branch of the 'ohana to take the child" (Pukui et al. Vol. 2, 41).

7. Ikuwā: October-November, lit. "Loud Voice." "This is the time of thunder in the uplands, wind in the lowlands, and crashing surf along the shore" (Handy and Pukui 24). Thunder is one of the signs of a royal birth.

The Hawaiian year starts with the appearance of Makali'i (the Pleiades) at the eastern horizon at sunset, marking the beginning of the rainy season of Ho'oilō, when storms moving east across the North Pacific bring rainclouds. The first crescent after the first new moon after the appearance of the Pleiades was the beginning of 'Ikuwā, the first lunar month of the year. (See note 16 for the names of the lunar days.) Handy and Pukui name the other months of Ho'oilō as follows:

Welehu (November–December)  
Makali'i (December–January)  
Kā'elo (January–February)  
Kaulua (February–March)  
Nana (March–April)

The dry season of Kau contained the following months:

Welo (April – May)  
Ikiiki (May–June)  
Ka'aona (June–July)  
Hinaia'ele'ele (July–August)  
Mahoe-mua (August–September)  
Mahoe-hope (September–October)

See Malo (30-36) for different names and sequences of months and a discussion of the Hawaiian calendar.

8. An account of a visit to the pool of Wai'āpuka in 1885 and the discovery of an entrance to an underwater cave is found in King David Kalākaua's *The Legends and Myths of Hawaii* (Rutland, Vermont: Tuttle, 1972): "Entering the district of Ko'olauloa that day and approaching the coast over a broad stretch of grassy meadow but slightly above the level of the ocean, our party was suddenly brought to a halt beside a pool of clear water, nearly round, and perhaps a hundred feet in diameter. The surface of the pool was ten or twelve feet below the level of the surrounding plain and its even banks of solid rock dropped almost perpendicularly into water of unknown depth." An old native swam to the northern side of the pool and disappeared into the water; a few minutes later from inside the cave, his eyes peered out through a small opening in the rocks, four feet above the surface of the water" (455-456).

9. Kūkaniloko, near the town of Wahiawā in central O'ahu, is the site of the sacred birthing stones, where the ruling chief and his wife were required to have their children born.

10. The black pig, white cock, and red fish are offerings for the Ali'i Nui

(Great Chief) whom Hulumaniani is seeking. Hulumaniani plans to offer his services to this chief.

11. Waka is the name of a mo'o, or water lizard, in the Pele tradition. Often female, mo'o inhabited pools. Later in the story, a big mo'o named Kihanuilūmoku becomes one of Lā'ieikawai's guardians. (See note 32.)

## Chapter 2

12. A person on a canoe who did nothing to help the crew was looked down on. A reference to such a person became generalized to mean any useless person. See Proverb no. 897 in Pūku'i's *Ōlelo No'eau*: He po'e ho'opiha wa'a. / "Canoe fillers." "A derogatory remark pertaining to useless people who do nothing to help, like riders in a canoe who wield no paddle, no fishnet, and no pole." But heroic fishermen and warriors are described in traditional stories as sleeping calmly, until others, growing alarmed, begin criticizing their inactivity, at which time, they suddenly awaken and accomplish great deeds.

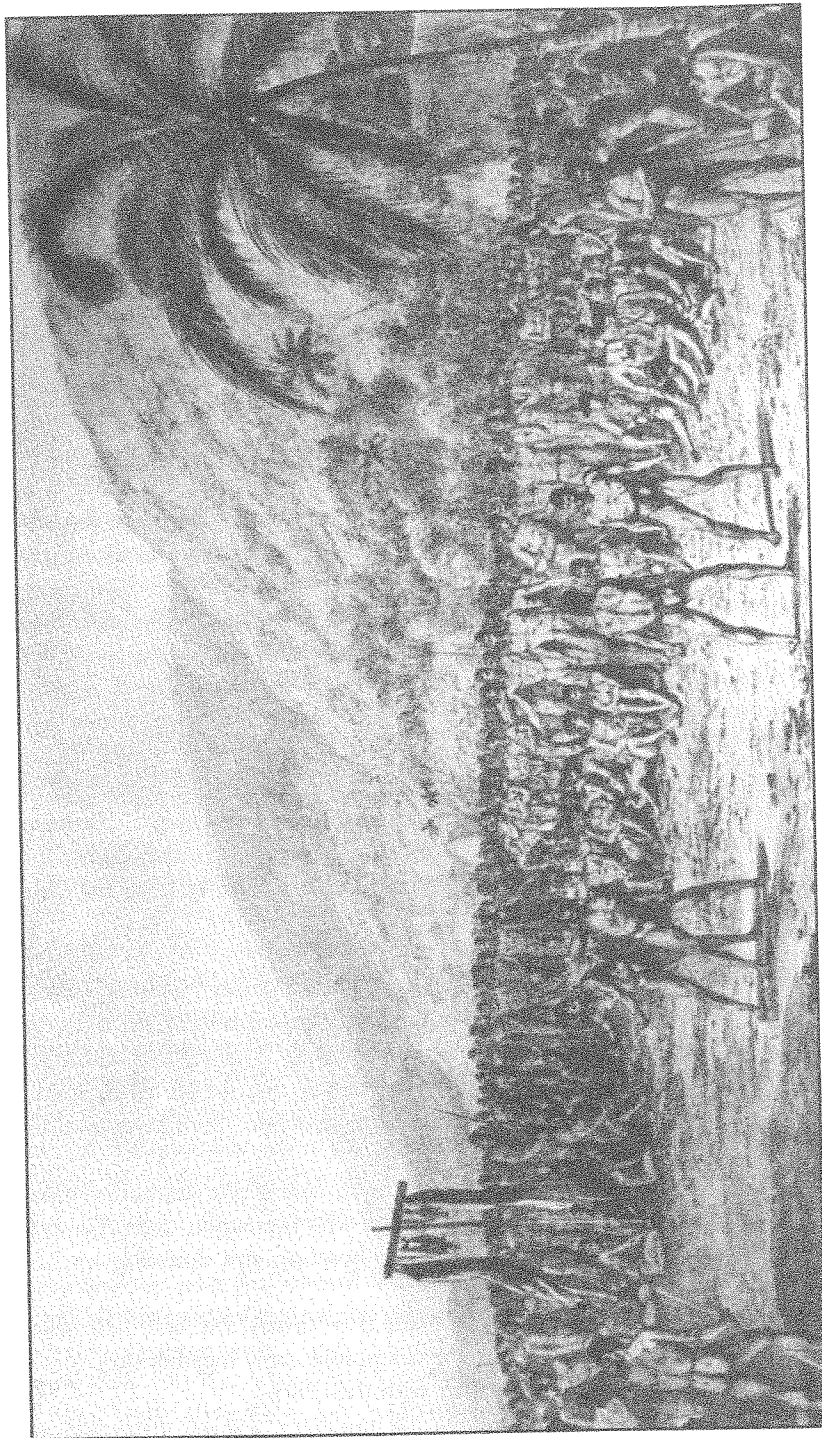
13. Paliuli (Dark green cliffs) is the forest region between Hilo and Puna where Lā'ieikawai was guarded until a suitable husband could be found for her. "Paliuli names an ever verdant land of the gods where abundant food grows without labor. The name is given to fertile spots in deep mountain valleys where in old days children of high chiefs were taken to be reared. These spots seem to be recognized as former homes of the gods by the abundance of wild growth, perhaps of wild fruits such as banana and breadfruit. ... Perhaps the name was given to whatever secluded spot was chosen in the district for the rearing of taboo chiefs from infancy without any form of labor on their own part" (Beckwith *The Kumulipo* 63).

14. Mokomoko is a sport of rough hand-to-hand fighting, including boxing and freestyle wrestling. Malo gives this lively description of the fighting during the Makahiki (a time of harvest celebration): "During the Makahiki season, when the Makahiki god made his rounds, the people of different districts gathered at one place and held boxing matches. (See illustration on page 104.)

"The multitude being seated in a circle, the backers of one champion stood forth and vaunted the merits of their favorite, who thereupon came forward and made a display of himself, swaggering, boasting and doubling up his fists.

"Then the other side followed suit, made their boasts, and had their man stand forth and show himself. When the champions came together they commenced to beat and pummel each other with their fists.

"If one of the boxers knocked down his opponent, a shout of exultation



*Mokomoko Match by John Webber. Original in the Bishop Museum.*

went up from those who championed him, and they grossly reviled the other side, telling him perhaps to 'go and eat chicken dung.'

"The one who fell was often badly maimed, having an arm broken, an eye put out, or teeth knocked out. Great misery was caused by these boxing matches" (232).

15. Kaukauali'i, nī'auipi'o, and wohi are ranks of chiefs. Kaukauali'i: "chiefs of lesser rank than the high chief, the father a high chief and the mother of lower rank but not a commoner" (PE); nī'auipi'o: "offspring of the marriage of a high-born brother and sister, or half-brother and half-sister" (PE); wohi: One parent was the offspring of the marriage of a high-born brother and sister, or half-brother and half-sister; the other parent was a close relative of the first (Kamakau *Tales* 5).

### Chapter 3

16. The Hawaiian lunar month had 29-30 days corresponding to the phases of the moon. The days of Kāne and Lono were marked by the 27th and 28th phases of the moon. The first three days of the lunar month were sacred to the god Kū.

The lunar month was divided into three 10-day weeks called anahulu, so references in the text to "ten days" might be translated "week" or "lunar week."

The first 10-day week was called "ho'onui," "growing bigger":

Day 1. Hilo: "faint thread"; cf. puāhilo, "faint, wispy." The first crescent moon; it has just moved out of alignment with the sun and rises unnoticed after sunrise; it appears setting in the west in the evening, just after sunset.

Day 2. Hoaka: "crescent"; "arch over the door"; or "faint light," "casting a shadow."

Days 3-4-5-6. Kūkahi, Kūlua, Kūkolu, Kūpau: four days named Kū; literally, First, Second, Third, and Last Kū.

Days 7-8-9-10. 'Olekūkahi, 'Olekūlua, 'Olekūkolu, 'Olekūpau: four days named 'Olekū, literally, First, Second, Third, and Last 'Olekū. 'Olekūlua is the first quarter. These four days mark the transition from less than half-lit moon to the more than half-lit moon.

The second 10-day week was called "poepoe," "round" or "full" when the moon appeared roundish, before and after the full moon:

Day 11. Huna: "to hide"; when the moon hid its "horns" and appeared rounded.

Day 12. Mōhalu: "to unfold like a flower," "to blossom."

Day 13. Hua: "fruit, egg"; a night of fullness.

Day 14. Akua: "god"; a second night of fullness.

Day 15. Hoku: the full moon, lit by the sun from the opposite side of

the sky. This moon rises around sunset, is overhead around midnight, and sets around sunrise. If the moon is still out at sunrise, it is called Hoku ili, "Stranded moon"; if it has set just before sunrise, it is called Hoku palemo, "sunken moon." (See note 5.)

Day 16. Māhe-a-lani: the last night of roundness; "māhe" means "to grow less distinct," "to fade"; "māhea" means "hazy, as moonlight."

Day 17. Kulu: "to drop" or "to pass, as time does."

Days 18-19-20. La'aūkūhahi; La'aūkūlua; La'aūkūpau: three days named La'aūkū; literally, First, Second, and Last La'aūkū; during this sequence, the "horns" of the moon appear again.

The third 10-day week was called "emi," "decreasing" or "waning." The moon begins to lose its fullness and rises earlier and earlier toward sunrise:

Days 21-22-23. 'Olekūhahi; 'Olekūlua; 'Olekūpau: literally, First, Second, and Last 'Olekū. 'Olekūlua is the last quarter; these three days mark the transition from the more than half-lit moon to less than half-lit moon. The last quarter moon rises around midnight and sets around noon.

Days 24-25-26. Kāloakūhahi; Kāloakūlua; Kāloapau: three days named for Kāloa, or Kanaloa; literally, First, Second, and Last Kāloakū.

Day 27. Kāne: named for the god Kāne, this moon is a waning curve of light.

Day 28. Lono: named for the god Lono, this moon rises near dawn.

Day 29. Maui: "ghost," "spirit"; "fainting" (Malo); "last breath" (Kepelino). This moon rises in the light of day just before sunrise.

Day 30. Muku: "cut-off"; the new moon; the end of the moon cycle, which sometimes occurs on the 29th rather than the 30th day. The moon is in front of the sun; its backside is lit; its front-side, facing the earth, is dark. It rises, travels across the sky, and sets unseen.

17. 'Ō'ō is (or was) a black honey-eater with a tuft of yellow feathers under its wing. (See the cover illustration.) Its yellow feathers were highly prized and used to make feather capes and cloaks for the ali'i. Thousands of feathers and an enormous amount of work went into making a cape or cloak; small bundles of feather were intricately tied onto netting in exquisite patterns. For Lā'ieikawai to have an entire house made of 'ō'ō feathers is extraordinary – thus the awe-inspiring effect the house has on those who see it.

18. The story of Kauakahiali'i and Ka'ili[oka]lauokekoa is told in "The Magic Pipes," in Pukui's *Folktales of Hawai'i* (34-38). This version contains details not found in Hale'ole's story. Pihanakalani, "Fullness of the Heavens," is located somewhere far up in Wailua valley on the slopes of mount Wai'ale'ale, Kaua'i.

## Kauakahiali'i and Ka'ililauokekoa

Kauakahiali'i was a ruling chief of Pihanakalani, a sacred valley on Kaua'i. His parents died when he was an infant, and he was adopted by Kahalelehua, a kupua [demi-god] who could be, at will, a woman or a huge 'ōhi'a tree covered with scarlet blossoms. She guarded her adopted son so well that if any human being was curious to see him, she would fill her valley with the thickest of mists and gather him up into her flower-laden boughs. No human being ever attended him; she and her retinue of kupua guarded him day and night.

As he grew to manhood, she taught him to play on two magic pipes – Kanikawā, a loud-sounding one, and Kanikawī, a shrill one. When he attained manhood, he heard among his attendants whisperings of the beauty of Ka'ililauokekoa, chiefess of Maka'iwa, near Kōloa, Kaua'i. So when he had a chance, he climbed up the mountainside during the darkness of night and piped this song:

I sound the flute here at Pihanakalani,  
O Ka'ili, O Ka'ili, O Ka'ililauokekoa,  
You are still asleep.

Little by little I draw your love toward me,  
O Ka'ili, O Ka'ili, O Ka'ililauokekoa,  
You are still asleep!

Sleeping or pretending to sleep  
At the song of the flute called "Shrill voice."  
O Ka'ili, O Ka'ili, O Ka'ililauokekoa,  
You are perhaps asleep!

Your love is mine, arriving at the taproot of Lehua  
O Ka'ili, O Ka'ili, O Ka'ililauokekoa,  
You are still asleep!

*Kani ka pū i Pihanakalani,  
Ē Ka'ili, ē Ka'ili, ē Ka'ililauokekoa ē!  
Ua moe 'oe!*

*Hāli'ali'a mai ana kō aloha ia'u,  
Ē Ka'ili, ē Ka'ili, ē Ka'ililauokekoa ē!  
Ua moe 'oe!*

*Moe ana 'oe, a ho'olōlo ana  
I ke kani o ka 'ohe o Kanikawī,  
Ē Ka'ili, ē Ka'ili, ē Ka'ililauokekoa ē!  
Ua moe paha 'oe!*



*Eia me a'u kou aloha a hiki i ka mole o Lehua,  
Ē Ka'ili, ē Ka'ili, ē Ka'ililauokekoa ē!  
Ua moe 'oe!*

The young man was lonely and piped to please himself, with no idea that his words could be carried over the cliff to Maka'iwa, but such was the magic of the pipes that they could convey the words themselves as well as the sound of the music.

For five nights, Ka'ililauokekoa heard the sound of the piping; on the fifth night, she awoke her attendant, and together they searched for its source. All night long, they clambered over the cliff. At dawn the music ceased, and the girls found themselves at the entrance of the sacred valley.

Its supernatural guardians, seeing the beauty of the chiefess, allowed her to enter, but for three days and three nights Kahalelehua held her adopted son captive in the boughs of her tree form. Ka'ililauokekoa sought everywhere but could find no lover. On the third day, the kupua resumed her human shape and released her captive. He and the girl stood and gazed at each other, then became friends, and Kahalelehua, seeing how well matched they were, sent word to the girl's father that she desired to keep her for a daughter-in-law.

For three months, everyone prepared for the marriage. New cloth was beaten and perfumed, mats woven, and food-stuffs brought for the feast. On the day of the marriage, lightning flashed, peals of thunder were heard, and the land was covered with mist, all these signs proclaiming the royal blood of the young couple.

A few months after the marriage, Ka'ililauokekoa said to her husband, "I shall soon fall into a deep sleep; don't bury me and don't mourn for me." It had been a custom of the girl from her childhood to sleep for months at a time.

The day arrived and she fell asleep; she ceased to breathe. For twelve months her husband guarded her, but at the end of that time, he lost his courage, fearing she would never awaken. He therefore tucked the pipe Kanikawā into her bosom, called upon her supernatural guardians to take care of her body, and taking Kanikawī, he traveled from island to island to drown his grief.

After two years of travel, he came to the home of Waka, who was a relative of his hānai mother and also the supernatural guardian of a beautiful chiefess named Lā'ieikawai. Day by day he watched this beautiful chiefess who reminded him so vividly of his wife. After a time, Waka asked him to become the husband of her ward, and he consented to a long engagement.

Now one day a stranger accompanied by a young companion came to the home of Lā'ieikawai. At every assembly, for amusement, this stranger would tell the story of Kauakahiali'i and Ka'ililauokekoa.

Kauakahiali'i asked her name and birthplace, but she merely shook her

head. He said, "You remind me of my wife! – are you my wife?" She smiled and repeated the story. He began to dog her steps; where she went he followed. One morning early, he entered her house while she was fast asleep. He touched her chest and there felt a hard object. He drew it out and found that he held in his hand his own pipe, Kanikawā. Drawing Kanikawī from the belt of his loincloth, he piped his song:

I sound the pipe here on the ridge of the mountain,  
O Ka'ili, O Ka'ili, O crescent leaf of the koa tree,  
You sleep.

The stranger awoke and wept.

A few days later, Kauakahiali'i went to Lā'ieikawai and asked her to release him from their engagement, telling her the joyful news that he had found his wife. He and Ka'ililauokekoa returned to Kaua'i.

Afterward, Kauakahiali'i sent his friend Kekalukaluokēwā to Hawai'i to seek Lā'ieikawai as wife. The adventures of that journey are to be found in the romance of Lā'ieikawai.

Another version of the story of Ka'ililauokekoa appears in Lyle A. Dickey's "Stories of Wailua, Kauai" (Hawaiian Historical Society, *Twenty-fifth Annual Report*, Honolulu 1917, 25-28). Another version of the marriage of Ka'ililauokekoa and Kauakahiali'i can be found in *Hawaiian Legends* by William Hyde Rice (Honolulu: Bishop Museum, 1923, 106-108).

19. 'Ōlali: "bright, shining, glistening" (Andrews), translated as "Shimmering One" here. PE also gives the following meaning: "To glide smoothly along, as a ship on the sea or as a fish slipping through one's hands," suggesting Lā'ieikawai's elusiveness.

20. The 'ō'ō is a black honeycreeper, whose voice was a loud, harsh oh-oh.

The 'alalā is the Hawaiian crow, whose voice is "highly varied, including a weird sounding kee-o-reek, a quiet kwahk and other short notes."

The 'elepaio is a fly-catcher, whose "various calls include an upslurred whistled wheet, a sharp keet, and a raspy chatter."

The 'apapane is a honeycreeper with a crimson body and black wings, its voice consists of "incredibly varied calls and songs: squeaks, whistles, rasping notes, clicking sounds, and melodic trills."

The 'i'iwipōlena is a scarlet honeycreeper; "pōlena" means "yellowish"; the immature bird was a dull yellow, its voice "an almost infinitely varied repertoire of creaks, whistles, gurgles, and reedy notes." (Voice descriptions are from *A Field Guide to The Birds of Hawaii and the Tropical Pacific* [Princeton UP: 1987]. Recordings of the Kaua'i 'ō'ō, the 'alalā, the 'elepaio, the 'apapane,

and the ‘iwi can be heard on *Voices of Hawaii’s Birds* by H. Douglas Pratt [Library of Natural Sounds, Cornell Laboratory of Ornithology 1995].)

21. Moa‘ulanuiākea, literally, “Great-broad-red-cock,” is a place name in Tahiti and Hawai‘i. It is the name of the high chief Mo‘ikeha’s house in Tahiti. Mo‘ikeha, who sailed from Tahiti and settled on Kaua‘i, sent for his son (or adopted son) La‘amaikahiki (The Sacred One from Tahiti) to inherit his lands in Hawai‘i. Tahiti was a source of marriage partners for Hawaiian ali‘i wishing to increase the status and mana of their blood-line.

Ka‘ililauokekoa was the daughter of La‘amaikahiki and granddaughter of Mo‘ikeha. (See note 18.)

“Borders of Tahiti” is a translation of “Kūkulu o Tahiti [Kahiki].” (See note 48.)

#### Chapter 4

22. In the evening, near sunset, omens (‘ōuli) in the clouds (ao), particularly the horizon clouds (‘ōpua), were observed and interpreted. During the evenings of Kū (first three days of the lunar month), the clouds stood up and were subject to interpretation (*Fornander*, Vol. VI 84-85).

23. Kōnane is a game played with two sets of stone, white and dark, on a board or flat stone, somewhat like checkers. The two players jump and “eat” the each other’s stones until one player can no longer move.

#### Chapter 5

24. MWB: “Famous Hawaiian boxing teachers kept master strokes in reserve for special pupils, upon whose success depended their own reputations. These strokes were given names. The hero Kawelo, before setting out to recapture Kaua‘i, sends his wife to secure from his father-in-law the stroke called ‘wahi-elo.’

“The phrase ‘Ka ‘ai a ke kumu i ao ‘oleia ia oukou’ has two interpretations: literally, ‘the master’s stroke which you have never learned’ and figuratively, ‘the fruit of the tree which you have never tasted.’ ...

“The snapping of the end of the loin-cloth is a good omen for the success of a stroke named ‘End-that-sounds.’”

Ihuanu’s secret stroke is called “Kanikapaha,” “End-that-sounds” – *Kani* means “sound or noise of any kind; to whirl, resound, reverberate; roar, rumble, crow, resonance; to strike, or tick, of a clock”; also “to sing.” *Pihapiha* refers to a hem, fringe, or end of a garment such as a malo; *piha* also means “full, complete, filled, loaded,” suggesting a final triumphant snapping blow.

25. Beckwith translates the names of these gods as follows: “O you Heavens (Lanipipili), Lightning (Lanioaka), and Rain (Lanikahuliomealani), O Air (Lono), O Thunder (Hekilika‘aka‘a), Earthquake (Nakoloailani).”

*Lanipili* refers to “the clouds as they appear to touch the horizon,” from *pili* “to stick or adhere to” (Andrews); “Ua lani pili” also refers to “a heavy rain” (PE). ‘*Oaka* means “to open”; *lani‘oaka* may refer to clear, open heavens, as opposed to the heavens covered by rain clouds. “Kahuli a mealani,” “changing or overturning of heavenly things,” suggests a sky changing from one state to another. The god Lono is associated with rainclouds. *Hekili* is thunder, *ka‘aka‘a* may mean “to open, as eyes; to watch over”; *ka‘a* is “to move along or scud, as clouds.” *Nākolo* means “rumbling, roaring, as of surf or thunder; reverberating.”

#### Chapter 6

26. MWB: “The pūlo‘ulo‘u consisted of a ball-shaped bundle of white bark cloth wrapped to the top of a staff. It is said to have been introduced by the high priest Pā‘ao [from Tahiti] some five hundred years ago, together with a ceremonial taboo of which it is the symbol.”

The penalty for intruding on a sacred place or person was death, so it was necessary to guard against accidental offenses by clearly marking off kapu areas using pūlo‘ulo‘u as signs.

27. “...you must be persistent” – “ho‘omano,” is a pun on “ho‘omanō,” “behave like a shark,” or “pursue a woman ardently.” Compare proverb 800 in Pūku‘i’s *‘Ōlelo No‘eau*: “He manō ka i‘a, ho‘omano ke aloha.” “Shark is the fish; may love be persistent.” “An expression used in hana aloha [love sorcery]. A play on manō and ho‘omano.”

“A canoe will break on a coral reef” is MWB’s translation of the saying, “He waa naha i kooka ko kaua, ko ke kane”; she credits a Mr. Meheula with suggesting the translation to her. A shortened form of the saying, “He wa‘a nahā i ko‘okā kō kāne,” is given as an example of usage for *ko‘okā*, “buffet” or “hit,” in the PE dictionary; this saying is translated “A smashed canoe that has been buffeted by your husband” and is glossed “Overindulgence in sex leads to impotence.”

In the context of the story, the Kuhina is urging ‘Aiwohikupua to “buffet” Lā‘ieikawai aggressively; just before this, he tells him, “if she should refuse you, you must be persistent / act like a shark” (*ho‘omano / ho‘omanō*). He is implying that Lā‘ieikawai’s stubbornness is like a canoe that will crack or split open by a persistent, shark-like attack. *Wā‘a* means both canoe and “trench, furrow, receptacle,” and figuratively, a woman (PE). *Nabā* means “cracked” or “split,” with a sexual connotation: “loss of virginity” (PE).



## Chapter 8

28. Maile is a leafy vine used to decorate and to make lei. The bark and leaves give off a fragrance when bruised. Maileha'iwale is "Brittle-maile," a maile with small, rounded leaves; Mailekaluhea is "Fragrant maile"; Mailelauli'i is "Small-leafed-maile," a maile with narrow pointed leaves; Mailepākaha is "Common-maile-vine," a maile with blunt ovate leaves. The fragrance of maile is used to attract the attention of a loved one and to arouse desire.

Maile is found straggling on the ground or twining around nearby shrubs and trees, suggesting the loyal, yet weak and dependent nature of the plant and these four sisters.

The name of the youngest sister, Kahalaomāpuana means "The fragrant hala tree." (See note 29.) The long, thick leaves of the hala tree are a shelter from both rain and sun, suggesting Kahalaomāpuana's protective nature; the thorns along the edges of the leaf symbolize her fierce, war-like character.

## Chapter 10

29. The lines translated literally "Here we are, / Sheltered by the great hala tree. / A steadfast hala tree" refer to the youngest sister, Kahalaomāpuana, "the fragrant hala tree." Beckwith explains a pun in the line, which she translates, "Fed upon the fruit of sin [hala]": "*hala...* means 'sin.' This meaning is therefore caught up and employed in the next line 'Is constancy then a sin?' [*He ho'omau hala paha*] – a repetition which is lost in translation."

30. The word *honi*, translated in Beckwith as "kiss," refers to the practice of touching noses on the side in greeting to share a breath or one's scent. In this chant, the practice is described by the phrase *hōmai ka ihu*, "bring the nose here."

## Chapter 11

31. MWB: "The pū lā'i is a wind instrument constructed from the thin, dry, lily-like leaf of the wild kī. Musical instruments were attributed to the gods and awakened wonder and awe in Polynesian minds." Te Rangi Hiroa notes that the pū lā'i "was more of a plaything than a musical instrument" and translates it as "whistle." A strip of leaf was "rolled around itself at one end and then rolled in overlapping spiral turns to the end to form a funnel-shaped instrument" (393).

## Chapter 15

32. Kiha-nui-lūlū-moku: *nui* means "big"; *lulu* "shaking, as an earthquake"; *moku* "island"; hence, "big Kiha, who shakes islands." Mo'o are mythical

water lizards (see note 11) worshiped as ancestral gods. Kiha-wahine was the name of the most famous mo'o, a goddess worshiped on Hawai'i and Maui. In the epic story of Pele and Hi'iaka, Pele's younger sister Hi'iaka battles a mo'o goddess named Pana'ewa, in the area called Pana'ewa near Kea'au.

## Chapter 16

33. Like the mo'o, the 'ilio, or dog, was an ancestral god to certain families.

## Chapter 18

34. MWB: "The kā'eke dance is that form of hula in which the beat is made on a kā'eke'eke instrument, a hollow bamboo cylinder struck upon the ground with a clear hollow sound. It said to have been introduced by La'amaikahiki, the son of Mo'ikeha, from Tahiti." PE defines kā'eke as "bamboo pipes," though the kā'eke is not a wind instrument, but a percussion instrument: "A player held one vertically in each hand tapping down on a mat or on the ground. The tone varied according to the size of the tube." Te Rangi Hiroa quotes Emerson: "The performer squatting, holds one in each hand vertically, and alternatively strikes their lower [closed] ends on a stone placed before him for the purpose, keeping time to the dance while he olis [chants]" (408). (Andrews defines kā'eke as "a kind of drum made of the cocoanut tree.")

35. Kilu and 'ume were popular love games played by the ali'i, or chiefs. Kilu was considered a game for the ali'i only; 'ume could be played by the maka'āinana as well. In *Lā'ieikawai*, both games are going on at the same time. According to Hiroa, the equipment for the game consisted of kilu (either decorated gourds or oblong coconuts cut obliquely, forming dish-like disks); and conical blocks of heavy wood. The men sat on one side and the women on the other, with mats spread between them; a conical block was placed in front of each player. The object was to slide the kilu across the mats to hit the conical block in front of the player one desired. Each player chanted a song before tossing the kilu. The prize for a hit was a honi (touching noses); for a miss the forfeit might be a hula dance. After reaching a certain number of points (say, 10 or 15 hits), the winner could claim the favor of the person whose block he or she had hit and spend the night with him or her (Hiroa, 368-369).

In 'Ume (to attract or draw) the players sat in a circle. A game master came forward, chanted a jesting song, and at intervals waved a long wand called a maile which he used to select a man and a woman. The chosen pair went outside and enjoyed themselves. As in *Lā'ieikawai*, the players sometimes told the game master who they wanted to be matched with for the evening. The woman had a right to veto or postpone the match (Hiroa, 367-368).



## Chapter 19

36. Pukui et al note, "Legends ... suggest a high value was placed on virginity [pu'upa'a, lit., "firm or tightly closed mound"]. However, this was true only among the ali'i. ...Hawai'i's aristocratic maidens were supposed to be untouched, not because of morality or prudery, but because genealogy of a possible child was all-important. Mrs. Pukui sums up the traditional viewpoint: 'Hawaiians placed very high value on virginity when a girl was reserved for the ali'i. Ali'i were considered to be under the keeping of the gods. After a woman married to an ali'i gave birth to the wanted child, then she was not prohibited from having other love affairs. But the genealogy of this important first child must be perfectly clear. There must be no doubt about his blood lines'" (Vol. 1, 201).

Later, we learn that Kahalaomāpuana and her sisters are also virgins by their parent's wish; whether the motive is ethical or religious or for some other reason isn't indicated. Pukui et al, note: "There was no religious equivalent of the nun or celibate priest. ... Legends of Hawai'i are filled with accounts of heroines – always high born – who were 'beautiful and virgin.' ... Some of this legendary stress on virginity can be discounted. ... In Hawai'i's stories, missionary influenced writer-translators who first put them in written form may have injected their own bias for chaste heroines" (Vol. 2, 88-89).

37. The Hawaiian custom of punalua allowed for a person to have more than one spouse. The Kaua'i chief Kauakahiali'i says to his friend and heir Kekalukaluokēwā: "Take care of our wife" (ka wahine a kaua)... "she belongs to the two of us" (ia ia kāua).

Pukui et al explain: "The general idea of punalua is that two persons are closely linked to the same third person. Sisters-in-law and brothers-in-law were always punalua to each other. They were lua [two] in the sense of 'companions' to the same puna, the same 'spring' or 'wellspring' or 'source.' ... Two wives of the same man, sisters or not, were punalua. So were two husbands, brothers or not, of the same woman" (Vol. 2, 90). The arrangement might include sharing a sexual partner, but not necessarily so. Sometimes, if both spouses were open-minded, the sharing of a sexual partner wasn't a source of conflict; but if one or the other or both were jealous, conflicts and unhappiness resulted.

38. Makali'i is a name for the constellation known as the Pleiades, as well as for the hot summer season and a summer month in Kamakau's calendar (Works of the People of Old 14). But compare note 7, where Makali'i is given as December-January, a winter month, in the calendar of Pūku'i and Handy. Perhaps the same name for both summer and winter months is due to the fact

that summer and winter in the South Pacific, where the Polynesian culture originated, are the reverse of summer and winter in the North Pacific, where Hawai'i is located.)

39. MWB: "The 'ohe, or bamboo flute, is believed to be of ancient origin. It is made of a bamboo joint pierced with holes and blown through the nose while the right hand plays the stops. The range is said to comprise five notes. The name 'Kanikawī' means 'changing sound.'"

Kekalukaluokēwā never employs the flute in his wooing of Lā'ieikawai, which is perhaps why he fails to win her love. Te Rangi Hiroa says that the 'ohe may refer to a bamboo instrument open at both ends, with no holes; it was said to be held vertically and blown over the top, thus played more like a single pipe than a flute (Te Rangi Hiroa, 395-396). See note 18 for the story of magical pipes named Kanikawī and its companion Kanikawā.

## Chapter 20

40. "Ola no ho'i nā iwi," "the bones will live": if Lā'ieikawai marries Kekalukaluokewā, Waka would be cared for in her old age and after death. See note 1.

## Chapter 21

41. MWB: "The names of Mali'o and Halaaniani are found in Puna. Ellis (1825) notes the name Mali'o as one of three hills (evidently transformed demi-gods), which, according to tradition, joined at the base to block an immense flow of lava at Puala'a, Puna. Off the coast between Kalapana and Kahawalea lies a rock shaped like a headless human form and called Halaaniani, although its legend retains no trace of the Puna rascal."

In PE, Mali'o is said to be "a mythical woman renowned for entertaining with music and for her ability in love magic."

Proverb no. 127 in Pukui's *Ōlelo No'eau* alludes to Mali'o: "A'obe 'alawa wale iho ia Mali'o: 'Not even a glance at Mali'o': 'Said of a haughty person. Pele was once so annoyed with Mali'o and her brother Halaaniani that she turned them both into stone and let them lie in the sea in Puna, Hawai'i. It was at the bay named after Halaaniani that clusters of pandanus were tossed into the sea with tokens to loved ones. These were borne by the current to Kamilo in Ka'ū.'"

42. MWB: "Huia is an especially high wave formed by the meeting of two crests; it is said to be characteristic of the surf at Kaipalaoa, Hawai'i."

43. MWB: "Kumukahi is a bold cape of black lava on the extreme easterly

point of Hawai'i. Beyond this cape stretches the limitless, landless Pacific. Against its fissured sides seethes and booms the swell from the ocean, in a dash of foaming spray. Piles of rocks mark the visits of chiefs to this sacred spot, and tombs of the dead abut upon its level heights. A visitor to this spot sees a magnificent horizon circling the wide heavens, hears the constant boom of the tides pulling across the measureless waters. It is one of the noteworthy places of Puna, often sung in ancient lays."

44. "... he kanaka ka mea nāna e lawe mai," literally, "a man should be the one who will bring it back" *Ka mea nāna*, "the one who" is a partial pun on *ka mea nanā*, "a sexually excited male."

#### Chapter 22

45. Lā'ieikawai has seen Kekalukaluokēwā before, so she should know that the man she is with is not he. Has she somehow been tricked by Mali'o into thinking Halaaniani is Kekalukaluokēwā? Or is she lying to her grandmother out of fear or shame?

46. MWB: "To preserve the umbilical cord (piko) in order to lengthen the life of a child was one of the first duties of a guardian." The piko was often hidden in some sacred place among rocks near the birthplace and ancestral home of the child.

#### Chapter 24

47. Kāhuli are small tree snails indigenous to Hawai'i. MWB: "One of these the natives call *pūpū kani oi* or 'shrill-voiced snail.' ... a certain cricket-like chirp that rings through the stillness of the almost insectless valleys is the voice of this particular species."

#### Chapter 25

48. Ka'ōnohiokalā means "The-eyeball-of-the-sun." "Borders of Tahiti" is a translation of "Kūkulu o Tahiti [Kahiki]." "Kūkulu" refers to the borders of a country as well as the horizon or the sky above it: "it was believed that the sky was supported by a vertical wall along the horizon; the section of the wall over Kahiki was Kūkulu o Kahiki" (PE). "Kūkulu" is also a post or pillar: the sky-roof was thought to be held up by the posts or pillars of the rising and setting stars.

When the story of Lā'ieikawai was told in the 1800's, canoe voyages like those of the chiefs Mo'ikeha and La'amaikahiki (c. 1100-1200 A.D.) were no longer taking place between Hawai'i and Kahiki, the sacred and distant

homeland 2,500 miles to the south, from where the ancestral gods and chiefs came. (See note 21.) So Kahalaomapuana's ocean journey is imaginative and metaphorical, not in a canoe but inside the mo'o Kihanuilūmoku; and her journey to get the high chief Ka'ōnohiokalā is depicted metaphorically as an ascent of the heavens, first to the moon (the land of Kahakaekaea) by way of a web let down by the ancestral spider Lanalanuui'aimakua; then on the back of the mythical bird Halulu to the sun, where the high chief lives.

#### Chapter 26

49. A description of the kauila nui ceremony can be found in Malo (167-169). The ceremony was part of the rites for the consecration of a luakini, or war heiau, which required the offering of corpses – the bodies of lawbreakers and enemies of the ruling chief.

#### Chapter 27

50. MWB: "The name Laukiele'ula means 'Red-kiele-leaf.' The kiele, Andrews says, is "a sweet-scented flower growing in the forest," and is identified by some natives with the gardenia of which there are two varieties native in Hawai'i; but the form does not occur in any chants with which I am familiar. It is probably selected to express the idea of fragrance, which seems to be the kupua property of the mother's side of the family. It is the rareness of fragrant plants indigenous to the islands, coupled with sensuous delight in odor, which gives to perfume the attributes of deity, and to those few varieties that possess distinct scent like the maile and hala, a conspicuous place in religious ceremonial."

["The God of Love" and "Makanikeoe, The God of Love" (Pukui *Folktales* 24, 27-29) give more information about Laukiele'ula and her family. She has an older sister named Lauka'ie'ie, "Leaf of the 'ie'ie," a woody vine in the shelter of which grows the maile vine; their brother, Makanikeoe, the god of love, also has a plant form. This family of forest deities is said to have come from a foreign land – Kahiki.]

"The name of Moanalihakawaokele, on the other hand, appears in the 'Song of Creation,' [*Kumulipo*] in the eighth era where the generations of Uli are sung. In the time of calm is born the woman Lailai, and after her the gods Ki'i, Kāne, and Kanaloa, and it is day. Then

"The drums are born,  
Called Moanalihā,  
Kawaomaaukele came next,  
The last was Kupololiilialiimuaoloipo,  
A man of long life and very high rank.



“There follow thirty-four pages devoted to the history and generations of this family before the death of this last chief is recorded. Now it is clear that out of the first two names, Moanaloha and Kawao(maau)kele, is compounded [the name] of the storm god. This would place him in the era of the gods as the father of Kū and ancestor of the Uli line.”

51. MWB: “According to the old Polynesian system of age groups, the ‘mother’s brother’ bears the relation to the child of makua (parent) equally with his real parents. Kahalaomāpuana says to her father:

“I am your child [Moanalohaikawaokele’s],  
The child of Laukiele‘ula,  
The child of Mokukekahiki [Laukiele‘ula’s brother],  
The child of Kā‘eloikamalama [Laukiele‘ula’s brother].”

52. On menstruation (Pukui et al. *Nānā i ke Kumu*, Vol. 2, 88): “Men, both of rank and file, were forbidden sexual contact with a woman who was menstruating or having blood-tinged post-childbirth lochial discharge. Menstrual blood was kapu (taboo) to men and displeasing to the gods. A man who lay with a woman at this time, says Malo, was punished by death.

“Originally, the kapu may have been a regional belief that spread. So the following legend suggests: “Olopana and his wife Lu‘u-kia took their residence in Wai-pi‘o except ... when Lu‘u-kia was isolated. These times of isolation came only at Lu‘u-kia’s monthly periods, when she was removed to ... a place located between Kawaihae [sic] and Waimea. ... Waiauwia became enamoured ... and followed Lu‘u-kia and made advances ... Lu‘ukia told Waiauwia, ‘Don’t come into me, for I have my period of infirmity. This is why I am separated from ‘Olopana.

“This was the first time Waiauwia ever heard that men were prohibited from living with women during their monthly periods. Waiauwia was therefore forced to return to Waimea, and there informed his wife that it was against the wish of the gods to have men live with their wives during their period of infirmity.”

### Chapter 31

53. Kūlanihāko‘i is a lake in the sky, the source of rain.

### Chapter 33

54. “... the two of them [Ali‘i and Hinaikamalama] lay sleeping together in one place under a single covering”: According to Esther Mookini, “e hiamoe mai ana lāua ma kahi ho‘okahi, ua ho‘ouhi‘ia i ka ‘a‘ahu ho‘okahi” was a stan-

dard description of adultery in the law courts of the 19th century Hawaiian monarchy.

### Chapter 34

55. After death, the spirit was thought to wander for a while on earth until it was helped by its ‘aumākua to enter the realm of spirits and join its ancestors. Those that didn’t receive such help were destined to wander the earth forever, living on moths and spiders: “On the plain of Kaupe‘a beside Pu‘uloa, wandering souls could go to catch moths (pulehūa) and spiders (nanana). However, wandering souls would not go far in the places mentioned earlier before they would be found catching spiders by ‘aumākua souls, and be helped to escape. Those souls who had no such help were indeed friendless (he po‘e ‘uhane hauka‘e lākou), and there were many who were called by this name “po‘e ‘uhane hauka‘e” (Kamakau *People of Old* 49). “Hauka‘e” means, literally, “defiled.”

56. See Frederick B. Wichman’s “Ka Li‘ulā o Mānā” (“The Mirage of Mānā”) in *Polihale and other Kaua‘i Legends* (Honolulu: Bamboo Ridge Press, 1991, 32-40) for a story concerning Lā‘ieikawai as Ka-wahine-o-ka-li‘ulā (“The Woman of the Twilight”). According to this legend, Kawahineokali‘ulā dwells in a royal house at Kaunalewa (a large grove of coconut trees near a marsh in Mānā, Kaua‘i). The house, with its surrounding village, is a mirage that moves away as one approaches. (“Li‘ulā” means both “Twilight” and “Mirage.”) The village can only be entered by someone aided by the gods. The Kaua‘i chief Limaloa is said to have fallen in love with Lā‘ieikawai. His spirit entered the village with the help of Moe-ha‘una, one of Pele’s sisters, and appears in the mirage on moon-lit nights of Kū. Another reference to the story appears in Wichman’s *Kaua‘i: Ancient Place-Names and their Stories* (Honolulu: UH Press, 1998).

## Characters

### Lā'ieikawai and Family

*Lā'ieikawai* (Lā'ie of the Water): twin sister of Lā'ielohelohe. Lā'ie is a land section of Ko'olauloa, O'ahu, named for the 'ie vine; lit. 'ie leaf.

*Lā'ielohelohe* (Obedient Lā'ie): twin sister of Lā'ieikawai.

*Kahauokapaka*: father of the Lā'ie twins; the chief of Ko'olau, O'ahu.

*Mālaekahana*: mother of the Lā'ie twins; also a place name. Lā'ie and Mālaekahana are two adjoining land sections in Ko'olauloa.

*Kapukaihaoa*: hānai father of Lā'ielohelohe; a kahuna, or priest.

*Waka*: hānai mother of Lā'ieikawai. (See note 11.)

*Hulu-maniani* (Waving Feather): a makāula, or prophet, he becomes hānai father to Lā'ieikawai and the five daughters of Moanalihaiakawaokele and Laukiele'ula.

### Two Suitors, a Seducer, and a Husband

*'Ai-wohi-kupua*: the first suitor of Lā'ieikawai; a chief of Kaua'i and son of Moanalihaiakawaokele and Laukiele'ula. Wohi is a high-ranking chief, but not of the highest order. (See note 15.) Kupua is a demi-god.

*Haua'iliki* (Bitter, Cold-PE): a rival suitor of Lā'ieikawai; a young chief of Kaua'i; also a place name on Kaua'i.

*Halaaniani*: a young rascal of Puna who seduces Lā'ieikawai, with the help of his older sister, *Mali'o* (Dawn Light), a woman noted for her love magic. "Hala" means "sin"; "aniani" means "obvious," and also "to blow gently," and figuratively, "to travel swiftly." (See note 41.)

*Ka-ōnohi-o-ka-lā* (The Eyeball of the Sun): the first-born son of Moanalihaiakawaokele and Laukiele'ula, he marries Lā'ieikawai.

### The Moanalihaiakawaokele-Laukiele'ula Family

*Moana-liha-i-ka-waokele* (Fearful Consultation Place for Chiefs in the Upland Rain Forest): father of Ka'ōnohiokālā; a powerful chief of Kahiki.

*Lau-kiele-‘ula* (Red Gardenia Leaf): mother of Ka‘ōnohiokalā, ‘Aiwohikupua, and their five sisters; Laukiele‘ula attends the young chief Ka‘ōnohiokalā in the kapu house at Borders of Kahiki.

*Kā‘elo-i-ka-malama* (The Wetness in the Light): brother of Lau-kiele-‘ula, he guards the land of Nu‘umealani; Kā‘elo is a name for a rainy month, around December and January.

*Moku-kele-kahiki* (Island-Sailing-[to]-Kahiki): brother of Lau-kiele-‘ula, he guards the land of Ke‘alohilani.

*Ka-‘ōnobi-o-ka-lā*: first-born son of Moanalihaiakawaokele and Laukiele‘ula.

*‘Ai-wohi-kupua*: a son of Moanalihaiakawaokele and Laukiele‘ula.

*Maile-ha‘iwale* (Brittle Maile), *Maile-kaluheā* (Fragrant Maile), *Maile-lauli‘i* (Small-leafed Maile), and *Maile-pākaha* (Common Maile): daughters of Moanalihaiakawaokele and Laukiele‘ula. (See note 28.)

*Ka-hala-o-māpuana* (The Fragrant Hala Tree): the youngest daughter of Moanalihaiakawaokele and Laukiele‘ula. (See note 28.)

#### Dwellers of the Borders of Kahiki

*Awakea* (Noonday): guard at the gate of the sun.

*Halulu-i-ke-kibi-o-ka-malama* (Roaring at the Edge of the Moon): bird who bears visitors from the moon to the gate of the sun.

*Ka-‘ohu-kolo-kaiālea* (The Moving Cloud of Kaiālea): a caretaker of the shade on the kapu side of the borders at Kahiki.

*Lanalana-nui-‘ai-makua* (Great Ancestral Spider): the one who lets down the pathway to the heavens.

*Mahina-nui-kōnane* (Big Bright Moon): a caretaker of the shade on the kapu side of the borders at Kahiki.

#### Ruling Chiefs of Kaua‘i

*Kaua-kahi-ali‘i*: a high chief of Kaua‘i. (See note 18.)

*Ka‘ili-o-ka-lau-o-ke-koa* (The Skin of the Leaf of the Koa Tree): wife of Kauakahiali‘i. She is the daughter of La‘a, a sacred chief from Tahiti, and the granddaughter of Mo‘ikeha and Ho‘oipomalana. (See note 18.)

*Ke-kalukalu-o-kēwā*: a high chief of Kaua‘i; successor to Kauakahiali‘i.

“Kalukalu” is a kind of fern; kēwā is “a far-off place inhabited by spirits”; high-ranking chiefs were brought up in seclusion in the deep forest, where the spirits and gods lived. (See note 13.)

#### Poli‘ahu and Friends

*Poli‘ahu* (Cold Bosom – MWB): a high chiefess who dwells on Mauna Kea; goddess of snow; also a cinder cone west of the summit of Mauna Kea. Other interpretations of her name: Garment [for the] Bosom; a metaphor for snow (*Place Names*); Bosom Goddess (PE).

*Ka-houpo-kāne* (The Male Bosom): an attendant of Poli‘ahu.

*Lilinoe* (Fine Mist): an attendant of Poli‘ahu; goddess of mist; the name of a cinder cone SE of the summit of Mauna Kea.

*Waiaie* (Watery Mist): an attendant of Poli‘ahu.

#### Animal Characters

*Aki[bi]-ke‘ebi-‘ale*: storm petrel; a messenger of ‘Aiwohikupua.

*‘Iwa*: frigate bird; a messenger of ‘Aiwohikupua.

*Kalabumoku*: man-eating dog of ‘Aiwohikupua.

*Kiha-nui-lūlū-moku* (Big Kiha, Who Shakes Islands): guardian lizard of Paliuli. (See note 32.)

*Koa‘e*: tropic bird; a messenger of ‘Aiwohikupua.

*‘Ūlilī*: wandering tattler (a bird); a messenger of ‘Aiwohikupua.

#### Other Characters

*Haunaka*: a champion fighter of Hāmākua.

*Hina-i-ka-malama* (Hina in the Moon): a chiefess of Hāna, Maui.

*Ihu-anu*: (Cold Nose): a champion fighter of Kohala.

*Ka‘ula-‘ai-lehua*: a beautiful princess of Moloka‘i.

*Makaweli* (Terrifying Eye): a young chief of Kaua‘i.

*Polo‘ula*: a chief of Wailua, Kaua‘i.



## Glossary

Definitions are generally from the Pukui-Elbert *Hawaiian Dictionary* (1985). *Nā Puke Wehewehe 'Ōlelo Hawai'i*, an online Hawaiian dictionary, can be found at Ulukau: The Hawaiian Electronic Library: <http://wehewehe.org/cgi-bin/hdict>.

*aia ho'ī*: lo and behold!

*'āina*: land, homeland.

*akua*: god.

*'alibikaua*: war chief; general in battle; strategist.

*ali'ī*: chief; person of royal blood; *ali'ī nui*: high-ranking chief, lit. "big chief" or "great chief"; *ali'ī kāne*: male chief; *ali'ī wahine*: female chief.

*aloha*: love; *aloha 'oe*: farewell; lit. "love to you."

*'āmama*: "finished"; said at the end of a prayer, along with "ua noa" ("it is free," i.e., "the kapu on speaking is over") and "lele wale" ("it has flown," i.e., "the prayer has been sent.")

*anuenue*: rainbow; cf. *'ōnohi*, a patch or fragment of a rainbow; and *pūnohu*, a rainbow lying close to earth.

*'a'ole kā*: not so!

*auwē*: interjection expressing sorrow or grief; alas! oh, no!

*'awa*: plant of the pepper family (*Piper methysticum*). Its root was dried, pounded into small pieces and then chewed. The chewed 'awa was put into a bowl of water and mixed. The small pieces of wood were strained out using long plant fibers; the fibers, held in both hands, were drawn through the bowl to trap the pieces, then wrung to press out the liquid saturated with 'awa particles. The resulting intoxicating drink relaxes the muscles and also makes one drowsy.

*ē*: (1) a vocative particle calling someone's attention, positioned before the head word and sometimes after for emphasis. E.g., addressing Pua: "Ē Pua ē"; (2) an intensifying particle; (3) an interjection, "alas!"

*eō*: response to a call; "Yes, I'm here."

*haku*: lord, master; *haku lani*: heavenly lord; *haku wahine*: female lord.

**hala:** pandanus tree (*Pandanus odoratissimus*; see note 28); also sin, vice, offense, fault, error; to pass by or pass away.

**hale:** house, usually thatched with pili grass on a wood frame; **hale ali'i** is a house for a chief or chiefess; **hale kahi olonā:** a fiber-combing house, where the fibrous inner bark of the olonā plant was scraped and shredded into strands for making cordage; **hale-pe'a:** menstrual house.

**hānai:** child who is raised, reared, fed, cared for and provided for by someone other than his or her natural parents, usually a relative; or the person who cares for the child.

**hano:** nose flute, made of bamboo with one, two, or three holes. "The nose flute is said to have been used chiefly as an instrument for love making, and it is said that lovers were able to convey messages to each other particularly in the stillness of the night" (Te Rangi Hiroa, 391).

**heiau:** site for religious worship.

**hibi'o:** dream-vision which appears when one is just going to sleep or just awakening, halfway between waking and sleeping; cf. **moe'uhane:** spirit-dream during a deep sleep (Pukui, Haertig, and Lee. Vol. 2, 169).

**honi:** to touch noses on the side in greeting.

**hula kā'eke:** a hula accompanied by the beat of bamboo cylinders striking the ground. See note 34.

**'ie'ie:** a woody, branching, climbing vine; **'ie** is the aerial root of the vine.

**ilāmuku:** enforcement officer; marshal or sheriff.

**iwikuamo'o:** lit., "backbone"; personal attendant; a close blood relative who was allowed to handle the food and personal effects of a high chief.

**kā:** interjection expressing mild disapproval or annoyance.

**kā'eke:** bamboo cylinder used to keep beat while performing a hula. See note 34.

**kahu:** attendant, caretaker, guardian.

**kahuna:** priest or expert in any field.

**kāhuli:** a small native land snail. See note 47.

**kama'āina:** a native of a district or an island.

**kapa:** bark cloth.

**kapu:** restriction, prohibition, or law; taboo.

**kaukauali'i:** chief of relatively low rank. (See note 15.)

**kāula:** prophet, seer, magician.

**kauwā:** outcast, pariah, slave; a caste at the bottom of the social classes who lived apart; cf. **ali'i** and **maka'āinana**

**kē:** woody plant topped with a cluster of narrow-oblong leaves (*Cordyline terminalis*).

**kīhei:** cloak or cape; a rectangular piece of kapa worn over the shoulders.

**kīlu:** a game like spin the bottle. See note 35.

**kōnane:** a game somewhat like checkers. See note 23.

**kuhina nui:** prime minister; a person sharing executive power with the ruling chief.

**kukui:** candlenut tree (*Aleurites moluccana*); the oily nut was strung into a torch and burned for light; the oil was also burned in a stone lamp.

**kulikuli:** noise, din; noisy, deafening; Be quiet! Shut up!

**kumu:** teacher; lit. foundation, source, or trunk of a tree.

**kupua:** demigod; supernatural being, one who possesses **mana** or magical powers.

**lehua:** a red flower with needle-like petals; see the illustration on the front cover, with two 'ō'ō (black honey-eaters) in a flowering **'ōhi'a lehua** tree.

**luna:** headman; overseer.

**maile:** a native twining vine (*Alyxia olivaeformis*). See note 28.

**makāula:** same as **kāula**, a prophet, seer, or magician.

**maka'āinana:** people of the land; farmers; commoners.

**malihini:** newcomer or stranger to an area.

**malo:** a loin cloth.

**mana:** supernatural or divine power; power from one's ancestral gods.

**mea kani:** lit., "musical thing"; something that makes a pleasing sound.

*mele*: chant, song.

*milo*: a native tree (*Thespesia populnea*) whose wood was used to make calabashes; other parts of the tree was used for medicine, dye, oil, gum.

*moe'uhane*: literally, "spirit sleep"; a dream during deep sleep in which spirits meet; the spirit leaves the body during sleep and wanders and meets other spirits; cf. *bibi'o*. (Pukui, Haertig, and Lee. Vol. 2, 169).

*Mō'ī*: king, sovereign, monarch, ruler.

*mokomoko*: boxing. See notes 14 and 24; also, the illustration on page 104.

*mo'o*: water lizard; *mo'o nui*: big water lizard. See notes 11 and 32.

*'obe*: bamboo; also a bamboo flute or a bamboo pipe. See note 39.

*'ōhi'a lehua*: a native tree of the uplands (*Metrosideros macropus*).

*'ōnobi*: patch or fragment of a rainbow; partial rainbow; cf. *anuenue*, a rainbow and *pūnohu*, a rainbow lying close to earth.

*'opihī*: a prized shellfish with a conical shell.

*pā'ū*: skirt made of kapa; consists of five thicknesses of bark cloth 4 yards long and 3 or 4 feet wide, the outer printed in colors and worn wrapped about the loins, reaching the knees.

*palai*: a native fern (*Microlepia setosa*); used in offerings to Laka, goddess of hula.

*pāpāi'awa*: ceremonial offering of *'awa*, especially to free one from the necessity of completing an oath or vow; to perform such a ceremony.

*pō*: darkness; the time of the gods, before humans were created.

*pū lā'ī*: a whistle made from a kī-leaf. See note 31.

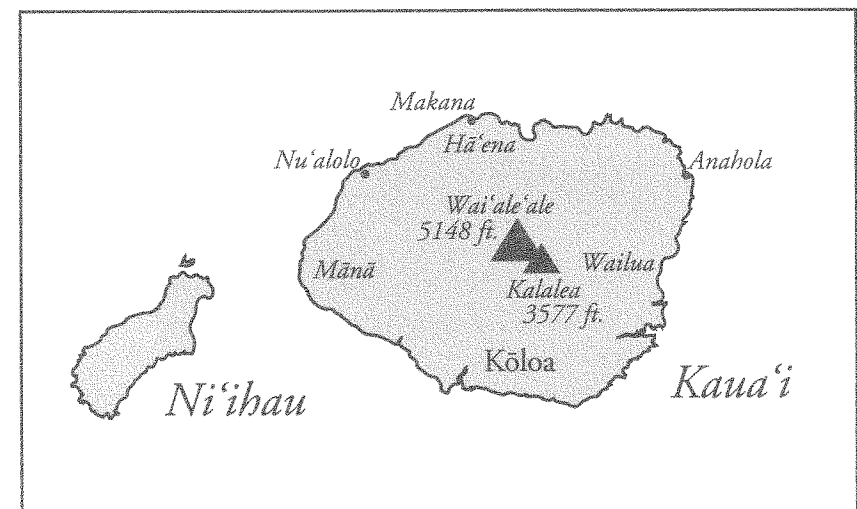
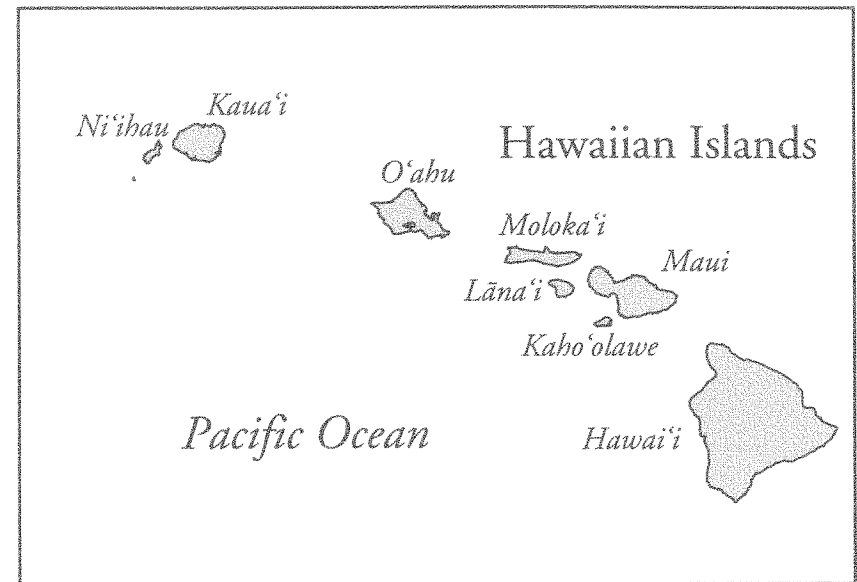
*pū'ali*: a soldier or warrior who tied (pū'ali) his malo about his waist with no flap left dangling for a foe to seize.

*pūlo'ulo'u*: staff or pole with a ball-shaped bundle of kapa at the top; a sign of kapu to warn persons of low rank not to approach a sacred chief or a sacred area..

*punabele*: an intimate friend, a favorite, a pet.

*wiliwili*: a Hawaiian leguminous tree (*Erythrina sandwicensis*); its light wood was used to make surfboards, canoe outriggers, and net floats.

## Places in *La'iekawai*







# Lā'ieikawai

S.N. Hale'ole

Pua ka wiliwili nanahu ka manō. *When the wiliwili tree blooms, the sharks bite.* ("A beautiful woman attracts young men – sharks – who become fierce rivals over her.")

– Mary Kawena Pukui, *Ōlelo No'eau*, Proverb 2701

The editor announces with great joy the printing of this book, the first child of an undertaking to enrich the Hawaiian people with a book of great interest. Previously we have acquired school books on many subjects; many, many books have been provided to instruct us in right and wrong; but this is the first book printed for the people of Hawai'i in the delightfully educational form of the Ka'ao, concerning ancient matters of this native nation, in order to prevent the loss of its fascinating traditions. Let us show in fine language the words and deeds of a certain beautiful and greatly loved daughter of Hawai'i, so that the aloha of the people of Hawai'i for their ancestors and their homeland may live on forever.

– from the Foreword by S.N. Hale'ole, 1863

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