The ancient Hawaiians lived in thatched houses of rectangular shape, the roof sloping from a ridgepole much as in our own cottages of wood and shingle. An ancient house-site at Opikiakoo in Puna district of the island of Hawaii shows a laid stone platform as foundation for the house.

The parts of the house were all named. The central post of the house was called *pou*, a name also applied to the mast of a canoe. The ridgepole was called *kaupaka*, the word *kau* being also applied to the horizontal pole hung over a canoe to support the mats that served for its protection. The rafters were the *kua*, or "back"; the cross-sticks which held the thatch in place were the *a-u-ho*; the outer walls of the ends of the house in distinction from the sides were called *kale*; the lintel was the *lapa kaula*, shortened to *la-pa'-u-i-la*; the low opening at the back of the house just wide enough for a person to crawl through was the *puka pakaha*, or "narrow door."

The material used in thatching depended upon the locality. A coarse wild grass filled at seeding time with sharp stickers (*pili*), which grows near the seashore but was also carried inland for thatching, gave the name of *hale pili* to the thatched house.

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2. For full information as to old thatching practices see Fornander, op. cit., 644-646; 650-656.
puā was the common method. Miss Green has seen both methods practised in feeding children. The following story told in Hawaiian by Mrs. Pukui illustrates the feeding etiquette in a chief's household. It must be remembered that the child of rank was a divinity whose head could not be touched by a person of inferior rank; the office of keeper therefore was a very sacred charge since the etiquette accompanying the daily routine of living had the nature of a ritual.

KA MOOLELO NO KA HANAI ANA O KEKAI KEIKI ALII

Mamua o ka hele ona o kakahi ali'i o Hawai'i i ke hana, kauoha aku nei oia i kona kahu e malama i ke kapa o kona keiki wuku, a e hanai i ke keiki, a kei mai oia. Honoe no ke kahu ma no ano o pua.

I kekai ia, nele iho nei lakou i ka ia—nolaila kakea aku nei oia i kona keiki, o eono makaiki, a kauoha aku nei ia e malama i kona kahu opio. I kona hele ana i kakakotions, awe iho nei ke keiki ali'i i ka pololi. Kii aku nei ke kahu iki i ka umekai ai i me ka tpu kai, a kauoha i ke kahu hala i ka manoia o ka manaia.

Ua maa ke keiki a ke ali'i i ka "ai kau," me ka "ai pu'a," a wa ilo ho nei ke ike i kona nui no ke kahu iki.

Ua loke i oia i kona makaiki, ke kapa ke pua o kea ali'i iki, nolaila oia i pua makaiki o ke pua, ako, na oia ma ma ka pooki. No ka hemehema ia ia ka "pu'a," hanai "kau" aku nei oia, o manaia ke keiki.

Aole lona nei i manao ua hoi mai ke ali'i o lakou, a ke kelo mai nei ma ka puka. Ke oia i ke iki o ka lavalave ana a kei keiki wuku i kona keiki, nolaila kauhoni aku nei oia i lilo mai kei keiki i kahu no kona kowaiiki. I kona nei Mai o ka makaiki o ke keiki, poe ha oia i ka the ana i ke ali'i; heme mai ia ka manao haupu a hoopai ia ana oia i ka hokemehena i kona kahu opio. Hoopakeke mau nei oia me ka pikoikoi; ako, i kona lona ona i ka makaiki o kona keiki i ka malama ana i ke kapa o ke ali'i, hoolei ia kona pikoikoi i ka hunaki.

Hoi no ke keiki a ke ali'i me kona maka iho nei ho nei me kona kahu opio

Ia ua malama ole kei keiki i ke kapa o ke ali'i, hoopai oia nei, ka pepeiki ana o ke ali'i i kona keiki, me ka makaiki, pu

THE STORY OF THE FEEDING OF THE YOUNG CHIEF

A certain chief of Hawaii before going to war charged one of his trusted servants to keep the taboo and care for his little son until his return, a charge which the keeper fulfilled in every particular.

One day, the supply of fish having failed, the man called his six-year-old son and commanded him to care for his young master.

After he had left for the shore, the royal child cried with hunger. The small nurse fetched the calabash of vegetable food and that which meat was kept and placed them on the mats of the floor.

Mrs. Pukui’s grandmother never allowed a matter of importance to be mentioned after the calabash of pounded taro root had been placed upon the table. If one of the children mentioned, for example, a trip to Olaa she would say, "Kakahail ke hoole mai nei de umekai poi!" that is, "Indeed! the poi bowl does not consent to it."

Biting the lips or the lining of the mouth when eating is a sign of something good to eat about to be received. Spilling something is a sign that some one is coming hungry.

FISHING CUSTOMS

Kanaka-o-kai ("Man-of-the-sea") is the great god of the sea.

The baby chief had been accustomed to being fed either by the kau or the puā method; a practise which complicated matters for the young nurse.

He had learned from his father that: the head of the chief was taboo, hence he did not place his hand back of the child’s head but grasped him by the shoulder. As the puā fashion was awkward for him, he fed the child by the kau fashion until the child was satisfied.

The chief, who had not been expected back so soon, was all this time watching the performance at the door. He noticed with what reverence the child was fed and forthwith coveted him as a constant attendant for his own use.

When the keeper returned, he was alarmed at sight of the chief and made hurried thoughts among him lest he be punished for neglecting his charge. Partially he drew near, but when he heard of the skill and gentleness of the keeper in keeping the royal taboo his fear was turned to joy.

The royal child returned home with his father, and with him went his young nurse.

Had this boy neglected to keep the taboo of the chief, the punishment of death would have fallen upon both the boy and his father.

A few customs in connection with the folk-lore of food are still in use today among old-fashioned people. When an old Hawaiian receives a cup of awa or any other intoxicating liquor to drink, he will dip the index finger of the right hand into the cup and sprinkle the drops over his shoulder, saying, "E (name of a god) leia ka a'ii kaua, o o w' (name of the family deity) hele mai kona e mai" that is, "O—he is food, come, let us eat and into this—let us drink!" After this he could enjoy his liquor as he pleased.

Malo says that "when a tabu-chief ate, the people in his presence must kneel, and if anyone raised his knee from the ground, he was put to death;"

\[9\] Malo says that "when a tabu-chief ate, the people in his presence must kneel, and if anyone raised his knee from the ground, he was put to death;"

\[10\] Fernander (6: 72 note) mentions the custom in sorcery practise.
Ku-ula and Hina, his wife, are invoked as the gods of fishing, but in addition to these universal gods, each district has its own special fish-god in the shape of some fish, plant, or, more commonly, some rock which is supposed to attract the fish to that particular locality. Many old stone fish-gods are to be seen about the coast of Hawaii where offerings are still laid by fishermen. One was pointed out to me on the beach at Waialua and another is sunk in a brackish pool near the beach below Hilo in Kau district. This last is one of a pair which used to entice the fish through a causeway into the pool until freshets broke away the walls, when the discouraged votaries sold one god to a collector. An old Hawaiian woman named Walanika says that in old days a diviner (kila) named Kukalia lived in Manoa valley back of Honolulu near the place where the Castle Home now stands. He kept watch over the ocean, and when he saw how selfish the men at the shore were who drew up the nets of fish, he caused great numbers of fish to swim up the stream into an umeke-shaped rock to supply fish for the people of the valley. Walanika herself used to get fish there, but now the basin is filled with trash and has neither water nor fish any more.

When men are out fishing, all inquiries as to their whereabouts should receive non-committal answers. One says that they have perhaps gone to the mountains after leaves, or, if they are engaged in river fishing, that they have gone to a certain beach. This is to put unfriendly spirits off the track who might otherwise follow the fisherman and make him trouble. The word “death” (make) should not be mentioned or the name of a deceased friend, lest spirits be summoned who will deceive the fisherman as to where to cast the net. The people at home must refrain from dancing and singing the hula lest their merriment be turned to grief. A fisherman can tell by observing the actions of certain fish whether the family at home are behaving properly. If the fish wag their tails and sport about, this is a sign that the family is enjoying itself; the man should go home and beat his wife in order to insure luck the next time. If while out fishing the man sees a number of uku-hai fish touching noses he knows that his wife is unfaithful. A bird-catcher comes to the same conclusion if he sees birds billing while he is away from home bird-hunting.

Those who accompany a fishing excursion must refrain from eating sea-moss or shell-fish until the fishing party have returned, lest the god of the sea be angry and raise a storm. No one should eat the fish until the first one caught is offered to Kanaka-o-kai by placing it on a crude stone altar dedicated to the many gods of the sea.

A number of omens are quoted in regard to the use of fishing utensils. A hook made from the bone of a hairless person brings great luck in fishing; so does a hook made from the bone of a good fisherman. Should an eel or a crab (elepuna) catch upon a hook, the hook will ever after be unlucky and is generally thrown away. Should anyone walk or sit on a fish-net or pole, that net or pole will be unlucky. Should one step over fish-bait in a container the hook will ever after be unlucky; such bait must be thrown away and fresh bait prepared. It is unlucky for one on the way to fish to hear the call of the “canoe bird,” the woodpecker called depaio. Its note is said to resemble the words Ono ka ia, “Good is the taste of the fish,” interpreted by Mrs. Pukui as a kind of taunt,—“I like fish, you will get none!”

Other signs connect the fate of the fisher or bather with the spirit world. If the fisher sees a bright dazzling light moving over the surface of the ocean at night he should go home at once, as this is a sign of spirits abroad. If he hears a sound in the sea as if one had thrown a stone into it, some spirit has evil designs against him. The same is true if a crab or a small fish "with-
only-one-tooth” (kunihohi-kahi) bites at his toe. This omen shows him that an enemy has called upon his shark aumakua to destroy the fisher. The presence of a shark is indicated to him if an ulua or an opelu fish (these two being fishes friendly to man) strikes his leg with its tail or if a turtle rises quickly and stays on the surface for some time in front of a swimmer. A bite from an eel means that the person bitten has done something to offend his aumakua. When sharks toss their victims about on the surface of the water as they chew the limbs, it is a proof that they are the emissaries of a sorcerer. The presence of a shark is indicated by an unusual warmth in the sea as sharks are believed to be closely related to the volcano goddess. If the sea is luke-warm, an eel is near. A stream that is turbid is inhabited by an eel; one that is limpid, by a moo.

Hawaiians living in the mountains watch the bearing of certain fruit-trees to tell when particular fish are to be had. When breadfruit trees bear, they say it is squid season; when the mountain apples (ohia) are ripe, the sea-eggs (mona) will be fat and plentiful; when the pandanus (hala) ripens it is the season for shell-fish (hau-ke-uke). In this way the farmers gauge the time to go fishing.

It is said that those fish which have a foul odor like the palani and hala can be rid of it by holding the fish on the palms of both hands with the head turned to the left and the tail to the right and blowing over the fish from head to tail, then expelling the breath with the head turned away and blowing in similar fashion upon the other side.

If a fly falls into a dish of fish, the owner may expect to receive fresh fish before sun-down.

In dividing a fish a man should always give his neighbor the head end lest the neighbor’s aumakua be angry and cause his feet to wag back and forth like the tail he has offered to his neighbor.

Sea-bathing has also its rituals. Mrs. Pukui’s grandmother taught her grandchildren before venturing into the sea to pacify the unfriendly spirits inhabiting both land and water by grasping a handful of edible sea-weed (limu), breaking it in two and throwing half ashore with the words “Ko uka, no uka no iai!” (“Of land for land is this”) and the other half seaward saying, “Ko kai, no kai no iai!” (“Of ocean for ocean is this”).

To bring about a good sea for surfing the custom still is to lash the water with a length of the common convolvulus vine of the seashore crying, “Pii mai, ka kai, a nuil” (“Swell, sea, mightily!”).16

Planting customs

The influence of mimetic methods of planting upon the success of crops is occasionally to be observed in modern folk usage.

Plant sweet potatoes on the day of the full moon. To insure size, place a little cutting between each finger of the “planting hand” (the right) and, spreading the fingers, draw them tightly together again before dropping the cuttings into the ground, as if holding a big potato, at the same time making use of exclamations extolling its prodigious size.

Plant water-melons on the day after full moon, called maka-lani (“full moon”) to insure fullness in the fruit. The seed should be soaked over night in a bowl of water sweetened with sugar or honey. In the morning lock the fingers of both hands together to form a cradle and dip the hands into the bowl, take up as many seeds as will remain in the locked hands, then, holding the elbows crooked as if carrying a huge melon, stagger to the hole prepared for the planting and drop two or three seeds into each by means of unlocking the fingers and letting the seeds slip through.

Squash seeds are planted in the same way, but without the

16 The point seems to lie in the pun on the name of the vine, which contains the syllable hu, “to well up.” See Fornander, 6: 206 for the full incantation:

Ku mai! ku mai! ka nalo mai mai Kahiki mai,
Alo got pu! ka mai ku pohekua,
Hui! hako loa!

Arieh! arieh! great surfs from Kahiki,
The powerful curling waves. Arieh with the (sea convolvulus)
Well up! long raging surf!

17 Hawaiian methods of agriculture are detailed in Fornander, 6: 160–170; lucky days on pages 120–124; the significance to farmers of the month Ikiki (April to May) on page 142. Malo has a chapter on agriculture, pages 269–273, as also in the chapter on foods, pages 67–70.
sweetening process. Sometimes the day after hua, when the moon is egg-shaped, is that chosen for planting squash or melon.

Flower-seed is planted after mohalu, the night when the moon begins to round, so that the blossoms will not grow crooked but will form perfect blooms.

Bananas should be planted on the day before or after the night called muku. This is the night on which the moon disappears and the month ends. The saying is that the lesser god, Muku, descends to Milu at this time to report the wrongdoings of men. Sorcerers fear and hate Muku, but banana planters believe in his favor. The word muku names a measure about a yard and a half in length obtained by placing the tips of the fingers of the left hand on the chest, stretching the right arm as far as possible from the side, and taking the distance between the left elbow and the tips of the fingers of the right hand. The idea is that a tree planted on the night of Muku will bear a bunch of bananas corresponding in size to the muku measure.

Old Hawaiians of Moanalua wait until the full of the moon (called mahealani), then, after the hole is dug, strip the clothing from a small boy, hold him suspended over the hole with his back to the moon and slip the plant into the hole. This method insures a large bunch of fruit within the year.

The ordinary method is, after first making the hole, to grasp the young plant firmly, throw it over the shoulder, grunt and groan and stagger a little backward in dropping it into place, at the same time exclaiming, “Auw! ka nui o keia maia, el!” (“My! what a big bunch of bananas!”).

Mr. Joseph Emerson furnishes the following directions for planting banana shoots given to him in Hawaiian by J. Kaelema-kule of Kailua, Hawaii, on November 19, 1903:

_E kanu koke aku i na pohuli, oia ke mea e wailialai ai ka maia. O ka waiho lohi i na pohuli manu o ke kanu ana, he mea ia e usua (loliloli) ai ka maia. Ke ano o ka kanu ana i na kanaka Hawaii: E oia o mauna manu o ke kanu ana. Aia o kupono ka la i ka loa (aina auaka paha), olaia kanu. E umi i ka kanu i ka wa e kepai oe ai i ka pohuli e hokomana iloko o ka lua, me ka mea kaumaha la. O ke humu o keia, i nei ka aku

10 In Fornander (op. cit., 6: 164) is quoted an incantation to be used at this time —“It will take two men to carry it with difficulty.”

Plant the shoots at once (after cutting). This makes the fruit luscious. Leaving them a long time before planting makes the fruit tough and unsound.

Customary mode of planting practised by the Hawaiians:

Eat a hearty meal before planting. Wait until the sun is overhead, at noon, then plant. Hold the breath while taking up the shoot to place it in the hole, as it were heavy (the reason for this is that the bunch may be large). After filling the earth about the shoot, the planter must stand over the hole with his legs straddling one on one side and the other on the other side of the hole, then stand upright over the shadow. This will the tree bear the sooner and not delay its growth. Best of all, while thus standing over the tree, take off entirely the trousers.

TRAVELLING

The traveller, no matter what the time of day, is welcomed hospitably with the call, “E-o mai mai a aia!” “Ho! come! come and eat!” On Kauai, if one refused the first call one got no second, for some one would run ahead to the next house to warn against inviting the traveller in and so on to the second until he might go on all day half-starved. He was expected to eat a little at each house—a bit of sweet potato at one place, a shrimp at another, a guava or orange at a third; in this way no one host would be incommoded.

The old-fashioned Hawaiian was careful not to give a direct answer to the question where he was going, lest the spirits overhear and bring him bad luck. He might say politely, “E hele ana no i keia maia” (“I”m going where I am going”), or he might frame a riddling answer, “E hele ana i ka ohikiiki” (“Going to dig with a sharp stick”), one answers on Hawaii.

To the question whether one possesses a certain article, a negative answer is given by turning the palm (one or both) over quickly. An affirmative is expressed by coupling the particle “no” (truly, indeed) to the name of the thing inquired for. A story used to be current on Maui of two foreigners who nearly starved to death while travelling about the island because they were unfamiliar with the affirmative “no” in Hawaiian.

Certain signs are concerned with the making of a journey.
If a hat unexpectedly falls off a peg, the owner will go somewhere. If it blows off the head while on a journey, the mission will be unsuccessful. It is considered unlucky to meet a person with the thumb thrust between the index and middle finger or one who draws down the lower eye-lid; an enemy will often do this to injure another. To meet a naked adult is bad luck, and should one stumble over a stone it is hopeless to go on. To meet a single blind man on the road, a lame man, a bow-legged or a hunchback is unlucky; but a combination of any two of these is a sign of good luck. In Kau district it is considered lucky to meet a cross-eyed man, but this is exceptional; ordinarily it is considered unlucky. Hawaiians never cross their hands behind their back while walking or talking to others; it is interpreted as a wish that burdens may be carried. Hiding the hand in the sleeve (called muumuu ka lima, or “crippling the hand”) also is regarded as a sign that a near relative will become a cripple.

Animal signs which presage the coming of visitors do not differ much from those current in this country. In old days, if a number of cocks crowed at night a large number of guests were expected to visit the village. Such night-crowing is called “ulu-moku.” A cock crowing before the door is the sign of a stranger’s visit. If insects buzz about the nose, if a dog scampers about the yard in glee, if a plover (kolea) screams and flies about the yard, if a spider drops from its web to the floor, one may expect a visitor. If the spider turns and goes back again to the ceiling, the visitor is coming to gossip. If there are knots in its web, he will bring a present. If a spider drops to the floor at night, kill it or one will hear of a friend’s death. If a lizard drops in front of a person, he will have a present; if it falls upon a woman, she will have a lover. If a large night moth, a butterfly or a dragon-fly comes into the house, the family expect a long visit from a relative or friend. Throbbing of the knees has a similar meaning. An itching nose means a kiss; a throbbing right hand, a gift to be received; a throbbing left, a gift to be given; a twitching mouth a scolding to be given. If the left foot throbs, one will go on a visit; if the right, one will have a visitor.\(^{19}\)

Clouds are in the first place weather signs\(^{10}\) and in the second place indications of the movements of chiefs.\(^{21}\) This lore of the clouds is known to certain soothsayers called Poe-kilo-oului, diviners from clouds. The sign clouds are those which lie low along the horizon, called ao ouli.\(^{22}\) When they follow the rim of the ocean they are known as ao ku; when they lie on the mountain-tops they are called naulu. The diviners distinguish spirits of the dead in the clouds and make connections between them and events to come. Before starting on a journey the head of the house will sit directly in front of his door and, after a muttered prayer to his god or to his ancestral guardian (aumakua), watch the shape the clouds take. If he lives near the shore he will watch the ao ku; if he lives in the uplands he will observe the naulu. If the clouds take the form of two men fighting, the journey will be futile; on the other hand, should he discern the animal shape of his aumakua he would be prospered. Shapes such as knives, spears, coffins, or a leering face are unlucky; a house means that the traveller will be kindly received; a calabash, that he will be given food; flowers or fruit, a woman, or a beckoning hand, are looked upon as signs of good omen.

Rainbows are looked upon as signs of the approach of chiefs and their interpretation is handed down from generation to generation in Hawaii. The following signs regarding rainbows are given by the old lady from Kona district on the island of Hawaii who is the last kahu (guardian) of the bones of Ke-alii-o-ke-lani, high chiefess of Olaa. If a rainbow has one foot at the door of a house and another over a near-by hill, a visiting chief will come from the direction of the hill. If one end rests on the ocean, a chief from over seas will appear within five days. If both feet rest on the ocean, a chief is traveling over the sea. The rank of the visiting chief may also be gathered from observing the rainbow. A bow whose feet do no touch the earth belongs to a divine chief (ali‘i akua) descended from the gods. It is called

\(^{10}\) See Malo, 32, 33; Fornander, 6: 84-86.

\(^{21}\) Described in Fornander, 6: 82-86.

\(^{22}\) Called olii in Fornander (6: 52), where they are listed among “those things in the heavens which were worshiped.”
**THE WEATHER**

Propitious weather for any undertaking is in the hands of the gods. Rain at night after a supplication by day is a propitious sign assuring the petitioner of a gracious answer to his prayer. On the other hand, the gods show their anger by sending bad weather during the day upon anyone who breaks their taboos.

Mrs. Annie Aiona's mother taught her children, when they went to the mountain after ferns and fruit, to repeat before plucking a red *lehua* blossom, "*E, Pe-le, e1 mai kahi lehua!"* ("Oh, Pele, hearken! give a lehua-blossom").) because all things red belong to the volcano goddess. Country girls used always to observe this point of etiquette when they went on a tramp, else rain or mist would fall on the company. Mrs. Pukui was taught never to pluck flowers or berries on the way up the mountain, but to pluck them on the way down and to leave a bit at some legendary spot as a good-will offering.

Particular caution is to be observed during a thunder-storm. When a clap of thunder is heard, all open dishes such as calabashes, bowls, baskets, flower-pots and cans should be removed from the front of the house to the back and turned upside down. The reason given for this precaution is lest Kane-hekili (Kane-of-the-thunder) should be angry to see them lying empty of offerings. Persons who are lying down should turn on their sides or face lest the god give them a slap in the pit of the stomach. No one should whisper; all should speak in loud tones lest the god suspect them of speaking ill of him; nor should one exclaim at the flashes of lightning. If a particularly loud clap of thunder is heard, one and all suspected of breaking the taboo.

An old woman from Puna district says that lightning is feminine, thunder masculine. "*Ke sili wahine!"* ("The queen!") she said of a slight thunder-shower. A little boy in Puna called lightning "God's light," and Hawaiians believe that spirits are in the whirlwind.

Certain signs presage rain or wind. When a *koae* (bosun bird) flies upland, a storm is coming. The *iwa* (black frigate-bird) brings wind. If a *naia* (killer-whale) swims against the wind the weather will be clear; if with the wind, a storm is brewing. A whale leaping and blowing presages a storm. As soon as such a storm clears there will be found near shore thousands of young fish called *okua-manini*. A ring around the moon is called *lua kalai lani* and denotes wind. Rats scamppering about the house are called *ua lani pili* and also signify storm.

Particular legendary spots are especially associated with the activities of rain deities. Such a place is Ku-mauna in the foothills back of Hilea in Kau district. I have myself twice visited this place accompanied by its native keeper or his family and can testify to the awe with which it was surrounded at that time, in the winter of 1913. The old keeper reminded us that we must on no account offend the rain deity by any "fooling." At the entrance to the valley he made us dismount from our horses and went through a kind of baptismal ceremony for the "foreigner" (haole) from a little pool of water caught in the rock, for the once well watered valley is now quite dry. When we reached the lump of
lava rock on the floor of the valley which is supposed to represent the transformed body of the god, he clasped it very lovingly while relating in Hawaiian the story of its transformation. On the return ride he trilled an old oli (chant) which he abruptly ended when he caught us listening, for old Hawaiians are fearful of revealing to strangers the secrets of the gods. They call it Hoo-
maauwa wa i ke inoa o ke akua ("Taking the name of the god in vain") and believe it leads to mischief. Though completely uninhabited at this time, the valley had formerly seen the habi-
tation of a chief, a fact attested by the hollows scooped into a flat rock for the playing of the Hawaiian game of checkers. Still visible across the valley is the trail used by the king's runners who took messages from one side of the island to the other.

The story of Ku-mauna is taken directly from the account written down for me in 1913 by Mr. Joseph Emerson from the version given to him by Keoni Kupa, as the Hawaiians call the man who was formerly in charge of the Hilea sugar plantation. This John Searle had the story from Kaui Ninui, the guardian of the valley. I myself saw the mass of rocks said to have been cast by the wrathful god into the yard of the profane manager of the plantation; and my guide showed me the particular plant mentioned in Mr. Emerson's story as substitute for the opelu fish,—because of the peculiar watered marking on its leaf like that on the fish's back. The story told me at the time varied a trifle from Mr. Emerson's: it was the first-fruits of his banana crop that the old god refused to Pe-le, and the time between the insult done by Mr. Searle to Ku-mauna's elbow (the fire incident had fallen out) was shortened to a single day.

THE LEGEND OF KU-MAUNA

Ku-of-the-mountain was a tall foreigner (haole) with a long beard who came to these islands from Kahiki. In his home at Kahiki he had been used to a liberal diet of bananas and before establishing himself in his new home he made diligent search for a place where bananas grew in abundance. Such a place he at length found in the district of Kau, Hawaii, in a very marshy inland section of Hilea south of and near the base of the lofty peak called Ka-iho-ihonu ("The-yellow-core," name of a banana with pink flesh growing wild in Hawaii). In this rainy spot the rich iholena banana grew in great abundance. Here Ku-mauna built his hut and made his home. In addition to the bananas he raised enough taro for his own use; but the place was so wet that he was in the habit of carrying his taro-roots to the seashore to cook and pound into poi.

One day as Ku-mauna was opening his oven and taking out his hot taro, a woman whom he did not recognize stood before him and demanded some of the taro for herself.—"Why should I give any of my taro to you?" he said. "Would you refuse taro to Pe-le if she demanded it?" replied the woman. "Why should I give it to Pe-le since she is able to get it for herself?" said he. Upon this the woman with a look of fury in her eyes left him and he recognized that she was indeed Pe-le. On returning to his inland home, he found himself all doubled up by the cold with his hands pressed against his face. While he was in this posture, Pe-le suddenly came upon him in the form of a burning stream of ka-fa-xo-lo lava (lava of the smooth, unbroken kind) and turned him into a solid rock; then she stopped, so that he now appears as the terminal point of the flow. Though Pe-le at times takes the form of a dog and imitates voices to cause people to be led astray in the woods. For this reason people visit his haunts in groups of two or more, never alone.

Ku-mauna does not receive from the natives the worship usually given to a god. When, however, they want rain, they are in the habit of taking an opelu plant and smiting it with the rock which bears his name. This is supposed to bring rain.

"About the year 1896, Mr. John C. Searle, then in charge of the Hilea plantation, went with a party of natives to shoot wild cattle, but they were unsuccessful in securing any. On their return home they passed the Ku-mauna boulder. Stopping for a moment, Mr. Searle jestingly said, "Here is the cause of our not getting anything!" So saying, he pointed his rifle and fired a charge straight at Ku-mauna. The natives who were with him were horrified at this defiant act and fled into the woods;—he saw nothing more of them until he got home. Some time later, after a period of prolonged drought, he broke off a piece from the same boulder and carried it home with him. Then, taking a Hawaiian named Kaimo-kupuna with him into the kitchen, he threw the piece into the fire saying as he did so, "There, Ku-mauna, I am throwing you into the fire where it is hot; there is nothing that will cool you but water. If you want to keep yourself cool you will have to send water." Two or three weeks after this, the greatest flood ever known (in these parts) visited Hilea and Kaalaiki. A tremendous freshet poured down from the mountain bringing with it a great quantity of stones and boulders with which the beautiful garden (in the rear) of Mr. Searle's house was completely covered. The natives believe that this was due to the insult offered to Ku-mauna.

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