THE WORKS OF THE PEOPLE OF OLD

Na Hana a ka Poʻe Kahiko

KAMAKAU
"Water flowing over a cliff is called a wailele, waterfall."

Bishop Museum photo by Alonzo Gattley.
The Works of the People of Old
Na Hana a ka Poʻe Kahiko

By Samuel Manaiakalani Kamakau

Translated from the Newspaper Ke Au ʻOkoʻa

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Na Hana a ka Poʻe Kahiko is a sequel to Ka Poʻe Kahiko (Kamakau, 1964), and both are translations from Samuel Manaia Kalani Kamakau’s series of newspaper articles which ran from October 14, 1869, through November 3, 1870, in Ke Au ʻOkoʻa. Kamakau called this series “Ka Moʻolelo Hawaii,” and numerous references found in the literature on Hawaiian culture give this title as their source. Most of these references are quotations or paraphrases from the manuscript translation in Bishop Museum which was translated and edited by Martha Warren Beckwith and Mary Kawena Pukui in 1934.

A comparison of the Hawaiian texts of David Malo’s “Moʻolelo Hawaii” and Kamakau’s “Moʻolelo Hawaii” reveals that Kamakau began this series as an amplification of Malo’s earlier work (see Malo, 1951, Chapters 1-7). His first four articles in the series are incorporated in a manuscript on mythology and legends now in preparation at Bishop Museum. We begin Na Hana a ka Poʻe Kahiko with what was his fifth, and last, article following Malo’s arrangement (1951, Chapters 5-7). Thereafter, the articles which are included in this volume were more or less detailed accounts of the material culture of his people. He included in these accounts information extracted from the Reverend J. F. Pogue’s Mooolelo Hawaii published at Lahainaluna School in 1858 (and in the newspaper Ka Hae Hawaii from April 7, 1858, to May 11, 1859). That moʻolelo was a reprinting of the first Moʻolelo Hawaii (Dibble, 1838; see also Tinker, 1839; Remy, 1862), to which had been added material gathered by the students of Lahainaluna School in the 20-year period between the publications. Kamakau added considerable fresh material to these earlier accounts.

Some aspects of the older Hawaiian culture were already abandoned or were fast disappearing by Kamakau’s day, and some were still very much
alive. Kamakau often differentiated in his text by the use of past and present
tenses; we have for the sake of conformity used the past tense almost
exclusively. Many of the details which Kamakau gave have become our only
sources of information on old techniques. Some of the terms he used are
now obsolete, and the definitions of them found in the translation are taken
from Lorrin Andrews' Dictionary of the Hawaiian Language printed in 1865.
Terms and excerpts from the original Hawaiian text have been included
parenthetically to preserve Kamakau's actual words; editor's interpolations
have been set off in brackets. An extract from the newspaper Kū'oko'a for
August 12, 1865, has been included to round out Kamakau's several pub-
lished articles on heiaus.

Acknowledgment is made again of the indebtedness of the editor to Dr.
Mary Kawena Pukui for her patience and unstinting help when the work of
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Since then the editor has also called upon the technical knowledge of Dr.
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Dorothy B. Barrère

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the mouth of a shallow rushing stream, a kahawai, is called a nuku kahawai.
Water flowing over a cliff is called a wailele, waterfall. If the water divides in falling (kahe makawalu), it is called a wa'ihī, cascade; if the water sprays (kulu makali'i) in falling over a cliff it is called huna wailele or wai puhia or wai ehu.

The area near the sea, makai of a village or a group of houses, is called kalawa kahaone, curve of beach, or kahaone manawanawau, beach with manawanawau plants, or kahaone pohuehue, beach with pohuehue plants, or kahaone mahihiki, beach with mahihiki grass. The part of the beach where 'ohiki crabs live is the one wai, wet sand. These terms apply only to low stretches of sandy beaches; the terms for rocky shorelines are different.

THE SEAS

Ka po'e kahiko distinguished by name the waters along the coast, out to sea, and to the deep ocean. The place on land where waves break and spread is the līhi kai or 'ae kai, edge of the sea. Where they wash over the land is called pahola, kohola, or pālaha ("spread"), and the place where they break and spread toward land is called pu'eone or po'ina nalu or po'ina a kai.

The overall term for a place where shallow seas come in without rising [into breakers] is kai kohola or just kohola (the shallow sea within the reef). The water on the mauka, or land, side of the kohola is called the kai 'elemihī [for the 'elemihī crabs that are to be found there]; the makai, or seaward, side of the kohola is called the kai hāhā papa'i (the sea in which to feel for papa'i crabs). The mauka part is also called kai hahekaheka [because of the many small salt-collecting sea pools], or kai ki'oki'o [because water remains in the rocky basins after the tide goes down], or hapuna [for the puddles of standing water]. Seaward of this area are the kai hele ku, the sea for wading; the papa he'e, the octopus grounds; the kai 'ohua, feeding grounds of young fishes; and the kai 'au kohana, the sea for bathing naked.

Then comes the kai he'e nalu, surf-riding sea, or kua'a, and the po'ina nalu, or po'ina, where the waves break. Just beyond this surf line is the area called kua nalu, back of the wave, or kulana, pitch and toss, and then the kai kea, white sea; or kai lu'u, sea for diving; or kai paeaea, sea for pole fishing. Outside of there are the areas of the kai 'e leho and kai 'okilo he'e, sea for octopus fishing; the kai kaka uhu, sea for netting uhu; the kai ka'ili, sea for fishing with hook and line; and the kai lawai'a, sea for [deep sea] fishing.

Just before the sea becomes very dark is the kai lu he'e, the sea in which to catch octopuses with lures, and where the sea is very dark blue is the kai malolo and kai hi aku, the sea in which to fish for malolo and aku. Outside of there are the ko'a hi kahala and ko'a hi 'ahi, the fishing grounds, ko'a, for kahala and 'ahi. Beyond is the ocean, moana, called lepo or lewa or lipo—the dark blue-purple sea of Kane, kai popolohua mea a Kane—that extends to the clouds on the horizon.

Where the sea is a very dark blue it is called the kai popolohua mea a Kane;
where it is white [with foam] it is called kai ke'oke'o; where it becomes reddish colored, like 'alaea, it is called kai 'ula'ula; where it becomes yellowish colored, like 'olena, it is called kai lena'ena. A sea that is mottled or streaked is a kai ma'oki'ioki. Where the sea is calm and tranquil it is called kai molino or kai pohu or kai paeaea; where it floats in puddles it is called kai kaheka or kai ki'o or kai hapuna.

A sea where waves each break up into individual waves (po'i pakahi), is called a kai kuhana; and, if they break into innumerable waves (po'i kuakini), a kai ko'o rough sea, or nalu ku ka halelo (jagged waves). Where waves dash against points of land the sea is called kai maka lae; where they dash against cliff bases it is called kai kuehu. Where waves break in a cave or crevice and blow out forcibly is called kai pahi, or just pahi, "blowhole," and where the sea goes up and down within a crevice is called mimilo or mimiki or a'aka.

A sea that extends inland and is almost surrounded by land is a kai haloko or kai pahi lala; one that extends inland but is wide open on one side is a kai ku'ono. One that is entirely surrounded by land is a loko kai, lagoon, or haloko kai, sea pond, or loko pa'akai or loko ilu', salt pond. The sea that flows into a loko is a kai hi, and the sea that evaporates in the sun is a kai hoolo'o or kai pa'akai (a sea that stores or makes salt).

Sea water in a dish, pa, is called kai penu or kai miki, "sopping gravy." Sea water in a basin is called kai ku, kaikuehu, or kaikua; these names apply to sea water used for enemas.6

THE WAVES

Here is something further. That which swells and rolls in "furrows" (aui kawahawaha) just makai of the surf line (ku'a'au) is a nalu, a wave. A wave that breaks along its entire length is a kai palala, nalu palala, or lauloa; if it breaks on one side, that is a nalu muku. A wave that is sunken inward when breaking (po'opo'o loko ke po'i ana) is a nalu halehale (cavernous wave) [called "tube" by modern surfers]; one that draws up high is a nalu puka; one that does not furrow or break is an 'aio, a swell; one that sinks down just as it was about to break is a nalu 'opu'u. A wave that swirls and "eats away" [the sand] (po'ai o'ona) is a nalu 'a'ai or 'ae'i; one that rolls in diagonally (waiho 'ao'ao mai) is a nalu kaheia.

Where waves meet at one place because of some rise on the sea bottom—or a mass of coral heads perhaps—is called a pu'a'ao and where they break constantly at coral heads they are called nalu ho'aka.

The "furrows" (kawahawaha) of the ocean that are stirred up by the wind become waves called 'ale, billows or ni'a'u; a swell that blows off above (pu'o iluna) and breaks below (po'i iho) is an 'ale ni'a'u. A long swell, aio, that breaks and spreads in (po'i pohola mai) is an 'ale lauloa; long swells that break in lines [in sets] are 'ale kuualono. A swell that twists about and breaks here and breaks there in an agitated manner (kupikipiti'o ka po'i ana) is an
'ale 'wilau, and when many swells break agitatedly against points or capes of land they are called 'ale 'wilau maka lae.

The [little] swell that "grows" (kapu) [occurs] close to the ama, or float, of a canoe and keeps curling is called an 'ale 'kiulolo, a "local" swell, or 'ale hu'e, a "flowing" swell. The one that curls under the forward outrigger boom, kua 'iako muu, is called the 'ale hu'e i muu, the flowing swell in front; and the one that curls at the rear 'iako is called the 'ale hu'e i hohe, the flowing swell in back. The swell that curls in front of the canoe is the 'ale po'i i ka iha, the swell curling at the "nose"; the double curl (po'i palua) at the middle of the canoe is called the 'ale kaua or 'ale kapo or 'ale pani, and the swell that curls "outside" (matenaho) [behind] the canoe is called the 'ale 'iha.

THE TIDES

Here again is something further. As the sea rises it is called kai holo, or kai pi'a, running or rising sea [tide]. When very full (mau) [high tide], it is called kai mai or kai piha or kai holo—big or full or deep sea. When it stops rising [mid tide] it is called kai ku, standing sea, or kai apo, surrounding sea, or kai holoholo, rippling sea. As the sea recedes it is called kai maku, "cut" sea, or kai emi, ebbing sea, and when the shallow sea floor is exposed (vaiko ka papa hohole) it is called kai maoloa "dry" sea, or kai make, "dead" sea; or kai 'a'aka, "parted" sea [low tide]. If the sea rises high and then recedes it is a kai ho'e, "mounting" sea, and kai miniki, receding [or sucking] sea, and if the land is covered over by the sea (a i ahi 'ia ka honua e ke kai) it is a kai a ka hulumanu, or kai a kahina'i.7

THE RECKONING OF TIME

From remote times the months of the year, the days of the months, and the kapu periods (ia kapu Sabbath; literally, sacred Sabbath days) within the months have been clearly reckoned—from the time of Milipomea,7 who established the seasons of the year and the kapu periods. Later, in Wakea's time, some new kapu divisions were made, and still later the reckoning of the year was changed about.

THE SEASONS

There are two seasons in the year, Makali'i and Ho'oilolo. Weluhu (March—April)7 is the month when the sun, standing on the alanui palohine a Kane10 [the equator], turns [and goes] to the north until the month of Kaulua (June—July), when it stands at its northermost limit [the Tropic of

7November 11, 1869.
Cultivation

MAHI'AI 'ANA—CULTIVATION

My people have been cultivating the earth that they made a living food dependent on them. For some

Ka po'e kahiko were not well digging implements, no cattle on their backs—these were their lifting implements and great logs, and all heavy things in houses or fences, thatching; they want for themselves or for others—adzes, ko'i holu, ko'i kahela, ko'hana hands had to break the wood; lack of proper tools, they used walahe'e wood—and also their spade. With his hands spaded, with only the help of

THE CULTIVATION OF SWEET POTATOES

The methods of planting: because the places were different slope, 'apa'a; in open cou lands, palawai; it might be pi

There were two main kinds one called the malo 'eka ('aristocratic'). The ha'ahea

*November 11, 1869.
Cultivation

MAHI‘AI ‘ANA—CULTIVATION

My people have been cultivators from very ancient times; it was by agriculture that they made a living for themselves, for their families, and for those dependent on them. For some it was a favorite occupation.

Ku ‘po‘e kahiko were not well supplied with proper tools; they had no iron digging implements, no cattle, no horses. Their tools were their hands and their backs—these were their cattle, horses, and carts. Their hands were their lifting implements and their shoulders their carts for hauling rocks, great logs, and all heavy things. If they wanted canoes, or posts for their houses or fences, thatching sticks, or any other kind of wood they might want for themselves or for others, their hands had to serve as axes, ko‘i līpī, adzes, ko‘i holu, ko‘i kahela, ko‘i ho‘oma, ko‘i wili, and planes, ko‘i kahi; their hands had to break the wood and carry it to the lowlands. Because of this lack of proper tools, they used adzes of stone, shell (pupu makaloa) and walahe‘r wood—and also their teeth. Fire was a man’s plow and his clearing implement. With his hands he softened the earth, weeded, raked, and spaded, with only the help of a wooden digging stick.

THE CULTIVATION OF SWEET POTATOES

The methods of planting sweet potatoes were not the same in all places, because the places were different. The place might be on the lower mountain slope, ‘apua‘a; in open country, kula; in the forest, kuahiwi; or on bottom lands, palawai; it might be pitted, or stony, or uneven.*

There were two main kinds of sweet potato cultivation in ancient times, one called the malo ‘eka (“dirty malo”), and the other, ha‘aheo (“aristocratic”). The ha‘aheo method was used on the bottom lands. These

*November 11, 1869.
*Palawai* lands were not planted during the wet weather, but in dry weather during the season of Kau, when leaves were turning yellow.

This is the way the planting was done on *palawai* lands. About a hundred or more acres intended for planting were set on fire, and after a week had gone by, the land was softened by digging, and all stubbles of grass and brush were removed. Thus it lay for a month, until the moisture in the ground rose to about half an inch from the surface. Then sweet potato slips, *lau*, were gathered. If they were gotten from a distance, the slips were broken off and allowed to wilt in the sun. Then the leaves were plucked off, leaving about four with the leaf bud. The slips were made up into bundles, from about eighty to a hundred in a bundle, and bound with cords. These were wrapped in ti or other leaves to keep them moist, and left for a week or two before planting.

The planting day was a festive day (*la ha‘aheo*)—one on which the planters wore fine *malo*, snugly girded around their bodies (*pā‘ali a kau ha‘iou*), fine *kihe‘i* shoulder coverings, and entwined leis of *‘ilima* on their heads. If there were ten, twenty, or more men, they were all dressed like this; and so were the women dressed festively. This is how *ha‘aheo* planting was done. Each man carried an *‘o‘o ku*; a digging stick three or four *unana* [meters] long, or longer, and about eight inches in circumference at the middle. It was made of *kawila*, *ova*, *koi‘e*, *hame*, or some other suitable wood, peeled of its bark and rubbed smooth. The top was rounded to a knob (*hamo ka velau a pokeheo*) and the bottom (*kumu*) was flattened out like the bill of a duck. One side of the blade was flat, while the back was slightly swelled (*lahi‘ahi‘i ohu ke kua; convex*). The whole blade was about two and a half feet long, and the point was about six inches long. This was the kind of *‘o‘o* used in planting bottom lands.

The planting of the slips began with the first row, which was laid out very straight with fishline or rope. The mounds for the potatoes were to be spaced three or four meters apart. It was not well to have them too close together, lest the growing vines become entangled with each other. After the line had been stretched the men stood on either side of it. The men stood along the width of the field with their backs to it and began digging. Their arms moving in unison, all thrust their *‘o‘o* down in front of them. They thrust once, twice, and at the third thrust, the blade of the *‘o‘o* entered deep into the soil. The *‘o‘o* was bent back, turning up the moist soil below; a foot was pressed on the soil that stuck to the *‘o‘o* to remove it and to break it up, and then the *‘o‘o* was lifted. Women followed with the slips, dropping two into each planting hole and other women placed them side by side and packed the earth down around them with their feet. A proud sight it was to see (*he māhi‘ai ha‘aheo kea*) as the *‘o‘o ku* rose, fell, and were bent back all in perfect unison, the men’s arms rising together as though beckoning. Only a single late afternoon was required to plant a field of acres or more.

The sweet potato slips were then left alone until they had sprouted rootlets, then they were cultivated. After that, the vines were allowed to grow and spread out from the mounds to soften until the vines had grown and were becoming entangled on the mounds to prevent them from check excessive growth. This was the mound, and so big that in one of the old pieces.

There was one great fear—sunny winter season (*ha‘oi‘io*), and all was well. But when the time came hard enough to lay the sun, the fear ready to save the potatoes. The wood was required for the canoe that a canoe could sail on it, and was lifted up onto the deck out being rebuked; this was the canoe who planted on the hills. The canoe reach there. *Wauke* was also planted; the bananas were unharmed, the flood.

*Palawai* lands were farmed, and care need be taken to water the *wauke* plants developed. Writings of worship were observed at the other places; and when a dance, they broke up the *wauke* plants. The "great sweet potato of Hawaii" four men could sit within the hill. Hawaii saw such large size laid as rollers under the importance. Perhaps such lands are left allowing the land, it becomes dry. Then the people.

On other kinds of land, the potatoes were different, and those lands the best time the "lands cultivated by virtue to the god Kanepua, *'oka*, "dirty malo," *ihu* "ro", because he sidled along with built large bonfires so that the patch from the heat of the fire rejoiced. This was the men, the mothers and children and had to live.
grow and spread out from the planting holes, and the mounds were kept softened until the vines had lengthened out to about three or four meters and were becoming entangled. The runners were wound up high on the mounds to prevent them from becoming entangled with each other and to check excessive growth. Then tubers appeared; huge ones that filled each mound, and so big that in order to cook them thoroughly they had to be cut in pieces.

There was one great fault with such lands [and that was flooding]. In a sunny winter season (ho‘oi lo lola) without heavy rains, the plants flourished and all was well. But when dark rain clouds lowered and the wind blew hard enough to lay the sugar cane prostrate, then racks, haka, were made ready to save the potatoes, ten or more racks for each man’s crop. Plenty of wood was required for the rack frames and rails. The land was so flooded that a canoe could sail on it. The sweet potatoes were trampled out with the feet and lifted up onto the racks. Everybody helped himself to them without being rebuked; this was “lost” food anyway (he ‘ai poho ‘ia). The people who planted on the hillsides (apia) escaped loss, for the water did not reach there. Wauke was also destroyed by the water, but the sugar cane and bananas were unharmed, except when uprooted and carried away by the flood.

Palawai lands were famous in the old days for their rich soil. No trouble need be taken to water them; sugar cane grew there as tall as trees and wauke plants developed wood large enough for house posts and rafters. No rites of worship were observed by the planters on such lands, ‘aina ha‘aheo, so fertile they were. Instead, the planters indulged in surfing, fishing, and other pleasures; and when they saw their sweet potatoes bearing in abundance, they broke up their ‘o‘o. This was the sort of land famous for the “great sweet potato of Hinauone” that “grew as large as a house, so that four men could sit within it and light an oven.” Kina‘u and the governor of Hawaii saw such large sweet potatoes for themselves. The potatoes were laid as rollers under their boats, Puahulali and Wailele, they were so large. Perhaps such lands are like Egypt. When the water of the river Nile overflows the land, it becomes fertile; after the land dries again, everything grows. Then the people gather rich crops.

On other kinds of lands, the way of planting and the time of planting potatoes were different because of the great dryness of the ground. On those lands the best time to plant was during the winter rains. Those were the “lands cultivated by Kanepua‘a” [made productive through ritual service to the god Kanepua‘a]. On such lands, the planter was called a malo ‘eka, “dirty malo,” ‘ihu ‘eka, “dirty nose,” or pepetao hohonu, “smelly ears,” because he sidled along the ground while tilling the soil, and because he built large bonfires so that the smoke would serve as a shade to shelter the patch from the heat of the sun. When a cloud hovered over his patch, he rejoiced. This was the method of planting on dry grasslands, kula papa‘ala, and the mothers and children on such lands sometimes suffered from hunger and had to live on wild lau-lele plants.
The planters on such lands worshiped Kanepua’a (Pig-Kane), Kuke-aolewa (Ku-of-the-floating-cloud), and the ancestral guardians, ‘aumakua, of planters when they made their ‘o‘o in order to obtain their help in cultivating. The ‘o‘o was made of some such hard wood as mamane, ‘ulei, ‘ālī‘i, uhihui, waihē‘e, o‘a, kauila, or koa‘i. When the tree from which the ‘o‘o was to be made was selected, the ancestral gods, aku‘a ‘aumakua, of the mountains to whom it was believed the trees belonged were invoked thus:

E Kumokuhali‘i, E Kupulupulu, E Kualanawao, E Kupa‘aike‘e, E Kuho‘ohohopali, Ke kua nei au i ke kumu o ka la‘au, I ka culu, i ka ‘ala;
E ike mai ia‘u i kalai ‘i‘o, He ka‘ula ka ‘o‘o mahi‘ai au i ka ‘aina kula, He ‘ula ka ‘ai, He kalo mālo‘o ka ‘ai, He uhi ka ‘ai, He ma‘a ka ‘ai, He wauke ka ‘ai, He ko ka ‘ai, E ike mai ia‘u, i ka mahi‘ai nui, Ho‘i i ka pulapula i ke ao, ‘Aamaa, ua noa.

There were three times when the kula lands were cultivated: when the sun was hot (pu‘e ‘uala po‘ola); when the sun’s heat lessened (pu‘e ‘uala o ka la iki); and when the rains came (pu‘e ‘uala o ka ua kele).

There were many pu‘e ‘uala po‘ola, mounds cultivated in the hot season, and they required much care. The planter worked constantly with his ‘o‘o, stirring up the soil, and weeding, and getting rid of wild growth, and when the first showers kuaua mua fell he planted his new slips, kumu lau, and sprouts, haua‘uwa‘e, and old vines, kalina. He tended his replanted patch pahu‘u well, and when the first showers of Hanaia [November-December] fell, the pu‘e po‘ola fruited. The sprouts had sent forth runners that had been layered, and the old growth had spread from its old tubers and had been layered and they bore small tubers.

When the heavy rains (ua kele) of ‘Ikuwa, Welehu [February to April] and the first of Makali‘i fell, the eyes of those who had taken no thought of time were half closed from hunger, and they yearned for the last showers, kuaua hope, to fall so they could harvest their late planting, the pu‘e ‘uala o ka ua kele.

This is how sweet potato patches were cultivated. Some were new fields, wela, and some were old, pahu‘u. The pahu‘u were patches that had been cultivated before, and when the old potatoes were pau, finished, the soil was worked over until it was

The patches must not be caterpillars and cutworms; these were kept away. When the first heavy rains fell, if their leaves were not cut, they would hinder the planting. This also happened when the farmer saw them slips. There were many varieties which prevented famine because of the potato, which is a food. As soon as the vines flowered and set fruits and set, it meant that the second potatoes, among the quick, hualo, and ne‘ene‘e, would be harvested. Some varieties of potatoes, but they did not like the cold. Such varieties were the kalo, the others.

After he had gathered them separately, tied them with rope, he had to be planted. Then he crooked his ‘o‘o, and, sidling along, placed them in the field. He left them alone to grow. Then he prodded them with his hands and dug them themselves again. If it did not work, the gods” (‘ima ke ola i ke aku‘a ‘aumakua of the ‘aumakua of cultivator kahea: E molia e alana ia ‘oe
E Kukeaola, e Kukeapo, E Kukeao, E Kukeaho‘omihaimihaikalani;
I kela ao nui ‘ele’ele i ka maka o ka ‘opua la, E ha‘ule mai e ka ua nauulu, E ka ua kulekuleku, E ka ua lewalewa;
E mokupawa ai ka ua mahina’ai, E pulu mai kela iwi a keia iwi,
Mai kela ka ika, a keia ka ika, I pulu ka lepo, I momona ko kakou kihapai, I ulu ka kakou mau mea kanu, I a‘i oukou i ka ‘ai a‘u a me ko‘u ‘ohana, I a‘i oukou i ka maia a‘u a me ko‘u ‘ohana, I a‘ahu oukou i ke kapa, i a‘ahu a‘u a me ko‘u ‘ohana.
‘Aamaa ua noa.
was worked over until it was fine and free from all rubbish.

The patches must not be trodden upon, lest nesting places be made for caterpillars and cutworms; and chickens must not be allowed to scratch there. When the first heavy showers fell and popolo and other plants sprang up, if their leaves were not torn it was a sign that no pests were likely to hinder the planting. This also applied to fields that had been set on fire.

When the farmer saw that all was well, he went to cut lau, sweet potato slips. There were many varieties to choose from. There were varieties which prevented famine because they bore quickly, such as the Kanepua’a variety. As soon as the vines spread out on the mounds they would begin to bear, and in four or five weeks after planting the mounds were full of potatoes. Among the quick-bearing varieties were the hualani, heelei, huamoa, and ne`ene’e. Some varieties took a long time to bear and had hard potatoes, but they did not become watery and they lasted nearly a year. Such varieties were the kalikolehua, keoe, apo, kake, kahi, kawelo, and many others.

After he had gathered slips of different varieties, the farmer bundled them separately, tied them with cord, and left them until the day they were to be planted. Then he crouched down and trenched planting holes with his a’o, and, sidling along, placed his slips into them. This he did all around the field. He left them alone until the slips developed and began to form runners. Then he prodded the soil for a few days and then left them to themselves again. If it did not shower, then the farmer “sought life from the gods” (‘imi ke ola i ke akua), appealing for rain. For recognized offspring of the ‘amakua of cultivators, rain would fall shortly. Here is such a call, kahea:

E moia e alana ia ‘oe
E Kukaqolow, e Kukeopoko.
E. Kukaeqo’omihamihikalaqan:
I kela ao nui ‘ele’ele i ka maka
o ka ‘opua la,
E ka’a a ka u a nalu,
E ka u a kukokukoku,
E ka u a lewalewa;
E mokupawa a ka u mahina’ai,
E pulu mai kela iwi a kea iwi,
Mai kela ka ika, a kea ka ika,
I pulu ka lepo,
I momona ko kakou kihapai,
I ulu ka kakou ma mea kanu,
I ai’oukou i ka ‘ai a’u a me ko’u ‘ohana,
I ai’oukou i ka ma’a a’u a me ko’u ‘ohana,
I a’ahu a’oukou i ke kapa, i a’ahu a’u a me ko’u ‘ohana.
‘Amama ua noa.

Set apart is an offering to you
From that great black cloud
hanging over the horizon,
Make fall a heavy shower.
A rain of many droplets.
A rain that moves in columns;
Break forth the cultivating rains.
Drench [the patch] from that boundary to this.
From that side to this.
To soak the soil.
To make our garden fruitful.
To make our plants grow.
So that you all may eat of my food with me and my family.
So that you all may eat of my bananas with me and my family.
And be clothed in lapa with me and my family.
‘Amama, the kapu of the prayer is freed.
Here is another kakea:

E molia e alana aka ana ia 'oe e ke Akua,
Ou mau kino e Lono i ka lani:

He ao loa, he ao poko
He ao k'e'i, he ao halo,
He ao ho'opua i ka lani,
Mai Ulunui, mai Ululii,
Mai Melemele, mai Hakalau'ai.
E kela ao 'opua nui e ku mai ia i kukulu o Kahiki la,
E malu, e ho'omalumalu 'oe i ko kau kighapai,
Mai kela ka ika, a keia ka ika,
Mai kela iwi a keia iwi,
Mai kela kihi a keia kihi;
E malu 'oe i ko kau kigha nei,
E malu 'oe i ka pu'e,
E malu 'oe i ke ka,
E malu 'oe i ka lau,
I ulu, i hua i piha ka pu'e i ka'ula.

E ke ao 'opua nui e kau mai ia i ka lani la,
E malu 'oe i ko kau kigha, Mai uka a mai ni'a e lalo;
E malu.

'Amama, ua noa.

After rain had fallen, and the earth had been softened, the plants were moulded up, and the vines wound around the mounds, from one end of the patch to the other. Then an appeal was made to Kanepua'a that the potatoes might yield abundantly, that the mounds be filled with fruit; that the mounds bear fruit, the large stalks bear fruit, the vine stems bear fruit, the layered vines bear fruit, the creeping roots bear fruit, the planting slips bear fruit. The appeal went thus:

He molia he mohai, he makana,
He 'alana ia 'oe e ke Akua;
O na kino pu'a ou, e Kane ia ka lani,

I ka lewa, i ka honua;
E ka pu'a hiwa, olomea, kiroki,
Hahakea, lawakea, kakalawela,
Puko'a, mahahakea, hulu'iwia,

'Opulepule i kikokiko;
O ka pu'a hiwapuni i manea ke'oke'o Kahiki;

Set apart is an offering to you
O god,
(To) your many forms, O Lono in the heavens:
The long cloud, the short cloud,
The peeping cloud, the peering cloud,
The clouds that gather in the sky.
From Ulunui, from Ululii,
From Melemele, from Hakalau'ai.
O great cloud that appears from the borders of Kahiki,
Shade, O give shade to our garden,

From that side to this,
From that boundary to this,
From that corner to this;
Shade our field,
Shade each mound,
Shade each vine,
Shade each slip,
So that they may grow, and bear,
and the mounds be full of potatoes.
O great horizon cloud there in the sky.
Shade our field.
From upland to sea, from windward to leeward, O shade it.
'Amama, the kapu of the prayer is freed.

O nou 'ia 'oe i ka pohaku,
A hou 'ia 'oe i ka 'o'o,
A ku 'oe i ka 'o'o,
A pa'oe i ka pohaku a 'eha 'oe,
A mainino 'oe i ko ha'i waena.
E Kanepua'a e ho'oi mai no 'oe a kau kigha waena,

Haila no 'oe e 'eku aia;
E malama i ko kaua waena,
I kupu, i ulu, i hua,
I ola na ohana, i ola na malihini kipa i ko kau kigha.

He ho'oulu 'ai, he ho'oulu 'ra na Kanepua'a.

'Amama, ua noa.

After the prayer to Kanepua'a, the plant tabu. For perhaps a month or it, or thrust sticks into it, or to visited, the soil that had been pushed aside by the potatoes exposed. The soil was hump though a pig had been rootin vines, the creeping roots, and other plants were exposed to he was filled with happiness, a
E Kanepua'a, e mau e, e huli.
E Kanepua'a, e e'e'ku, e kulapa e ho'owali.
E mehele i ka lepo i nenelu i t'a'e'a;
E 'e'ku i uka, e 'e'ku i kai.
E 'e'ku i nae, e 'e'ku i lalo,
E 'e'ku i waena o ko kakou kihapai 'uala nei.
E Kanepua'a;
E 'e'ku 'oe mai kela kihi a keia kihi,
E 'e'ku 'oe mai kela ka ika a keia ka ika.
Mai kela iwi a keia iwi,
I hua i ka mole;
I hua i ke kano,
I hua i ke akalo,
I hua i ke kahiwi,
I hua i ka wa,
I hua i ka la'a,
I hua i ka lau.
Mai 'e'ku 'oe i ko ha'i waena.
O no'ia 'oe i ka pohaku,
A hou 'ia 'oe i ka 'a'o,
A ku 'oe i ka 'a'o,
A pa 'oe i ka pohaku a 'e'ha 'oe,
A mauno 'oe i ko ha'i waena.
E Kanepua'a e ho'oi mai no 'oe a kakou waena,
Ilaia no 'oe e 'e'ku ai;
E malama i ko kaua waena,
I kupu, i ulu, i hua,
I ola na 'ohana, i ola na malihini
kipa i ko kakou hale.
He ho'oulu 'ai, he ho'oulu i'a na Kanepua'a.
'Amana, na moa.

O Kanepua'a, stay, turn.
O Kanepua'a, root, dig, soften;
Dig the earth to soften and pulverize it;
Root toward the uplands, root toward the sea.
Root to windward, root to leeward,
Root in the midst of our potato patch here.
O Kanepua'a;
Root from that corner to this.
Root from that side to this.
From that border to this.
So that the taproots will fruit,
The stalks will fruit,
The creeping roots will fruit,
The layered vines will fruit.
The vine stems will fruit.
The branching vines will fruit.
The planting slips will fruit.
Do not root in the patches of others.
Lest you be pelleted with stones,
Stabbed with an 'a'o,
Struck with an 'a'o,
Hit by a stone and hurt,
And suffer harm in their patches.
O Kanepua'a, come to our patch.

Dig here;
Take care of our patch.
So that it will sprout, grow, bear,
And bring "life" to the family,
"life" to the strangers welcomed at our house.
[May there be] abundant "food,"
abundant "fish" from Kanepua'a.
"Amana, the kapu of the prayer is freed.

After the prayer to Kanepua'a had been uttered, the patch became tabu. For perhaps a month or two no one was allowed to throw stones into it, or thrust sticks into it, or to walk about it. When the patch was again visited, the soil that had been heaped into mounds was seen to have been pushed aside by the potatoes within, and the stem ends of the plants were exposed. The soil was humped up and the field furrowed (mokupawa) as though a pig had been rooting there. The taproots, the stalks, the layered vines, the creeping roots, and the slips were bearing. When the potato and other plants were exposed to the sunshine that shone down on the farmer, he was filled with happiness, and his lungs palpitated with joy. As he looked
at the banana stalks bent over with the weight of their fruit, the tall bunches of sugar cane with their ripened stalks tied together lest they become uprooted by the wind, and the wauke patch luxuriant as the kukui trees, he leaped with joy. At night as he rested he thought of his crops with happiness and desire, as a lover thinks of his beloved one, and his hands were eager to grasp his 'o'o. As he slept, his hands throbbed to till the soil. When the morning star arose, his 'o'o was heard thumping in the hollows of the stony soil, in the humped-up mounds, and around the planting holes.

The one thing left for the farmer to do was to prepare an imu kahi, the "first oven" [in celebration of the first fruits of his new field]. When the planter saw that his sweet potatoes had yielded abundantly, he fetched his kinsmen and friends and they prepared a feast. This imu kahi feast was a feast to honor all who had helped in the growing of the food ('aha'aina maka luhi ho'oulu 'ai). Some dug up sweet potatoes, some gathered wood, and some prepared several imu, ground ovens, for pigs, dogs, chickens, and fish. One small imu was made to hold a fat pig, a chicken, and a number (mau kauna) of sweet potatoes. This was the imu ho'oma'aili, the imu from which the planter ate, from which he called to the gods. When the sweet potatoes, pigs, dogs, chickens, and fish were cooked, cut up, and placed before the gathering, the planter stood up to pray. If the planter were an ali'i, a kahuna ho'ouluulu 'ai (a kahuna who inspired food growth) recited the prayers with an offering of 'oloa tapa, but if the planter were a commoner, he himself was the kahuna pule, the priest. This was what he did; he stood up, with a pig's head in one hand and a potato in the other, and prayed to the gods thus:

E ke akua; e Kukulia,
E Kukeao'loa, e Kukeaopoko,
E Kukeaolewa, e Kukeaohu'omihamihai-
kalani,
E Kupulupulu, e Kumokuhalii, e
Kuka'ohi'alaka;
Ou mau kino, e Kama i ka lani,
E Kanepua'a,
Eia ka'ai, eia ka i'a,
Eia ka'ai, e ke akua,
E Kahela, e ka wahine e moe ana
iliuna ke alo,
O Moe a Hanuana, O Milika'a-a-
ka-lepoahulu,
O Pahukini, O Pahulau, O Kulana-
ika-pahu,
O'Olekahua,
O Kapapaialaka, O Kapaepaenuialei-
moku e,
E ala!

O gods; O Ku-[of]-the-striver,
O Ku-of-the-long-cloud, O Ku-of-
the-short-cloud,
O Ku-of-the-hanging-cloud, O
Ku-of-the-intensely-dark-
clouds-of-heaven,
O Ku-of-the-thickeats, O Ku-who-
spreads-greenery, O Ku-of-
the-'ohi'a-tree;
Your many forms, O Kama of the
heavens,
O Kanepua'a,
Here is "food," here is "fish."
Here is food, O gods,
O Kahela, woman who lies supine,
O Moe-a-Hanuana, Milika'a-a-ka-
lepo-ahu,
Pahukini, Pahulau, Kulana-
ika-pahu,
O'Olekahu,
O Ka-papaia-laka, Ka-papa-nui-
a-lei-moku,
Awake!

Sometimes famine, bitterness become parched through the rains of Hilina (December-
March-April), and the beginning of the rains accompanied by wind plants spring up, and that some people learned how to grow food plants, and were called mahi'ai po'ola, if not sheltered by the gods].

The Cultivation of Taro

Taro is a plant food that, or 'aina malo'o. On lands was planted from before the grass and the 'ama'u ferns grew. Where rain fai
E ala e ka ua, e ka la, e ka po.
'Olu kolo mai i uka, 'ohu kolo mai i kai.
Kai kane, kai wahine, kai ulala, Kai hehena, kai pilaiku, e.
Ua puni na moku i ke kai;

O hu'ahu'a nui ke kai
A ka 'ale iki, a ka 'ale moe,
A ka 'ale hako 'iko i ka lana a Kahiki.
E ola, e ola i ka Mo'i.
E ola i na'ili, E ola i ka hu, i ka maka'a'ainana,
E ola ia'u, i ka mahi'ai nui,
E ola i ko'u 'ohana,
E ola i ko'ou 'ohua,
E ola i ka 'ai'ai a'ua a ka mahi'ai nui;
'Eli'e i ola ka homua.

'Amama, ua noa; lele wale aku la.
E 'ai, e 'ai.

Awake O rain, O sun, O darkness, O mists creeping upland, mists creeping seaward, O violent sea, mild sea, mad sea, Delirious, numbing sea. The islands are surrounded by the sea; The sea foams With small billows, low-lying billows, Turbulent billows that float from Kahiki. Grant life, grant life to the king, Grant life to the chiefs, Grant life to the masses, to the commoners, Grant life to me, the mighty farmer, Grant life to my family, Grant life to my household Grant life to the dependents of the mighty farmer; From the depths grant life to the earth. 'Amama, the kapu is freed; the prayer has flown. Eat, eat.]

Sometimes famine, bitter famine, came over the land because it had become parched through the excessive heat of the sun and the lack of rain between the first showers of Ka'aona (October–November) and the heavy rains of Hilina (December–January), 'Ikuwa (February–March), Welehu (March–April), and the beginning of Makali'i (April–May).

Sudden showers (ua nau'ulua) fall during the Makali'i season. These are rains accompanied by wind gusts and where they fall, lau-lele and popolo plants spring up, and that place comes to life with wild growth. Therefore, some people learned how to inspire growth and how to worship Kane'apua'a. Most people, however, merely planted without praying for the growth of food plants, and without worshipping Kane'apua'a. Such people were called mahi'ai po'ola, planters with heads exposed to the sun [that is, not sheltered by the gods].

**The Cultivation of Taro**

Taro is a plant food that was raised on "wet" or "dry" lands—'aina wai or 'aina malo'o. On lands where rain fell abundantly, dry taro, kalo malo'o, was planted from before the door of the house to where the kukaepua'a grass and the 'ama'u ferns grew, clear to the edges of the forest and right up to the kuahiwi. Where rain fell less abundantly, dry taro was found under ti
plants, ʻamaʻu ferns, and in wooded places. There were two ways of dry planting, one on fields, malo, and patches, kihapai, that had been burned over, or cleared of ʻamaʻu ferns. On some lands, the haʻaheo method of planting was used, and on others, the maloʻeaka method, which was similar to the way of planting sweet potatoes on very dry kula lands. In this, the planter sidled along, and his back was scratched from carrying the dried grass he used as mulch for the young taro cuttings.

When the planting was done by the haʻaheo, or “aristocratic” method, a long ʻoʻo or more meters in length, was used. The land was well mulched beforehand with kihapua ʻa grass if it were a burned-over field and bundles of taro tops for planting, huli, were secured. On the morning of the planting day, the planters arose early, went to the sea to fish, returned, broiled the fish, ate heartily, and then got ready to plant the cuttings. In the meantime the women strung kula keys and ʻilima flowers and made head leis for them. Arriving at the planting field, waena kihapai, with their bundles of huli and long ʻoʻo, the men began planting. They stood upright, holding the ʻoʻo in one hand and the huli in the other; each raised his ʻoʻo and thrust it down into the earth with his right hand, then tossed, hukolei, a cutting into the hole with his left hand. They turned this way and that as they moved backward like a school of paʻia crabs, and a fine sight it was to see as they swayed hither and thither.

The huli were just dropped into the planting holes and when the kihapai was all planted, the cuttings were left until rootlets spread and the plants began to grow. Then the planting holes were pressed closed and mulched with grass. When the planter saw a fine growth of taro from one end of the field to the other, with four or five leaves to a plant, he set the whole field on fire, regardless of the green taro leaves. When all was burned over, the taro grew up again out of the soil so luxuriantly that a man could be hidden among the leaves—providing the soil were mulched again.

The cultivation of dry taro was a very simple task in some places—a piece of work done in an evening or early morning. When the huli had been planted, the farmer returned home and went fishing, or did some other work. In other places dry planting was a burdensome task, and a wearisome one. Help was employed to cut down the undergrowth, dig the planting holes, mulch, and cover the holes. Some of the matured taro went in exchange for this help.* Fishes and pigs and other things to eat were also given in exchange for help, and ka poʻe kahiko “pounded and pounded and lay down and rose up again like the tāko booms of a canoe,” a kuʻi aku a kuʻi aku, a noa ilalo a a la mai me he tāko waʻa la [worked hard and constantly].

In some planting places dry taro matured early; before a year had passed new shoots were growing sturdily and in nine or ten months the taro reached maturity. In other places, it took a year and a half and sometimes two years to mature, and in still other places, dry taro did not reach maturity for three or four years. But those who planted taro in such places were unusual and their

There were many kinds of planting on mountain ʻApaʻa planting was done malo tightly up around him stood in mire up to his feet until the sun grew warm planter went home to eat.

Cultivation of wet taro mahiʻai kalo poho; it was not the Joins, the chest, while kuawehi, “black back,” plant black by the sun. This is how the planter went to pull up with find and laid them in a hōʻōla. Then he sought as much leaves as he needed, tied them up, and heaped them up on the plant. He set the tāko before or less, in circumference, five lengths of morning glory leaves and mud with his hands which he brought up the mud with his hands and this was to do this was very. The latter stirred up the water bound loosely. The kamaʻuna trimmed, whether he shape chose.

POND FIELDS—LOʻI

The making of a loʻi was work. If the planter were a hundred to a thousand workmen, this was a large family (ʻohana) and would. Those who had no help had a worked day and night mires.

This is how such a new water was flowed over the

*November 18, 1869.
were unusual and their families suffered. There were very few lands like
that.

There were many kinds of wet taro plantings, two important ones being
planting on mountain slopes, 'apa'a, and planting in marshlands, pohlo.
'Apa'a planting was done by the ha'aheo method, and the planter girded his
malo tightly up around his navel and wore papahi 'ilima leis on his head. He
stood in mire up to his calves and planted cuttings from early morning
until the sun grew warm. The work was finished by that time and the
planter went home to eat, and after the meal turned to other work.

Cultivation of wet taro in boggy places was marshland cultivating,
mahi'ai kalo pohlo; it was miry work. A man sank into mud up to the thighs,
the loins, the chest, while the water rose as high as the chin. This was called
kuawehehi, "black back," planting because the back of the planter was burned
black by the sun. This is how such lands were planted. On a certain day, the
planter went to pull up whatever 'ilima and other suitable shrubs he could
find and laid them in a heap, and went on gathering until he had enough.
Then he sought as much grass, trash, morning glory, and castor bean
leaves as he needed, tied them together with wilted morning glory vines,
and heaped them up on the banks. On a warm day, when the sun shone
brightly, he ate heartily, went to the planting place, removed his malo,
bunched up his private parts and tied up "the snout of the pig," bound
bulrushes around his head [to shield him from the sun], and entered the
water. He set the 'ilima bushes upright in circles of some ten meters, more
or less, in circumference, bound these 'ilima mounds securely with four or
five lengths of morning glory vines, and filled each mound with trash,
morning glory leaves and grasses, and then with mud. He reached for the
mud with his hands where it was shallow, and where it was deep, he
brought up the mud with his foot, and when it was close to the surface,
reached down with his hand and transferred it to the mound. One accus-
tomed to doing this was very skillful, but the inexperienced was awkward.
The latter stirred up the mud and lost it in the water, and his mound was
bound loosely. The kama'aina, however, built up his mound neatly and
trimly, whether he shaped it round or square or in whatever shape he
chose.

**POND FIELDS—LO'I**

The making of a lo'i [irrigated terrace or pond field] required much
work. If the planter were a chief, the work was easy, for he had from a
hundred to a thousand workers to do his work for him. The chiefs' lo'i were
therefore large. This was also true of a prominent person or one with a
large family ('ohana) and many kinfolk (makamaka); he too had a large lo'i.
Those who had no help had a small lo'i, although an industrious man who
worked day and night might have a large one.

This is how such a new taro patch, a hakupa'a, was made. For a few days
water was flowed over the land selected for the lo'i, perhaps a kula land, or
some other place suitable for such a purpose. A few days later, when the soil was thoroughly soaked, “food” and “fish” were brought to the scene of labor; if pigs were brought they were baked there. When the men had gathered—perhaps to the number of several hundred—most of them were lined up at the lower bank of the patch. If the bank were forty anana in length, they were perhaps in two or three rows. Along the two shorter sides there might also be two or three rows.

Then the embankments, the kuauna, were raised by heaping up dirt from below. Two or three meters away from each bank they dug down for three or four feet and, leaving the dirt of the bank to make a solid foundation, they heaped up the dirt to raise the embankment, and leveled the dirt on the bank. They stamped the sides facing the lo’i with their feet to straighten them, then beat in sugar cane tops until they disappeared, then beat in coconut stems, ha niu. To make firm the foundation underneath, they pounded in large flat rocks, covering them with damp soil and pounding that in. When the sides of the three kuauna were even and the foundation smooth, they covered them with fine soil, trash, and grass to prevent them from cracking in the sun.

After that the lo’i itself was dug out. This digging took from a month to some years to complete. Then it was trenched. On the day of treading the lo’i was filled with water, and the owner of the patch made ready plenty of “food” (poi), pork, and “fish.” It was a great day for the men, women, and children, and no chief or chiefess held himself too tabu to tread in the patch. Every man, woman, and child bedecked himself with greenery, and worked with all his might—trampling here and there, stirring the mud with his feet, dancing, rejoicing, shouting, panting, and making sport. This treading was done so that the water would not sink into the soil, and to allow the taro to grow. The taro was not planted until the next day, when the mud had settled to the bottom.

Select taro cuttings (huli wae) were planted. Among the varieties preferred by ka po’e kahiko were, the hookea, because it produced many suckers; the ipuolo; the ipuonokea; also called piko; the pi’iala, also called makohei; the noho; the ilia; the lehuaikuwao; the ka-i; the ‘elepaio; and many others. Ka po’e kahiko were familiar with the nature of their huli, and in cutting them, noted those that were weakening in vigor, and marked their bases with a cross, leaving the select tops unmarked. The planters knew that the marked huli were not to be planted in the row lest the taro decay; their strength was spent and they were worn out. But the select tops were strong, and the plants would last a long time.

After the lo’i had been planted with taro, the embankments were planted with bananas, sugar cane, and ti. Fishes such as awa, pua ‘ama’ama, ‘o’opu, and aholehole were liberated in the reddish-brown water of the lo’i. When the huli had grown three or four leaves—the laupa’i and the lau’awa leaves—the planter of the new patch gave thanks to the god. He plucked a number of these mau’awa leaves, made two or more bundles of them, went back home, lighted a fire, cooked them until they were well done, prepared

his “food” (poi), and gave to

E kula e ikumaumaua e ke akua,
E Kane, e Kaneikawiala;
Eia ka lu’u, ka lau’awa mua o ka tao a kakou;
E ho’i e tao ke akua;
E tao ho’i ko’u ohana,
E tao ka pua’a,
E tao ka ilio.
E ola ho’i au i ko pulapula,
I mahi, i lawai’a, i kuku hale,
A kanikoo, haunama’aleole palalaihala.

A kau i ka puaane灌溉
O kau ola ka ho’i ia.
‘Amama, ua noa; lele wale akua ke ho’i.

After his praying and preparation with his poi until satisfied, a man who had plenty of “food” as planter and for his pigs too.

When the taro was grown, the huli pressed firmly into the mud. In the morning after the new patch and uttering

E ke akua, E Kukulia, E Kukeolowalu;
He olowalu kaulu o ka’u kalo e Kukeolowalu;
He ma’ia ka ha o ka’u kalo e Kukeolowalu;
He ‘ape ka ha o ka’u kalo e Kukeolowalu;
Lau ma’ia ka lau o ka’u kalo e Kukeolowalu;
Nalowale kanaka ilalo o ka’u kalo e Kukeolowalu;
E Kukeolowalu, ku’u akua a hiki i ke o’ana o kalo la, e Kukeolowalu;
‘Amama ua noa lele wale ho’i.

After that it was tabu for the taro matured. The planters

kuauna, and a man skillful in
his "food" (poi), and gave thanks to the god, addressing him thus:

E kula e ikumaumua e ke akua.
E Kane, e Kaneikawaiola;
Eia ka lu'au, ka lau'awa mua o ka
ai a kakou;
E ho'oe ia ke akua;
Eia ho'oe kou o'ohana;
E kia ka pua'a;
Eia ka 'ilio.
E kia ho'i au i ko pulapula,
I maha'i, i lawa'i, i kuku ku hale,
A kaniko'o, haumakaiole, a
palilauhola,
A kau i ka puaaneane;
O kau ola ka ho'i ia.
Amana, na noa; lele wale aku la
ho'i.

Pause and receive thanks. O god,
O Kane, O Kane of life-giving-water;
Here is lau'au, the first leaves
of our taro;
Turn back, and eat, O god;
May my family also eat,
The pigs eat.
The dogs eat.
Grant success to me, your offspring;
In farming, in fishing, in house-building.
Until I am bent with age, bear-
evied as a rat, dried as a
hula leaf,
And reach advanced old age;
This is the life that is yours to grant.
Amana, the kapu is freed; the
prayer has gone on its way.

After his praying and appealing to the god, the planter ate the lau'au
with his poi until satisfied, and gave some to the pigs. This was to signify
that he had plenty of "food" (taro); there was enough for the mighty
planter and for his pigs too.

When the taro was growing vigorously the weeds were pulled out and
the huli pressed firmly into the earth from one side of the patch to the
other. In the morning after this was done the planter went to the first bank
of the new patch and uttered this prayer and appeal to the god:

E ke akua, E Kukulua, E Kukeolowalu.
He olowalu ka ulu o kaua kalo, e
Kukeolowalu;
He ma'a ka ha o ka kaua kalo e Ku.
He t'ape ka ha o ka kaua kalo e Ku,
Lau ma'a ka laau o ka kaua kalo e
Ku,
Nalowale kanaka ilalo o ka kaua kalo
la e Ku;
E Kukeolowalu, kiu akua a hiki
i ke o noa o kalo la, e Ku;
Amana ua noa lele wale ho'i.

O god, O Ku-[of]-the-striver,
O Ku-of-joint-effort;
Make our taro grow prolifically,
O Ku-of-joint-effort;
Make our taro have stalks like
banana, O Ku,
Make our taro have stems like
the 'ape, O Ku,
Make our taro have leaves like
the banana, O Ku,
That a man may be hidden
amongst our taro, O Ku;
O Ku-of-joint-effort, my god
until the taro reaches
maturity, O Ku;
Amana, the kapu is over; the
prayer has gone on its way.

After that it was tabu for anyone to go into the lo'i or to cultivate it until
the taro matured. The plants on the banks were, however, constantly cared
for. It was a matter of pride to the planter to have flourishing plants on the
kuauna, and a man skillful in this work was a "chief" (he ali'i ke kanaka maiava
PRAYERS AND RITUALS

The taro in the lo'i throve and grew like weeds, with stalks as big as banana trunks and leaves as big as those of 'ape. When the planter saw that the growth slackened and the leaves were yellowing, he knew that the taro would soon mature. After a few months, or perhaps a year, when the planter went to the banks of the patch he would see the taro corms standing out like squat-shaped water gourds (ipuawai ha'a), and as tall as calabashes made out of ha'a trunks. The shoots, 'oha, white and curved like the tusks of a pig, were as lovely as the peeping thighs of a desired one as she stands doing the hula dance step. The planter gave thought to his god, and in the evening he prepared a ritual fire (ho'ounaki). He got an 'aha and some lu'a, and offered them with a prayer, saying:

F. ku'u ake i ke o'o ana o ke kalo.
F. Kukeowalau, A kakahiaka e uhuki ka 'ai a kakou.
F. huului ka 'ai, e anamo ka 'ai;
F. ho'a ka umu o ka 'ai.
F. ka'ua ka umu o ka 'ai.
F. ha'a'ka umu o ka 'ai. F. 'elu ka 'elu o ka 'ai;
F. ku'i ka 'ai a kakou.
F. ha'ao ka 'ai i ka 'umeke;
F. ho'owalau ka 'ai a kakou
A Kukeowalau la.
F. kata ka wahine,
F. ho'a ka umu,
F. 'umi ka pu'a.'
F. umumu ka hulu o ka pu'a,
F. kua'ka pu'a,
F. ka'ua ka umu o ka pu'a a kakou
O Kukeowalau.
'Ua mo'a ka pu'a, e 'okiokoki ka pu'a;
F. 'ai kane, e 'ai ka wahine, e 'ai kapali;
I ka pu'a, i ka poi, i ke kalo a kaua—
A ka ma'ahia nui, e Kukeowalau.
A papá iki, a papá nui;
'El'el'i kapu, 'el'el'i noa.
O my god of the maturing of the taro,
O Ku-of-joint-effort.
In the morning our taro will be pulled up.
Clustered together, carried on poles:
The imu for the taro will be lighted.
The taro baked in the imu,
The imu opened.
The taro peeled;
Our taro will be pounded.
Placed in a calabash;
It will be mixed, this taro of ours
And of Ku-of-joint-effort.
Firewood will be chopped.
The imu lighted.
The pig strangled.
The bristles of the pig singed off,
The pig disemboweled.
And our pig baked in the imu,
O Ku-of-joint-effort.
When the pig is cooked, it will be cut up:
Men, women, and children will eat
Of the pig, of the poi, of our taro—
The mighty planter's and yours.
O Ku-of-joint-effort.
To [the gods of] the lesser ranks and the greater ranks:
Reverent has been the kapu, reverent the freeing.

This was followed by a feast in the sun [making the new planters] gather all kinds of foods. The leaves and ripened in the pan of fragrance. There were 'aweoweo, papa'a honua'ula, 'o on the embankments as to the embankments. There were fish that had been such a growth that their scale of pi'ilii, nohu, and lehuaakua fermented in their contained gods.

The reason ka po'e kahiko food by the 'awumakua of agricul
ing, puriness, and other activities with the 'oha man down. However the taro, kamole, there was taro below, might be, it was not rotted. taro of those days. Since these lands where wet and dry taro methods. Then, when a opened up, there would be a man or woman. Nowadays the people who follow rain show they follow it there; when it plant. Most of the potatoes are those of the old days.

The Cultivation of Bananas and sugar cane you ka po'e kahiko. When eating "and also when there was no time of hunger, in time of plenty: the gods. Bananas were a food grew in wet lands, along streeter seepage of water and on level.
This was followed by a feast for all those who had labored in the heat of the sun [making the new patch]. They prepared the feast, gathering together all kinds of foods. There were bananas wrapped in dried banana leaves and ripened in the patch until they were all soft and yellow and full of fragrance. There were clumps of sugar cane of the ‘akoki, ‘ala‘ahi, ‘aswo, ‘ohe, ‘akapu‘u, ‘opu‘u, and ‘ahi varieties, grown so luxuriantly on the embankments as to lean over, and with stalks that fairly shone. There were fish that had been liberated in the taro patch and had attained such a growth that their scales stood almost upright. There were calabashes of pi‘ali‘i, nohu, and lehua kukawao varieties of poi that had reddened and fermented in their containers. All these foods were consecrated to the gods.

The reason ka po‘e kahiko prayed to the gods and inspired the growth of food by the ‘auumakua of agriculture was to ward off blight, stunting, shriveling, puinniness, and other afflictions, as well as to prevent rotting. One or two taro corns with the ‘ohia pushed off made a pile big enough to weigh a man down. However the taro might be overgrown with mau‘u, kohekohe, or kamole, there was taro below, and however misshapen or coarse skinned it might be, it was not rotted. The taro nowadays does not compare to the taro of those days. Since those times something strange has come into the lands where wet and dry taros were planted by the kipi‘kipi and kipi pakukui methods. Then, when a planting hole which showed no leaves was opened up, there would be a mound of taro heavy enough to weigh down a man or woman. Nowadays there are many afflictions. Many people do not pray to the gods or appeal to the ‘auumakua when cultivating; only when the taro matures do they pray. Such people are called mahi‘ai laula (“lax planters”). Others do not pray at all, they are called po‘e ‘nokalana. They are the people who follow rain showers; when rain falls on one side of the land they follow it there; when it falls on the other side, they follow it there to plant. Most of the potatoes and taros of today are not even half the size of those of the old days.

The Cultivation of Bananas

Bananas and sugar cane were among the good things much planted by ka po‘e kahiko. When eating “food” and “fish,” bananas helped to fill one, and also when there was no “fish.” Bananas were good to fill the body in time of hunger, in time of plenty, in time of pleasure, and when worshiping the gods. Bananas were a food much liked in the worship of the gods. They grew in wet lands, along streams, in gulches, in woods where there is a thin seepage of water and on level open lands (kula) where water could be made
ends to form arches and small stones were tied to the four tip ends. When the sticks were crossed and fastened at each tip end to the marginal cord, the sticks arched up like rainbows. This was called the la of the net; the he of the net were the outside cords that attached the tips of the walahe'e sticks to the net corners.

Some 'upena uhu were square and spread out flat. Tied to the pu (junction) of the bases of the walahe'e sticks was the rope of the hanai (cord that held together the crossed sticks at their junction) to close the net by bringing together the crossed sticks.8

FISHING WITH LURES

Ka po'e kahiko had many other ways of fishing besides net fishing. Using a cowry-shell lure to catch octopuses (lulu he'e; lu he'e), and a mother-of-pearl shell lure to catch aku fish (pa hi aku) were two "aristocratic" (ha'aheo) ways of fishing that were widely engaged in. It was not necessary for the fisherman to go into the sea or the ocean; these "fishes" were obtained from the surface.

One skilled in fishing with a cowry, leho, could predict beforehand, "This leho will get twenty he'e; that one will get forty; this one, twice forty," and so forth. Very choice cowries were the leho ahi and the leho kupa, and they were desired and searched for, as a beautiful woman is sought. The ahi is red like the red of a firebrand. Its well-formed "double canoes" (kona mau wa'a kaulua) [its lips] are covered over by a mantle (literally, feet; na wawae) which envelopes the shell to the top, pu [where the edges of the mantle meet]. The kupa is alike in beauty to a shade-ripened mountain apple; it is a deep dark color through which shows red. A leho has a body and mantle alike from top to lips.

A fisherman would boast, "I will go after he'e today—these are the days of rising tides." Just as a woman with lustful eyes (maka leho) entices many men, so a beautiful leho arouses the desire of the he'e, and two or three of them at once might be pierced by the kakala hook, or because they clung fast to the 'amana, the wooden stem of the lure. The proper cowry to use in the morning was the ahi; when the day grew warmer, the leho o'olupalaha or the paahua; and at midday the kupa 'ohi'a pe'emalu. The ahi had been smoked over a fire.9

A stone had to be used with the cowry—a handsome one, to enhance the loveliness of the "female," the cowry. The handsome stone was the "husband" to the cowry, and the cowry was "married" to the stone. When the two matched in beauty, and they swayed in dance in the ocean, the he'e came to watch the joyful dance. Those of them who wished to "kiss" (honi) the cowry, leaped to embrace and kiss her because they were aroused by the dance. When the fisherman saw one hug the cowry, he braced himself and kept shaking the lure. When the octopus took hold of the cowry, the
fisherman pulled up the cord swiftly with his right hand, grabbed it with his left hand, and pulled it hard against the side of the canoe, which forced the kakala hook into the octopus. It came up so fast through the water that its head stood up straight and its tentacles trailed like the branches of a willow, wilou, tree. With the fisherman shaking the lure, it was like an 'ala'apapa hula, and many he'e came to embrace the dancer, unaware of the hook underneath. The octopus did not want the cowry or the stone to eat; papai and 'ohiki crabs and other small Crustacea (mea 'ano papa'i) were its food; but the fisherman enticed it with a sort of hula, and the octopus was "taken in" (ua puni). There were many kinds of stones obtainable, but the fisherman of old especially looked for certain ones—the komana, pu'uku'ua, maili, polipoli, pu'upeke, kalapaiki, 'iole, kaua'ula, and the 'o 'io. There were many, many stones that were put to suitable uses by ka po'e kahiko, but today most of them have been forgotten.

The 'amanu of the hook was a small wooden stem or shank about six inches in length. The back portion of the 'amanu was shaped flat for three inches and at the very top it was notched to take a small cord. From the middle the 'amanu was Y-shaped like the space between the fingers, and the tip end stretched out like a finger for three inches or a little more. The tip [distal] end was flattened on the upper surface and was notched underneath, and that is where the kakala "spur," was fastened. The spur was the hook, and was made of dog or human bone filed sharp. Its point, maka, faced inward toward the 'amanu, and it was lashed on with fine cord. The stalk of a ti leaf—or perhaps the scale of a large uhу—was attached under the tip end of the 'amanu, and the whole bound up tightly. That describes the kakala hook and the 'amanu stem.

The stone was shaped like a large cowry; its front was flat, and its back humped, with a narrow groove from end to end. The stem was attached to its flat side. First the stick was lashed to the stone, then the cowry fitted to the stone at the place where it was attached to the stick—the stick being between the stone and the cowry. The snood, ka'a, that fastened the cowry on was shoved into the "tail" (puapa) of the cowry, and came out through a hole on the back of the cowry. A piece of human bone or of 'ekaha ku moana [black coral] or of kukui nut shell was placed at the "tail," and bound on by the snood, which then stretched to the "mouth" (waha) [front indentation] of the cowry. It was shoved through a hole there, and looped and secured. At the "tail" and at the front loop-fastening a small cord held the cowry together with the stone and the stem. All that remained was to go fishing.

When the days of good tides come, they rise up—that is, in the beginning and when they have finished rising they go down gradually, like the lowering tides of the Ku and 'Ole days. That was when the he'e would pay attention and watch the hula. Then the fisherman lowered two cowry lures. He shook one about with his foot and the other with his right hand while his left hand sculled the paddle to keep the nose of the canoe into the wind. When an octopus took hold of the lure held by the foot, he transferred the line in his hand to his foot, until it was close to the canoe. He thrust the body of the fisherman would throw the cowry down that cowry again. Before he could see the octopus after another. When the cowry was red like the red of the octopus move here and there did not cease to yearn for anything that made the fisherman much immersion in the sand.

A choice cowry was given by a mother, a wife, or of a chief woman, and so was Hualalahu. Long before, when they were mere children they rise up and fill the canoe.

'Okiolo He'e

Another way to fish for cowries eyes were used for fishing. The method could be used only in certain places, and where the water was clear. The fisherman who would understand an octopus before he could become a master just "lay by the fireplace" (takapo), and the unskilled novice could see. The fisherman would conceal itself amongst the purest of the tentacle out; or it might look like a sea urchin, or it might show off like a fish marching along in a procession. There are many other ways of fishing for the fisherman.

Kukui nut [oil] was his main food, a hundred of fishes, the flat bladd- up in the sea, until he reached the shore. There the fisherman chewed nut and stone—perhaps from an imu-a kakala hook and bound together. 'amanu, stem. This he lowered into the burrow. When the he'e saw th
line in his hand to his foot, and pulled up the line the octopus was on until it was close to the canoe, holding it off so that it would not cling to the canoe. He thrust the body with a spear and the octopus would go limp. The fisherman would throw the octopus into the front of the canoe and let down that cowry again. By then another octopus had taken hold of the cowry held by the foot and the fisherman wound this line about his foot and pulled up that line. So it went, with the fisherman pulling up one octopus after another. When you looked at an octopus you would see that it was red like the red of the cowry, and you could see the changing colors of the octopus move here and there. These were the days of many he'e. They did not cease to yearn for the cowries, and would fill the canoe. The only thing that made the fisherman stop was concern over his cowries—too much immersion in the salt water would dim their luster.

A choice cowry was given the name of a grandparent, a father, a mother, a wife, or of a chief. Mulali was a famous cowry of ka po'e kahiko, and so was Hualalahu. Long stories are told of these famous cowries and of how, when they were merely shown alongside a canoe, the he'e would just rise up and fill the canoe.

'Okiolo He'e

Another way to fish for octopus was by the 'okilo he'e method. In this, the eyes were used for fishing, rather than a red cowry lure. The 'okilo he'e method could be used only in shallow seas from six to ten fathoms in depth, and where the water was clear; it was impossible where the sea was dark. The fisherman who would use this method had to learn all the ways of the octopus before he could become skillful. He was not after the octopus that just “lay by the fireplace” (waitho ka'e kapuahi), curled up in a ball—this an unskilled novice could see. The ways of the octopus are countless. It might conceal itself amongst the pebbles, or close up its hole and thrust one long tentacle out; or it might look like the mouth or head of an eel or of a sea urchin, or it might show only its beak; it might look as though it were marching along in a procession, or as though it were a blob of excrement. There are many other ways of the octopus that were known to the 'okilo he'e fisherman.

Kukui nut [oil] was his magnifying glass. He would scull amongst hundreds of fishes, the flat blade of his paddle stirring the springs that welled up in the sea, until he reached a clear place where he could see bottom. There the fisherman chewed and spewed out the kukui nut meat. When he saw an octopus, he picked up his stone [lure]. This was a small crude stone—perhaps from an imu—attached to a wooden stem, la'au 'ama na, with a kokala hook and bound together with cord, with a few blossoms tied to the 'ama na, stem. This he lowered to perhaps a yard away from the octopus' burrow. When the he'e saw the stone, its tentacles crept toward it. Its body
came out of the burrow and drew toward the stone until it was directly
upon it. The fisherman pulled on the line, and the octopus was impaled on
the kakala hook. The ‘okilo fisherman kept moving along in his canoe and
searching out he’e. When the wind blew strongly this would put a stop to his
searching, and he would return to shore. On a day when an ‘okilo fisherman
got out, he would fill his canoe with he’e.

‘O He’e—Octopus Spearing

In the old days he’e were a famous seafood of lands with reef flats and
coral beds. There were so many that a stench would arise from these lands.
They were also a tabu “fish,” although they were not made tabu exactly the
same in all places. In some places the hau branch was set up [signifying that
a fishing tabu was on] in the month of Kaelo [May-June], and in other
places in Kaulua [June-July]; in some places the tabu might last four, five,
or six months, and in others, fewer. When the rainy, winter months
(ho’oli) began, the he’e were speared. Some speared them from canoes,
some while diving, and some while wading.

During the months that the hau branch was posted, it was taboo for
canoes to go out fishing; tabu for women to go to the beaches; tabu to fish
with nets. Only the overseers, the konohiki and the luna, went to look at the
he’e, which had come up to the sandy shores. When the tide was high the
he’e moved along the edge of the sea in files like schools of mullet, “marching”
along as though in a procession (e ka’ai a huaka’i), each one’s tentacles
forming a single arch, the opening in its head section extended like gills,
and its blow-tube pumping seawater like the machines of a steamer. Its
sucking in and blowing out of the water is what made it go like a real fish.
When the tide was low and the overseer went to look, the reef floor would
be furrowed as if rooted by pigs, with burrows scattered in every direction,
and the he’e spread out like lumps of dark earth, with heads swaying.
If they saw a man they would squirt water at him—he had to run to escape; if
a canoe came close, they would cling to it. (See the story of [the islet of]
Kapapa at Kahalu’u; from Kualoa to Kahu, from the cape Kukuilau’ania
to Kahahu’e).

In the morning there would be octopus spearing, it was announced to
the men and women. There would be many, many of them, some on
canoes, and some afoot carrying spears an anana or two long made of
walahe’e, ‘ulei, ‘a’ali’, whihi, or other hard wood sharpened to a point.
Those who were fast ran about swiftly gathering the he’e that were lying
there spread out, and stringing them on cords. As soon as a cord was full it
was laid on the dry, exposed reef floor; each person would have four or
five strings of them. When an octopus was speared in its hole, it twined its
tentacles around the spear and came out. The fisherman killed it by biting
it on the back of the neck, or by shoving the spear through at its beak. The
spearing went on until the tide came in, then the fishermen went ashore,
some in canoes—from ten to forty—were gathered in one place, the spear
head to each. In this way they were divided haku; the chiefs, and those who
he hid part of his catch in the sea, and went out and got it. Immerable he’e in
canoes—and they raised a stench.

The he’e were salted and dried.
The number of he’e caught today is small, but those caught in the old days. We
slapped about (kanono kia’o) and showed the way to handle a large he’e with a
piece of salt, that they trailed when it was the wind to Ka’ena—was to leave it overnight, slaming about (lomi me ka ‘upa’u) to leave it to turn pinkish. After the
neck cut open, and the he’e dried, then it would not whiten from the salt, and
spoil. If it were to be eaten a little salt mixed with it and the he’e slamed
Then the tentacles were drawn vigorously until they contracted and
fingernails, tore readily. Then a quantity of salt was shoved into and
grasped and pummeled until they were then placed—slime and all—with
make it turn pinkish. However, in and salt were drawn off by hand
that up in pieces in a sauce dish, an akipu’a seaweed to make the dish
a lord” (ka po’e ‘imi haku) did in the

Aku Fishing—Lawai’a Hi A

Fishing for aku—lawai’a hi a—commoners in the old days and during
aku diminished during the reign of Kamehameha III and has now
akus to ka po’e kahi’o and from abundance of aku. They filled
day that most of them rotted. The aku were
the time of Kamehameha III from
Hawaii—from Kawaihae to the co